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Live Remotes Spark Cosell's TV Series

By JIM MELANSON

NEW YORK—A return to live television for variety shows looms in "Saturday Night With Howard Cosell," a 20-week series scheduled to premiere over the ABC network Saturday (20).
By its very nature, the program is expected to provide both new challenges and opportunities for record-

ing artists looking to deliver their musical message to prime-time viewers.
Insiders are also hoping that the excitement associated with a live airing will give a shot in the arm to an entertainment format increasingly accused of being worn out and repetitive. *(Continued on page 16)*

Texas Distrib Fights Retail Invasion

By JOHN SIPPEL

LOS ANGELES—To thwart invasion by hefty discounting out-of-state-owned record/tape supermarts, Don and Bud Daily, president and secretary-treasurer, respectively, of W. Daily, long-time distributor, are opening giant

traffic-center retail stores in Dallas and Houston.
The first Cactus Records opens about Oct. 15 in Houston. Bud Daily says the store will have bin space for 150,000 catalog LPs, in addition to *(Continued on page 14)*

Discotheque Ops Savor Own 1-Stop

By ANNE DUSTON

CHICAGO—The first full line disco equipment showroom representing major manufacturers as well as custom-designed equipment opened here Sept. 5.

The 600-square-foot Disco Chicago Showroom was conceived to enable disco owners to do one-stop shopping for their total needs.
The showroom opened with a \$150,000 inventory in equipment, including two custom sound systems in the budget and upper price brackets.
A national network of dealers is being set up under the direction of Paul Gregory, president of Lite Lab, the disco division of Focus Lighting. *(Continued on page 38)*

BROADWAY LURE

Cast LPs Draw Labels' Interest

By ROBERT SOBEL

NEW YORK—The chart success of several cast albums, the boxoffice boom of the past season and an interesting array of new musicals bound for Broadway for 1975-'76 are spurring new interest by record

companies to secure rights to original cast recordings.
Although companies still remain cautious in obtaining cast rights, there appears to be a softening of the *(Continued on page 14)*

Industry Eyes 1st Campus Hi Fi Expo

By STEPHEN TRAIMAN

NEW YORK—"Let's bring the hi fi industry to the campus," says Frank Viggiano Jr., consumer services instructor at Indiana Univ. of Pennsylvania.
So he's put together a Hi Fi/Stereo Exhibition Symposium for Wednesday, Oct. 8, at the Indiana

Pa. Student Union and already has nine area audio retailers definitely committed, plus contributions from at least four hi fi manufacturers.
Patterned as a mini-Consumer Electronics Show, which he attended for the first time this past *(Continued on page 46)*



"I would like to be recognized as Ken Hensley the person as opposed to Ken Hensley the member of Uriah Heep." So saying, the Heep's well-loved writer/singer has released a solo album, **Eager to Please** (BS 2863), on Warner Bros. The LP will get added exposure through Heep's current tour and their hit album **Return to Fantasy**. *(Advertisement)*

Sports Kayoing Concerts?

By NAT FREEDLAND

LOS ANGELES—A rise in the number of sports events has been squeezing concert promoters out of dates at arenas in a number of major urban markets.
A Billboard survey reveals that while the problem is not universal, it exists throughout the nation and has grown far more severe recently.
John Bauer, who produces con-

certs in the Pacific Northwest, says, "In Seattle the situation gets worse every season. There was one open concert date for November at the Seattle Coliseum. The Sonics take 52 to 60 dates and hockey will be coming in soon. That's another 30 to 40 dates. Even auto shows have taken over." *(Continued on page 34)*

Canada Maps More U.S. Offices

By MARTIN MELHUSH

TORONTO—With the tightening by U.S. record companies in signing new acts, several Canadian companies, especially independent labels, are discussing the opening of branches in Los Angeles and New York.
Quality Records Ltd., a wholly-owned Canadian record firm, is in the vanguard of this movement. President George Struth has spent

time in New York in recent weeks for exploratory negotiations and may make a full-scale move into the U.S. with a branch operation.
Joe Kim, who is the head of the Ice Records label, which already has a branch in Los Angeles and Montreal and has as its major artist Andy Kim, indicates that the label is open for talks with any Canadian artists. *(Continued on page 62)*



The inimitable and unsurpassable JERRY JEFF WALKER has another top album with "Ridin' High" (MCA-2156). Songs include "Public Domain" (by Lost Gonzo Band member Bob Livingston), "Mississippi You're On My Mind" (by Jessie Winchester), "Pick Up The Tempo" (Willie Nelson), "Ridin' High" was recorded as a rambler would, bits and pieces were put down in five different cities. "Ridin' High" is a Free Flow/Groper Music Production, produced by Michael Brovsky. *(Advertisement)*



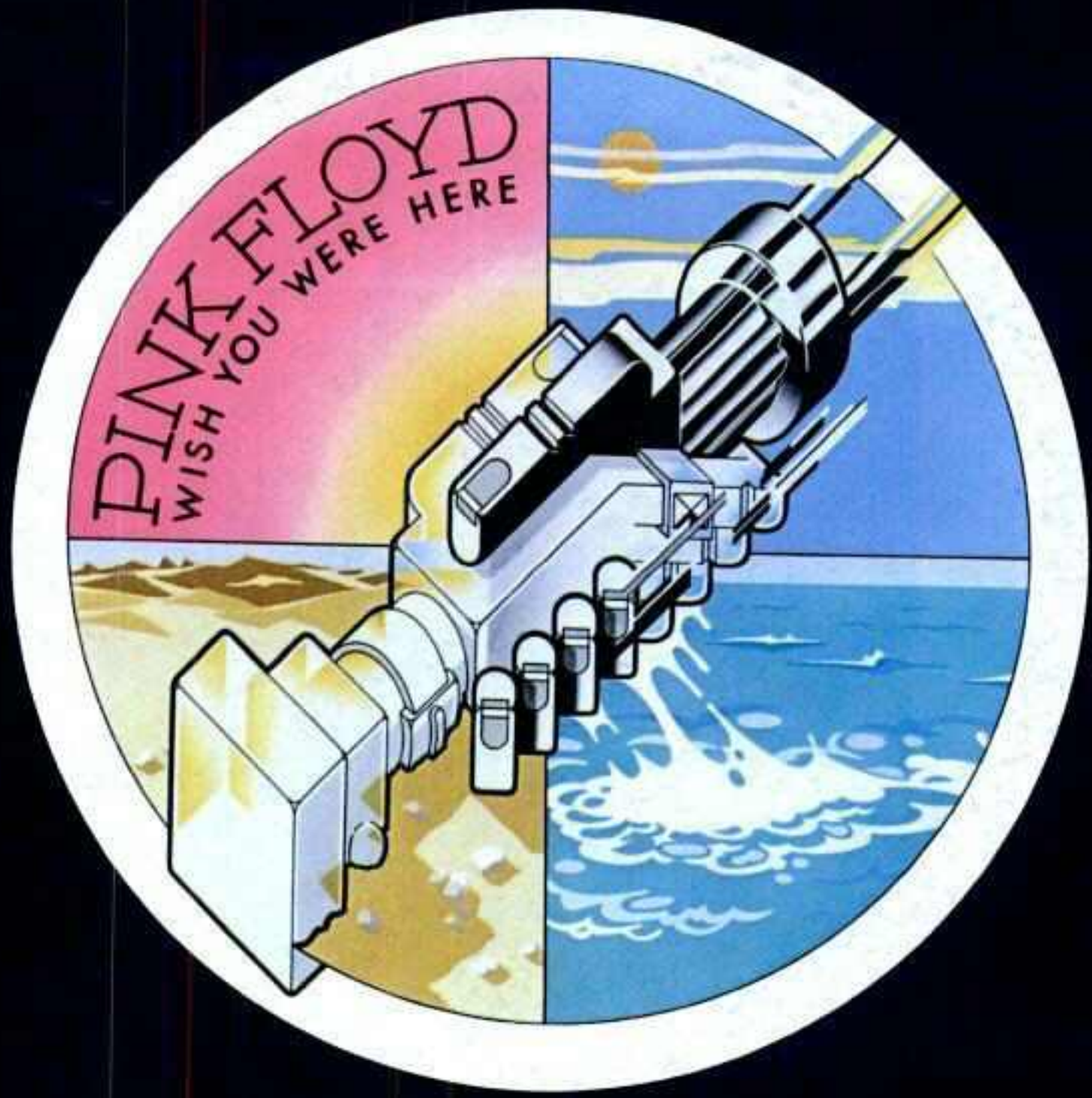
CROSBY & NASH

"WIND ON THE WATER" ABCD-902

COMING SOON ON ABC RECORDS



Available now on Columbia Records and Tapes.



Rockin' Concerts Win Mexican Olés

By MARV FISHER

MEXICO CITY—Rock concerts have finally made a breakthrough here. After a couple of disastrous results in the late 1960s, Procol Harum has just made what most critics here feel will be the start of similar contemporary group appearances.

Perhaps not too many at first, but enough over the next couple of years to make it interesting for the young Mexicans.

One key reason for the group's appearance here was that there wasn't any opposition whatsoever from government sources. All visas and permits came through routinely, something nobody in this country ever expected.

"Frankly, I don't believe they (the Mexican government) ever opposed rock, except for maybe in a few isolated situations," says Rene Leon, co-promoter of the event with Juan

Valencia, administrative director of the Department of Fine Arts for the state of Jalisco.

In total, there were three performances, two here and one in Jalisco's capital, Guadalajara, the second largest city in the nation with a population approaching 2 million.

The first test came on Aug. 28 in Guadalajara's Municipal Auditorium where Procol Harum attracted over 8,000 people—but with the low-

(Continued on page 64)



Tommy Wright photo

TWO FIRSTS—Jerry Wexler and Ronee Blakley listen at Muscle Shoals Sound to her just completed debut Warner Bros. LP "Welcome," soon to be released. It's his first effort since departing Atlantic vice presidency, her first since "Nashville" flick.

Rules For Warranties Are Sought

By MILDRED HALL

WASHINGTON—Audio/hi fi and other manufacturers and retailers, plus consumer spokesmen will begin arguing three lengthy and complex rules proposed by the Federal Trade Commission to implement the new federal warranty next week.

Hearings begin here (Sept. 15) and continue in Chicago, Los Angeles and San Francisco in subsequent weeks. Final commission decisions on the warranty rules are expected to take many months.

The sleeper issue among the proposed rules for discussion may turn out to be the staggering complexity of the standards and record-keeping required for any "informal dispute settlement mechanisms" offered under a written warranty, in the third rule to be considered.

Manufacturers do not have to provide a written warranty, nor are they required to set up procedures for dispute settlement in a written warranty—but if they do, both must be in strict conformity with all the rules.

The first rule to be threshed out will include the fairly understandable requirements for those

(Continued on page 46)

SUBGROUP CONVENES SEPT. 11

C'right Hearings: The Final Round?

By MILDRED HALL

WASHINGTON—Copyright revision action resumes Thursday (11) as the House subcommittee on courts, civil liberties and the administration of justice begins its last round of public hearings, with testimony on the touchy subject of a mechanical royalty rate.

The real battle on this and other issues will begin when public hearings end, and chairman Robert W. Kastenmeier's seven man subcommittee plunges into markup hearings. Hard decisions will have to be made in controversies where opposing industry segments have failed to come to any compromise agreements on their own.

These include the war between broadcasters and cable TV systems over proposed CATV royalty fees; the bitter standoff between educators and librarians on one side, and music and textbook publishers on the other over multicopying, and the permissive fair use provision for

educators, researchers, et al. The issue of copyright royalty tribunal review for the \$8 dollar per year jukebox royalty is another explosive one.

As always in its 10-year Congressional history, the duplicate Senate and House copyright revision bills have run into slowdowns and delays. Particularly on the Senate side, no one is racing the clock, since the current bills have until the end of the second session of this 94th Congress (December 31, 1976) to pass.

Also, no copyrights will expire before that date, thanks to the last copyright extension bill.

The House does not expect its bill to reach a floor vote this year—but

(Continued on page 16)

Uncle Sam's Discos Junk Franchises, Still Prosper

By JOHN SIPPEL

LOS ANGELES—America's reported oldest discotheque chain, Uncle Sam's, has dropped its franchise concept (Billboard, Dec. 21, 1974) and has increased its own locations from six to nine nationally. The chain is also into concert promotions.

"We're attracting 30,000 weekly."

claims Scott Savicas, promo director. That's 10,000 more than last December. With discos mushrooming, Savicas admits the chain of largest danceries is more low-profile. "We don't want to give away our secrets. The first story in Billboard brought us all the records."

American Scene, the parent firm based in Cincinnati, has four more of the 12,000-square-foot and larger discos coming through 1976. That's

(Continued on page 38)

WB Pacts Jazz-Soul Acts; No New Label

By NAT FREEDLAND

LOS ANGELES—It's now official. Warner Bros. has signed a host of jazz and avant-garde soul names. But it is not starting a separate jazz label, says the man who made the signings, Bob Krasnow.

New to WB are George Benson, the Funkadelics, Rasaan Roland Kirk, Alice Coltrane, David "Fathead" Newman and Pat Martino, all of whom had previously been on other labels. These long-rumored signings have been predicted in Inside Track for several months.

Krasnow, who joined Warner after ABC purchased his Blue Thumb label, says, "Our whole approach is to not ghetto-ize these artists. We will do the same things for them that we'd do for the Doobie Brothers.

(Continued on page 14)

Nashville Studios In Healthy State

By BOB KIRSCH

NASHVILLE—The overall recording studio business in "Music City" is still healthy and growing, according to a survey of major independent and label-affiliated studios. However, many feel rate increases are in the offing as a result of rising utility and wage costs and the need to add and maintain equipment in the face of a somewhat less than ideal economy.

Major studios here report that total dollar volume is up over the past six months, but also point out that the distance between profit and overhead is a bit narrower than it has been in the past.

At the same time, however, major studios say it is essential to maintain existing equipment and purchase new products if they are to retain their clientele. And one result of the

(Continued on page 51)

PUERTO RICIAN PICTURE

By RUDY GARCIA

SAN JUAN—In what was once considered almost exclusively a Latin record market, rock-soul disks here have shown an extraordinary spurt in sales over the past two years.

So much so that for the first time in the history of the local record market one distributor reports his sales of American disks will pass the \$1 million mark this year.

Carlos "Toti" Julia, who recently became general sales manager and a partner in Universal Distributors, released the sales figures here in early September. "Our actual net sales reports show that for the last 12 months through August we sold more than one million in rock-soul

records for those labels and with our projected Caribbean expansion we should do substantially better next year."

Checking other distributors of American labels reveals that all have shown an increase in sales in recent months although not as dramatic as Universal. That is probably due to the fact that Universal handles the largest number of such labels on an exclusive basis.

The relatively new phenomenon concerning American music sales here apparently has two major root causes—the growth of "smart" discos and a concurrent increase in airplay of rock-soul disks. Both owe some

success to increased promotion by distributors such as Universal.

For instance, late last fall a "beautiful people" disco opened in the DaVinci Hotel in the Condado, the smart tourist section of San Juan. In a cute play on names they called it Leonardo's and it became an immediate success and the "in" place to go.

Swift sound and light technician Huna Steiner set up all of the effects in a beautifully appointed room, took charge of the music and from the start went heavy on Barry White, Love Unlimited and the like. Since then, he has helped set up two more major discos as well as continuing to

Rock & Soul On the Upbeat; U.S. Sales Will Hit \$1 Mil

serve as Leonardo's disk jockey.

Some smaller rooms such as El Salon in Old San Juan and the new Jezebel in the Flamboyant Hotel depend more on taped sets produced by technicians such as Ray Martinez who provides not just the tapes with the proper segueing but also a script with each tape for the club's spinner to follow for live and volume effects.

The result is that there are now at least 10 popular discos in the San Juan area and while none can be credited yet with "breaking" a tune the day is not far off.

More impressive still is the

(Continued on page 42)

L.A. Duo Will Sell MOR Fare Via Radio

By CLAUDE HALL

LOS ANGELES—Two enterprising ex-record men who're now in radio syndication have plans to "revolutionize" the distribution and marketing of MOR music.

The traditional distributor and/or rackjobber will be bypassed, along with record dealer in favor of stations selling LPs.

Edwin Yelin and Thomas Fenno operate The Good Music Co. here and last week they launched a series of albums for "radio airplay only"

(Continued on page 65)

EMI and Capitol Records
Congratulate

PILOT

on the incredible achievement
of selling in excess of
1,000,000 copies of their
debut single in the U.S.A.

Magic!



The brand new single from
this fabulous group from Scotland is

JUST A SMILE (4135)

b/w Don't Speak Loudly

from their "Magic" chart album, Pilot (ST-11368)



from Capitol Records



Epic Country Promotion: 'Bonus EPs' With Albums

NEW YORK—In an innovative sales try, Epic Records is packaging "bonus EPs" in each of four new country music albums scheduled to ship Monday (15).

The EPs contain cuts (four in all) from each of the LPs and are designed to generate consumer interest in any one, or all, of the three remaining albums not originally purchased.

The albums, carrying suggested price list of \$5.98, will be from George Jones, Tammy Wynette, Joe Stampley and David Wills.

Jim Charne, Epic product manager, says that product shipped for the first 60 days will contain the EPs. If the move proves successful, the

campaign will be carried through the holidays.

The campaign, he continues, is part of a push on the label's part to increase its share in the country music market and, at the same time, to make country product "more attractive to rack operations."

It isn't definite yet if the EPs will be positioned between the shrink wrap and the jacket, he says. If they are placed inside the jacket sleeve, though, each album will carry a large sticker alerting potential buyers to the extra disk enclosed.

The label also will be backing its push with radio and print advertising. Radio spots will be geared to individual albums as well as to the four collectively.

Business And The Economy

Has To Get Better, Argues Mgr. Magid

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

LOS ANGELES—"It has to get better."

Lee Magid, personal manager of a half-dozen acts, bluntly says business is substantially down from a year ago but he has survived previous recessions and asserts a turnaround is "bound" to occur by early 1976.

Magid's income, he admits ruefully, has taken a severe drop since he lost Della Reese last summer after managing her 23 years successfully. She was singing in the choir of the Liberty Baptist Church in Detroit when Magid, then a New Yorker, heard her, signed her and placed her on disks.

But he enjoys working with other acts he represents, some old-timers, some aspiring youngsters, and he feels any one of them could break through to become No. 1 attractions.

One of them is Yvonne Gray, who doubles vocals and keyboards ("a lot like Ramsey Lewis"). Magid also handles O. C. Smith, who could gross at least \$300,000 annually if he chose to leave California and sweat it out on the road a minimum of 40 weeks.

Big Joe Turner, not in good health but employable; Willie Bobo, who leads a fly Latin jazz octet from his timbales, and the Dirty Blues Band with Rod Piazza's nasty harmonica and vocals, also have excellent po-

tentials in clubs and on concert dates, Magid declares.

"The hell of it is," Magid muses, "the fees paid acts by clubs have dropped a bit this past year while air transportation, musicians' salaries,

(Continued on page 64)

9 Labels Seek N.Y. Injunction

NEWARK—A hearing to grant a temporary injunction that would enjoin U.S. Tape Inc., and its principal, George Tucker, from making or selling unauthorized duplications of recordings produced by nine record companies is scheduled for Friday (12) before superior Court Judge Irwin Kimmelman.

Judge Kimmelman has signed a temporary restraining order Aug. 19 based on a complaint filed by Atlantic, A&M, Capitol, London, MCA, MGM, Polydor, RCA and United Artists. He also ordered that the plaintiffs be allowed to inspect the U.S. Tape plant, an inspection a RIAA source says revealed that the company was duplicating without authorization hundreds of titles from plaintiffs' catalogs.

As a defendant in previous major antipiracy litigations in New Jersey, U.S. Tape had permanent injunctions issued against it in Jondors versus Melody, an action brought by music publishers, and in CBS versus Melody.

Rackers To Hear Kintner At S.F. NARM Conclave

NEW YORK—Earl W. Kintner, NARM general counsel, will be the featured speaker Friday (19) at the first annual NARM rackjobbers conference, at the Hyatt-Union Square in San Francisco. Kintner is a former chairman of the Federal Trade Commission, and his work with the music industry dates back to the 1950s, when he served as counsel for ARMADA, formerly the distributor association.

He will speak on the present-day implications of the trade practices for the record industry set up by the Federal Trade Commission in the late 1960s. Also scheduled for discussion by Kintner are facets of merchandiser/manufacturer relation-

ships in the context of legal "do's and don't's."

Following his address, a panel of merchandisers and manufacturers will discuss the subject matter raised at the various meetings held over the two-day period. Moderating the panel will be Louis Kwiker, executive vice president of the Handleman Company.

Merchandiser representatives on the panel will be William Hall of J.L. Marsh Co., David Lieberman of Lieberman Enterprises and Michael Lipton of Musical Isle of America. Manufacturer representatives on the panel are Jack Craigo of Columbia Records, Joel Friedman of WEA Corp. and Rick Frio of MCA Records.

Handleman To Buy Musical Isle Tenn. Operations

LOS ANGELES—Employees of Musical Isle and Record Sales, Memphis, have been advised by general manager Sid Melvin that the Handleman Co. of Detroit, may buy out the joint operation.

If the sale goes through, Handleman would take over a strong rack base in Musical Isle, Memphis, and its second independent label distributorship, Record Sales. They also own Arc-Kay/Kay, Detroit. The acquisition of the two Memphis firms would establish Handleman as the strongest potential rack force in the mid-South, with the recently acquired Seibert's, Little Rock, and a long-time major warehouse in Atlanta.

It's understood that a Musical Isle executive has informed other entities, such as Roberts, St. Louis; Eric-Mainland, Emeryville, Calif.; and Musical Isle and Record Sales of Colorado, Denver, that they would remain a Transamerica record/tape affiliate.

Mexican Jazz FMer In Big Ratings Gain

By MARV FISHER

MEXICO CITY—Mexico's first full-time jazz station, Jazz FM, put into operation four months ago, has started to gain substantial ratings. The station beams 18 hours of jazz daily.

Although jazz is nothing new to some folks in these parts, the station marks an accelerated effort to help increase the music's popularity.

Javier Sanchez Campozano and Julio Velarde, general manager and sales manager, respectively, of the Grupo Oro circuit which runs the outlet, signed Roberto Morales to do the programming and act as its key disk jockey. The chemistry has worked.

Morales, who also owns and oper-

(Continued on page 33)

RCA Tees \$4.98 Classical Series

By IS HOROWITZ

NEW YORK—RCA Records will carry the \$4.98, wide-margin, suggested list concept into the classical area next month with an initial release of 20 newly mastered and re-packaged re-issues.

While the new line carries the mid-price suggested list, it will be discontinued to dealers at a spread permitting high-volume merchandisers to sell the albums at \$2.99. The formula is similar to that developed in pop product originally by Columbia Records to spur catalog sales, and later adopted by RCA and several other labels.

Artists featured in the new line include Fritz Reiner and the Chicago Symphony, the conductors Pierre

Monteux and Charles Munch, and singers Eileen Farrell and Leonie Rysanek.

A preliminary list of talent being considered for the line had also included such more current record names as the violinist Itzhak Perlman, pianist Sviatoslav Richter, conductor Andre Previn, Arthur Fiedler and the Boston Pops, and guitarist Julian Bream. At presstime, however, it could not be established if these artists were also among those to be presented in the initial release.

In a promotion piece to be mailed to dealers, RCA describes the new line as bidding for the patronage of buyers "whose only previous experience is with marginal-produced budget labels."

Executive Turntable

Chuck Melancon is the new district manager, West Coast, for MCA Distributing Corp. He moves up from sales manager of the firm's Dallas office. . . . In Nashville, Don Gant becomes a vice president of Tree International. He was recently director of ABC Records' Nashville operations. . . . Giving no reason, Bob Jennings resigned as vice president, 4 Star Music, after 15 years with the company. Also departing was Gene Kennedy. . . . Frank Laffel rejoins Mercury Records and takes over as director of national promotion, country, in Nashville.

★ ★ ★

It was Steve Keator who joined Polydor from BBD&O ad agency as assistant product manager, reporting to Rick Stevens, advertising/product management director. . . . Bob van der Leeden appointed manager of Ampex video/audio systems for Europe, Africa and Middle East. . . . John Winters joins Sharp consumer electronics division in new post of national accounts manager.

★ ★ ★

Ms. Lucy Lynch named to head radio spot placement at Jerry Powers Advertising for clients including MGM, Polydor and Seals & Crofts. . . . Arthur Schwartz set as executive assistant to Steve Metz of Stephen Metz Ltd. . . . Joining Paule Wolfe Assoc., Carteret, N.J., and John Rapoch as vice president, artist relations, are Gary Hills, as a booking agent and co-manager.

★ ★ ★

Four additions to the promotion department of Island Records include Barry Goldberg on the West Coast, Bruce Williams in Dallas, Jeff Hackett in Dallas and Steve Evanoff, Cleveland. All report to Pat Pipolo. . . . Fred Fowler joins the Apogee agency to work with colleges and clubs and Linda McGalliard moves over to Tony Ricco's Jaricco Management Co. as a tour coordinator. . . . New office manager at Wolf & Rissmiller Concerts, Beverly Hills, is Beth Hoffman, formerly with CMA and IFA. . . . Pat Faralla joins Rogers & Cowan Inc. as an executive in the firm's music division. Ms. Faralla has worked for the Elektra, A&M and RCA labels.

★ ★ ★

With University Stereo, Inc., undergoing a change of ownership and management in Los Angeles, Andre Pilon becomes chairman of the firm's board. Joe Krenek is the new president. Peter Huber, one of the founders and chief officers, is retiring from the business and will travel the world with Mrs. Huber. Marty Herman has been appointed vice president, marketing. University is an eight-store retail stereo chain operating in Southern California.

★ ★ ★

Three new national sales managers have been announced by Cetec Audio in North Hollywood, Calif. Robert Slutskis takes over with consoles and audio components, Gerald Chapman will boss Gauss high speed tape duplicating equipment and Thomas D. Carlile heads up Cetec's line of loudspeakers. . . . Sherman Cohen has left his job as singles buyer for Nehi Distributors in Los Angeles.

John, Rocket Label Segue Over To EMI

By CHRIS WHITE

LONDON—Elton John and his Rocket record label moving to EMI was the major news emerging from the EMI sales conference at the Heathrow Hotel here. First releases from the label under the new agreement are scheduled for October, with John's recordings following in the spring of 1976, when his present commitments to DJM finish.

News of the licensing agreement, a long-term pact, was given by EMI managing director Gerry Oord, who negotiated the deal with Roy Featherstone, Bob Mercer and Leslie Hill

for EMI. John Reid (John's manager) and Rocket's Dave Croker.

The deal is for all territories of the world excluding the U.S., Canada, Australia, South Africa and New Zealand. First releases feature the Nigel Olsson Solution, and the Hudson Brothers, followed by Kiki Dee, Stackridge, Brian and Brenda Russell and David Johnstone, who will be produced by Elton John. Colin Blunstone will be available for all territories except the U.K.

Rocket is to retain its independent

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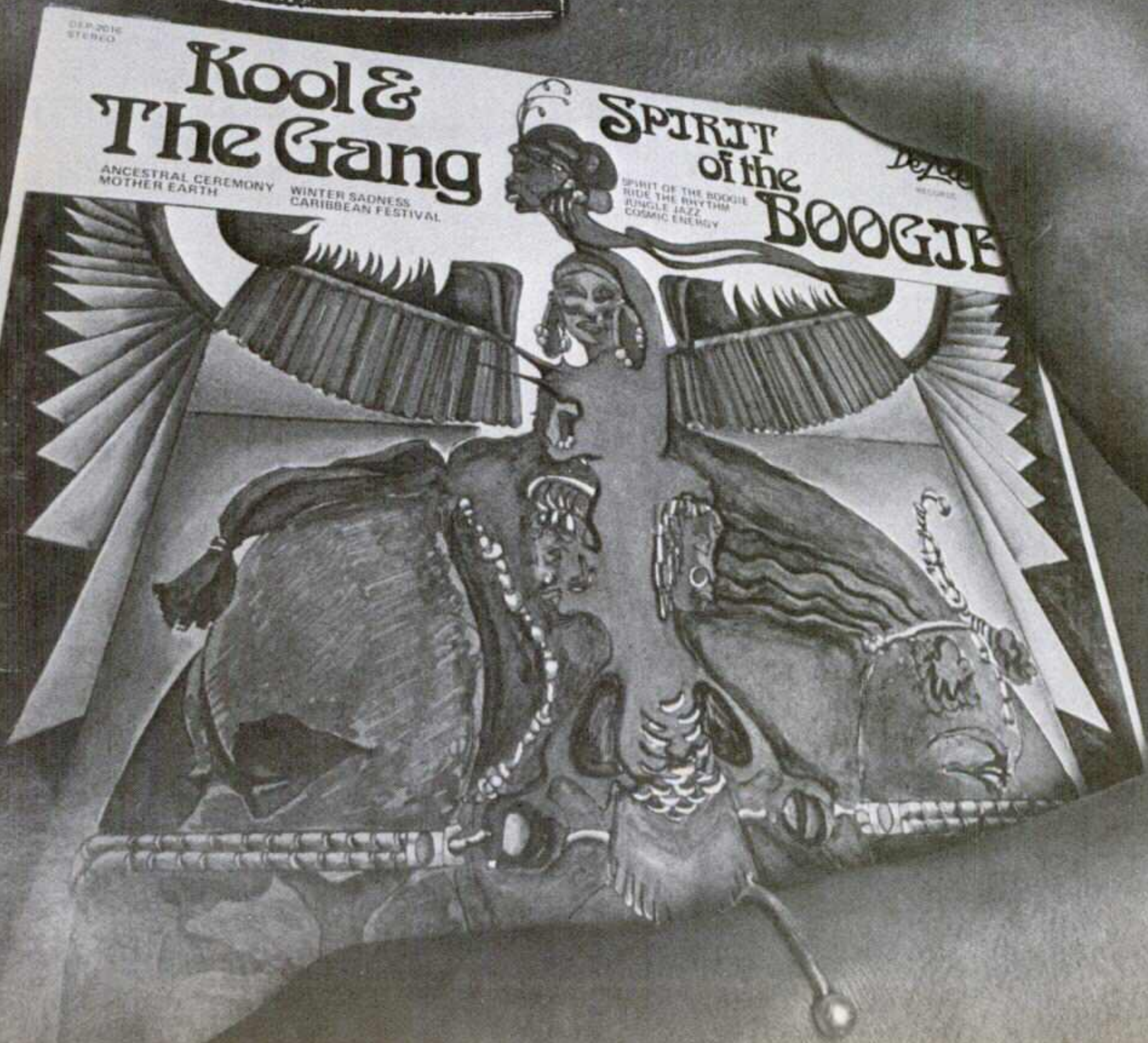
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Boogie down & get the new spirit on Delite Records DEP-2016


Over 300,000 Spirits sold in the first three weeks and the boogie goes on up the charts. The spirit mask shown is available to deejays, program directors, distributors and discos. To get yours call our free spirits — On the east coast call Ted Eddy at (516) 364-2900. On the west coast call Phil Willen at 213-764-5050. Put on your mask & boogie down with Kool & The Gang. It's a De-lite. Distributed by Pip Records, a division of Pickwick International, Inc., Woodbury, N.Y.



Announcing the "All You Need for Christmas" Program.
 It's all here on CBS Records — everything for Christmas — the great Christmas music for every taste. All by the most popular artists in the world. And all can be retailed for as little as \$2.99! You have everything you need for Christmas on Columbia, Epic and Monument. And special dating terms are available.

ALL YOU NEED FOR CHRISTMAS

CHRISTMAS
"The Johnny Cash Family"
 including:
 Jingle Bells/That Christmasy Feeling
 Silent Night/Christmas With You
 My Merry Christmas Song




C 31754

The Ray Price Christmas Album
 including:
 I Heard The Bells On Christmas Day
 The Little Drummer Boy
 Silent Night
 The Lord's Prayer
 God Rest Ye Merry, Gentlemen




CS 9861*

Merry Christmas
Andy Williams
 including:
 Silver Bells
 Do You Hear What I Hear?
 Have Yourself a Merry Little Christmas




CS 9220

RAY CONNIFF
AND THE RAY CONNIFF SINGERS
WE WISH YOU A MERRY CHRISTMAS
 INCLUDING:
 THE LITTLE DRUMMER BOY
 O HOLY NIGHT
 THE TWELVE DAYS OF CHRISTMAS
 THE FIRST NOEL




CS 8692

CHARLIE McCOY
Christmas
 including:
 Jingle Bells/Silent Night
 The Christmas Song
 (Chestnuts Roasting On An Open Fire)
 Oh Holy Night/The First Noel




ZX 33176

LYNN ANDERSON
THE CHRISTMAS ALBUM
 INCLUDING:
 DING-A-LING THE CHRISTMAS BELL
 JINGLE BELL ROCK
 RUDOLPH THE RED-NOSED REINDEER
 I SAW MOMMY KISSING SANTA CLAUS
 FROSTY THE SNOWMAN
 SOON IT WILL BE CHRISTMAS DAY




C 30957

JIM NABORS
HOW GREAT THOU ART
 INCLUDING:
 ABIDE WITH ME/I WALK WITH GOD
 MY ROSARY/AVE MARIA/GOD IS LOVE




C 30671

CHRISTMAS WITH TAMMY
 INCLUDING:
 WHITE CHRISTMAS/SILENT NIGHT/HOLY NIGHT
 JOY TO THE WORLD/BLUE CHRISTMAS
 O LITTLE TOWN OF BETHLEHEM



E 30343

JIM NABORS' CHRISTMAS ALBUM
 INCLUDING:
 I'LL BE HOME FOR CHRISTMAS
 WHITE CHRISTMAS
 THREE WISE MEN
 CHRISTMAS EVE IN MY HOME TOWN
 DO YOU HEAR WHAT I HEAR?



CS 9531*

Christmas Is...Percy Faith
His Orchestra and Chorus
 Happy Holiday/Do You Hear What I Hear?
 Silver Bells/We Need a Little Christmas
 The Little Drummer Boy/and more



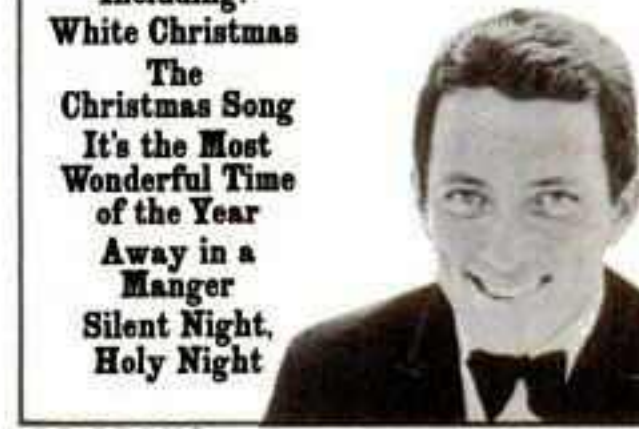
CS 9377*

THE CHRISTMAS SPIRIT
JOHNNY CASH
 INCLUDING:
 I HEARD THE BELLS ON CHRISTMAS DAY
 BLUE CHRISTMAS/SILENT NIGHT
 LITTLE DRUMMER BOY



CS 8917*

THE ANDY WILLIAMS CHRISTMAS ALBUM
 Including:
 White Christmas
 The Christmas Song
 It's the Most Wonderful Time of the Year
 Away in a Manger
 Silent Night,
 Holy Night




CS 8887*

C 33183*/"Burl Ives Sings Little White Duck and Other Children's Favorites": Burl Ives
 C 31630/"Merry Christmas": Jim Nabors
 CS 9861*/"Christmas Album": Ray Price

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 XMS 7033*/"A Festival of Carols in Brass": Philadelphia Brass Ensemble

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Vol. 87 No. 37

General News

BRANCIFORTE PRESIDENT

Long Island Group Eyes Hofstra Meet

Dear Sir

I am a top rated professional disk jockey who appears at various hotels, discos and many private parties regularly in my upstate area.

I'm quite annoyed and insulted in not having any of my correspondence and telegrams answered by The Record Pool Organization in New York City, which I would like to join.

I called Mel Cheren of Scepter Records because he never responded to my letter. I asked him for his assistance to help me attain membership in The Record Pool. I mentioned on the phone to Mr. Cheren that a representative of mine can get into the city to pick up my share of the records for new exposure at my many in-person shows. Mr. Cheren told me the organization is only for the local New York, Long Island and Connecticut area. As far as I'm concerned that is definitely discrimination. I'm one of the tops in New York State. I asked Mr. Cheren to kindly put me on his Scepter Disco list and I never received any promotional product from them either.

Most record companies also show favoritism and are discriminating against me.

The only companies giving me service are AVCO, PIP and United Artists-Records. I know I increase sales in Ulster, Dutchess, Sullivan and Greene Counties with my promotion of these records. There is no reason why I should pay for most of my records or have people sponsor me.

I will be glad to forward my credentials to anyone who may be interested or who may question my credibility.

Sincerely,
Gary Lee Schwartz
Kingston, N.Y.

Aristans Will Meet Sept. 21

NEW YORK—Arista Records holds its first international meeting since the company began one year ago when more than 65 representatives from around the world converge here for three days beginning Thursday (18). The meetings are being tied in with the Arista Records salutes New York Festival, scheduled for Sept. 21.

During the confab Clive Davis, president, will detail the company's policies regarding promotion and marketing. In addition, he will showcase more than 20 different artists with LP product scheduled for Fall release.

Martell Event Set

NEW YORK—In a benefit for the T.J. Martell Memorial Fund for Leukemia Research, a number of jazz and big band greats will join Sept. 21 in a tribute to talent impresario Willard Alexander at Buddy's Place. Host Buddy Rich will be joined by Count Basic, Maynard Ferguson, Benny Goodman, Woody Herman, Stan Kenton, Mel Torme and others.

The Martell Fund was founded by music industry executives in the name of the late son of Tony Martell, ABC Records vice president. Attendance is limited to 30 tables of 10 with cocktails, dinner and the show.

LIST PRICES Phonogram Exec Calls For Abolition On Disks & Tapes

By PETER JONES

LONDON—Phonogram managing director Tony Morris has called for the abolition of recommended retail prices on albums and tapes.

Speaking at the company's annual sales conference in Cambridge, he said he believed this to be a viable alternative to the present demand from retailers for bigger margins. It was increased turnover and not in-

NEW YORK—The Long Island Assn., organization formed recently to promote Long Island as a music center, has named Richard Branciforte as its president and elected five other officers.

Michael Cono was named membership vice president; Michael Epstein, conference and talent vice president; Zim Barstein heads publicity and promotion; Michael Papparo, treasurer; and Len Rothberg was selected secretary. The association has eight charter members.

The association, in addition, set up a committee to concentrate on plans for a conference to be held on the Hofstra Univ. campus, Nov. 8 and 9, in conjunction with the Hof-

stra concert bureau. Epstein will head the conference committee.

The conference plans to hold workshops, seminars and panel discussions on topics relating to the music industry. Involved thus far will be discussions and lectures on discotheques, promotion for clubs, radio business, among other subjects.

Branciforte says that a membership meeting will be held Sept. 22 at My Fathers Place, Roslyn, N.Y. club, to be followed by a membership drive party there on Sept. 29.

Association dues are \$100 per year for commercial businesses; \$75 for schools and nonprofit organizations; for individuals dues are \$15 yearly.

Creative Responsibilities Restructured At Chappell

By IS HOROWITZ

NEW YORK—Chappell Music, riding the crest of a growth pattern that has seen annual revenues more than double in the last three years, has restructured creative responsibilities to better handle the current heavy work load and to provide for future expansion.

At a series of professional meetings here last week the publishing firm awarded divisional status to its regional offices in Los Angeles and Nashville. The new divisions will have greater autonomy in making creative decisions involving the acquisition and exploitation of material, says Norman Weiser, Chappell president.

Henry Hurt, vice president of the country music division, and Eddie Reeves, West Coast division vice president, also now join the Chappell management committee. While their creative authority is enlarged, the company still retains administration responsibility at its home office here.

In a parallel creative move, Ron Solleveld, head of the Chappell international department, also takes over as professional manager of Intersong and Belinda Music, Polygram publishing entities headquartered in Hamburg, but managed in this country by Chappell.

Weiser views these structural moves as a natural consequence of the company's major catalog acquisitions in the last few years, and its stepped-up efforts in contemporary music areas.

In a deal inked just last week, Chappell, in conjunction with E.H. Morris, acquired the Tom T. Hall portion of Newkeys Music catalog. A group of near 500 titles is involved.

The return last year of the Williamson catalog to the Chappell fold, the long-term administration pact entered into with E.H. Morris, and the more recent purchase of the

bulk of the Hill & Range copyrights, are largely credited by Weiser with bolstering the scope of Chappell's operation.

But he sees continuation of the firm's moves into the contemporary areas of pop, country and soul as providing much of the potential for future expansion. Weiser expects the company to enter into additional deals with producer/writers and artists/writers over the coming months, a pattern that has worked to brighten Chappell's contemporary image while maintaining its stance as guardian and promoter of standard properties.

Cited as examples of the development of contemporary talent that have paid off are deals with writer artists Jerry Butler (Motown), Kim Carnes (A&M), Toma Pacheco (RCA), and Daryl Hall and Joan Oates (RCA). In the writer/producer category, Weiser points to successes with Chuck Jackson and Marvin Yancy, Tony Sylvest and Bert Decoteaux, Billy Jackson, and Sandy Linzer.

With the addition of Reeves and Hurt, Chappell's management committee now numbers seven in addition to Weiser. Other members, all vice presidents, are Phil Wattenberg, (law), Dick Anderson (finance), Ira Beal (business affairs), Phil Mahfouz (copyright), and Buddy Robbins (creative). In an assignment of added responsibility in the home office, Barbara Robbins has been named office manager.

War Song Filmed

LOS ANGELES—War's "Why Can't We Be Friends" tune has been made into a four-minute film that visualizes the lyric content of the group's single for special television use.

will produce more cash profit at the same overhead cost with a 25 percent markup, whereas 50 unit sales at 36½ margin will produce less cash profit."

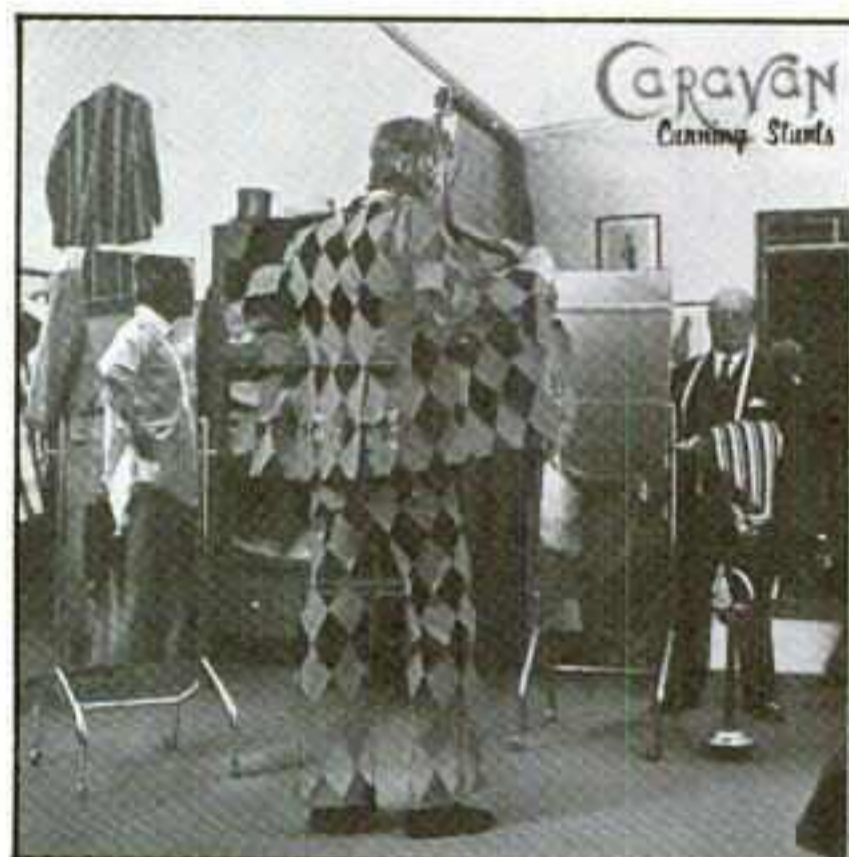
Morris has held what he calls his "personal view" about the scrapping of recommended retail prices for some months. It was re-awakened.

(Continued on page 61)

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SINGLE...**

**from the "Cunning Stunts" LP
by
CARAVAN.**



BTM 5000

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In
A
Hole"**
BTM 800

On Tour

Sept. 3-7 Los Angeles	Sept. 19 Philadelphia
Sept. 8-10 Denver	Sept. 20 New York City
Sept. 11 Chicago	Sept. 22 Albany
Sept. 13 Kansas City, Mo.	Sept. 23 Syracuse
Sept. 15-16 Atlanta	Sept. 24 Rochester
Sept. 18 Allentown, Pa.	More dates to follow



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BULLISH OUTLOOK

Wall Street Focus On Music Firms

NEW YORK—The entertainment industry continues to show its strong resistance to the current economic problems, a recent study by the Wall Street brokerage house of Blyth Eastman Dillon & Co., Inc., concludes.

Five of the six leading companies discussed in the report include key music industry divisions—MCA, Pickwick International, Warner Communications, Walt Disney Productions and Tandy Corp. (Radio Shack). All posted record sales and earnings for 1974 and the study anticipates peak profits from all in their respective current fiscal years.

A section detailing the outlook for recorded music documents the erosion of late 1974 and early 1975, but also notes that three of leading producers—Warner, MCA and Columbia—showed improvement in the first six months of the calendar year.

"With a large number of major recordings available, including several soundtrack albums, 1975 industry volume may approximate last

year's level (\$2.2 billion) in terms of dollars with about a 5 to 6 percent decline in unit volume (594 million records/tapes)," the report forecasts.

"We continue to think that it is possible for the industry to achieve 4 to 6 percent real long-term growth, exclusive of any major technical developments such as videodisks."

Statistics cited include the 1974 breakdown of recorded music industry product from RIAA (Billboard, June 7) and the NARM profile of the industry merchandisers (June 21 issue). Also noted was the recent Billboard survey that showed approximately 20 percent of the Top LPs & Tape chart are composed of "catalog" material brought back by current hit records, greatest hits and live product and old albums moving back to the charts.

Entertainment stocks have been outstanding stock market performers in the first half of 1975, the report notes, with market value of the common shares for the five music indus-

(Continued on page 65)

Off The Ticker

LAFAYETTE RADIO ELECTRONICS, Syosset, N.Y., declared a cash dividend of 6½ cents a share payable Sept. 19 to shareholders of record Aug. 19. . . . **Wallich's Music City** reports higher earnings on lower sales for the year ended May 31. The retail chain posted earnings of \$12,963, or 1 cent a share, on sales of \$4,809,000 compared to a loss of \$290,697, or a loss of 24 cents a share, on sales of \$6,023,000 for the previous year.

ARISTA RECORDS, a division of **Columbia Pictures Industries Inc.**, New York, is contributing to the parent company's first profitable year in the last four.

Alan J. Hirschfield, president and chief executive officer of Columbia Pictures, says the company's "record division (Arista) became profitable during the year, and the company's music printing, broadcasting, television production and distribution, and publishing all had good years."

Columbia Pictures expects to report that in fiscal 1975, ended June 27, it earned a profit for the first time in four years.

AMPEX CORP., Redwood City, Calif., reports that pre-tax first quarter earnings from continuing operations increased 23 percent compared with the same 1974 period. Last year's first quarter operating earnings were distorted by the inclusion of nonrecurring royalties, licenses and a \$13 million nonrecurring IBM settlement.

CRAIG CORP., Compton, Calif.-based manufacturer of hi fi, car stereo and blank tape products, announces audited final figures for the year ended June 30 with a 25.6 percent earnings increase on an 8.4 percent sales gain. Sales hit \$69.1 million, up \$537,700 from the prior year, with net earnings of \$3.286 million, up \$565,000. Earnings per share of \$1.06 for fiscal 1975 compared with 87 cents a year before. Shipments of citizens band radios, recently introduced by Craig, began in July on a limited basis and have not yet made significant contributions to overall sales.

Preliminary sales figures at **HAN-DLEMAN CO.**, Detroit-based rack-jobber, for the first quarter ended Aug. 2 were down about 7 percent to \$21.522 million from a year ago, with release of the official earnings report expected soon. The board of directors declared the regular quarterly dividend of 10 cents per share on outstanding common stock, payable Oct. 6 to stockholders of record on Sept. 19.

ROBINS INDUSTRIES CORP., Commack, N.Y.-based manufacturer of record/tape care accessories, broadcast and sound reinforcement equipment, reports a nearly 100 percent increase in net income based on an 11 percent sales increase for the six months ended June 30. President Herman Post reports unaudited figures of \$1.491 million in sales compared with \$1.326 million for the same period a year ago. Net income was \$82,568 with 22 cents earnings per share, compared with \$41,320 and 11 cents per share for January-June 1974.

Market Quotations

As of closing, Thursday, September 4, 1975

1975 High	1975 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27%	13%	ABC	7.7	126	19%	19%	19%	- 1/4
7%	2%	Ampex	0	27	5%	5%	5%	Unch.
3%	1%	Automatic Radio	0	47	3%	3%	3%	- 1/8
9%	4%	Avnet	4.1	230	8%	7%	8%	+ 1/8
22%	10%	Bell & Howell	7.9	101	19%	18%	18%	Unch.
5%	27%	CBS	10.8	175	44%	44%	44%	+ 1/4
9%	2%	Columbia Pic	17.5	107	7%	6%	7%	Unch.
7%	2%	Craig Corp.	5.4	34	5%	5%	5%	- 1/8
55%	21%	Disney, Walt	22.8	466	44%	43%	43%	- 1/4
4%	1%	EMI	10.1	16	3%	3%	3%	+ 1/4
21%	18%	Gulf & Western	4.9	776	20%	20%	20%	Unch.
7%	3%	Handieman	6.3	48	5%	5%	5%	- 1/8
20%	5%	Harman Ind.	4.9	16	15%	15%	15%	+ 1/4
8%	3%	Lafayette Radio	7.4	29	6%	5%	5%	- 1/4
19%	12%	Matsushita Elec.	12.5	2	16%	16%	16%	Unch.
82%	27%	MCA	9.5	217	77%	73%	75%	- 1/4
18%	12%	MGM	6.3	91	16%	15%	15%	Unch.
68%	43%	3M	22.9	370	55%	54%	55%	+ 1/4
4%	1%	Morse Elec. Prod.	0	19	2%	2%	2%	Unch.
57%	33%	Motorola	27.2	216	47%	46%	47%	+ 1/4
24%	12%	No. Amer. Philips	8.2	13	19%	18%	19%	- 1/8
19%	7%	Pickwick International	7.7	23	13%	13%	13%	- 1/4
6%	2%	Playboy	12.1	9	4%	3%	3%	- 1/4
21%	10%	RCA	15.4	271	17%	17%	17%	- 1/4
13%	5%	Sony	28.8	640	10%	10%	10%	+ 1/4
18%	9%	Superscope	3.9	17	13%	12%	13%	+ 1/4
50%	11%	Tandy	11.2	72	39%	38%	39%	- 1/4
6%	2%	Telecor	5.5	2	4%	4%	4%	Unch.
3%	1/2%	Telex	8.8	29	2%	2%	2%	Unch.
3%	1%	Tenna	13.2	4	2%	2%	2%	Unch.
10%	6%	Transamerica	10.6	185	8%	7%	7%	- 1/4
15%	5%	20th Century	8	230	14%	13%	14%	Unch.
22%	8%	Warner Commun.	6.9	175	18%	18%	18%	+ 1/4
28%	10%	Zenith	79.5	61	23%	23%	23%	Unch.

As of closing, Thursday, September 4, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	0	2 1/2	2	2 1/2	Schwartz Bros.	0	1 1/2	1/2	1 1/2
Gates Learjet	26	8 1/2	8 1/2	8 1/2	Wallich's M.C.	0	1/2	1/2	1/2
GRT	69	1 1/2	1 1/2	1 1/2	Kustom Elec.	34	3 1/2	2 1/2	3 1/2
Goody Sam	0	3	2 1/2	3	Orrox Corp.	10	1 1/2	5 1/2	1 1/2
Koss Corp.	33	5 1/2	4 1/2	5 1/2	Memorex	3	7 1/2	7 1/2	7 1/2
M. Josephson	13	6 1/2	6 1/2	6 1/2					

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.
The above contribution to Billboard by Russ Gallagher of G. Tsai & Company, Inc., Los Angeles, members of the New York Stock Exchange and all principal stock exchanges.

Earnings Reports

Year to	1975	1974	1st qtr. to	1975	1974
WALLICHS MUSIC					
May 31:			June 30:		
Revenues	\$4,809,000	\$6,023,000	Sales	\$24,375,000	\$37,159,000
Net income (loss)	12,963	(290,597)	Net income (loss)	(1,317,000)	173,000
Per share (loss)	.01	(.24)	Per share		.06
MORSE ELECTRO PRODUCTS					
ADVENT CORP.					
1st qtr. to	1975	a1974			
June 28:			Aug. 2:	1975	1974
Sales	\$4,564,776	\$3,467,749	Sales cont. oper.	\$63,655,000	\$61,342,000
Net income (loss)	(926,792)	117,026	Net cont. oper. before		
Per share		.08	income from nonrecurring		
a—Restated			royalties, licenses and		
CRAIG CORP.					
Year to	1975	1974	Extraordinary credit	2,025,000	1,644,000
June 30:			from nonrecurring		
Sales	\$69,105,000	\$63,728,000	royalties, licenses		
Net income	3,286,000	2,721,000	and settlements	none	13,000,000
Per share	1.06	.87	Net from cont. oper.	952,000	7,630,000
Average shares	3,081,000	3,128,000	Per share	.09	.70
RECOTON CORP.					
6 mos. to	1975	1974	Net before extraordinary	952,000	7,615,000
June 30:			item		
Sales	\$2,353,000	\$2,816,000	Extraordinary credit		
Net income (loss)	(32,000)	75,000	from tax-loss	607,000	5,510,000
Per share		.21	carry-forwards		
BASF AG					
6 mos. to	1975	1974	Net income	1,559,000	13,125,000
June 30:			Per share	.14	1.21
Sales	\$1,590,000,000	\$1,930,000,000	SOUNDESIGN CORP.		
Net income	82,000,000	157,500,000	2nd qtr. to	1975	1974
The above results have been computed at the mark's current rate.					
CAPITOL INDUSTRIES-EMI Inc.					
Year to	1975	1974	June 30:		
June 30:			Sales	\$17,174,000	\$19,930,000
Sales	\$124,996,000	\$141,663,000	Net income	253,000	577,000
Net cont. oper.	5,262,000	9,700,000	Per share	.12	.27
Per share	1.58	2.28	CAPEHART CORP.		
Loss disc. oper.		(3,498,000)	3 mos. to	1975	1974
Extraordinary item		1,120,000	March 31:		
Net income	5,262,000	7,322,000	Sales	\$9,264,233	\$11,860,735
Per share	1.58	1.72	Net income (loss)	(3,725,369)	505,050
Average shares	3,327,302	4,261,940	Per share	.21	.25
The company's shares were formerly traded on the American and Pacific stock exchanges. They were delisted in May 1974 because the number of shares remaining in the hands of the public after the March 1974 tender offer fell below the listing requirements.					
PHILIPS N.V.					
2nd qtr. to	1975	1974			
June 30:			June 30:	1975	a1974
Sales	\$2,360,000,000	\$2,330,000,000	Revenues	\$154,679,000	\$177,447,000
Net income	9,800,000	86,600,000	Net income	13,318,000	13,209,000
The above results have been computed at the auditor's current rate.					
WARNER COMMUNICATIONS					
(Warner-Elektra-Atlantic Records)					
2nd qtr. to June 30:					
Sales					
Net income					
Per share					
Fully Diluted					
Average shares					
6 mos. to June 30:					
Revenues					
Net income					
Per share					
Fully diluted					
Average shares					
a—Restated.					

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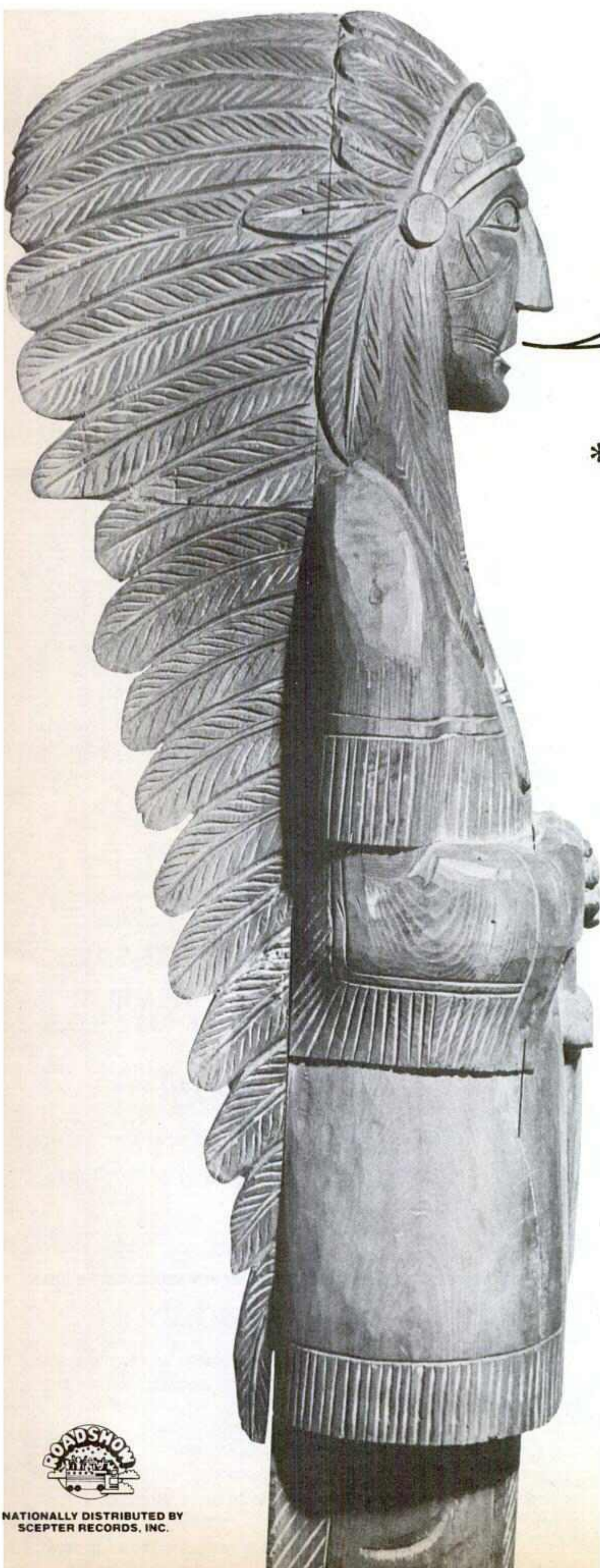
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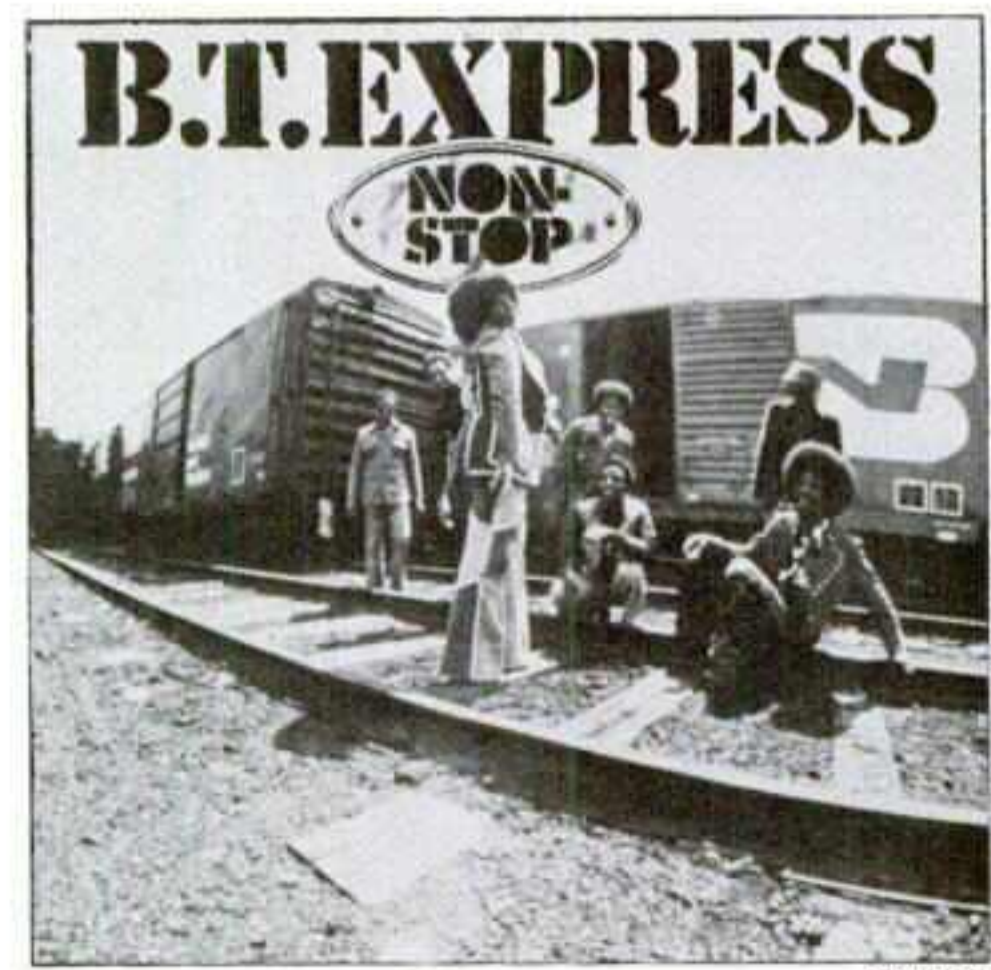
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B'way Cast LPs Draw Labels' Interest

• Continued from page 1

hard-look position which previously governed their choices.

During the past seven to 10 years, record companies adopted a procedure, generally, but depending on the play, of awaiting critical tabulations and boxoffice draw before venturing into the cast album field. This was due to the broad decline of musicals with long boxoffice strength, diminishing album sales, and large losses incurred by the companies from show investments, among other factors.

In the early 1960s and before, a higher proportion of cast albums was scoring with more sales frequency, for longer periods of time and investments in the shows by the manufacturer were paying off handsomely.

Now, the original cast album air is more reminiscent of those halcyon days, with at least five Broadway-bound shows either being acquired or already being firmed as cast albums, it's now.

These are "Tremonisha," Scott Joplin opera set for Sept. 25 open-

ing, due to be recorded by Deutsche Grammophon; "Bubbling Brown Sugar," a musical review featuring songs and dances associated with Harlem from the 1920s to the present, obtained by Polydor Records (no opening date); "Pacific Overtures," book by John Weidman, score by Stephen Sondheim, due for a Jan. 11 opening, recording rights by RCA Records; "Me And Bessie," with Linda Hopkins as blues singer Bessie Smith, which Columbia Records has acquired, opening is Oct. 8; and "Rex," set for an early spring debut. Score is by Richard Rodgers and lyrics by Sheldon Harnick. Play features Nicol Williamson as Henry VIII of England. RCA is said to be near agreement on the rights.

In total, some 30 musicals are due for the stage this coming season. Many, of course, will not see the light of Broadway day. However, several which have promise or are already set for theaters and with dates, besides those mentioned previously are "Truckload," musical with score (18 songs) by Louis St. Louis. Book by Hugh Wheeler; lyrics by Wes Harris. Cast includes St. Louis as truck driver. "The Leaf People," an adventure with music, presented by Joseph Papp and set for an Oct. 9 bow (limited run). "Boccaccio," musical based on Giovanni Boccaccio's "The Decameron," tales on an early commune. It opens Oct. 13. A revival of "Hello Dolly!" is due for an Oct. 25 opening, starring Pearl Bailey and Billy Daniels.

Set for a Nov. 4 bow is "American Musical," with book by Marilyn Clark. Cast includes Patrice Munsel, John Raitt, Cyril Ritchard and Lillian Gish. "Odyssey" is due to open Nov. 11. Book and lyrics are by Erich Segal. Music is by Mitch Leigh. Yul Brynner stars as Odysseus. A "My Fair Lady" revival is set for March 16, 1976, and stars Ian Richardson. "Pal Joey" will open June 17. The revival is staged by Theodore Mann.

Others of note but without set dates are, "Sixteen Hundred Pennsylvania Avenue," musical celebrating U.S. historical roots. Book and lyrics are by Alan Jay Lerner; music by Leonard Bernstein. "So Long, 174th Street"; music and lyrics by Stan Daniels. Book by Joseph Stein. Robert Morse stars. "Aimes," adopted by Jerome Chodorov. Score by Jule Styne. Rosalind Russell may be featured.

On the publishing end, Chappell Music has the rights to "Rex," and to a musical slated for next season, "Upstairs, Downstairs," with book by Hugh Wheeler; score and lyrics by Burton Lane and Sheldon Harnick. Chappell also has the rights to "Pal Joey" and "My Fair Lady."

Bob Baumgart, head of Chappell's theater division, sees the Broadway musical boom continuing. He says interest remains high in the theater, and cites musicals such as "The Wiz," "Chicago," and "A Chorus Line" as current examples.

Meanwhile, Columbia, has recorded a single from "Chicago," performed by Liza Minnelli. "My Own Best Friend" b/w "All That Jazz," Arista Records, which has the original cast, has released a cut from the LP. It contains "All That Jazz," sung by Chita Rivera, b/w "Nowadays," sung by Ms. Rivera and Gwen Verdon.

Further documenting the sharpened impact of Broadway musicals is that some motion picture companies are eyeing "A Chorus Line" and "Chicago" for the screen, according to a source close to the scene.

Texas Distributor Opens Giant Stores

• Continued from page 1

which will be heavy inventories of top 200 current best sellers and cut-outs. There will be a 79-foot wall six feet high entirely devoted to tapes, both cassette and 8-track. The store will be on the edge of Houston's downtown in a high population area.

"We are opening the two stores to protect our own territories and our customers, so that local distributors and branches can sell records," Daily says.

His remarks appear directed against operations like Peaches, the Tom Heimann stores now in Denver and Atlanta and soon to open in Fort Lauderdale (Billboard, Sept. 6). Heimann has been rumored for months opening a giant discount store in both Houston and Dallas. Peaches stores are serviced from a Los Angeles warehouse. It's rumored that Heimann contested with the Dailys for both Texas locations. Heimann has a rackjobbing warehouse in the Houston area.

The Dallas store lease is not yet signed, but the Dailys feel they have just about locked up the location. Like the Houston store, which will be 10,000 square feet of retail area and 4,000 warehousing, the Dallas store will be the largest in that city.

No manager has been selected for Dallas, primed to open in November. Skip Smith of Disc Records Galleria store, Houston, will manage the new Houston store. Mike Duncan will oversee the Houston store, while Billy Emerson Jr., son of Bill Emerson, general manager of Daily's Dallas independent label distributor, Big State, will supervise the Dallas retail operation.

While pricing has not been finalized, Bud Daily anticipates such specials as \$6.98 LPs at \$3.99 and \$7.98 tape at \$5.99. Catalog will go about \$1 higher.

Daily says inventory will be extremely broad, with full lines of classical LPs and tapes, for example, available on all labels. Deep inventories of record/tape and audio accessories will also be stocked.

Present plans call for 10 a.m. to midnight store hours six days a week. Both stores will provide large adjacent parking areas.

The two retail ventures represent an outlay of close to \$2 million, it's believed. Daily says more definite details on store layout, appearance and operation will be available in about a month. Strong advertising campaigns will precede the opening of both stores, he adds.

H.W. Daily is the country's oldest continuing indie label distributorship. It was founded in 1937 by the Daily brothers' father, Harold, who is now in semi-retirement. The brothers bought out their father in 1959.

Tobias Will Be Honored By Industry

LOS ANGELES — Veteran ASCAP songwriter Harry Tobias will be feted Sept. 28 at Adat Ari El Temple in North Hollywood in conjunction with his 80th birthday anniversary.

Participating in the testimonial will be representatives of ASCAP, the Friars Club, the Eddie Cantor lodge of B'nai Brith, the Academy of Motion Picture Arts and Sciences, the Pioneer Pacific Broadcasters, Songwriters Hall of Fame, American Guild of Authors & Composers, city councilman Joel Wachs and NARAS.

Musicians firmed to perform include Nick Fatool, Mannie Klein, Murray Stein, Lou Levy and Mickey Katz. Brother Henry Tobias will produce the program.

Among Harry Tobias' hits are "Sweet And Lovely," "Miss You," "Sail Along Silv'ry Moon" and "It's A Lonesome Old Town."



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1954

WB Pacts Jazz-Soul Acts; No New Label

• Continued from page 4

Frank Sinatra or James Taylor. Warner feels that special market handling only keeps artists away from the mass audience."

Krasnow is to continue signing artists, particularly those with established track records. "The company's overall goal is to broaden Warner impact on the total global marketplace even more. The acts we have signed are really meaningful in Europe and Japan, as I learned on my recent trips there."

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Playboy Records
"Year of The Bunny"

Live Remotes Spark Cosell TV Show

• Continued from page 1

titious (Billboard, April 5).

While research indicates that kids 2-11 and women over 50 are the prime watchers of such shows, there are additional hopes that Cosell's broad appeal will attract a greater share of the record buying public to the series, making it a valuable promotional vehicle for artists and labels.

Notably, the series' opener will feature a live remote (via satellite) from the U.K. of the Bay City Rollers. The group's first U.S. LP (Arista) was released last week and there has been much speculation as

to their acceptance on these shores.

Cosell, himself, sees the U.K. remote as falling in line with his desire to bring a touch of "journalism" to the series.

"We will be going where the action is," he says, drawing a parallel between his sports reporting and his new role as variety show host.

Each show will have an open spot, he continues, for flexibility in presenting any "breaking" talent on the entertainment scene.

While live remotes will not be used for each show, Cosell states that they will be a key ingredient in the overall presentation of the series. Already planned is a remote with Columbia singer Johnny Cash. There is also the possibility of a remote with the Eagles. Talks between the show's producers and the group are currently underway.

Additional contemporary recording acts slated for appearances include Alice Cooper, Labelle and Paul Anka, who will be one of the featured guests on the premiere.

Joining Anka and the Bay City Rollers for that broadcast will be the Broadway cast from the musical the "Wiz." Shirley Bassey and John Byner. Tennis star Jimmy Connors,

making his professional singing debut, rounds out the bill.

With live performances involved, Cosell says that booking the series "has not been easy." He adds, though, that he will be attracting "only the best in contemporary talent."

Bookings for the show are being handled by Marty Leshner at Cosell's Jilary Enterprises here. Both Cosell and Boone Arledge, the series' executive producer, have final say on who will appear on any given program. Producer for the series is Rupert Hitzig.

Cosell also states that they will be open to presenting new talent, especially those acts new to the television screen.

While declining to give a dollar figure, Cosell offers that the talent budget for the series is "large."

Cosell will also be continuing his activities as a commentator for Monday night football games, as well as other athletic events, over ABC.

The variety series will originate from the 600-seat Ed Sullivan Theater here formerly used as the home base for the late CBS-TV variety program which itself presented sundry pop and rock performers.

RCA Takes Cleaning Co. To Cleaners; Gets \$35,000

INDIANAPOLIS — Tuchman Cleaners, a chain of dry-cleaning stores, has consented to pay damages of \$35,000, a sum believed to be the largest paid by a retailer found to be selling infringing copies of copyrighted sound recordings.

The settlement of the copyright infringement suit, brought by RCA Corp. in Federal District court also included Perfect Sound, an affiliated company, and Sidney and Charles Tuchman, officers, directors and principal stockholders of both companies.

The court also permanently en-

joined the defendants from manufacturing, distributing, selling, renting or otherwise offering for sale without permission any recordings made by RCA and 57 other record companies which were added as plaintiffs in the action.

Defendants waived all rights to the recordings and other promotional material seized by FBI agents at 27 Tuchman cleaning stores and at Weir Cook Airport here in February 1974. The defendants also agreed to the destruction of sound recordings they still have in inventory and of all machinery used in reproduction.

RCA initiated the suit in August 1974.

CBS' Segelstein To Speak In N.Y.

NEW YORK—Irwin Segelstein, CBS Records president, is the first guest speaker in an "Evening With..." series being held by the Performing Arts Lodge of the B'nai B'rith here.

Site for the Segelstein affair, to be held Monday (8), is the Central Synagogue. Prior to his talk, there will be a buffet dinner and general meeting.

House Subgroup Convenes

• Continued from page 4

The Senate expects to get through full judiciary committee action and floor vote, possibly by late fall, on Sen. McClellan's bill S. 22. The House subcommittee facing markup of its bill would like to see the Senate version as soon as possible, for obvious reasons.

On the Senate side, the judiciary committee vote on its bill (already through subcommittee markup), will be cooler, except perhaps for the cable TV royalty terms, which appear bound for floor fight in any event. Unlike the House side, where, except for chairman, members of the subcommittee are painfully new to the mystic maze of copyright law, the Senate side has had the advantage of members familiar with revisions over the years.

The Senate judiciary committee will decide whether to let Sen. Hugh Scott's record performance royalty bill—another steaming controversy—be included in the general revisions. So far, record performance royalty proposals in both Senate and House have been kept in strictly separate legislation.

Sen. Scott has not expressed too much hope in a committee vote. But the statutory record royalty, which would be split between producers and performers, may have a slim chance for ultimate survival in this to reach a floor vote this year—but

SPECIAL EFFECTS 'Black Box' Gives Acts Magic On Road

By STEPHEN TRAIMAN

NEW YORK—In a quiet technological breakthrough, special effects "live" on the road that couldn't even be done in a studio are now available with a growing number of electronic "black boxes." And a digital audio delay line from Eventide Clock Works is among the most unique, used on tour by a growing number of major groups.

Originally developed by engineer/inventor Rich Factor and sold to NASA, the shoebox-size unit utilizes advanced digital techniques to create an audible illusion of "automatic double-tracking." A single vocalist can be made to sound like two or more singing in unison, or a small horn, string or vocal section can be made to sound as much as three times its size.

Now used in many recording studios since the fourth prototype was sold by Factor to the Record Plant here, it began finding its way to the stages of touring groups several years ago, with a major U.S. tour by the Grateful Dead one of the first big boosts. Since then it has become part of the sound package for such groups as Led Zeppelin, the Eagles, Yes, the Carpenters, the Who, Jefferson Starship and, most recently, on the Rolling Stones American tour by Clare Brothers, who provided the sound system.

According to Ken Schaffer, whose locally based Schaffer Group is a key distributor for the unit, Ian Stewart of the Stones was impressed enough to order one for the group's Mobile Studio (in a van) in the U.K., after Mick Jagger used it to double his voice and for other echo effects.

As Schaffer explains, in the studio the digital delay line is used for delaying feeds to the echo chamber and creates a realistic lag between the time of the original signal and the beginning of reverberation, which is how the brain interprets the size of a room.

Schaffer, who demonstrates the black box to bands "anytime, anywhere," points out that the double-tracking effect "doesn't sound like a 'special effect' but as clean and natural as would a much larger section singing or playing their instruments in perfect unison." The units run from as little as \$1,500 up to \$4,100, with varying effects available.

Several other new "boxes" from Eventide also are finding good acceptance with both studios and bands, he reports. The Instant Flanger duplicates the popular "swooshing" effect from two tape machines, up to 32 patch cords and a variable oscillator. It uses a new CCD (charge-coupled device) to create real-time delay for sweeping back-and-forth sounds similar to two tape decks slightly out of sync. At \$615, units already have been sold to Yes, Media Sound, Record Plant and Electric Lady, among others.

Another new unit is the Ompipressor at \$600 that combines a compressor, expander, noise gate and limiter, acting as a dynamic reverser so that any signal fed into it sounds like it is going backward on tape.

Schaffer, a boyhood friend of Factor, is a recording engineer and publicist turned distributor, who also keeps his hand in the business. Affiliated with Douglas Records, he also worked on the second volume of Jimi Hendrix tapes for Warner/Reprise, due out next month as "Midnight Lightning."

ASCAP Cash Goes To 1,685

NEW YORK—The awards panels of ASCAP have voted the society's 1975-1976 cash awards of \$674,800 to 1,685 of its writer members. This brings the total funds allocated in this program to more than \$7,750,000. All of these grants are in addition to the music licensing organization's normal distribution of royalty income to members.

Recipients of the pop awards include Herb Alpert, Joan Baez, Erroll Garner, Phil Ochs, Tito Puente, Boz Scaggs, Eubie Blake, Dizzy Gillespie, Benny Goodman, Melvin Van Peebles, Ronnie Milsap, Charlie McCoy, Louis Prima, Tony Joe White and Phoebe Snow.

Writers active in the symphonic and concert field who received the standard award include Ned Rorem, Eric Salzman, Carman Moore, Martin Kalmanoff, John Cage, Dominick Argento and Gail Kubik.

Buddah's Cost: \$3 Mil In Cash

NEW YORK—The Art Kass Media Corp. will pay Viewlex Inc. "approximately \$3 million in cash or cash equivalents" for the purchase of Buddah Records and other affiliates in the Buddah Group, according to terms agreed to in principle between the negotiating parties.

Additional payments to Viewlex "based on future performance" may reach \$1.5 million, it is disclosed. Kass will bind the deal with a \$500,000 down payment which is refundable if the purchase is not completed within 45 days. The transaction is subject to approval by Viewlex's banks, says Andrew G. Galef, Viewlex president.

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/4/75)

TOP ADD ONS - NATIONAL

NEIL SEDAKA—Bad Blood (Rocket)
JEFFERSON STARSHIP—Miracles (Grunt)
SPINNERS—Games People Play (Atlantic)

D—Disco/Crossover

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

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

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

Pacific Southwest Region

TOP ADD ONS:

JEFFERSON STARSHIP—Miracles (Grunt)
PAUL ANKA/ODIA COATES—I Believe There is Nothing Stronger (U.A.)
NEIL SEDAKA—Bad Blood (Rocket)

PRIME MOVERS:

MORRIS ALBERT—Feelings (RCA)
DICKIE GOODMAN—Mr. Jaws (Cash)
HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)

BREAKOUTS:

NEIL SEDAKA—Bad Blood (Rocket)
PAUL ANKA/ODIA COATES—I Believe There is Nothing Stronger (U.A.)
JEFFERSON STARSHIP—Miracles (Grunt)

SEPTEMBER 13, 1975, BILLBOARD

KHJ—Los Angeles

- JEFFERSON STARSHIP—Miracles (Grunt)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DOT)
- SPINNERS—Games People Play (Atlantic) HB-18
- BAD COMPANY—Feel Like Makin' Love (Swan Song) HB-19

K100 (KIQQ-FM)—Los Angeles

- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)
- JEFFERSON STARSHIP—Miracles (Grunt)
- MORRIS ALBERT—Feelings (RCA) EX-13
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 23-8

KKDJ—Los Angeles

- ESTHER PHILLIPS—What A Difference A Day Makes (KUDU)
- FOUR SEASONS—Who Loves You (W.B.)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 22-14
- JOHN DENVER—I'm Sorry (RCA) 17-12

KFXM—San Bernardino

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- NEIL SEDAKA—Bad Blood (Rocket)
- MORRIS ALBERT—Feelings (RCA) 21-11
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 7-3

KAFY—Bakersfield

- AUSTIN ROBERTS—Rocky (Private Stock)
- NEIL SEDAKA—Bad Blood (Rocket)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia) EX-20

D★ DAVID BOWIE—Fame (RCA) 7-2

KCBQ—San Diego

- BARRY MANILOW—Could It Be Magic (Arista)
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)
- MORRIS ALBERT—Feelings (RCA) 10-6
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 6-3

KENO—Las Vegas

- SPINNERS—Games People Play (Atlantic)
- NEIL SEDAKA—Bad Blood (Rocket)
- DICKIE GOODMAN—Mr. Jaws (Cash) 17-1
- MORRIS ALBERT—Feelings (RCA) 37-27

KBBC—Phoenix

- TAVARES—It Only Takes A Minute (Capitol)
- NEIL SEDAKA—Bad Blood (Rocket)
- DAVID GEDDES—Run Joey Run (Big Tree) 22-10
- SWEET—Ballroom Blitz (Capitol) 31-22

KRIZ—Phoenix

- DICKIE GOODMAN—Mr. Jaws (Cash)
- JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 14-8
- DAVID GEDDES—Run Joey Run (Big Tree) 22-17

KQEO—Albuquerque

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (W.B.)
- JOHN DENVER—I'm Sorry (RCA) 28-19
- SWEET—Ballroom Blitz (Capitol) 23-15

KTXT—Tucson

- JIM STAFFORD—I Got Stoned & I Missed It (MGM)
- NEIL SEDAKA—Bad Blood (Rocket)
- DICKIE GOODMAN—Mr. Jaws (Cash) 21-11
- ORLEANS—Dance With Me (Asylum) 30-24

Pacific Northwest Region

TOP ADD ONS:

NEIL SEDAKA—Bad Blood (Rocket)
JOHN DENVER—I'm Sorry (RCA)
BARRY MANILOW—Could It Be Magic (Arista)

PRIME MOVERS:

DICKIE GOODMAN—Mr. Jaws (Cash)
K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
DAVID BOWIE—Fame (RCA)

BREAKOUTS:

NEIL SEDAKA—Bad Blood (Rocket)
SPINNERS—Games People Play (Atlantic)
MICHAEL MURPHEY—Carolina In The Pines (Epic)

KFRC—San Francisco

- BARRY MANILOW—Could It Be Magic (Arista)
- JOHN DENVER—I'm Sorry (RCA)
- SPINNERS—Games People Play (Atlantic) 23-18
- JANIS IAN—At Seventeen (Columbia) 13-9

KYA—San Francisco

- DAVID GEDDES—Run Joey Run (Big Tree)
- NEIL SEDAKA—Bad Blood (Rocket)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 17-8
- SPINNERS—Games People Play (Atlantic) 27-18

KLIV—San Jose

- SWEET—Ballroom Blitz (Capitol)
- ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- DICKIE GOODMAN—Mr. Jaws (Cash) 12-1
- JANIS IAN—At Seventeen (Columbia) 13-9

KJOY—Stockton, Calif.

- NEIL SEDAKA—Bad Blood (Rocket)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- SPINNERS—Games People Play (Atlantic) 18-10
- GRAHAM CENTRAL STATION—Your Love (W.B.) 13-9

PRIME MOVERS - NATIONAL

DICKIE GOODMAN—Mr. Jaws (Cash)
(D) DAVID BOWIE—Fame (RCA)
ORLEANS—Dance With Me (Asylum)

KNDE—Sacramento

- NEIL SEDAKA—Bad Blood (Rocket)
- DAVID GEDDES—Run Joey Run (Big Tree) EX-23
- SPINNERS—Games People Play (Atlantic) EX-26

KROY—Sacramento

- NEIL SEDAKA—Bad Blood (Rocket)
- EAGLES—Lyin' Eyes (Asylum)
- DICKIE GOODMAN—Mr. Jaws (Cash) 25-10
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 29-14

KJR—Seattle

- JOHNNY WAKELIN/KINSHA—Black Superman—Muhammad Ali (Pye)
- JEFFERSON STARSHIP—Miracles (Grunt)
- DICKIE GOODMAN—Mr. Jaws (Cash) 15-6
- DAVID GEDDES—Run Joey Run (Big Tree) 19-13

KING—Seattle

- AUSTIN ROBERTS—Rocky (Private Stock)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DOT)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 18-4
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 13-7

KJRB—Spokane

- BATDORF & RODNEY—You Are A Song (Arista)
- NEIL SEDAKA—Bad Blood (Rocket)
- JANIS IAN—At Seventeen (Columbia) 26-17
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 17-11

KTAC—Tacoma

- NATALIE COLE—This Will Be (Capitol)
- NEIL SEDAKA—Bad Blood (Rocket)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 21-7
- D★ DAVID BOWIE—Fame (RCA) 11-4

KGW—Portland

- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- MANHATTAN TRANSFER—Operator (Atlantic)
- MORRIS ALBERT—Feelings (RCA) 17-7
- ORLEANS—Dance With Me (Asylum) 23-16

KISN—Portland

- SPINNERS—Games People Play (Atlantic)
- TONY ORLANDO & DAWN—You're All I Need (Elektra)
- D★ DAVID BOWIE—Fame (RCA) 16-4
- AUSTIN ROBERTS—Rocky (Private Stock) 19-13

KTLK—Denver

- JIM STAFFORD—I Got Stoned & I Missed It (MGM)
- NEIL SEDAKA—Bad Blood (Rocket)
- OUTLAWS—There Goes Another Love Song (Arista) 36-27
- MICHAEL MURPHEY—Carolina In The Pines (Epic) 6-3

KKAM—Pueblo, Colo.

- JEFFERSON STARSHIP—Miracles (Grunt)
- OUTLAWS—There Goes Another Love Song (Arista)
- MICHAEL MURPHEY—Carolina In The Pines (Epic) 30-24
- D★ DAVID BOWIE—Fame (RCA) 13-8

KYSN—Colorado Springs

- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- NEIL SEDAKA—Bad Blood (Rocket)
- JOHN WILLIAMS—Theme From "Jaws" (MCA) 20-12
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 28-22

KCPX—Salt Lake City

- NEIL SEDAKA—Bad Blood (Rocket)
- MAC DAVIS—I Still Love You (Columbia)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 19-10
- GRASS ROOTS—Mamacita (Haven) 16-14

KRSP—Salt Lake City

- SPINNERS—Games People Play (Atlantic)
- NEIL SEDAKA—Bad Blood (Rocket)
- DICKIE GOODMAN—Mr. Jaws (Cash) 11-1
- JOHN DENVER—I'm Sorry (RCA) 9-5

KYNO—Fresno

- SPINNERS—Games People Play (Atlantic)
- FOUR SEASONS—Who Loves You (W.B.)

- ISLEY BROS.—Fight The Power Part 1 (T-Neck) 19-9

- DAVID BOWIE—Fame (RCA) 8-2

Southwest Region

TOP ADD ONS:

NEIL SEDAKA—Bad Blood (Rocket)
JEFFERSON STARSHIP—Miracles (Grunt)
MICHAEL MURPHEY—Carolina In The Pines (Epic)

PRIME MOVERS:

DAVID GEDDES—Run Joey Run (Big Tree)
DICKIE GOODMAN—Mr. Jaws (Cash)
JOHN DENVER—I'm Sorry (RCA)

BREAKOUTS:

NEIL SEDAKA—Bad Blood (Rocket)
JEFFERSON STARSHIP—Miracles (Grunt)
FOX—Only You Can (GTO)

KILT—Houston

- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- JEFFERSON STARSHIP—Miracles (Grunt)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 10-5
- JOHN WILLIAMS—Theme From "Jaws" (MCA) 21-17

KRBE-FM—Houston

- AMERICA—Daisy Jane (W.B.)
- GARY TOMS EMPIRE—7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle) (PIP)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 10-6
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 16-12

KLIF—Dallas

- FOUR SEASONS—Who Loves You (W.B.)
- NEIL SEDAKA—Bad Blood (Rocket)
- DAVID GEDDES—Run Joey Run (Big Tree) 19-7
- JOHN DENVER—I'm Sorry (RCA) 17-12

KNUS-FM—Dallas

- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- ORLEANS—Dance With Me (Asylum)
- ISLEY BROS.—Fight The Power Part 1 (T-Neck) 14-10
- BARRY MANILOW—Could It Be Magic (Arista) 13-12

KFJZ—Ft. Worth

- NONE
- NONE

KXOL—Ft. Worth

- EAGLES—Lyin' Eyes (Asylum)
- NEIL SEDAKA—Bad Blood (Rocket)
- AMERICA—Daisy Jane (W.B.) 20-14
- BAD COMPANY—Feel Like Makin' Love (Swan Song) 11-6

KONO—San Antonio

- RITCHIE FAMILY—Brazil (20th Century)
- NEIL SEDAKA—Bad Blood (Rocket)
- DAVID GEDDES—Run Joey Run (Big Tree) 38-29
- JOHN DENVER—I'm Sorry (RCA) 15-10

BREAKOUTS - NATIONAL

NEIL SEDAKA—Bad Blood (Rocket)
JEFFERSON STARSHIP—Miracles (Grunt)
SPINNERS—Games People Play (Atlantic)

KELP—El Paso

- ORLEANS—Dance With Me (Asylum)
- LEON RUSSELL—Lady Blue (Shelter)
- DICKIE GOODMAN—Mr. Jaws (Cash) 24-10
- MORRIS ALBERT—Feelings (RCA) EX-19

XEROK—El Paso

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- SPINNERS—Games People Play (Atlantic)
- BARRY MANILOW—Could It Be Magic (Arista) 19-12
- JIM STAFFORD—I Got Stoned & I Missed It (MGM) 20-14

KAKC—Tulsa

- LEON RUSSELL—Lady Blue (Shelter)
- BARRY MANILOW—Could It Be Magic (Arista) EX-25
- AUSTIN ROBERTS—Rocky (Private Stock) EX-26

KELI—Tulsa

- JEFFERSON STARSHIP—Miracles (Grunt)
- NEIL SEDAKA—Bad Blood (Rocket)
- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) EX-24
- FOUR SEASONS—Who Loves You (W.B.) 9-4

WKY—Oklahoma City

- AUSTIN ROBERTS—Rocky (Private Stock)
- NEIL SEDAKA—Bad Blood (Rocket)
- DAVID GEDDES—Run Joey Run (Big Tree) 24-11
- DICKIE GOODMAN—Mr. Jaws (Cash) 20-10

KOMA—Oklahoma City

- NEIL SEDAKA—Bad Blood (Rocket)
- MANHATTAN TRANSFER—Operator (Atlantic)
- JOHN DENVER—I'm Sorry (RCA) 15-8
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 24-18

WTIX—New Orleans

- FOX—Only You Can (GTO)
- JIGSAW—Sky High (Chelsea)
- CARPENTERS—Solitaire (A&M) 20-16
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 22-18

KEEL—Shreveport

- NATALIE COLE—This Will Be (Capitol)
- GRAHAM CENTRAL STATION—Your Love (W.B.)
- DR. HOOK & MEDICINE SHOW—The Millionaire (Capitol) 15-10
- OSMOND BROS.—The Proud One (MGM) 26-21

Midwest Region

TOP ADD ONS:

SWEET—Ballroom Blitz (Capitol)
TAVARES—It Only Takes A Minute (Capitol)
NEIL SEDAKA—Bad Blood (Rocket)

PRIME MOVERS:

DICKIE GOODMAN—Mr. Jaws (Cash)
K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
BARRY MANILOW—Could It Be Magic (Arista)

BREAKOUTS:

NEIL SEDAKA—Bad Blood (Rocket)
SWEET—Ballroom Blitz (Capitol)
TAVARES—It Only Takes A Minute (Capitol)

WLS—Chicago

- SWEET—Ballroom Blitz (Capitol)
- DICKIE GOODMAN—Mr. Jaws (Cash)
- JANIS IAN—At Seventeen (Columbia) 16-9
- Z Z TOP—Tush (London) 9-5

WCFL—Chicago

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- TAVARES—It Only Takes A Minute (Capitol)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 11-4
- SWEET—Ballroom Blitz (Capitol) 17-11

WOKY—Milwaukee

- ORLEANS—Dance With Me (Asylum)
- CARPENTERS—Solitaire (A&M)
- DICKIE GOODMAN—Mr. Jaws (Cash) 28-6
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 15-9

WZUU-FM—Milwaukee

- TONY ORLANDO & DAWN—You're All I Need (Elektra)
- NEIL SEDAKA—Bad Blood (Rocket)
- BARRY MANILOW—Could It Be Magic (Arista) EX-9
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 5-1

WIRL—Peoria, Ill.

- ABBA—Sos (Atlantic)
- FOUR SEASONS—Who Loves You (W.B.)
- ORLEANS—Dance With Me (Asylum) 21-14
- JOHN DENVER—I'm Sorry (RCA) 11-5

WDGY—Minneapolis

- DAVID BOWIE—Fame (RCA)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- JOHN DENVER—I'm Sorry (RCA) 19-11
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 18-12

KDWB—Minneapolis

- SWEET—Ballroom Blitz (Capitol)
- MORRIS ALBERT—Feelings (RCA)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DOT) 25-13
- DAVID BOWIE—Fame (RCA) 19-8

KOIL—Omaha

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- SPINNERS—Games People Play (Atlantic)
- DAVID GEDDES—Run Joey Run (Big Tree) 26-16
- BARRY MANILOW—Could It Be Magic (Arista) 19-10

KIOA—Des Moines

- Sweet—Ballroom Blitz (Capitol)
- JOHN DENVER—I'm Sorry (RCA)
- DICKIE GOODMAN—Mr. Jaws (Cash) 30-20
- DAVID BOWIE—Fame (RCA) 22-15

KKLS—Rapid City, S.D.

- NEIL SEDAKA—Bad Blood (Rocket)
- FOUR SEASONS—Who Loves You (W.B.)
- ALICE COOPER—Dept. Of Youth (Atlantic) EX-25
- JEFFERSON STARSHIP—Miracles (Grunt) 26-22

KQWB— Fargo, N.D.

- POINTER SISTERS—How Long (Bethlehem) Got A Chick (ABC/Blue Thumb)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 18-9
- DAVID GEDDES—Run Joey Run (Big Tree) 3-1

KXOK—St. Louis

- TAVARES—It Only Takes A Minute (Capitol)
- NEIL SEDAKA—Bad Blood (Rocket)
- JOHN DENVER—I'm Sorry (RCA) 22-18
- AUSTIN ROBERTS—Rocky (Private Stock) 20-17

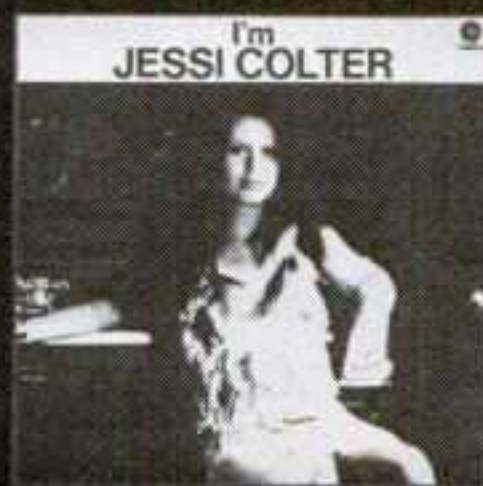
(Continued on page 20)

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Jessi Colter



follows up her smash single "I'M NOT LISA" with
"YOU AIN'T NEVER BEEN LOVED"
b/w "WHAT'S HAPPENED TO BLUE EYES" (4087)



from her chart album "I'M JESSI COLTER" (ST-11363)



A Hometown Production Produced by Ken Mansfield and Waylon Jennings

Billboard Singles Radio Action

Based on station playlists through Thursday (9/4/75)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 18

KSLQ-FM—St. Louis

• ISLEY BROS.—Fight The Power Part 1 (T-Neck)

• JOHN DENVER—I'm Sorry (RCA)

★ DICKIE GOODMAN—Mr. Jaws (Cash) 16-4

★ JANIS IAN—At Seventeen (Columbia) 10-6

WHB—Kansas City

• DAVID GEDDES—Run Joey Run (Big Tree)

• Z Z TOP—Tush (London)

D★ DAVID BOWIE—Fame (RCA) 12-7

★ JOHN DENVER—I'm Sorry (RCA) 20-15

KEWI—Topeka

• OUTLAWS—There Goes Another Love Song (Arista)

• NEIL SEDAKA—Bad Blood (Rocket)

★ DICKIE GOODMAN—Mr. Jaws (Cash) 29-1

★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) HB-5

North Central Region

• TOP ADD ONS:

NEIL SEDAKA—Bad Blood (Rocket)
JOHN DENVER—I'm Sorry (RCA)
RITCHIE FAMILY—Brazil (20th Century)

★ PRIME MOVERS:

DICKIE GOODMAN—Mr. Jaws (Cash)
DAVID BOWIE—Fame (RCA)
ORLEANS—Dance With Me (Asylum)

BREAKOUTS:

NEIL SEDAKA—Bad Blood (Rocket)
JOHN DENVER—I'm Sorry (RCA)
JEFFERSON STARSHIP—Miracles (Grunt)

CKLW—Detroit

D★ RITCHIE FAMILY—Brazil (20th Century)

• LEON HEYWOOD—I Want a Do Something Freaky (20th Century)

★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 29-20

★ BARRY MANILOW—Could It Be Magic (Arista) 18-12

WGRD—Grand Rapids

• JOHN DENVER—I'm Sorry (RCA)

• JOHN WILLIAMS—Theme From "Jaws" (MCA)

★ DICKIE GOODMAN—Mr. Jaws (Cash) 25-7

★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 13-5

Z-96 (WZZM-FM)—Grand Rapids

• JOHN DENVER—I'm Sorry (RCA)

• NEIL SEDAKA—Bad Blood (Rocket)

★ DICKIE GOODMAN—Mr. Jaws (Cash) 6-1

★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 12-8

WTAC—Flint, Mich.

• RITCHIE FAMILY—Brazil (20th Century)

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

★ ORLEANS—Dance With Me (Asylum) 28-18

★ BOB SEGER—Katmandu (Capitol) 8-4

WIXY—Cleveland

• NEIL SEDAKA—Bad Blood (Rocket)

• BRUCE SPRINGSTEEN—Born To Run (Columbia)

★ BARRY MANILOW—Could It Be Magic (Arista) 13-9

★ JOHN DENVER—I'm Sorry (RCA) 14-10

WGCL—Cleveland

• NEIL SEDAKA—Bad Blood (Rocket)

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

★ ORLEANS—Dance With Me (Asylum) 20-9

★ PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia) 26-17

13-Q (WKQT)—Pittsburgh

• JOHN DENVER—I'm Sorry (RCA)

• NEIL SEDAKA—Bad Blood (Rocket)

★ DICKIE GOODMAN—Mr. Jaws (Cash) 28-2

★ AMERICA—Daisy Jane (W.B.) 24-21

WKBW—Buffalo

• MORRIS ALBERT—Feelings (RCA)

• PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)

★ DICKIE GOODMAN—Mr. Jaws (Cash) 29-1

★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 10-3

WSAI—Cincinnati

• NEIL SEDAKA—Bad Blood (Rocket)

D★ DAVID BOWIE—Fame (RCA) 18-10

★ BARRY MANILOW—Could It Be Magic (Arista) 12-7

WCOL—Columbus

• JEFFERSON STARSHIP—Miracles (Grunt)

• BUDDY MILES—Rockin' And Rollin' On The Streets (Casablanca)

★ ABBA—SOS (Atlantic) 16-7

★ FOUR SEASONS—Who Loves You (W.B.) 24-15

WAKY—Louisville

• GRAHAM CENTRAL STATION—Your Love (W.B.)

• CONWAY TWITTY—Joni (MCA)

★ DICKIE GOODMAN—Mr. Jaws (Cash) 29-7

★ BOB SEGER—Katmandu (Capitol) 14-3

WBGN—Bowling Green, Ky.

• LINDA RONSTADT—Love Is A Rose (Elektra)

• FOUR SEASONS—Who Loves You (W.B.)

D★ DAVID BOWIE—Fame (RCA) 13-6

★ Z Z TOP—Tush (London) 21-14

WJET—Erie, Pa.

• PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)

• AUSTIN ROBERTS—Rocky (Private Stock)

D★ DAVID BOWIE—Fame (RCA) 20-11

★ SWEET—Ballroom Blitz (Capitol) EX-23

WRIE—Erie, Pa.

• LEON RUSSELL—Lady Blue (Shelter)

• JEFFERSON STARSHIP—Miracles (Grunt)

★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 18-9

★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DOT) 11-5

Mid-Atlantic Region

• TOP ADD ONS:

SPINNERS—Games People Play (Atlantic)
MORRIS ALBERT—Feelings (RCA)
NATALIE COLE—This Will Be (Capitol)

★ PRIME MOVERS:

DAVID GEDDES—Run Joey Run (Big Tree)
DICKIE GOODMAN—Mr. Jaws (Cash)
SWEET—Ballroom Blitz (Capitol)

BREAKOUTS:

SPINNERS—Games People Play (Atlantic)
MORRIS ALBERT—Feelings (RCA)
AUSTIN ROBERTS—Rocky (Private Stock)

WFIL—Philadelphia

• SPINNERS—Games People Play (Atlantic)

• MORRIS ALBERT—Feelings (RCA)

★ AUSTIN ROBERTS—Rocky (Private Stock) HB-23

★ BYRON McNAUGHTON—From The Sharks Jaws (Jamie) 12-7

WIBG—Philadelphia

• ABBA—SOS (Atlantic)

• NATALIE COLE—This Will Be (Capitol)

★ SPINNERS—Games People Play (Atlantic) 25-16

★ JEFFERSON STARSHIP—Miracles (Grunt) 29-21

WPGC—Washington

• SPINNERS—Games People Play (Atlantic)

• AUSTIN ROBERTS—Rocky (Private Stock)

★ PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia) 25-19

★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 22-17

WCAO—Baltimore

• MORRIS ALBERT—Feelings (RCA)

• SPINNERS—Games People Play (Atlantic)

★ SWEET—Ballroom Blitz (Capitol) 14-7

★ POINTER SISTERS—How Long (Bet-ch'a' Got A Chick) (ABC/Blue Thumb) 13-8

WGH—Newport News, Va.

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

• FOUR SEASONS—Who Loves You (W.B.)

★ DAVID GEDDES—Run Joey Run (Big Tree) 25-10

★ ORLEANS—Dance With Me (Asylum) 29-19

WYRE—Annapolis, Md.

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

• NEIL SEDAKA—Bad Blood (Rocket)

★ DICKIE GOODMAN—Mr. Jaws (Cash) HB-12

★ SWEET—Ballroom Blitz (Capitol) 16-10

WLEE—Richmond, Va.

D★ RITCHIE FAMILY—Brazil (20th Century)

• MICHAEL MURPHEY—Carolina In The Pines (Epic)

★ DAVID GEDDES—Run Joey Run (Big Tree) EX-17

★ ORLEANS—Dance With Me (Asylum) EX-28

WTRT—Albany

• CHICAGO—Brand New Love Affair (Columbia)

• NEIL SEDAKA—Bad Blood (Rocket)

★ DAVID GEDDES—Run Joey Run (Big Tree) 28-12

D★ DAVID BOWIE—Fame (RCA) 16-8

WPTN—Albany

• FOUR SEASONS—Who Loves You (W.B.)

• NEIL SEDAKA—Bad Blood (Rocket)

★ JOHN DENVER—I'm Sorry (RCA) 12-6

★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 21-16

WQXI—Atlanta

• SPINNERS—Games People Play (Atlantic)

• JEFFERSON STARSHIP—Miracles (Grunt)

★ MICHAEL MURPHEY—Carolina In The Pines (Epic)

★ PRIME MOVERS:

DAVID BOWIE—Fame (RCA)
GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
TAVARES—It Only Takes A Minute (Capitol)

BREAKOUTS:

NEIL SEDAKA—Bad Blood (Rocket)
RITCHIE FAMILY—Brazil (20th Century)
DICKIE GOODMAN—Mr. Jaws (Cash)

WABC—New York City

D★ RITCHIE FAMILY—Brazil (20th Century)

• CARPENTERS—Solitaire (A&M)

★ JANIS IAN—At Seventeen (Columbia) 15-5

★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 13-6

WPIX-FM—New York City

• PETE WINGFIELD—Eighteen With A Bullet (Island)

• BRUCE SPRINGSTEEN—Born To Run (Columbia)

D★ TAVARES—It Only Takes A Minute (Capitol) 20-11

★ DICKIE GOODMAN—Mr. Jaws (Cash) 19-14

WBBF—Rochester, N.Y.

• DAVID GEDDES—Run Joey Run (Big Tree)

• GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 12-2

★ PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia) 19-14

WRKO—Boston

• PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)

• DICKIE GOODMAN—Mr. Jaws (Cash)

D★ RITCHIE FAMILY—Brazil (20th Century) 30-14

★ FOUR SEASONS—Who Loves You (W.B.) 25-15

WBZ-FM—Boston

• DICKIE GOODMAN—Mr. Jaws (Cash)

• FAITH, HOPE & CHARITY—To Each His Own (RCA)

★ MORRIS ALBERT—Feelings (RCA) 26-10

D★ TAVARES—It Only Takes A Minute (Capitol) 24-14

WVBF-FM—Framingham, Mass.

• SPINNERS—Games People Play (Atlantic)

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

D★ ESTHER PHILLIPS—What A Difference A Day Makes (KUDU) 20-12

D★ DAVID BOWIE—Fame (RCA) 22-14

WPRO—Providence

D★ RITCHIE FAMILY—Brazil (20th Century)

• MICHAEL MURPHEY—Carolina In The Pines (Epic)

D★ DAVID BOWIE—Fame (RCA) EX-3

★ AMBROSIA—Holdin' On To Yesterday (20th Century) 15-9

WORC—Worcester, Mass.

• NONE

• GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 19-12

★ AUSTIN ROBERTS—Rocky (Private Stock) 15-9

WDRG—Hartford

• NEIL SEDAKA—Bad Blood (Rocket)

• AUSTIN ROBERTS—Rocky (Private Stock)

★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 26-19

★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 7-1

WTRY—Albany

• CHICAGO—Brand New Love Affair (Columbia)

• NEIL SEDAKA—Bad Blood (Rocket)

★ DAVID GEDDES—Run Joey Run (Big Tree) 28-12

D★ DAVID BOWIE—Fame (RCA) 16-8

WPTN—Albany

• FOUR SEASONS—Who Loves You (W.B.)

• NEIL SEDAKA—Bad Blood (Rocket)

★ JOHN DENVER—I'm Sorry (RCA) 12-6

★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 21-16

Southeast Region

• TOP ADD ONS:

SPINNERS—Games People Play (Atlantic)
JEFFERSON STARSHIP—Miracles (Grunt)
MICHAEL MURPHEY—Carolina In The Pines (Epic)

★ PRIME MOVERS:

ORLEANS—Dance With Me (Asylum)
DICKIE GOODMAN—Mr. Jaws (Cash)
JOHN DENVER—I'm Sorry (RCA)

BREAKOUTS:

SPINNERS—Games People Play (Atlantic)
MICHAEL MURPHEY—Carolina In The Pines (Epic)
JEFFERSON STARSHIP—Miracles (Grunt)

WQXI—Atlanta

• SPINNERS—Games People Play (Atlantic)

• JEFFERSON STARSHIP—Miracles (Grunt)

★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 25-16

★ AUSTIN ROBERTS—Rocky (Private Stock) 14-5

WFOM—Atlanta

• SPINNERS—Games People Play (Atlantic)

• JEFFERSON STARSHIP—Miracles (Grunt)

★ PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia) 27-19

★ MORRIS ALBERT—Feelings (RCA) 32-24

Z-93 (WZGC-FM)—Atlanta

D★ RITCHIE FAMILY—Brazil (20th Century)

• SPINNERS—Games People Play (Atlantic)

★ DICKIE GOODMAN—Mr. Jaws (Cash) 11-1

★ JOHN DENVER—I'm Sorry (RCA) 17-9

WBBQ—Augusta

• FOUR SEASONS—Who Loves You (W.B.)

• NEIL SEDAKA—Bad Blood (Rocket)

★ SWEET—Ballroom Blitz (Capitol) 17-8

★ ABBA—SOS (Atlantic) 8-2

WSGN—Birmingham, Ala.

• MICHAEL MURPHEY—Carolina In The Pines (Epic)

• EAGLES—Lyn' Eyes (Asylum)

★ MORRIS ALBERT—Feelings (RCA) 28-15

★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 12-4

WHYY—Montgomery, Ala.

• OHIO PLAYERS—Sweet Sticky Thing (Mercury)

• MELISSA MANCHESTER—Just Too Many People (Arista)

★ ORLEANS—Dance With Me (Asylum) 19-9

★ BARON STEWART—We Been Singin' Songs (U.A.) 15-7

WTOB—Winston/Salem, N.C.

• NONE

• NONE

★ JEFFERSON STARSHIP—Miracles (Grunt)

• EAGLES—Lyn' Eyes (Asylum)

★ AUSTIN ROBERTS—Rocky (Private Stock) 12-4

★ LEON RUSSELL—Lady Blue (Shelter) 24-19

WTMA—Charleston, S.C.

• SPINNERS—Games People Play (Atlantic)

• DICKIE GOODMAN—Mr. Jaws (Cash) HB-12

★ AUSTIN ROBERTS—Rocky (Private Stock) 24-21

GARY TOMS EMPIRE

**HAS SOLD OVER
500,000 SINGLES
OF "7-6-5-4-3-2-1
BLOW YOUR
WHISTLE..."**

THE HIT SINGLE-PIP-6504.

THE HIT ALBUM-PIP-6814.

**...and
the
countdown
has
started
on the
LP!**



Photo: Fortuna/Design: Daniel.

PIP records. Where big numbers happen!

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Fairmont Hotel San Francisco Aug. 13-16 1975



Lee Zhito, publisher of Billboard Magazine, greets the broadcasters and record industry executives to open the Forum.



More than 600 broadcasters from around the world attended the eighth annual International Radio Programming Forum this year. Here are pictures of some of the activities during the four-day educational seminar on radio.



Claude Hall, radio-TV editor of Billboard Magazine, briefs registrants on the modus operandi prior to introducing George Wilson, Forum chairman.



Kevin O'Donohue, general manager of 2SM in Sydney, Australia, discusses the total radio scene in his country.



George Wilson, executive vice president of Bartell Media and Forum chairman, launches the Forum into operation.



Guilherme de Souza, left, reads the statement of Luiz Brunini, head of the Radio Globo chain of stations in Brazil. Assisting with the tape equipment is Marsano Odayr, Rio de Janeiro radio man.



Russ Solomon, head of the Tower Records retail chain, talks on who buys records and why.



Jack G. Thayer, president of NBC Radio and a past Forum chairman, delivers the keynote radio speech.

FACES IN THE FORUM CROWD



Cocktail party the night earlier gave people a chance to see old friends. From left: Independent promotion executive Ernie Farrell, NBC Radio president Jack Thayer, Washington attorney Gary Smithwick, and KMPC general manager Stan Spero.



Newsman J. Paul Huddleston passes out another "I Like You" button . . . this time to David Klemm of Blair Radio, New York.



Record artist Andy Williams, left, and promotion executive Red Schwartz of Polydor Records talk about the days Andy was on Cadence Records.



Bill Gavin, right, chats with friends Claire Lipsius of Universal Distributors in Philadelphia at left and WPEN program director Julian Breen.



At one of the luncheons, from left: Promotion executives Pete Bennett, left, and George Furness flank Chuck Leary of KWAV in Monterey, Calif.



PROGRAMMING FORUM

Bio-Feedback Answers



Sebastian Stone of ERA Creative Research watches a readout on a TV monitor of how people in audience liked airchecks of various stations. Keith James of Moffatt is at right.



Among those sitting in the audience on the feedback test were George Wilson, far left, and Lew Witz, station manager of WCFL in Chicago beside him.

Station Finances



Jeff Todder of the Wm. B. Tanner Co., Memphis, offers his views on radio station's bottom line.



Ed Newsome, general manager of KSD in St. Louis and no stranger at the annual Forum, tells his views on station finances.

RADIO FORUM COVERAGE

Promoting Radio



Russ Wittberger, general manager of KCBQ in San Diego, plays a sample of a station promotion while Jerry Clifton, national program director of Bartell Media, listens at left, and Pat O'Day, president of Pat O'Day Productions in Seattle, moderates at right.

ARTIST AWARDS



Accepting for Paul McCartney, from left: Ray Tusken, Janis Lundy, and Bruce Wendell, all of Capitol Records. Bill Wardlow of Billboard is the presenter. Awards to 15 record acts were presented during the luncheon session of the International Radio Programming Forum.



George Grief, center, accepts for one of the winners of the program director's poll of favorite artists (see Billboard, Aug. 16). At left is emcee Russ Regan, president of 20th Century Records; at right, Bill Wardlow, head of the Billboard Magazine chart operation.

SEPTEMBER 13, 1975, BILLBOARD



Rick Frio, vice president of marketing for MCA Records, carts off a load of awards for both Elton John and Olivia Newton-John.



Harold Childs, head of promotion for A&M Records, accepts awards for the Carpenters and for the Captain & Tennille from Bill Wardlow, right, of Billboard.



Mike Post accepts his award for New Instrumental Pop Artist from Russ Regan, emcee, left.



Andrae Crouch won an award for best soul gospel album artist of the year and here makes his acceptance speech.



Flip Wilson was on hand and here does a number from the stage during the awards presentations.



Dick Kline of Atlantic Records accepts an award for one of his artists.



Larry Brezner, husband of Melissa Manchester, accepts her award in the new artist category.



A highlight of the awards luncheon was the presentation of Billboard's new syndicated radio show "Hitbound" and here personality Steve Lundy talks about the show.



Copyrighted material



Morning Men



Dr. Don Rose, morning man at KFRC in San Francisco, has a unique view on humor and here tells why and how.



Bob Berry, morning personality at WOKY in Milwaukee, tends to use other things than humor for his top-rated show; here he tells about blending interviews, news, traffic.



Charlie Tuna, morning personality at KKDJ in Los Angeles and also program director of the rocker, gives his viewpoint on the morning show.



Music Methodology



Ernie Farrell, independent promotion executive and a member of the Forum Advisory Committee, stands at podium as he moderates a session on proper usage of music on radio. From left, panelists Lee Abrams of the consulting firm of Kent Burkhart and Associates; Jim Maddox, program director of KDAY in Los Angeles; and Bob Piava, program director of WLEE in Richmond, Va.

Community Involvement



Jerry Boulding, program director of WCHB in Detroit, moderates a session on facets of public service.



Stan Spero, general manager of KMPC in Los Angeles, asks: "Are you doing enough for your community?"



Gary Smithwick, an attorney and former investigator with the Federal Communications Commission, talks about the role of FCC in radio and various regulations.

Record Promotion



From left, on a promotion's executive panel: Pete Wright of Chicago, Jan Basham of A&M in Los Angeles, Pete Bennett of New York, moderator Tony Richland of Los Angeles; before Bennett sits a beer stein, given to every registrant as a souvenir.

LP Programming



Rod McGrew, station manager of KJLH in Los Angeles, right, moderates a panel session featuring, left, Mike Harrison, program director of KPRI in San Diego, and Rick Frio, vice president of marketing for MCA Records.



Jack Hakim, head of promotion for Playboy Records, was also on the panel.



Jim Jeffreys of GRC Records, Atlanta, gives his views on record promotion.

MORE FACES IN THE CROWD



Vince Cosgrave, vice president of record promotion for MCA Records, and his wife.



David Moorhead, head of the Forum Awards Committee, center, introduces Bill Ward, general manager of KLAC in Los Angeles, to Mardi Neirbass, right, music coordinator of the RKO General radio chain.



Andy Williams at the cocktail party, hosted by the Forum and the Forum Advisory Committee, with Goro Itoi, right, of the Nippon Broadcasting operation in Japan.



Bill Gavin, left, editor of the Gavin Report, and Don Nelson, general manager of WIRE in Indianapolis,

RADIO FORUM COVERAGE

SEPTEMBER 13, 1975, BILLBOARD

'Glen Campbell' Faces The Real One At Forum



Bill Moran of Billboard Magazine introduces Glen Campbell at evening performance of the Forum; Moran, as a gag, is fond of introducing himself as "Glen Campbell."



"Man, you're a credit to your race," Flip Wilson tells Glen Campbell, right, during Campbell's evening performance. Wilson was around much of the entire four-day meeting.



RADIO FORUM COVERAGE

EXTRA FACES IN THE FORUM CROWD



Ray Anderson of United Artists Records cuts cake while UA president Al Teller supervises from right.



"You did a good job," Al Teller of United Artists Records tells promotion executive Ray Anderson.



"I think I would have preferred a raise," says Ray Anderson; the occasion was a private party during the Forum.



As you might have guessed, UA recording artist Bobby Goldsboro, center, got the first piece of cake.



There was lots of entertainment during the four-day Forum, including a late secret-site show by the Grateful Dead that was recorded for broadcast on Metromedia's FM progressive stations. Here, a group of country fans listen to Waylon Jennings, who performed shortly after the cocktail reception.



Waylon Jennings, a leader in the progressive country music movement, spells out one of his countless hits.



Dr. Hook, Capitol Records group, performed on the third evening of the Forum.



At a private party for Flip Wilson and George Carlin, from left: Chuck Blore, head of Chuck Blore Creative Services, Los Angeles; David Moorhead, general manager of KMET, Los Angeles; Bob Bennett, general manager of WBMJ, Puerto Rico, and a principle in the consulting firm of Hope, Bennett, Blackburn; Claude Hall of Billboard; Flip Wilson and a friend. The occasion was a private party.



The Pure Prairie League, RCA Records group, took time from a recording session in San Francisco to perform for the Forum; John Boylan was producing the group.



George Carlin, left, tries to compete with Flip Wilson, at a party in their honor during the Forum.

SEPTEMBER 13, 1975, BILLBOARD

Women In Radio



Bill Graham, head of Bill Graham Presents and one of the most-respected figures in rock music, keynoted the third day's activities with his views on the future of rock.



Rochelle Staab, music coordinator for the Bartell Media radio chain, talks on how women can get ahead in radio and the future. From left: Mardi Neirbass, music coordinator of the RKO General chain and panel moderator; Staab; Sis Kaplan of WAYS and Sis Radio, Charlotte, N.C.; and Bonnie Simmons, program director of KSAN, San Francisco.

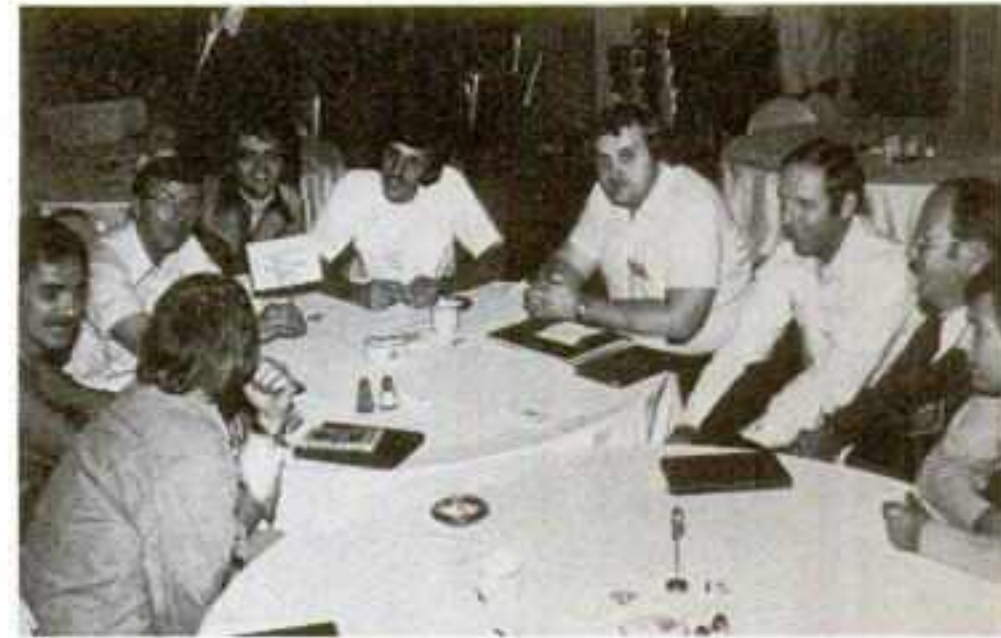
ROUNDTABLE RAP SESSIONS



MOR, country, and rock radio found a lot in common as, from left, three men talk: Jack Lee, program director of WTMJ in Milwaukee; Chris Collier of KIKK in Houston, and Charlie Tuna, personality and program director of KKDJ in Los Angeles.



A Brazilian radio manager—Odayr Marsano of Radio Tupi, right—participates in Top 40 rap session at luncheon. Bryan McIntyre, program director of WCOL in Columbus, talks at left; center is Joao Alves Veras of Radio Tiradentes, also a noted Brazilian radio man.



Country radio had a big turnout. Don Nelson, general manager of WIRE, Indianapolis, is at right. Bill Ward, general manager of KLAC in Los Angeles, is second from right and left of him is Jim Slone, KCUB, Tucson. Tom Anthony of KRZY in Albuquerque, N.M., sits at center.



Jerry Boulding of WCHB in Detroit and Jim Maddox, program director of KDAY in Los Angeles, third from right, sit at table dealing with soul radio. Boulding is third from left.



Frank Jeffcoat of 2UW Radio in Sydney, Australia, and John Snigg of American Airlines, rap during lunch at the table dealing with syndication and specials.



From left, discussing engineering, Bruce Earle, chief engineer for the Sterling Recreation Organization chain; Bill Figenshu of WMOD in Washington, and Jim Gabbert, president of KIOI in San Francisco and president of the National Association of FM Broadcasters.



Ted Atkins, station manager of WTAE in Pittsburgh, gestures with a hand during a rap session on MOR music radio. Rusty Shaffer of KBOL in Boulder, Colo., listens at right and beside him is Mike O'Shea, new program director of WLW in Cincinnati.



Larry Ryan, program director of KEEL in Shreveport, La., is part of a packed house at the session on the working air personality. Ryan is sitting third from right at the table and leaning over his shoulder is Guilherme de Souza, international director of Radio Globo, Brazil, and a former Voice of America announcer.

MORE ROUNDTABLE RAP SESSIONS



Bill Tanner, seated at center, national program director of the Heffel chain, guides a discussion on rock music.



Chuck Blore, one of the world's best radio commercials producers, instructs a group of radio men on techniques.



Jay West, owner of KZEL in Eugene, Ore., participates from front left in the session on progressive radio. In background tugging his mustache is Larry Yergin, once program director of WPLJ in New York and now programming new KFAT near Monterey, Calif.



More radio men discuss progressive radio and its impact on music and the world; in the center is Carl Flothow, a just-graduated college student who has written for Billboard, including the recently published interview with the late Tom Donahue.



At the international radio table, from left: Kevin O'Donohue, general manager of 2SM in Sydney, Australia; George Davies, a radio programming consultant who lives in Canada; and another radio man.



Russ Wittberger, general manager of KCBQ in San Diego, center, and Jeff Todder of the Wm. B. Tanner Co. in Memphis, right, guide a session on radio sales.



Discotheques and disco records were the topic of conversation at a rap session directed by Bill Wardlow, head of Billboard's chart operations, second from left, and Dickie Kline of Atlantic Records. Rick Williams of Shadybrook Records is second from right.



Digging into a sandwich and Coke during the buffet-style rap session—here dealing with qualitative research—is Garvin Rutherford, general manager of 2NX in Newcastle, Australia. At right is Dick Hyatt of WBPM in Kingston, N.Y.

Quad

News



George Burns, president of Burns Media Consultants, Los Angeles, moderates a workshop on quad.



Jim Gabbert, president of KIOI in San Francisco, provides an update on the status of quad broadcasting.



Gary Granger, program director of WSHE in Fort Lauderdale, Fla., a matrix quad station, discusses his success.



Computer expert Doug Herman ponders over news in a workshop.



George Williams, national program director of Southern Broadcasting, moderates on news.

Internal Communication



Nat Stevens, program director of KOY in Phoenix, moderates a workshop on internal station communications.



Jim Long, Ph.D., makes notes for his discussion on transactional analysis in a workshop.



Bill Tanner, national program director of Heffel and WKTQ in Pittsburgh, talks on outside input.



Newsman Dave Cooke of KFRC in San Francisco tells about directions of small market news.



Bill Sievert of Earth News Service talks about music industry news.

Ultimate Radio Stations Of . . .

RADIO FORUM COVERAGE



Chuck Blore



Buzz Bennett



Jim Hilliard



Jack McCoy

Tapes were played and each man defended his unique conception of a perfect station.

EVEN MORE

FACES

IN THE FORUM CROWD

SEPTEMBER 13, 1975, BILLBOARD



Larry Uttal, president of Private Stock Records, tries a glass of Inglenook Wine while chatting with Steve Wax, one of the nation's leading promotion executives.



Paul Drew, vice president of programming for RKO General, talks with comedian George Carlin, right.



John Lund, program director of WNBC in New York, discusses radio with Bill Meeks, president of PAMS, Dallas.



Ron Saul of Motown Records at left, with Stan Lewerke, also of Motown.



Mike Lundy, who operates a music news weekly and syndication firm in Los Angeles, talks with Bill Pfordresher of 20th Century Records left.



Ron Moseley, left, and Mike Von Winterfeld, both of Polydor Records.



From left: Jay West, owner, and Stan Garrett, program director of KZEL in Eugene, Ore., and Mike Klehner, Arista Records.



Andy Williams, left, talks with Boz Scaggs during a cocktail party while Chuck Thagard of Columbia Records looks on.



Janis Lundy at left from Capitol Records and Marty Goldrod, right, of Arista Records; Bruce Wendell of Capitol in center.

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LAST OF THE FACES IN THE CROWD



Bob Hamilton of Chuck Blore Creative Services in Los Angeles, raps with Edna Collison, previously head of artist relations for Sussex Records.



Bill Gavin, right, editor of the Bill Gavin Report, talks with, from left: Lucky Carle of UA Music publishers, Gene Armond of United Artists Records, and, in back, Barney Fields, a record promotion executive.



George Furness of Atlantic Records, left, with Chuck Brinkman of WTAE in Pittsburgh, center, and Lucky Carle of UA Music.



From left: Howard Stark of Ariola Records, Juggy Gales of Juggernaut in New York; Herb McCord, general manager of CKLW in Detroit.



Two continents of radio. From left: Kevin O'Donohue of 2SM, Sydney, Australia; Stan Spero, general manager of KMPC, Los Angeles; Ian Renton, manager of 4RO, Queensland, Australia; and Frank Jeffcoat, manager of 2UW, Sydney.



From left: Jerry Sharrell, general manager of Elektra/Asylum Records; David Moorhead, general manager of KMET, Los Angeles; Mike Klerfner, Arista Records; Howard Rosen, Private Stock Records; and Bill Compton, a broadcaster.



Bob Shad, head of Mainstream Records, left, talks with Red Schwartz, center, of Polydor Records, and Johnny Michaels, Polydor, New York.



Billy Bass of United Artists Records, left, talks with George Duncan, center, president of Metromedia Radio, and Gene Armond, UA Records. Bass was a disk jockey and program director before joining UA.



Alene McKinney, music director of KMPC in Los Angeles, is flanked by comedians George Carlin, left, and Flip Wilson.



Sheila Chlanda of Columbia Records with Boz Scaggs, center, and a girl at the cocktail reception.



Jim Maddox, program director of KDAY in Los Angeles, is flanked by other music industry people. Billy Bass of United Artists Records is second from left and Ernest Games of WBMX in Chicago is second from right. At left is Mike Frisbee WDIA, Memphis, and at right Sonny Taylor of WWRL, New York.



"Did I really say that?" Mardi Neirbass, music coordinator for the RKO General chain, seems to be saying as she talks with Chuck Harmon, right, of KXLY, Spokane.



From left: Paul Lovelace of 20th Century Records; J.J. Jordan, program director of WRKO in Boston; and Ed Hynes of CBS Records.



At left, Bill Weaver, head of KLOK in San Jose. Howard Stark of Ariola Records sits at center with Craig Bowers of Ariola at right.



RADIO FORUM COVERAGE

SEPTEMBER 13, 1975, BILLBOARD

FORUM AWARDS CEREMONIES



RADIO FORUM COVERAGE



George Wilson, head of Bartell Media radio and this year's chairman of the International Radio Programming Forum, accepts a plaque commemorating appreciation from all radio men. Presenting the award, left, is David Moorhead, general manager of KMET in Los Angeles, and a past chairman of the Forum.



George Duncan, president of Metromedia Radio, accepts WNEW-FM's Grand International Station of the Year award for being the best station in the world. At left is emcee Gary Owens, afternoon personality of KMPC in Los Angeles.



Kevin O'Donohue, general manager of 2SM in Sydney, Australia, accepts an award as best broadcaster, Pacific.



Honored as best air personality in the world—Grand International Air Personality of the Year—is Bill Heywood, morning personality at KOY, Phoenix.



Luiz Brunini, head of Radio Globo, Brazil, was honored as best international award, Atlantic area. Claude Hall, right, radio-TV editor, Billboard Magazine, received a plaque for years of dedication to radio and record industry.



Scott Burton, program director of KSD, St. Louis, is left speechless as his award for best program director in the world—Grand International Program Director of the Year—was presented.

SEPTEMBER 13, 1975, BILLBOARD



Gene Amolie, owner of KVOD in Denver, makes his acceptance statement for best classical station below 1,000,000 market size.



Retiring commander of the Armed Forces Radio and Television Service, Col. Al Audick, left, accepts for Ron Speaks, military air personality on Guam.



It's a tie! Both regional and national judges voted a tie on this progressive personality duo—B. Mitch Reed, left, and Shadoe Stevens, both of KMET, Los Angeles.



Mike O'Shea received an award to go with his new job as program director of WLW in Cincinnati; he won for programming WFTL in Fort Lauderdale, Fla.



Bill Watson, left, assistant program director of KMPC in Los Angeles, accepts the award for Best MOR Air Personality of the Year, major market, for Gary Owens, also of KMPC, who was "engaged in other duties for the evening." For once, Owens, right, was without a comeback.

ON THE FORUM



Mr. and Mrs. Rod McGrew at left with Luiz Brunini, head of the Brazilian radio chain of Radio Globo with five stations in Rio and others throughout Brazil.



On dais, from left: Ernie Farrell, promotion executive; David Moorhead, awards chairman stands behind Billboard publisher Lee Zhito and wife; and Mrs. and Mr. Claude Hall, Forum director.



Accepting for best national promotion executives of the year—a tie—Dickie Kline of Atlantic Records and Stan Monteiro, center, of Warner Brothers. Emcee Gary Owens is at right; looking over Kline's shoulder is a member of the Flash Cadillac.



Bonnie Simmons, program director of KSAN in San Francisco, accepts for Best Program Director of the Year, Progressive, major market.



Bill Ward, general manager of KLAC, Los Angeles, accepts an award for the special "A Tribute To Bob."



Dick Janssen, manager of WGAR, Cleveland, accepts a station award for Best MOR station along with his morning personality John Lannigan, right.



Jay West, right, owner of KZEL in Eugene, Ore., accepts for best progressive station, markets below 1 million, along with his program director Stan Garrett.



The Flash Cadillac gorilla gives Tony Richland a bone-crushing hug as Tony accepts for best independent record promotion executive of the year from Gary Owens, right.



Tom Rounds, president of Watermark, accepts for best syndication program—"American Top 40."



Bill Huie of the Presbyterian Church of the U.S.A. accepts for best religious program.



Charlie Parker, WDRC, Hartford, was honored as best Top 40 program director, markets below a million.



Bob Berry was honored as best Top 40 air personality of the year.



Best Top 40 station of the year, major market, was KFRC, San Francisco, and accepting are general manager Pat Norman, left, and program director Michael Spears.



The awards committee, from left: Paul Drew, vice president of programming for RKO General; awards chairman L. David Moorhead, general manager of KMET in Los Angeles; and George Burns, president of Burns Media Consultants, Los Angeles. In any case where there might have been a conflict of interest, radio-TV editor Claude Hall replaced that particular judge in the voting.

DAIS AT THE AWARDS CEREMONIES



Kevin O'Donohue, left, general manager of 2SM in Sydney, Australia, and wife Coralie with Jack G. Thayer, president of NBC Radio.



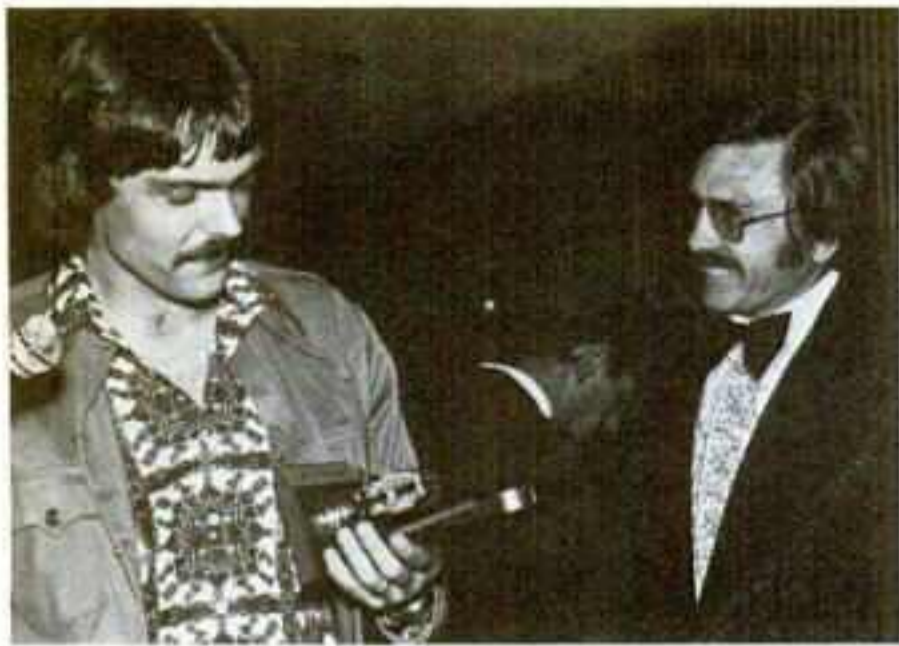
Mr. and Mrs. Rick Frio, vice president of marketing for MCA Records, were on the dais; Frio was an advisor to the Forum.



Mr. and Mrs. Ted Atkins, general manager of WTAE in Pittsburgh, with Chuck Blore, head of Chuck Blore Creative Services, Los Angeles. Both men were on the advisory committee.

MORE AWARDS

RADIO FORUM COVERAGE



BART PRATER, WROV, Roanoke, accepts for best Top 40 personality of the year, markets below a million. Gary Owens is at right.



Beverly Bremmers, right, helps out Gary Owens at the awards.



Jamie Bates, air personality at KZEL in Eugene, Ore., accepts as best air personality in progressive for markets below one million.



Accepting for short syndicated features award are Chuck Blore, left, head of the production firm of Chuck Blore Creative Services, and the producer Bob Hamilton.



Deano Day receives congratulations from Paul Drew, right, for his award as best country music air personality of the year, major markets.



Gary Owens, emcee, also had the help of recording artist Bobby Goldsboro, right, during the ceremonies.



Accepting as best country music program director, major markets, is Lee Sherwood, program director of WMAQ, Chicago.

SEPTEMBER 13, 1975, BILLBOARD



Don Nelson, general manager of WIRE in Indianapolis, accepts; his station was best country music station of the year, markets below a million.



Jim Maddox was honored as best program director of the year in soul music, major markets.



Al Herskovitz of Capital Cities Broadcasting, accepts a station of the year, Top 40, markets below a million, for WPRO in Providence, which he once programmed.



Garvin Rutherford, general manager of 2NX, Newcastle, Australia, accepts an international personality award for Ian MacRea of 2SM in Sydney where Rutherford once worked.



Vox Jox

By CLAUDE HALL

More votes from Italy keep coming in for **Pete Bennett** as national promotion executive of the year—all much too late to be counted, of course. But here's a vote from **Tony Renis** in Rome. If you ever need to promote a disk in Italy, I'd talk to **Pete Bennett**. . . . WMAD, a country

music station in Madison, Wis., has an opening for an evening personality. Talk to **Ted Kelly**. . . . A record deal is very close on **Jimmy Rabbitt**, a Los Angeles air personality who also sings. . . . **Stony Richards** and his wife came by; they're on their way to Washington, D.C., to join

WKYS, the NBC disco-format operation; he'd been at KIIS in Los Angeles.

★ ★ ★

Dan O'Day of the air team of O'Day and Ronnie (**Ronnie Richards**) came by the other day to spend a couple of hours shooting the bull. Naturally, he had an aircheck with him; this is really a fantastic show for an MOR or country station. Somebody should call O'Day at 408-225-5278 and hire the team for a morning gig. . . . **Ron Dennington** has joined WNUS, FM station in Chicago, as operations director and program director. The Globetrotter station is using a WBSL-style format and thus **Frankie Crocker** of that New York station is doing the music. However, Dennington says he will be weaving in some local oldies and he's searching for stereo oldies. The station needs another personality, male or female, with a laidback style; call Dennington.

★ ★ ★

I'll be on hand during the annual convention of the National Assn. of FM Broadcasters Sept. 17-20 in the Marriott Hotel in New Orleans. At this point, I don't know whether I'll

be operating a Billboard suite there or not. In any case, I will be registered somewhere in the Marriott and all of you guys within driving distance are invited to hunt me up and join me in a beer. I'll be in the suite

in the 5-midnight period Sept. 17, 18, 19.

★ ★ ★

KMPS in Seattle, which just hit the air with a country music format, *(Continued on page 57)*

AT ATLANTA MEET

Kassens, Taishoff Rate FMers' Kudos

ATLANTA—Harold Kassens, former assistant chief of the broadcast division of the Federal Communications Commission, and Sol Taishoff, founder of Broadcasting Magazine, will be honored by the National Assn. of FM Broadcasters here during the annual National Radio Broadcasters Conference and Exposition Sept. 17-20 at the Marriott Hotel.

Both men will receive the Golden Radio Award and NAFMB president James Gabbert, owner of KIOI-FM/AM in San Francisco, says that they represent "the kind of

dedication and commitment to radio that has made our industry great."

The Golden Radio Awards are presented each year to men and women who "typify the energy and forward thinking we've all come to expect from radio."

The four-day convention features speakers such as Louis Frey, congressman from Florida, who has been active in legislative broadcast matters; FCC chairman Richard Wylie, and Georgia state legislator Julian Bond. Around 1,200 AM and FM radio executives are expected to attend the convention, which also features a hardware exhibit.

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A NOTE TO DJ PERSONALITIES IN ALL MARKETS.

Does it say anything to you that for the 2ND YEAR IN A ROW, ALL THE BILLBOARD COMPETITION WINNERS IN THE OVER-MILLION POPULATION CLASS ARE LONG TIME WEENIE USERS? IN ALL CATEGORIES?

Are you impressed when you hear that the new category, *Grand International Air Personality Of The Year* . . . the TOP jock of jocks, the BEST of the best . . . Bill Heywood of KOY Phoenix Arizona has been a Weenie user since 1971?

The Electric Weenie, THE Disc Jockeys best friend is yours for the same low price as the day we printed our first issue in July 1970. Instead of 7 subscribers, we now are approaching 900.

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Billboard Best Selling Jazz LPs®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	28	MISTER MAGIC Grover Washington Jr., Kudu KU S1 (Motown)
2	2	10	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
3	5	8	LIQUID LOVE Freddie Hubbard, Columbia PC 33556
4	3	21	TWO Bob James, CTI 6057 S1 (Motown)
5	20	4	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)
6	9	14	TALE SPINNIN' Weather Report, Columbia PC 33417
7	4	23	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDLI-0934 (RCA)
8	10	12	A TEAR TO SMILE Roy Ayers Ubiquity, Polydor PD 6046
9	12	14	THE BRECKER BROTHERS Arista AL 4037
10	NEW ENTRY		CHAIN REACTION Crusaders, ABC/Blue Thumb BTS D 6022
11	7	23	NO MYSTERY Return To Forever Featuring Chick Corea, Polydor PD 6512
12	18	8	PHENIX Cannonball Adderley, Fantasy F 79004
13	8	23	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G (United Artists)
14	11	38	SUN GODDESS Ramsey Lewis, Columbia KC 33194
15	NEW ENTRY		MELLOW MADNESS Quincy Jones, A&M SP 4526
16	13	21	IN THE POCKET Stanley Turrentine, Fantasy F 9478
17	17	21	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
18	22	6	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
19	6	19	DISCOTHEQUE Herbie Mann, Atlantic SD 1670
20	24	8	COME GET TO THIS Nancy Wilson, Capitol ST 11386
21	16	12	BASIE JAM Count Basie & His Orchestra, Pablo 2310.718 (RCA)
22	32	4	I AM MUSIC Carmen McRae, Blue Note BN-LA462 (United Artists)
23	25	47	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
24	14	6	BECK Joe Beck, Kudu KU 21 S1 (Motown)
25	30	4	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G
26	26	14	NATIVE DANCER Wayne Shorter, Columbia PC 33418
27	15	43	BAD BENSON George Benson, CTI 6045 S1 (Motown)
28	28	10	PHOEBE SNOW Shelter SR 2109 (MCA)
29	33	4	TIMELESS John Abercrombie, ECM 1047 (Polydor)
30	31	4	SOLO CONCERTS/BREMEN, LAUSANNE Keith Jarrett, ECM3-1035/37 (Polydor)
31	NEW ENTRY		TAKING OFF David Sanborn, Warner Bros. BS 2873
32	34	4	SUNBURST Eddie Henderson, Blue Note BN-LA464 (United Artists)
33	35	6	CRISSCRAFT Sonny Criss, Muse MR 5068
34	40	4	THE CASE OF THE 3 SIDED DREAM IN AUDIO COLOR Rahsaan Roland Kirk, Atlantic SD 1674
35	NEW ENTRY		PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artist)
36	NEW ENTRY		CONCIERTO Jim Hall, CTI 6060 S1 (Motown)
37	27	19	THE AURA WILL PREVAIL George Duke, BASF/MPS MC 25613
38	NEW ENTRY		FIRST CUCKOO Deodato, MCA 491
39	NEW ENTRY		SATCH AND JOSH Count Basie & Oscar Peterson, Pablo 2310.722 (RCA)
40	NEW ENTRY		THE LAST CONCERT Modern Jazz Quartet, Atlantic SD 2-909

Jazz

FCC Draws WJA Radio Protest New York's WRVR Switch To Soul Spurs Tanner Ire

LOS ANGELES—The World Jazz Assn. has written the seven commissions of the Federal Communications Commission, protesting the change of WRVR New York's all-jazz format.

In his letter to chairman Richard Wiley, Paul Tanner, WEA's executive director, notes that "millions of jazz listeners as well as musicians and business people who survive by the performance of jazz are most disconsolate by the recent news that WRVR is to be sold and thereby change its jazz format."

Tanner, in pointing out that jazz is the "only unique American art form," writes that WRVR's format switch away from exclusive jazz will be supplanted by a format that at "this moment saturates the air.

Could this possibly happen to our own art? And during a bicentennial celebration?"

Tanner says WJA "deplores this lessening of jazz on the radio, especially from one station that is carrying the weight of our art in the metropolitan area which is actually the most active in the world for jazz."

Tanner implores the chairman to "use whatever considerations are available to you to prevent such an action."

In another action, Ira Sabin, chairman of WJA's radio committee, has formed a committee of people in New York to save WRVR's jazz format. The officers of this new non-profit body, Citizens Committee To Save WRVR Jazz Radio, include: Dave Bailey, executive director of

Jazzmobile, president; Don Friedman, Don Friedman Enterprises, vice president; Fran Greenspan, Don Friedman Enterprises, secretary, and Cobi Marita, ex-director, Collective Black Artists Assn., treasurer.

Attorney Chriss Glen, who is handling the WNCN return to classical programming case, has been retained by the new organization as legal counsel. And on his own, Sabin has written a letter to 3,000 persons extolling them to rise and fight for WRVR as a jazz broadcaster.

According to insiders, WRVR, when it drops jazz 24 hours, would program around six-seven hours a day. The rest would be devoted to other sounds, principally soul.

Ratings Rising At Mexican Jazz FMer

• Continued from page 6

ates one of the more exclusive imported record shops in Mexico, Discos Suite, foresees the move as a start of "heightened interest" in such sounds and artists. Currently the

only competition is from Radio Universidad, an AM station which has a half-hour of daily jazz.

In the past, Radio Mil inaugurated a jazz policy in 1954 for one hour daily. Later, around 1967, Stereo VIP-FM, tried it out for part

of its daily schedule. They lasted with such a part-time policy until 1970. "There has always been intermittent interest in jazz in Mexico," says Morales, whose history in the field dates back to the early 1950s when he had a hand in the presentation here of Oscar Peterson, Dizzy Gillespie, Bill Evans Trio, Dave Brubeck and Thelonious Monk. "With the newly referred to 'jazz crossover,' I believe we're ready for a more productive era," he says.

Morales, who has been atop the musical scene because of his Discos Suite shops, founded five years ago, qualifies that there "never has been a real jazz craze here." Nevertheless, he estimates that through his sales—and those of his competitors—plus capacity attendance at jazz concerts in the past, there is a solid nucleus of dedicated fans.

In concentrating heavily on the latest product played in the U.S., Morales is confident of the reaction Jazz FM will have in the near future.

Among some of the artists now riding the charts whom Morales feels will hit "big" immediately with the young generation of Mexico because of their use of electronic sounds are: Donald Byrd, Stanley Turrentine, Grover Washington Jr., Hank Crawford and Ramsey Lewis.

Morales programs 12 hours of crossover and six hours of authentic material by pioneers of the 30s and 40s, even into the 50s.

An additional recent aid for popularizing jazz in Mexico came with the July announcement by Gamma that it will bulwark the market with product from Blue Note, the all-jazz U.S. line.

Festival Aired Over Cable TV

SANTA BARBARA, Calif.—Cable TV viewers learned the whys and hows of putting on a jazz festival one week before the city put on its own jazz bash over the Labor Day weekend.

Cable 2 presented a 30-minute show on the Monterey Festival featuring Jimmy Lyons, the festival's general manager, plus John Lewis, Carmen McRae, Dizzy Gillespie, Don Ellis, Earl Hines, Ray Brown, Woody Herman, Bill Holman and Jean Luc Ponty.

Show was originally produced for National Education Television and has been used by John Lewis as a teaching aid for his classes at Harvard and New York Community College.

Monterey Fest On the Air

LOS ANGELES—KBCA will broadcast live the Monterey Jazz Festival Sept. 19-21 from the Monterey Fairgrounds for the second consecutive year.

In addition to beaming the shows to its Southern California audience, station will also feed the five concerts plus pre and post concert half-hour interview shows to KEST in San Francisco.

Staff disk jockeys Jim Gosa and Bob Summers will be on mike with

other staff personalities dropping by. Station's production costs amount to \$5,000, according to owner Saul Levine.

KBCA normally broadcasts in stereo, but Levine explains the broadcasts will be in mono due to phone company problems in hooking up stereo lines from the Fairgrounds. Last year's show was also in mono.

Station will set up its broadcast booth in the wings stage right.

Jazz Beat

LOS ANGELES—Dizzy Gillespie will play the Hilton Las Vegas in November in the Vestal Virgin Room—a breakthrough for jazz.

Mongo Santamaria and his eight-piece Latin jazz band were featured from the Village Gate in Manhattan Monday (1) over WRVR. . . . The Paul Masson Vineyards in Saratoga, Calif., present four weekends of jazz starting Sept. 6-7 with the George Shearing quintet. This is the second year the vintner has booked jazz for the general public in its winery. The concerts cost \$4.75, begin at 2:30 p.m. with free wine on the bill. Cal Tjader and his quintet are booked Sept. 13-14; El Chicano, Sept. 21-22 and the Dizzy Gillespie quartet, Sept. 27-28.

Jazz physically came back to Newport, R.I., over the Labor Day weekend, with eight headliners playing in Fort Adams Park. They included Herbie Mann, Buddy Rich, Dave and Darius Brubeck, Ahmad Jamal on Aug. 30 and Miles Davis, Sarah Vaughan, Stan Getz and Maynard Ferguson on Aug. 31. Tickets ranged from \$12.50 to \$6.50.

Sun Ra and his Humanitarian Arkestra played a new room for them, New York's Bottom Line. . . . Lionel Hampton and his band found a new home in the Bay Area at Bimbo's 365 Club recently for

four days in mid-August. . . . MorninSun Productions took over San Francisco's Curran Theater Aug. 23 to present Herbie Mann and the Family of Man featuring Cissy Houston and the Hijackers. The next night the artists played the Concord Pavilion.

Chuck Mangione fronted a 27-piece band for a taping of the Mike Douglas TV show which airs Sept. 11. . . . Benny Carter closed the L.A. Playboy Club's second annual festival of jazz. . . . Phil Woods, Thad Jones, Bill Watrous, Hank Jones, Ron Carter and Connie Kay are slated for a concert at NYU's Loeb Student Center, Oct. 1 titled "The Return Of The Jam Session."

KAMU in Kansas City beams 36 hours of jazz a week. . . . Three Las Vegas players have joined Miroslav Vitous' new band. They are Ron Feuer, keyboards; Alex Acuna, percussion and vocalist Cheryl Grainger. . . . San Diego's Society for the Preservation of Jazz books gigs at the Catamaran Hotel showcasing local players.

The Lighthouse in nearby Harbor Island recently played Cal Tjader as it gets its feet wet with jazz. . . . Arizona State in Phoenix will have among its courses a survey of jazz and evolution of jazz.

Upcoming releases from Muse showcase Kenny Barron, Sonny Stitt, Robin Kenyatta, David Matthews (a one-armed pianist), the Creative Construction Co. and Carlos Garnett. . . . Working on a new LP with bassist Stanley Clarke are guitarists Jeff Beck, Carlos Santana and John McLaughlin. . . . Dave Brubeck will be joined on record by Lee Konitz, Roy Haynes, Anthony Braxton and Jack Six on his next LP.

New to the L.A. Express is vibist Vic Feldman. . . . New to Xanadu is trumpeter Sam Noto whose first LP features Barry Harris, Leroy Vinnegar and Lenny McBrowne. . . . Zoot Sims cut an LP for Pablo featuring George Gershwin tunes. On the date: Oscar Peterson, Joe Pass, George Mraz and Grady Tate.

Send items for Jazz Beat to Billboard, 9900 Sunset Blvd., Los Angeles, Calif. 90069.

UCLA Series Firm

LOS ANGELES—Freddie Hubbard's Quintet launches the six-concert series on campus at UCLA when classes convene later this month. Hubbard will appear Oct. 3 followed by Buddy Rich and the Big Band Machine Nov. 6, Louis Bellson: Man and Band on Nov. 25, the Keith Jarrett Quartet Jan. 18, Oliver Nelson and his 18-piece orchestra April 11 and the Bill Evans Trio on May 14.

Sports Throw Block At Music Concerts

• Continued from page 1

Bauer goes on to lament, "There are more conventions, trade shows, revival meetings, circuses, ice shows and professional sports. Concerts don't get priority although we are the most profitable tenants for the facility. We even lose shows in May and June to high school graduation. A top set might be available to us and we can't play it because the hall is booked solid."

As would be expected, the problem is worst for concert promoters in cities with a lot of sports activity and not enough arenas in the 10,000-25,000-seat range.

In recent years, athletics impresarios have been expanding greatly with new teams in established sports as well as experimental leagues in offbeat pro team sports like tennis, lacrosse, volleyball and soccer.

Reporting to *Billboard* that they had no date trouble due to sports competition are Marjorie Sexton of Florida, Frank Fried of Chicago and Ron Delsener of New York.

Yet less than 100 miles from New York, Philadelphia promoter Larry Magid finds, "We really have a lot of uncertainty with the Spectrum here at playoff time in the winter season. January through March is hard, especially when there's a lot of family shows coming through."

Magid expects a rough date squeeze next year when Philadelphia plays host to a heavy schedule of bicentennial events. "I get about 75 Spectrum dates annually now," he says. "But I'm sure if I had the hall every weekend I could promote 100 successful concerts there every year. Rock has made the Spectrum more money than Philadelphia's world championship Fliers hockey team."

Magid points out that at least 80 percent of the nation's top 100 arenas are municipally owned and thus have a civic responsibility to offer the public varied fare.

"What you have to do is put in your strongest concerts weekdays and save the weekend dates for weaker packages," he says.

A related Magid peeve is the policy of many facilities to charge more rent for rock shows. "I got a rate sheet from the New Orleans Superdome saying they want 20 percent of the gross for rock but only 15 percent for other concerts," he says, "which means I'll never produce a Superdome show."

Steve Wolf of Wolf & Rissmiller in Los Angeles says, "The San Diego Sports Arena just put in 60 volleyball dates and hockey is coming into the Tucson Community Center, so we'll have a harder time booking both halls."

The lesser availability of indoor arenas has been a factor in causing acts to team up in packages playing huge outdoor stadiums this summer. Wolf feels.

Valley Forge A Profit-Maker

PHILADELPHIA—With a winning formula of contemporary, pop and rock names, rather than a steady stream of Broadway stage musicals, turning their Valley Forge Music Fair at suburban Devon into a profitable operation, Lee Guber and Shelley Gross will continue the policy into the fall and winter season. The 2,900-seat theater-in-the-round is now a hardtop instead of a tent for year-round operation. The only stage show set for the new season is a rerun for rock musical "Grease" Sept. 23-28.

With bookings running from one-nighters to a full week, already set for the new season are Andy Williams with Nipsy Russell, Sept. 16-21; Lettermen, Oct. 3-5; Paul Anka, Oct. 13-19; Benny Goodman Sextet, Oct. 31-Nov. 1; John Davidson with Captain and Tennille, Nov. 17-23.

Lounge Groups Rate Showcase

ASHEVILLE, N.C.—Talent Attractions booking here held a showcase for 14 of its touring lounge groups at the local Great Smokies Hilton Sunday (7). Larry Phillips plans to hold similar showcases of his \$1,000 to \$2,500 a week bands twice yearly for talent buyers.

Girl Duo Making It With Concert Series

By JACK McDONOUGH

SAN FRANCISCO—The public relations team of Linda Friedman and Joy Johnston—who presently number among their clients Les McCann, Kenny Rankin, Barry Manilow, Dr. John, and John Levy Enterprises—have joined the ranks of concert promoters in the San Francisco Bay Area.

Their first shows were July presentations of Roberta Flack in three different Northern California cities—Sacramento, San Jose and Oakland. Each show sold out and stage production in each, due largely to the work of Chip Monck, was extremely tasteful.

Friedman-Johnston will present Ms. Flack twice again in the Pacific Northwest and they will present Kenny Rankin (in a co-production with Boarding House owner David Allen) at Berkeley Community Theater Oct. 4, and a week later they will offer a bill of Bonnie Raitt and Tom Waits appearing at the same site.

Friedman-Johnston hope to do between 10 and 20 carefully hand-packaged concerts a year. "We'd rather be known as 'presenters' rather than promoters," says Friedman. "We're not out to give Bill Graham or anyone else a run for their

Talent Syracuse Fest: Mixed Reactions

By HOWARD LANDER

SYRACUSE, N.Y.—The Great American Music Fair Sept. 2 at the New York State Fairgrounds here apparently was an artistic success and financial flop for promoter John Scher's Monarch Entertainment of South Orange, N.J. And it wasn't the "riot" painted by the media, either.

James Reidy, manager of the State Fair site of the 13-hour rock fest, says media reports of riots between several hundred rock-throwing gate crashers and state and local police were overplayed.

Featuring the Beach Boys, Doobie Brothers, Jefferson Starship, Stanky Brown Group, New Riders of the Purple Sage and America, the concert was held immediately after the Aug. 26-Sept. 1 run of the fair, and drew 60,000 paid fans, Reidy claims.

"We would have preferred having the concert at a later date, but it was not possible because of the unavailability of the groups at other times." He also says the fair was guaranteed \$50,000 from Scher.

The promoter disputed the figures, claiming paid attendance was about 35,000, mostly at the \$11 advance price, with few on-site \$15 ducats sold due to traffic and gate-crashing problems, for total gross of \$375,000. He had projected a \$550,000 "break-even point," but says the fair guarantee was \$105,000, and talent costs were \$240,000, plus other expenses that added up to a \$175,000 loss.

"We regret the injuries to police and other people during the mishap," Reidy says, "but the situation was not as bad as the media led people to believe. Only damage to the grounds were a few breaks in the fence. . . . We have no qualms about Scher and were pleased enough with the results to consider holding the event again," he concludes.

Mr. Kelly's Dark; Casino Lights Up

By ANNE DUSTON

Latin Wins OK For a Reopening

PHILADELPHIA — The Latin Casino at suburban Cherry Hill, N.J., one of the biggest talent buyers in the country outside Las Vegas, was given the green light to carry on for the coming season with the Cherry Hill City Council approving transfer of a liquor license to the theater-restaurant.

The management of the mammoth room, trading as the New Latin Casino, Inc., formed a new corporation under the name Latin Casino Corp. in an attempt to ward off possible efforts by the Internal Revenue Service to confiscate their liquor license and auction it off with other assets to satisfy an IRS lien.

The Latin, scheduled to reopen mid-September, owes the Federal government more than \$2.5 million in unpaid excise taxes for the years 1960-'64.

To satisfy the IRS claim, the Latin management, headed by Dallas Gerson, formed the new corporation with plans to buy up the assets of the theater-restaurant, then turn over the proceeds of the sale to settle the judgment and reopen the night club. The club property, owned by another corporation, is not involved.

Season kicks off with Jerry
(Continued on page 38)

CHICAGO—Mr. Kelly's, the venerable entertainment night spot on Rush St. here, closed its doors Aug. 24.

The club was sold a week later to BBC disco owners Doug Buffone, Steve Lombardo, Bob Marsico and Marty Gutilla. Sale price for a very long term lease was around \$300,000, according to Bob Marsico. The group plans to remodel the house into a European cafe with a limited menu and provisions for a large drinking crowd, at a cost roughly equal to the sale price.

Live entertainment policy, followed by Mr. Kelly's since its founding in 1953, will not be followed by the new owners who consider the club too small to make such plans profitable.

Mr. Kelly's announced its closing after the final act of Gina Vanelli Saturday night as "temporary." Owner Paul Wimmer reportedly had been losing money and was facing a lawsuit involving payment of the Pointer Sisters, one of whom failed to show during a booking. Al Wilson, who was to follow Vanelli, reportedly drew no advance reservations.

Wimmer also closed the London House in January claiming location and economy-related woes.

The BBC group sold a live entertainment suburban club, The Nickel Bag, a week before the Mr. Kelly sale. They are also building a club on four acres in Las Vegas, in partnership with Paul Anka, for a May 1976 opening.

Everything Wrong At Jersey Fairgrounds Bash

By MAURIE ORODENKER

TRENTON, N.J.—"Never again at the fairgrounds," is the way Rich Fuller sums up his promotion of what was billed Aug. 24 as "The Only Major Outdoor Rock Concert Of The Summer Season."

And it's the same sentiments voiced by John Bojarski, police chief of suburban Hamilton Township in which the New Jersey State Fairgrounds is located.

From 1 a.m. to midnight was marked by violent confrontations with gate crashers, weed smokers, beer and wine guzzlers, nude swimmers, and at least 16 persons taken to area hospitals for drug overdoses.

Over 100 security guards, 22 leashed guard dogs and 35 township police held the fence against gate-crashers for several hours. They finally gave in to the barrage of trash, garbage and empty cans and bottles thrown at them, and several thousand eventually crashed the gate.

The show, promoted by Hollow Moon Concerts, headed by Fuller and based in nearby Levittown, Pa., attracted some 14,000 persons. Tickets were \$6 in advance and \$8 at the gate, and advance sale was light. According to Fuller, their concert budget of \$70,000 was recouped with a little profit left over. Fuller says his firm will continue to promote concerts at War Memorial in Trenton during the regular season.

In order to get permission to stage the concert, Hollow Moon and

George A. Hamid, Jr., president of the fairgrounds, agreed to limit ticket sales to 20,000, which is the
(Continued on page 38)

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Talent In Action

**O'JAYS,
EDDIE KENDRICKS
MOMENTS,
DRAMATICS***Forum, Los Angeles*

How do you select the best performed tune of a concert given by the O'Jays when all tunes were performed to perfection?

The O'Jays drew cheers, tears, stomps, applause and dancing in the aisles as they entertained a capacity crowd Aug. 30.

They raced onstage to a barrage of criss-crossing spotlights in super slick white rhinestone suits singing, "Now That We've Found Love."

A medley of "One Hundred And Ninety Two," "Try To Get Down," "This Air I Breathe," "Deeper In Love," "You're My Sunshine," "Who Am I" ended with what seemed to be everyone's favorite, "Love Train."

From the "O'Jays Live In London" album came "Wildflower" which was sensational, but then so was their rendition of "The Ghetto."

Eddie Kendricks, the special guest attraction, preceded the O'Jays with an impressive show. But even more impressive were his two female backup singers. While watching Kendricks perform, the single thought uppermost in my mind was, "the thin man strikes again."

Kendricks relied heavily on his days with the Temptations by including a medley of "Just My Imagination," "The Way You Do The Things You Do," "I'm Gonna Make You Love Me" and "Get Ready." He had the audience jumping with "Shoe Shine Boy," "Keep On Truckin'" and "Boogie Down."

The Moments and Dramatics cannot be overlooked as they pleased the crowd with their smooth choreography and flashy costumes, which were both done with taste and care.

The women in the audience seemed to have a field day as they swooned to the Moments' "Sexy Mama," "Girls," "Love On A Two-Way Street" and "Look At Me, I'm In Love," while the Dramatics were at their peak singing "Me And Mrs. Jones." **JEAN WILLIAMS**

**MAIN INGREDIENT
JACKSON FIVE***Westbury Music Fair, New York*

An opening night audience Aug. 27 greeted these two dynamic groups with the kind of easy chair enthusiasm usually reserved for a favorite television show.

Despite the audience's lack of demonstrative enjoyment the Main Ingredient laid it on them thickly and slickly. When not paying homage to every soul act routine in the book the three vocalists managed some fine, smooth harmonies on tunes like "Just Don't Want To Be Lonely," "Rolling Down The Mountainside" and the great "Everybody Plays The Fool." Without the feedback that customarily accompanies their show, the usually distinctive Main Ingredient could hardly be faulted for falling short of the type of performance for which they are well known.

If the audience was stiff for the opening Main Ingredient they were simply frozen with delight at the Las Vegas revue of the Jackson family. The cute and talented Jacksons danced and sang nonstop through 10 songs in their hour-long set with the best results coming from hits like "ABC," "Rocking Robin" and "Dancing Machine." The production numbers on "Sing, Sing, Sing" and a medley of sophisticated ballads work on cuteness and the Jacksons' well-polished stage presence.

The disparity between the Jacksons' ages and the material they perform can frequently lead to discomfort. The polish that makes many of their numbers appealing can be strained and unnatural at times. One can't help wondering if they would not be more comfortable in front of a sea of screaming teens doing the music that established them in the first place. **LAWRENCE FROST**

**GRAHAM
CENTRAL STATION
COMMODORES
JONESES***Felt Forum, New York*

Larry Graham took New York by storm Aug. 30 with a new hairdo, a new drummer, some fine new material and some newly-acquired polish. With all these new things going for them Graham Central Station has finally become the exciting, powerful band that bassist Graham has deserved since he parted with Sly Stone.

New drummer Gaylord Birch is a welcome addition as he shores up the group's weakest spot in the past, and it took no time at all for Birch to live up to his nickname "Lightening." The band did most of the material on its new Warner

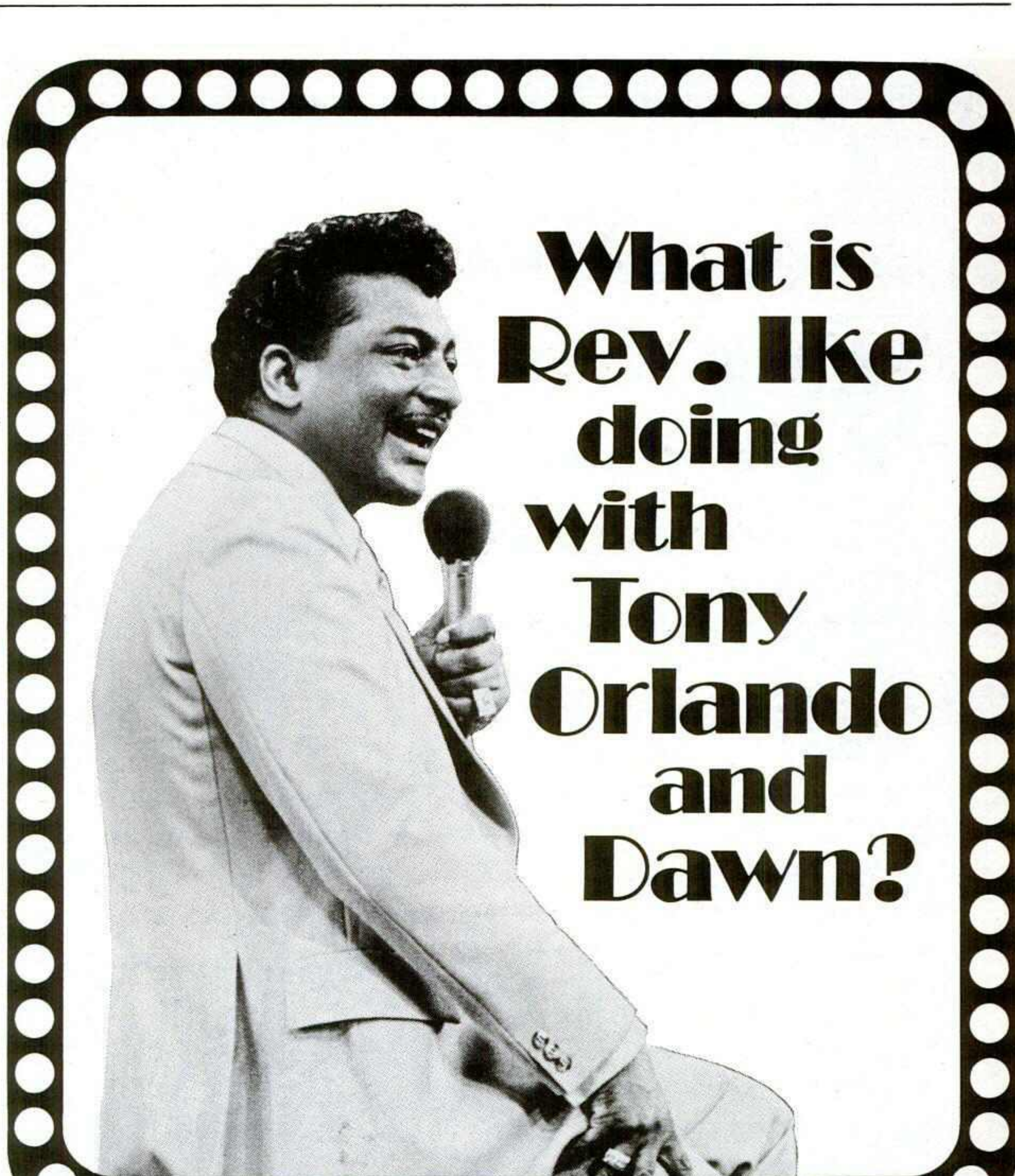
Brothers album "Ain't No Bout A Doubt It" and the songs were consistently fine throughout with "I Can't Stand The Rain" and "It Ain't Nothing But A Warner Brothers Party" standing out in live performance. The former song is a re-

make of a two-year-old Ann Peebles hit while the latter is a six-minute commercial for the record company. Graham had the crowd standing on its feet from the moment he walked on stage till the time he left and he is likely to have

that effect on crowds for some time to come.

Also bringing the crowd to its feet were the Commodores, one of the better-kept secrets in the soul world. The band is made up of six extremely competent musicians who all sing and

transmit an exciting stage presence. The band's live act is well-constructed and professional and it managed to survive a long series of technical snafus that plagued the set.

(Continued on page 36)

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Talent In Action

• *Continued from page 35*

Opening the show were the Joneses a group that has undergone numerous personal changes which were all apparently for the worse.

ROBERT FORD JR.

**STEPPENWOLF
GENTLE GIANT**

The Garden, Boston

Steppenwolf returned to offer Aug. 16, the same hard-driving rhythm and domineering vo-

cal formula which produced success earlier in its career.

Steppenwolf's staging was eye-catching, utilizing the non-visible amplifier idea, along with a black sectional backdrop with the band's logo affixed to the center. The onstage lighting was

adequate and offered an impressive appearance for its big '60s hit "Born To Be Wild."

John Kay's vocals seemed up to par, at least he still possesses that harsh powerful voice with the ability to maintain good control. However the musical arrangements seem to be overly

cluttered. It was like the guitar and the keyboards were both fighting for lead positions in each number. When Kay added his second guitar, this only seemed to multiply the confusion. Even the bassist and the drummer did not offer a solid enough foundation to pull the band through. As an end result, it was quite hard trying to tell one song from another.

If the band is to make a comeback, it should avoid poor sounding theaters, acquire a more adequate distortion-free sound system, and provide cue cards for the almost blundering spotlight team.

Gentle Giant opened with some of the same sound problems that plagued Steppenwolf. However, Gentle Giant proceeded to a tightly coordinated set with almost mechanical perfection. Engaging in "medieval rock," each member, aside from their normal instruments proceeded with recorder solos and participated in a percussion number. Their set featured the title from their current Capitol album "Free Hand." The set lasted only 40 minutes and the band was not permitted an encore. **PATRICK GRIFFITH**

"If I have to go to New York, I want all of it."



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**JESSE COLLIN YOUNG
EMMYLOU HARRIS**

Greek Theatre, Berkeley

Jesse Colin Young received a hero's welcome at this Aug. 16 outdoor show which drew 6,300 who were treated to well over an hour of the special Young mixture of profound sweetness and goodtime funk designed to show, as one of his songs puts it, that "There ain't nothin' wrong with us that a good T-bone shuffle won't cure."

Young opened with an Ovation acoustic backed only by a conga and then did a beautiful version of "Peace Song," which was all the more powerful for having been done solo.

Jesse's band came out for "Sugarbabe" and remained for the rest of the set, which included "Songbird," "Song For Julie," a long, cooking version of "Miss Hesitation," "Before You Came" and "Ridgetop." He was accompanied by his usual players, except for David Hayes who replaces Kelly Bryan on bass.

Jim Rothermel was outstanding all day, adding flute to "Songbird" and "Julie," soprano sax and clarinet to "Hesitation" and embellishing "Ridgetop" with a tenor intro. Pianist Scott Lawrence was his usually ebullient self, taking a solo on "Jambalaya" and adding some Band-like caliope carnival sounds to a Cajun number that Young referred to as "alligator roller-skating music." Young's wife Julie sang also on "Julie," but her voice added nothing to the song.

Encores were "Six Days On The Road," "Light Shine," and the youth anthem, "Get Together."

Emmylou Harris, last reviewed here in May, opened. She had with her a slightly different Hot Band, having lost James Burton and Glen Hardin to Elvis. Behind her were Rodney Pearl, Emory Gordy, Hank DeVito and Bobby Warford. She did several tunes this writer has not heard from her before—a love song, "Till I Can Gain Control Again," that was an absolute chiller; and a passionate and moving version of the mystically apocalyptic "Lord's Burning Rain."

JACK MCCONOUGH

**STEVE GOODMAN
RAUN MCKINNON**

Other End, New York

After years of songwriting and traveling from club to club, Steve Goodman has emerged as one of the most important folk artists of the seventies. His special brand of wit and wisdom are combined in his material and Aug. 25 he showed an SRO audience all there was to know about performing. He is a true professional in his stage presence and displayed this more than once during the set. When a guitar string broke during his humorous "Door Number Three" he continued to sing the song a cappella until another guitar was brought onstage.

As for the quality of his performance, it was superb from start to finish with great pacing. Whether he's singing the country-oriented "She Didn't Even Call Me By My Name" or the traditional English-sounding a cappella "Penny Evans" about a Vietnam war widow, Goodman is in his own major league.

It's important to note that Goodman's accomplishments lie in more areas than songwriting. He is also a fine Flatt picker with an adeptness for jazz and country, a wonderfully spontaneous comedian and a stirring vocalist. Oddly enough, the sound he gets as a solo musician is oftentimes bigger and fuller than some artists with a full entourage.

Opening was Ms. Raun McKinnon, and if

(Continued on page 38)

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Jersey Rock Fest Brings Complaints

• Continued from page 34

equivalent to the seating capacity for rock concerts at the Spectrum in nearby Philadelphia. They also agreed to restrict advertising to the Trenton area to keep crowds down, although police complained there were many cars with out-of-state license plates. While the fairgrounds were officially opened at 9 a.m., many arrived the night before to take advantage of overnight camping.

In face of the lesser names offered, turnout was considered very good. Headliners were Aerosmith, Slade, Nils Lofgren, Poco, Mahogany Rush and Kingfish.

Rock concerts had been banned at the fairgrounds two years ago after an Allman Brothers concert brought an unexpected invasion of 60,000 rock fans to the fairgrounds. Last year, a proposed show by the Jackson Five was rejected by the township as potentially attracting the "wrong sort of crowd."

The same reason was given earlier this summer by the mayor of Atlantic City, N.J., when a promoter sought to use the resort's Convention Hall for a Jackson Five concert. Township police chief Bojarski says he will oppose all future concerts at the fairgrounds.

Talent In Action

• Continued from page 36

there was even a performer more ready and deserving of a record deal, then they must be hiding. She is a fine vocalist who can sing blues, jazzy with a touch of scat or even straight folk, without losing her own distinct identity. Besides all of that, she can really play acoustic guitar, and with the help of a bass and conga, she has a very different and refreshing approach.

JIM FISHEL

Signings

Buffy Sainte-Marie to ABC. She has previously been on Vanguard and MCA.

Sons of Champlin to Ariola. The label has taken over release of the veteran San Francisco group's independently released single and album.

Jazz saxophonist **Robin Kenyatta** to Stepehn Metz Ltd. for personal management. ... Rock guitarist **Ted Nugent**, former leader of the Amboy Dukes, to Epic Records. ... Soul singer **Johnny Taylor** to Columbia Records, coming from Stax.

Stephen Sinclair to Lee Kramer Productions for management.



London photo

ZZ Top: "Little ole' band from Texas" quietly sets new attendance records cross-country as well as making platinum albums of funky rock 'n' roll.

ZZ Top: Big Draw Except In New York

By JIM FISHEL

NEW YORK—What's one thing the Rolling Stones, Elvis Presley, Leon Russell and Led Zeppelin would probably rather not have in common? Each of them has had concert attendance records shattered by the "little ole band from Texas," ZZ Top.

Besides being one of the bigger current record sellers with each of their first four LPs scoring gold status and platinum, the blues-rock trio has become one of the country's biggest concert draws.

During the last 12 months, several long-standing boxoffice records were shattered by the band. On Sept. 23, 1974, ZZ drew the largest crowd ever to attend a single event at the Long Beach (Calif.) Arena, eclipsing the previous mark set by the Rolling Stones.

On June 9, 1974, ZZ drew the largest crowd ever assembled in Nashville to the State Fairgrounds, breaking the record held by Presley.

On July 3, 1975, ZZ assembled the largest crowd ever in Tulsa for a single concert at the State Fairgrounds, shattering the record set by Russell in his home town.

On July 26, 1975, ZZ pulled in the largest crowd ever assembled in New Orleans for a single concert at the City Park Stadium, breaking the record of Led Zeppelin.

On Sept. 1, 1974, ZZ drew the largest crowd ever assembled for a musical event in the state of Texas, at the Memorial Stadium in Austin.

On Aug. 2, 1974, ZZ assembled the largest crowd ever in Little Rock at Barton Coliseum.

On July 4, 1974, ZZ drew the largest crowd ever in Birmingham, Ala., at the Tarrant Convention Center.

And yet the group continues to tour about 10 months per year.

Billy Gibbons on guitar, Dusty Hill on bass, and Frank Beard on

drums are one of the few bands that continue to thrive playing to capacity audiences.

"I really look forward to playing to the masses, because when we perform we try to play to the people up front as well as those in the rear rows," Gibbons says.

Hill adds that if the group didn't play to large audiences in the largest possible facilities, then there would be many people who didn't have a chance to see them perform.

"I would like to drop by the clubs sometimes and sit in with other performers, but we never really have the time, because we're constantly touring the country," he says.

One of the odd things about the concert success of ZZ Top is their failure to crack the New York concert market with any kind of drawing power. While they draw throngs in almost every other city across the country, there has been a resistance to them in the Big Apple. Several months ago, the group had problems filling the 4,500-seat Felt Forum.

"We just keep touring in most of the cities several times each year and our name is still growing, so we get a lot of radio play," says Gibbons. "In New York our product hasn't received as much airplay."

There are plans in the works for a tour of Europe, where the group's records are beginning to climb steadily on the charts.

Latin To Reopen

• Continued from page 34

Butler and the O'Jays, Sept. 11-21, followed by Vic Damone and Pat Henry on Sept. 22 for a week. Also set are Joey Heatherton and Henry Youngman, Oct. 6-12; Sandler and Young with Myron Cohen, Oct. 13-16; Freddie Prinze, Nov. 24-30; and Joel Grey, Dec. 1-7.

Tulsa State Fair Junks Big Name Concert Talent

By RICHARD FRICKER

TULSA—Because of massive financial losses last year the Tulsa State Fair, which consistently draws one million persons, has dropped headline concert entertainment. David Stene, coordinator of events, says last year they lost \$17,000 after booking a Midnight Special Show and four country acts at a cost of \$116,000.

Only one show, Charley Pride/Ronnie Milsap paid for itself during the 1974 fair. Cost of that show was placed at \$35,000. Other acts booked last year were Charlie Rich, costing \$35,000, Marty Robbins/Ray Stevens, costing \$15,000 each and the Midnight Special featuring Fats Domino/the Coasters/the Four Seasons costing \$16,000.

This year the fair will revert to its only consistent money maker, the Ice Capades.

Replacing concerts will be rodeo and free shows by Ace Trucking Company.

Stene notes that high prices demanded by entertainers and current economic conditions make concerts no longer profitable. Fairgoers, according to Stene, are demanding more than 45 to 90 minutes entertainment for the price of a \$6 or \$7 ticket.

Stene also says that even during a good year concert acts added only about \$15,000 to fair revenue which could easily be overridden by addition of the rodeo. The fair runs from Sept. 26 to Oct. 5 this year.

Clubs Breeding New Mode Of Custom Installations

LOS ANGELES—The increasing trend to high-end components and burgeoning professional hi fi applications such as discos is creating a new business—custom installations. Ready for it is Creative Audio, operated here by ex-Pacific Stereo staffers.

Actually, Michael Mulne, 25, had a store and was a manager of a Pacific Stereo outlet, and partner Brian Edwards, also 25, also comes from Pacific Stereo. Steve Gorman, the sales manager for Creative, is also from the CBS-owned chain, and of

four installation experts working with Creative all but one are from Pacific Stereo, Gorman indicates.

Examples of installations range from Vidal Sassoon beauty shops to private home set-ups for Sly & the Family Stone. Gorman claims. So far, the Second Story has been the most prominent disco for Creative Audio. The firm is also doing a 100-foot boat at Marina Del Rey.

Typically, installations range in total price from \$400-\$7,000. "It averages \$200-\$500 a room, though

(Continued on page 46)

Chicago's New Showroom

• Continued from page 1

The showroom concept was brought to life by three area disco veterans: Rufus Smith, president of Disco-Chicago; Wayne Tignor, president of Focus Lighting, and Lee Windmiller, president of Windmiller Sound.

A full range of services will be available through the showroom such as design and coordination of

rooms, disk jockey training and supply, record service, advertising programs, and design, installation and service of lighting and sound.

"A customer will be able to walk in with a floor plan and walk out with a complete room of professional quality," says Wayne Tignor.

Equipment on display includes turntables, mixers, tape decks, speakers, computerized dance floors, projectors, chaser lights, lasers, light control consoles, and gimmicks such as mirror balls, foggers, follow spots and bubble machines.

Equipment is chosen for a modular concept to minimize service problems. Any section can be replaced with a new unit on a next-day basis, with the faulty unit shipped back to Chicago for servicing, says Tignor.

The custom sound systems will include a fault control system designed by Windmiller to prevent down time. The control can be added to commercial sound systems. A total system with tape recorder, turntables, cue system, two amplifiers, four speakers, fault control and wiring will cost from \$4,000 to \$10,000 and includes six months' servicing. The showroom will eventually have four basic sound system choices installed.

Manufacturers represented include Technics, TEAC, Soundcraftsman, Dynaco, Crown, JBL, Professional, Electro-Voice, BML, Shure, Stanton, Meteor, Digital, Diversitronics, Halo, Maytronics, Cosmic Lighting, He & She, Rosco and Advent.

Besides the Advent video projector system, negotiations are being made with Sony and Muntz for their video projector systems. Video-cassette recorders and players will be included at a later date, to cater to the growing trend of using video-cassettes of groups, and for color effects such as color bursts and color reversals on video monitors.

4 Dimples To Open In Next 30 Days

NEW YORK—Emerson's Dimples disco chain opens four new units in the next 30 days, according to Ron Jenkins, music coordinator for the firm.

The additional discos will bring the chain's outlet total to 25, covering nine states and the District of Columbia.

The coming Dimples and their opening dates are: Glen Burnie, Maryland, Monday (15); Newtown Square, Pa., Monday (15); Frederick, Md., Sept. 25 and Parsippany, N.J., Oct. 15.

Reportedly, the firm is also planning to convert its in-house newsletter into a consumer publication. The newsletter is now distributed free to the chain's disco customers.

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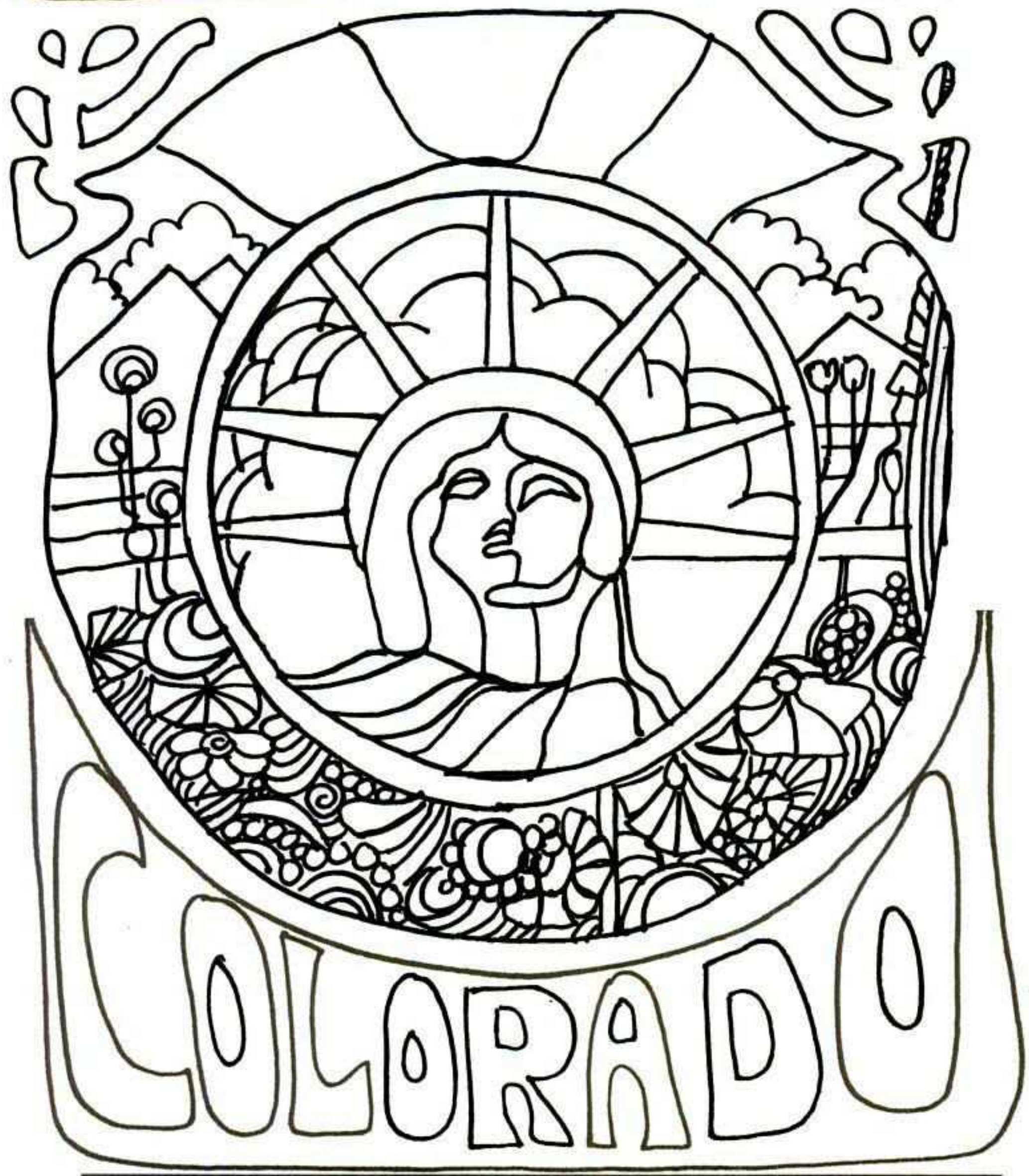
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AIRPLAY NO FACTOR

Success Of Young Midland Intl Operation Attributed To Clubs

By JIM MELANSON

NEW YORK—Discos definitely mean record sales to Bob Reno, president of Midland International, an RCA-distributed label in business for slightly over a year now.

Eight of the eleven titles (three LPs and eight singles) in the label's young catalog are geared toward the discos and, while Reno plans to broaden the firm's musical involvement, expect more and more dance tunes to follow.

In fact, Silver Convention's new single, "Fly Robin Fly," ships this week and "I'm In Heaven" by A Touch Of Class is due out in two weeks.

The label's disco involvement all began, says Reno, with the release several months ago of Carol Douglas' "Doctor's Orders" single. "Early sales reports had some 100,000 units sold locally and we couldn't understand it, especially being that there were just two radio stations on it at the time."

The answer, continues Reno, was the excitement generated at the club level and its impact on retail sales. He says that the record eventually sold some 300,000 units here and close to 900,000 units nationally.

While radio played a key role in boosting sales after the initial retail breakthrough, Reno admits that he still isn't sure what makes a good disco record become a good song for radio. Helping to confuse the issue

for him, he says, is a Silver Convention single, "Save Me," which reportedly sold some 80,000 units here but was never picked up by radio.

While the song may have never made it on radio, Reno is quick to say that he feels that it paved the way for the group's latest album. He states that it's been on the street four weeks now and has passed the 100,000 units sold mark.

One key difference seen by Reno between radio and discos is that "mood" of a record without heavy reliance on lyrics can be all-important at the clubs. "Radio has to offer more than just a mood," he says.

As for servicing discos with product, Midland employs 12 independent promoters around the country and close to 300 clubs in all are provided with product. Some 200 of

them are handled through the Record Pool here.

The disco push is always above and beyond the more traditional promotion tactics, continues Reno. He stresses that the label could never have a Top 10 record without the efforts of RCA in the field.

The extent of the disco market for Midland? Reno says that the company has very little success "west of the Rockies." He sees practically all of the action from discos coming from such cities as Boston, Philadelphia, Washington, D.C., Miami, and New York.

And, like many others in the business, Reno is hesitant to predict just how long discos will play a valuable role in selling records. He does state, though, that he sees an "upward trend" in the disco market for "at least another year."

Club Dialog

By TOM MOULTON

NEW YORK—Gloria Gaynor's album, out only a week, jumps to the top of the audience response listing here, marking the first time since this column's inception that any record has taken the No. 1 spot in so short a time. Word from a number of disk jockeys, including Hector Lebron (Limelight), Walter Gibbons (Outside Inn), Tony Smith (Barefoot Boy) and Frank Strivelli (Alley), is that the medley side of the LP instantly fills the dance floor.

Ms. Gaynor also helped her own cause with the local DJs by autographing some 200 albums for early distribution to the spinners.

Looks like there's a new trend on the scene—oldies from the forties and fifties updated and arranged for today's dancers. Already, such favorites as "Brazil," "Caravan," "What A Difference A Day Makes" and "How High The Moon" are scoring with discgoers.

(Continued on page 64)

SEPTEMBER 13, 1975, BILLBOARD

just a few pointers on the Clubman Two disco mixer...

Bass, Middle & Treble Controls giving 12dB of cut or boost so a pre-amp is not required.

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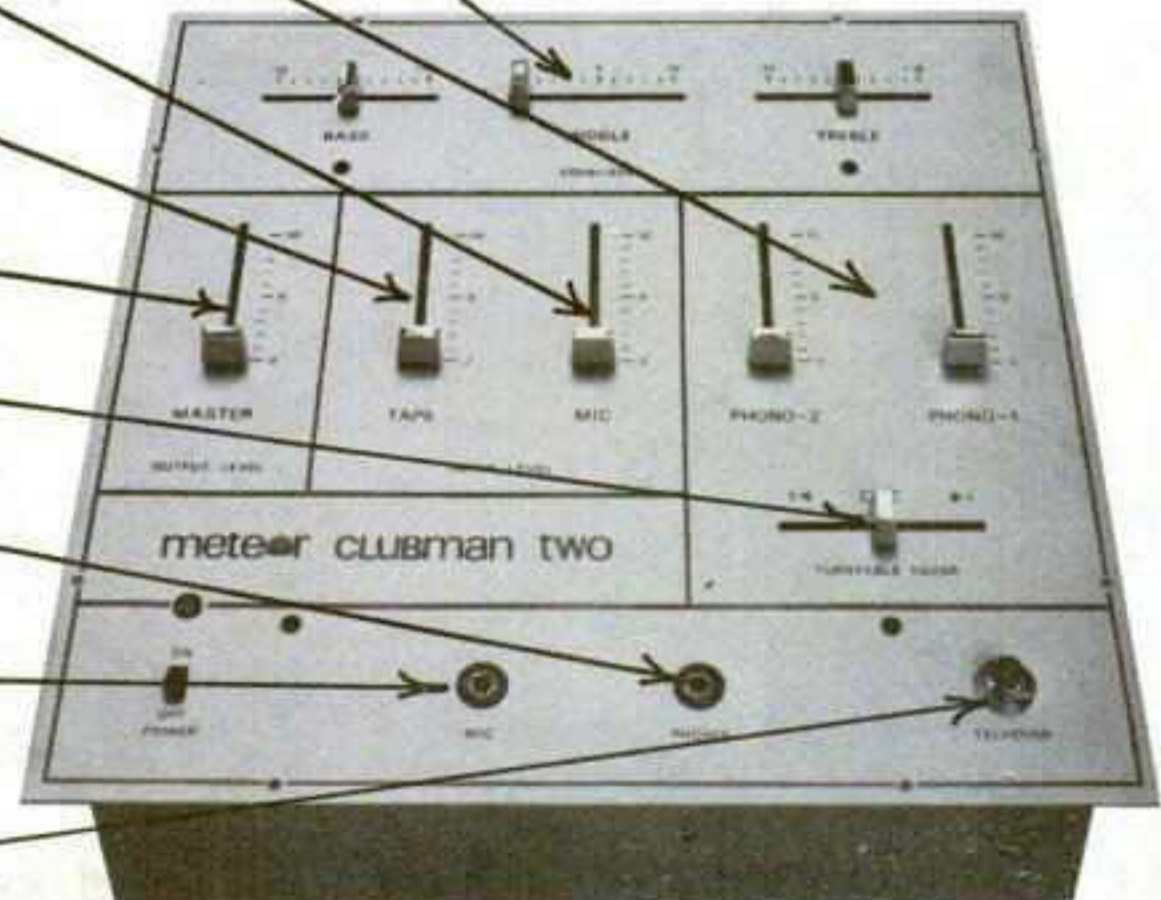
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Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week**
- 1 FLY, ROBIN, FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 2 MESSIN' WITH MY MIND—Labelle—Epic (LP version)
 - 3 NON-STOP—B.T. Express—Roadshow (LP)
 - 4 TO EACH HIS OWN—Faith, Hope And Charity—RCA
 - 5 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 6 DREAMING A DREAM—Crown Heights Affair—De-Lite
 - 7 BRAZIL—Richie Family—20th Century
 - 8 FACE THE MUSIC—Dynamic Superiors—Motown (LP)
 - 9 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 10 I JUST CAN'T MAKE IT (Without You)—Philly Devotions—Columbia
 - 11 SUMMER OF 42—Biddu Orch.—Epic
 - 12 CHEER UP SYRUP—David And The Blue Ties—Spigot
 - 13 CHECKMATE/MELLOW BLOW—Barrabas—ATCO (LP)
 - 14 SALSOU HUSTLE—Salsoul Orch.—Salsoul
 - 15 WHERE DO I GO FROM HERE—Supremes—Motown (LP)

Top Audience Response In Miami/Fort Lauderdale Discos

- This Week**
- 1 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK (LP)
 - 2 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 3 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 4 DREAMING A DREAM—Crown Heights Affair—De-Lite (Disco version)
 - 5 PEACEPIPE/GIVE IT WHAT YOU GOT—B.T. Express—Roadshow
 - 6 WHAT A DIFFERENCE A DAY MAKES/One Night Affair—Ester Phillips—Kudu (LP)
 - 7 (If You Want It) DO IT YOURSELF—Gloria Gaynor—MGM
 - 8 BRAZIL—Richie Family—20th Century
 - 9 THIS WILL BE—Natalie Cole—Capitol
 - 10 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 11 SUMMER OF 42—Biddu Orch.—Epic
 - 12 TO EACH HIS OWN/MELLOW ME—Faith, Hope And Charity—RCA (LP)
 - 13 SALSOU HUSTLE—Salsoul Orch.—Salsoul
 - 14 DANCE, DANCE, DANCE/Rain 2000—Calhoon—Warner/Spector
 - 15 WHO LOVES YOU—Four Seasons—Warner Bros.

Top Audience Response Records In N.Y. Discos

- This Week**
- 1 CASANOVA BROWN/DO IT YOURSELF/HOW HIGH THE MOON (Medley)—Gloria Gaynor—MGM (LP)
 - 2 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 3 PEACEPIPE—B.T. Express—Roadshow
 - 4 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 5 BRAZIL—Richie Family—20th Century
 - 6 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 7 HOOKED FOR LIFE—The Trammps—Atlantic
 - 8 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 9 MESSIN' WITH MY MIND—Labelle—Epic
 - 10 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 11 I JUST CAN'T MAKE IT (Without You)—Philly Devotions—Columbia
 - 12 SUMMER OF 42—Biddu Orch.—Epic
 - 13 CHECKMATE/MELLOW BLOW—Barrabas—ATCO (LP)
 - 14 WHAT A DIFFERENCE A DAY MAKES—Ester Phillips—Kudu
 - 15 TO EACH HIS OWN—Faith, Hope And Charity—RCA

Peter Frost's Disco Sound Of Canada Retail Sales

- This Week**
- 1 DO IT ANYWAY YOU WANNA—People's Choice—TSOP (U.S. Import)
 - 2 BRAZIL—Richie Family—A&E
 - 3 TO EACH HIS OWN—Faith, Hope And Charity—RCA
 - 4 ONE WAY STREET—Becket Brown—RCA
 - 5 PUERTO RICO—Pinkies—Phillips

Colony Records (New York) Retail Sales

- This Week**
- 1 SUMMER OF 42—Biddu Orch.—Epic
 - 2 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 3 SALSOU HUSTLE—Salsoul Orch.—Salsoul
 - 4 (If You Want It) DO IT YOURSELF—Gloria Gaynor—MGM
 - 5 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 6 SUPERSTAR REVUE—The Ventures—UA
 - 7 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 8 TO EACH HIS OWN—Faith, Hope And Charity—RCA (LP)
 - 9 NON-STOP—B.T. Express—Roadshow
 - 10 LOVE POWER—Willie Hutch—Motown
 - 11 DREAMING A DREAM—Crown Heights Affair—De-Lite
 - 12 BRAZIL—Richie Family—20th Century
 - 13 NEED YOU—Harlem River Drive—Arista
 - 14 GET READY FOR THIS—Revelation—RSO
 - 15 HEADLINE NEWS—Carol Douglas—Midland Intl

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

- This Week**
- 1 PEACEPIPE—B.T. Express—Roadshow
 - 2 HOLLYWOOD HOT—Eleventh Hour—20th Century
 - 3 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 4 DO IT ANYWAY YOU WANNA—People's Choice—T.S.O.P.
 - 5 BRAZIL—Richie Family—20th Century
 - 6 (If You Want It) DO IT YOURSELF—Gloria Gaynor—MGM
 - 7 FIGHT THE POWER—Isley Brothers—T-Neck
 - 8 FOREVER CAME TODAY—Jackson 5—Motown
 - 9 CHINESE KUNG FU—Banzaii—Scepter
 - 10 MESSIN' WITH MY MIND—LaBelle—Epic
 - 11 BOOGIE DOWN U.S.A.—People's Choice—T.S.O.P.
 - 12 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—T.K.
 - 13 IT'S ALRIGHT (LP)—Graham Central Station—Warner Bros.
 - 14 FAME—David Bowie—RCA
 - 15 WHAT A DIFFERENCE A DAY MAKES—Ester Phillips—Kudu

Downstairs Records (New York) Retail Sales

- This Week**
- 1 MESSIN' WITH MY MIND—Labelle—Epic (LP)
 - 2 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 3 NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
 - 4 CARAVAN/WATUSI STRUT—Deodata—MCA (LP)
 - 5 (If You Want It) DO IT YOURSELF—Gloria Gaynor—MGM
 - 6 CHEER UP SYRUP—David And The Blue Ties—Spigot
 - 7 TO EACH HIS OWN—Faith, Hope And Charity—RCA
 - 8 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 9 SUPERSTAR REVUE—The Ventures—UA
 - 10 SALSOU HUSTLE—Salsoul Orch.—Salsoul
 - 11 HOOKED FOR LIFE—The Trammps—Atlantic
 - 12 I JUST CAN'T MAKE IT (Without You)—Philly Devotions—Columbia
 - 13 SUMMER OF 42—Biddu Orch.—Epic
 - 14 ONE MORE RIDE—Merry Clayton—Ode (LP)
 - 15 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)

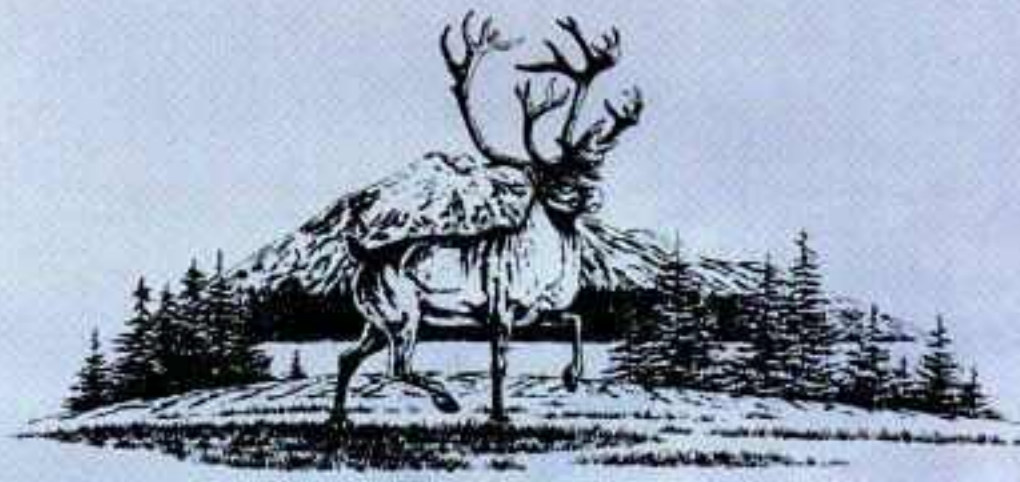
- This Week**
- 6 SUPER JAWS—Seven Seas—RCA
 - 7 SOMEBODY'S GOTTA GO—Mike And Bill—Arista
 - 8 LEAVING THE GOOD LIFE BEHIND—Phyllis Hyman—Private Stock (U.S. Import)
 - 9 GIMME SOME—Jimmy Bo Horne—RCA
 - 10 (If You Want It) DO IT YOURSELF—Gloria Gaynor—MGM

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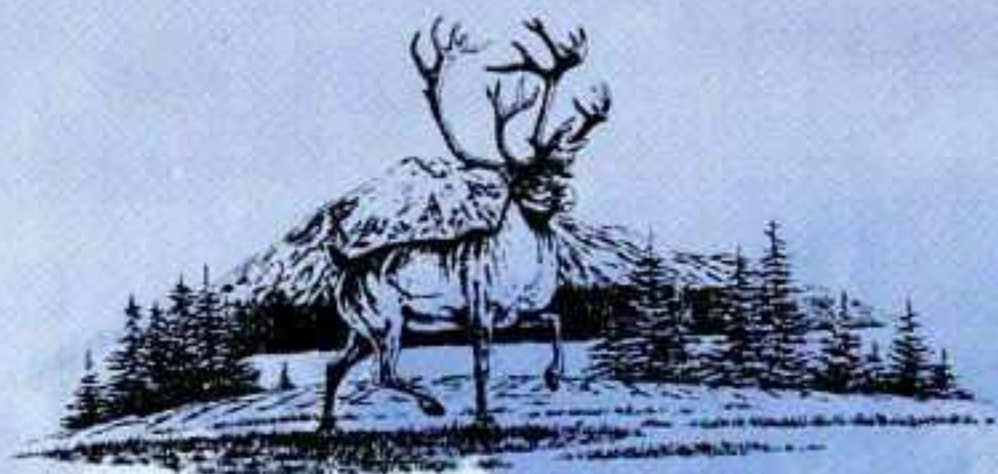
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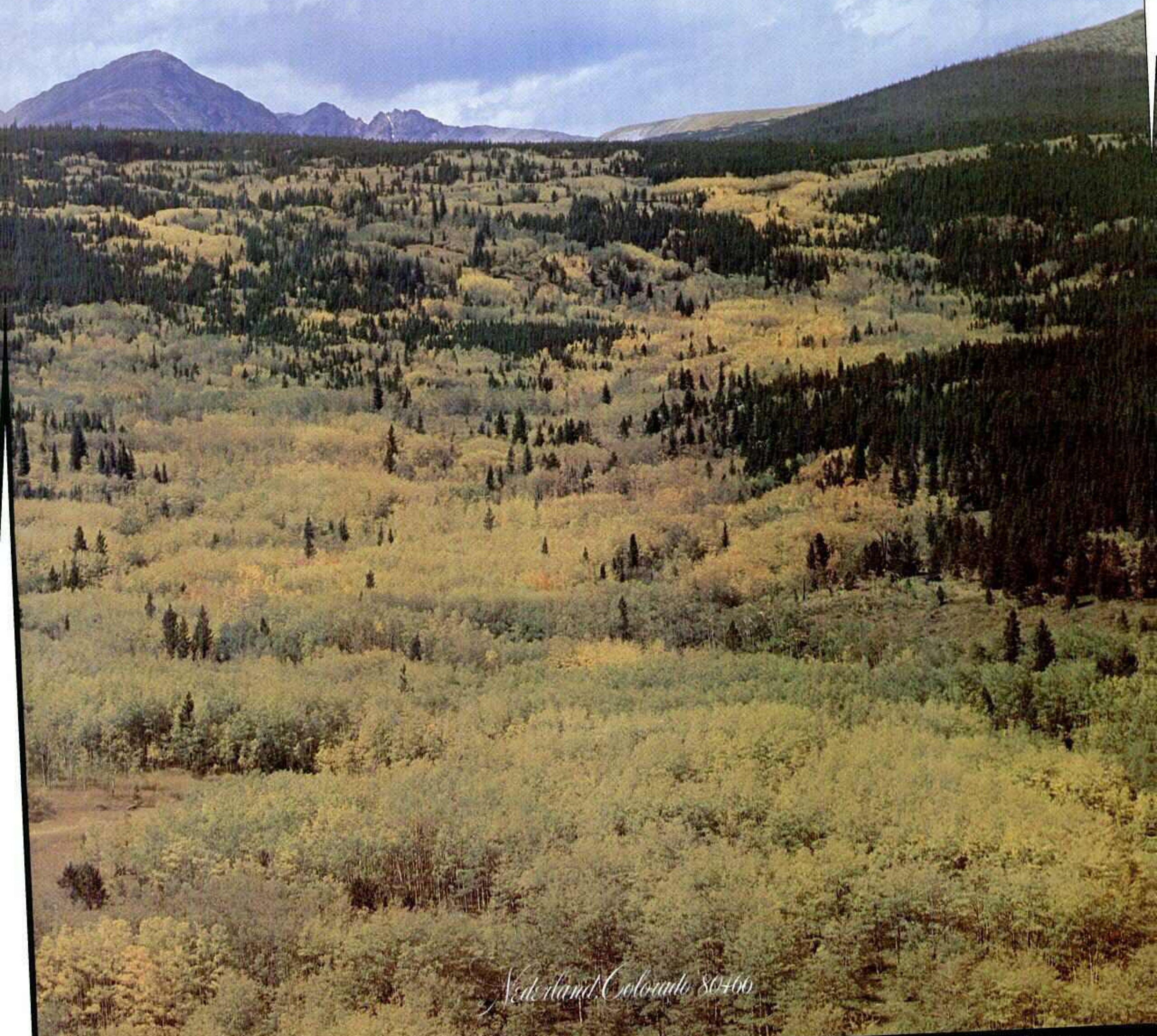
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Caribou Records



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Colours

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Colorado's Growing Music Scene

The Colorado music scene has grown considerably stronger during the year since Billboard first visited the Rockies for one of the magazine's most successful and satisfying special reports ever. The flowering promise of a new world-quality music industry center in Colorado is noticeably closer to full reality this year.

This was the theme that quickly emerged when Billboard Talent Editor Nat Freedland, Country Editor Bill Williams and Talent Coordinator Bill Moran converged on Colorado for the second Billboard special.

In the summer of 1975, Colorado music seemed like a healthy mountain stream just awakening to its finest season after being frozen through a cold, hard winter. The economic slowdown had rolled through Colorado during the preceding months, but its effects were clearly starting to be shaken off.

During the frost of recession, several of the more visionary Colorado companies reported on last year disappeared from the scene. Their financial and management structures were not sturdy enough to weather the economic freeze, even though their creative concepts and goals were exciting and feasible.

By contrast, the surviving firms are both adventuresome in their creativity and solid in their financial backing. This year in Colorado there exist many more of the commercial operations necessary to make the region a fully independent home for the production of the finest popular music.

Ownership of some previously troubled firms has passed into more monetarily responsible hands and solidly-backed new companies have appeared in Colorado music this year.

Clearly, the biggest stories of all are the establishment of custom labels by two of the state's resident superstars; John Denver's Windsong Records and James Guercio's Caribou Records, distributed respectively by recording giants RCA and CBS.

Thus far all the acts signed by Caribou and Windsong are from Colorado, regional hit artists who will now be introduced worldwide with the greatest possible backing. Denver and Guercio have both stated that one of their prime purposes with the new labels is to discover and give maximum exposure to outstanding Colorado artists.

Meanwhile, more and more nationally released albums are being completely recorded in the fast-improving recording studios of Denver and elsewhere in Colorado. Even the new governor of Colorado, made a folk music album himself and did some of his folklore readings at the fund-raisers headlined by his prominent supporter,

John Denver.

COVER
John Denver and Governor Lamm

Photos clockwise: T-Lazy-7 Ranch, Cow Palace, Aspen Music Society (School and festival scene).

September 13, 1975, BILLBOARD

John Denver's Busy Life Still Centers In Colorado



them young hotel workers who had never seen Sinatra and didn't know if they would like him or not. But Frank just totally charmed them and won them over. It was great."

The unfortunate part of his current schedule, for Denver, is that he hadn't been home to Aspen all summer. "As soon as we're finished in the studio this weekend I'm flying home and going camping with Annie and Zach for a few days," he says. Denver was obviously looking forward to a rest in the mountains with his wife and adopted Indian infant son.

Among John Denver's credits this year are being a trustee of the 25-year-old Aspen Music Festival and also the head of his new RCA-distributed custom label, Windsong Records.

We caught up with Denver for the 1975 Billboard Colorado special as he came into the RCA Hollywood studio for a three-day block of recording on his upcoming album, also titled Windsong, following the night he closed his unique week of co-billing with Frank Sinatra at Harrah's Tahoe.

"I finally got the nerve to do something with Frank the last night," says Denver. "I waited backstage till he started to get his drink from the piano and then I came out with a beerglass full of milk. I told him everything was ready for our hike the next morning and we talked about that for a few minutes. The audience cracked up and now I'm really sorry I didn't do it every night."

Denver feels that watching Sinatra work a cabaret was an advanced education for him and that Bill Harrah's hotel staff and facilities are the finest he's worked with in his entire career. But the high point of the entire week came at three a.m. the closing night.

"Because of the demand for seats, none of the Harrah's staff was allowed to see any of the regular shows," says Denver. "So Jerry Weintraub (Denver's manager) came up with another one of his great ideas. We did a free show for the staff at three a.m. I did my set after Frank played for about 25 minutes. The showroom was filled with 1,300 people, many of

"Because of all the great success I've been lucky enough to have in recent years, I wanted to see how much I could do in new creative areas without blowing my home and family," says Denver. "But it turned out I bit off more than I could chew and unfortunately some projects had to be cut. I am anxious to finish this album right and RCA wants me to do a Christmas album this year."

There is also a documentary nature film in Alaska that Denver is excited about and will have to return to Alaska shortly for more camerawork. Because of this he had to cancel a trip to China he was looking forward to and curtail his planned involvement in the Colorado Bicentennial Commission.

However, he will make his first concert tour of Asia later this month. His next U.S. concert tour will be a deliberately simplified affair, compared to the shows he has been doing for the last two summers with full orchestras, sets and film clips. "I want to travel with just my rhythm section and no opening act for a while," he says.

Meanwhile, he's excited about starting his own record company. "It's always been my desire to learn all about everything I could, particularly about everything connected with the music business," he says. "I've been fortunate in my position, to regularly run across great musical talent that I'll now be able to work with and help get the recognition they deserve. As you know, there's so much terrific music being played in Aspen that I've been able to sign the town's two top bands, Liberty

and Colorado Home Brew. Windsong also has the new group, Bill and Taffy Danoff, who co-wrote with me my first big hit 'Country Roads.'"

The Windsong Records concept was organized by the redoubtable Jerry Weintraub. Jerry's associate in Management III, Sal Bonafede, will oversee daily operations of the label and Denver's business manager, Harold Thau, will be president and financial administrator. Denver's longtime producer and publishing administrator, Milt Okun, will be in charge of production.

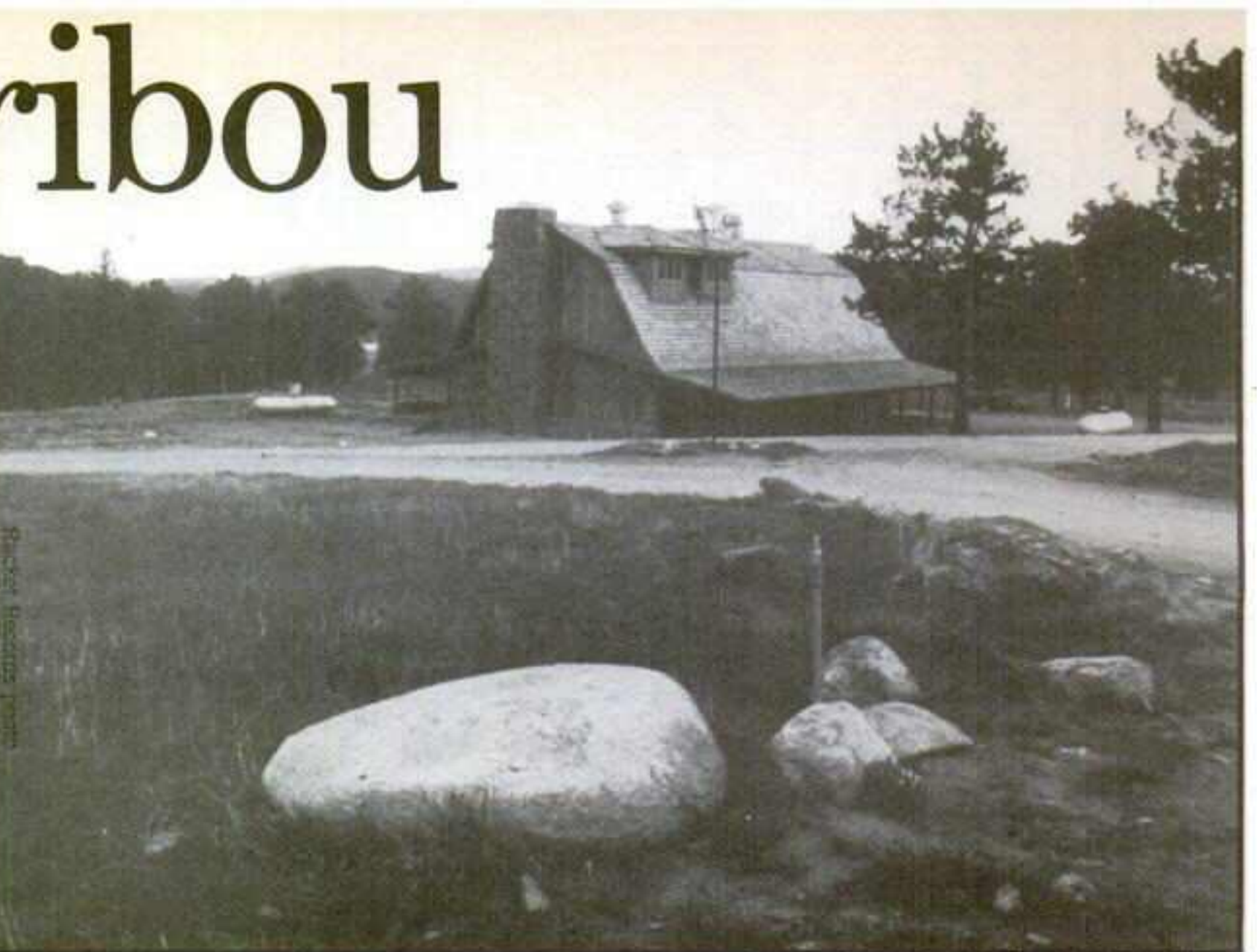
Newly hired as promotion chief for Windsong and all Management III acts is the highly-respected Larry Douglas, who first worked with Denver as RCA national singles director before spending several years as general manager of Mums Records.

"I feel that Larry's arrival and the planning we've finally had time for will really solidify the company," says Denver. "It's unfortunate that we weren't really set up to give adequate support to the first Liberty album that was pushed out to coincide with them going out on my last tour, where they got such great reception. But I feel they will now be ready to use the studio possibilities a lot more fully and we'll be ready to give the best shot to all future Windsong releases."

Denver says, "I have total trust in Jerry, Hal and Milt and all the people I work with. I'm lucky to be associated with these partners. I'm convinced that many successful artists get crazy because of insecurity over their business associates."



Caribou



Caribou photos by Kai Shuman

Guercio Ranch Spawns Label

By NAT FREEDLAND

Caribou Ranch's biggest news this year is the long-awaited founding of the Caribou Records custom label, announced with great fanfare in July at the CBS convention in Toronto. First act signed to Caribou by James William Guercio is Gerard, an 11-piece horn band with three girl singers based in Boulder, Colorado and named after lead singer and writer Gerard McMahon.

"It's having the incomparable recording facility of Caribou Ranch that made possible our own self-contained label," says Larry Fitzgerald, Guercio's business partner. Fitzgerald had just returned to the Caribou office building in West Hollywood after a month on the road with the fabulously successful Chicago/Beach Boys tour which he managed for Caribou.

Fitzgerald will be overseeing the day-to-day operations of Caribou Records and Richard Duryea has been promoted after five years as tour manager for Chicago and the Beach Boys to share Caribou management responsibilities with Fitzgerald.

Meanwhile, back at the ranch, that 3,000-acre million-dollar studio Shangri-la of recording, the hits keep coming. Elton John just finished his third consecutive album there and the waiting list to get in continues to grow.

One of the year's most widely-reported stories about Caribou Ranch was denied to Billboard at the time by Fitzgerald. Now he explains how the whole thing got started. "I was at a music reception in Hollywood and got into conversation with a tip sheet publisher who asked me if we'd ever consider selling

Caribou Ranch," says Fitzgerald. "I told him if the offer was too good to refuse I suppose we'd sell. All I meant was that anything is for sale if the price is outlandish enough."



Sure enough, the notice of Caribou's "impending sale" appeared in the tip sheet and was widely reprinted. There were wide speculations that Caribou was losing money or that Guercio wanted to return to the big city lights. Neither of these is the case, of course.

On the contrary, Caribou mechanical operations are smoother than ever, ac-

ording to Fitzgerald. Equipment is continually being replaced at the converted-barn studio in order to keep it state-of-the-art.

There are now two 24-track boards which can be synchronized. In producing the debut Gerard album, Guercio worked with over 30 tracks. Frank Lee, the English electronics whiz who set up the Caribou hardware, departed this year to be a professor of audio technology at the neighboring University of Colorado.

Also new on the ranch this year is the emergence of the bunkhouse gang. Guercio's two kid brothers, Jeff and Mark, are becoming a stalwart engineering team. Particularly Jeff Guercio, 23, is getting recognized as the superstar engineer who worked the board for Elton's "Captain Fantastic" and the recent Caribou productions of Souther-Hillman-Furay and Michael Murphey. Jim Guercio is clearly grooming Jeff to take on a producer's role in the future.

As for Jim Guercio's superstar group Chicago, a greatest hits collection is coming this fall. And this month the group returns to the ranch to cut "Chicago 10" for Feb. 1976 release.

Through most of the winter, Chicago will be on their most extensive world tour ever. They will play Mexico City and Brazil in Latin America. Europe and Japan are also on the agenda. Also being explored with Washington are permits for a Communist Bloc tour as part of the U.S. Bicentennial year.

As for Caribou Records, tied in to already existing Caribou management, production and publishing operations, Fitzgerald states it will be a selective label with no more than four to six artists on the roster.

"What we're looking for are the kind of incredible musicians who sometimes get lost in a large record company because their talents must be complemented with special handling," says Fitzgerald.

Mountains Attract Michael Murphey

"I moved to Colorado 18 months ago to get closer to the wilderness," says Michael Murphey. "But it's not for any of the reasons you'd suppose. My wife Caroline has advanced degrees in special education and she wants to start a camping program for disturbed children from the Denver area."

Murphey is just coming off his own first big single "Wildfire" although other artists have widely recorded his songs like "Cosmic Cowboy" and "Geronimo's Cadillac." With Caroline and their five-year-old son Ryan, he moved from Austin, Texas to the mountains outside the ski resort of Breckenridge.

"My roots are still basically Texan, but the move came at the right time and has been lucky for me," he says. Lucky is putting it mildly, perhaps. "Wildfire" is a cut off the first album he recorded at James Guercio's Caribou Ranch.

And, as Murphey admits, "None of my records ever sold too well and I figured this could very well be the last album I'd ever get to make. So I figured I'd better get in all the statements wanted to make."

Now, Murphey has the help of both Guercio and John Denver for both his wife's survival camp program and his next Caribou album, at which Denver has promised to sing some backgrounds.

"In Austin, all the musicians are in the progressive country bag and after a while the competition gets too intense," says Murphey. "Here in Colorado there's all different kinds of music and the players can afford to be more cooperative."

Murphey likes to come on at first like a country boy a bit taken aback by the big city. But he majored in classical Greek at North Texas State University, home of the nation's best student jazz program, and then spent six years as a Screen Gems contract writer in Los Angeles, turning out songs for the Monkees and the First Edition.

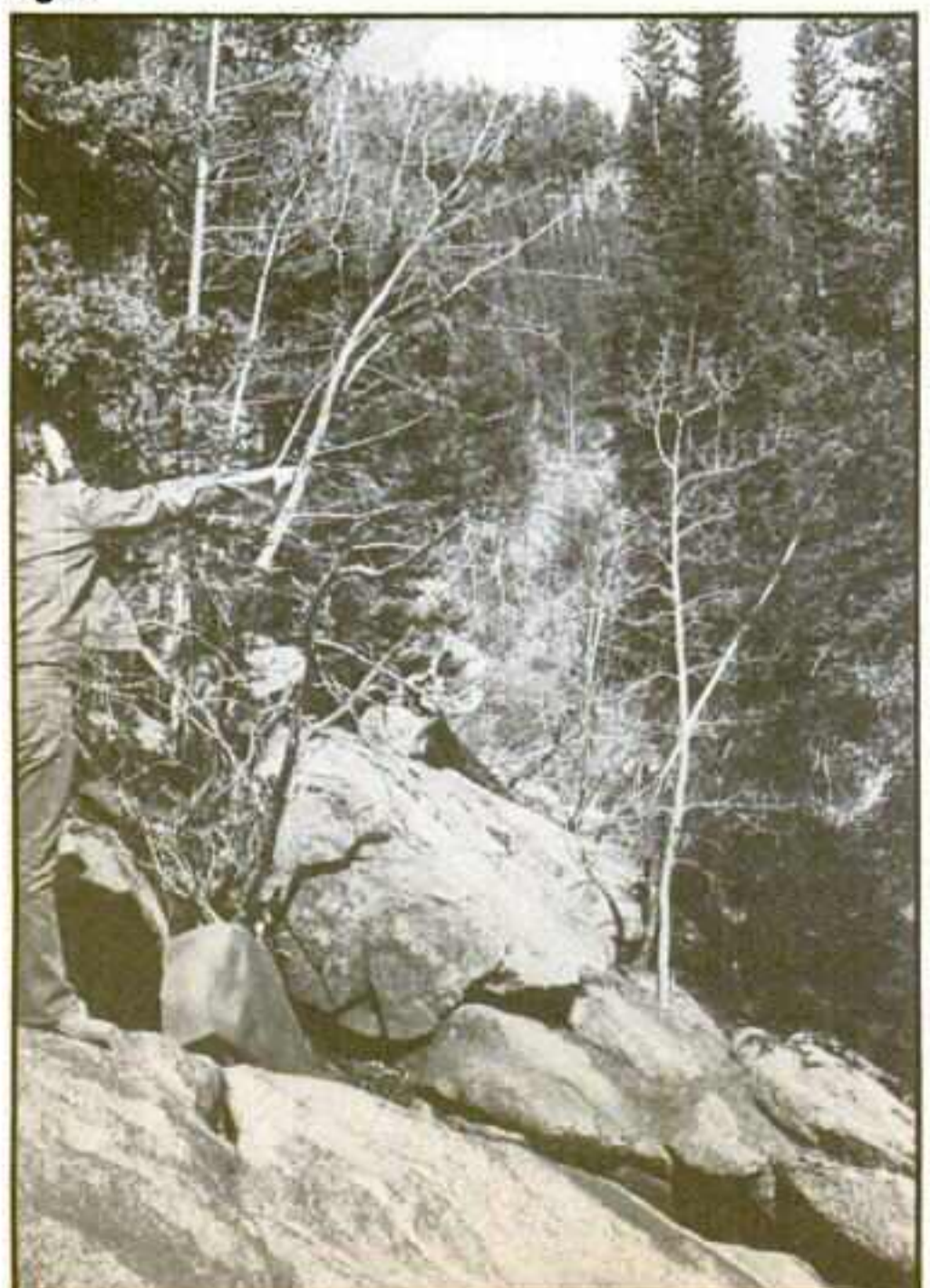
Bob Johnston has produced all four of Murphey's albums on A&M and Epic. Murphey is now putting an eight-track studio into his own house, with equipment compatible to the superb studio at Caribou. "You have to book Caribou for weeks at a time. I like to be able to tape some of my vocals in the

(Continued on page C-20)



Epic photo

Larry Fitzgerald, (below), business partner of James Guercio (center outline), directs tour of spectacular recording ranch where (insert) Elton John is seen looking pleased while recording his new album as Bernie Taupin (folded arms in running suit) chats with band members. Michael Murphey relaxes at right.



Caribou Records wants artists it can live with for a long time, performers they can respect both musically and personally, according to Fitzgerald. "This is really an exciting opportunity for us," he says. "With the Caribou production facilities and the marketing strength of Ron Alexenburg and Steve Popovich at CBS-Epic, I feel we can offer our artists the best of all worlds."

The label gives Caribou a new area in which to be creative, Fitzgerald thinks. "Caribou Ranch has proven itself to be a valid alternative to recording major albums in a crowded urban environment," he says. "Now we hope to make the Caribou label the same sort of thing in its own field. We want to be in the record business all the way."

Chicago will, of course, stay on the Columbia logo, Fitzgerald points out. Caribou Records is out to establish itself by making new stars.



Management III/Jerry Weintraub
Produced by Milt Okun
Assistant Producer, Kris O'Connor

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McEuen's Aspen Dreams . . .

Bill McEuen has had his home in Aspen for nearly five years but, as he puts it, "Most of the time I really live in airplanes or motels." The tall, lanky, long-bearded manager of the Nitty Gritty Dirt Band would like to spend more time in Aspen's 7,900-foot-high valley. And he feels the best way to do this is to provide Aspen with the tools which will allow many of its other creative residents to do much more of their work at home.

This is the genesis of the Aspen Recording Society and Aspen Artists, two firms which now are the corporate umbrella for his operations. McEuen's determination and drive have been major factors in keeping the Nitty Gritty Dirt Band alive and growing in respect for an unusual span of ten years.

Much of this involved commuting to Hollywood to work out plans with United Artists, which has been the Dirt Band's only label in eight years. Now UA veteran Billy Roberts has gone into partnership with McEuen and will handle liaison with the record label and concert promoters while McEuen concentrates on his overriding interests of production and album graphics.

The current Dirt Band album, "Dream," which already has a hit single in the title-cut version of the Everly Brothers oldie, is their first recorded entirely in Colorado. The music was taped at Denver's Applewood Studio and then McEuen did the mix himself at a studio temporarily installed in a house outside Aspen.

The high-quality editing and mixing equipment looks rather incongruous sitting all through the middle of a woodsy living room. But this is just a stopgap, the set-up doesn't have microphones or soundproofing for live recording. It is strictly a mixing room.

"At this point I feel I know more about the Dirt Band's music than anybody else outside the four members of the group," says McEuen. "I don't want anybody but me handling the controls on the final mix from now on. I had a good bit to learn about operating the board, so the 'Dream' mix took several months to get exactly right. But we expect to get it a lot faster in the future." McEuen has hired as Aspen Recording's house engineer former Applewood staffer Richie Cicero.

This brings us to McEuen's grand design for the Aspen Recording Society. "I want to build a studio unused on land in this valley that is designed especially for recording acoustic music and classical. This facility would also have a film post-production center. There are famous movie producers like Bob Rafelson ("Five Easy Pieces," etc.) who live in Aspen and I'm sure they'd like to be able to edit their pictures close to home."

McEuen is currently exploring several site plans for his studio building that would be compatible with Aspen's highly advanced environmental building code. He expects to have a proposal before the town government by the time this story appears in print. McEuen also hopes to get permission to convert an existing guest lodge outside Aspen to a live-in facility for visitors using the studio.

"Because most of the music in this region is acoustic picking, I'd like to have the studio be the first designed especially for this purpose, not for heavily amplified rock. We could also provide a valuable opportunity for the great classical soloists who appear with the Aspen Music Festival every summer."

Preliminary designs of the studio call for as many glass walls as possible. "People who come to the mountains to record should be able to look out and enjoy the scenery while they work," says McEuen. "Why shouldn't there be an alternative to the closed-off studios that could be anywhere in the world. I've been assured that it's perfectly possible today to build a studio with lots of windows."

McEuen manages, besides the Dirt Band, fast-rising comic Steve Martin who also lives in Aspen and Morry Manseau, the former leader of another hitmaking McEuen group, the Sunshine company. He has albums in the can on both of them, as well as a two-record set he produced for John Hartford.

Also a camera and movie buff, McEuen also has several filmed or videotaped Nitty Gritty Dirt Band concert specials in the final stages of editing. The latest is "Jambalaya," an all-star acoustic rock get-together at the Boarding House in San Francisco.

Yet other McEuen projects for the Aspen future include a small-scale label like Takoma, based at the recording studio, which would allow him to release folk rarities for a limited au-

dience. Also he eventually foresees an annual summer Aspen Folk Festival, perhaps coordinated with the strong classical festival series. "The Dirt Band sold out two shows at Snowmass this summer. That equals almost 30 percent of the Aspen population. So an acoustic music festival is not all that unreasonable," he says.

Hopefully, the Dirt Band's first album at their new Aspen studio will be vol. II of their gold album, "Will The Circle Be Unbroken," McEuen says.

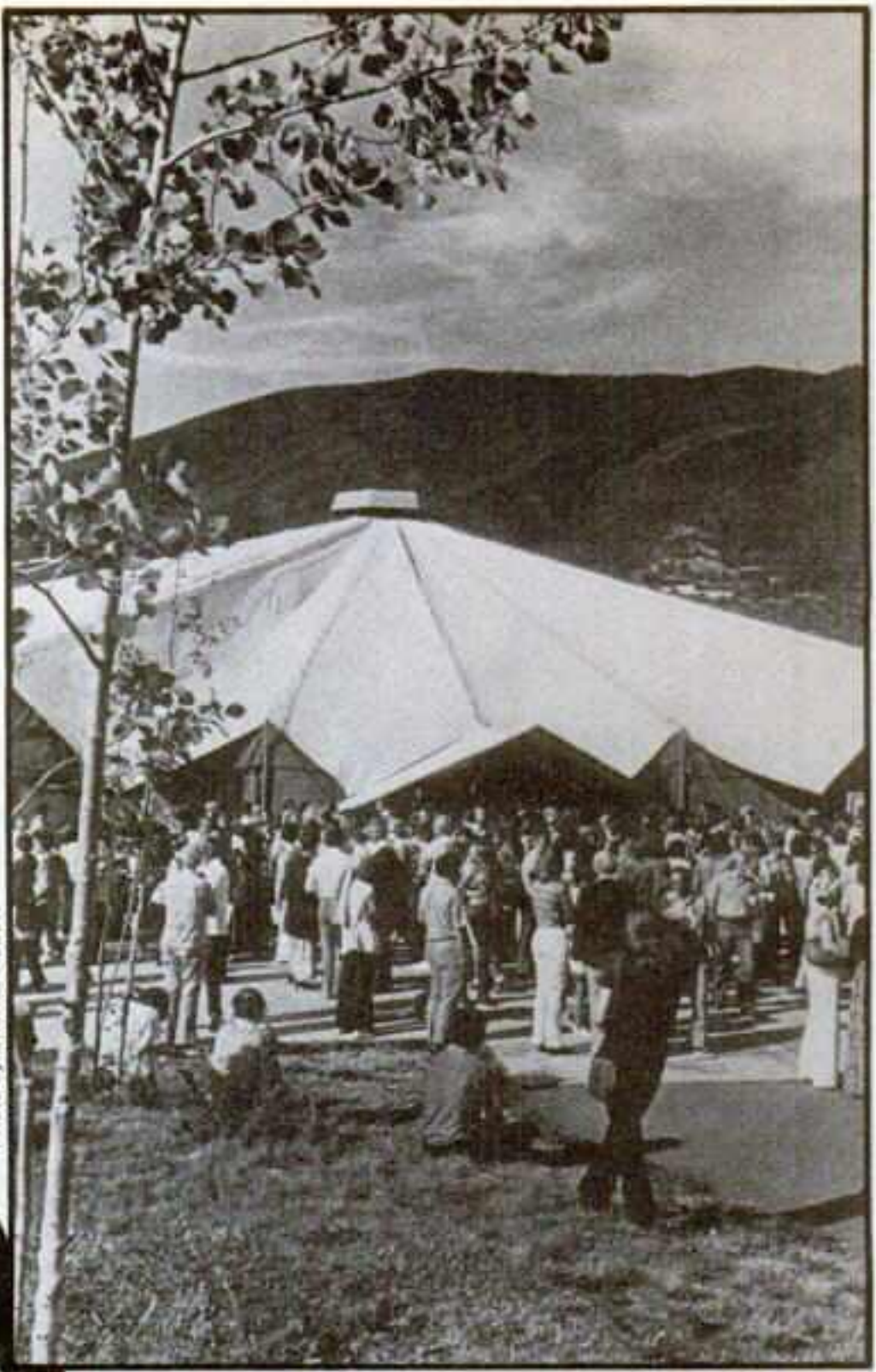
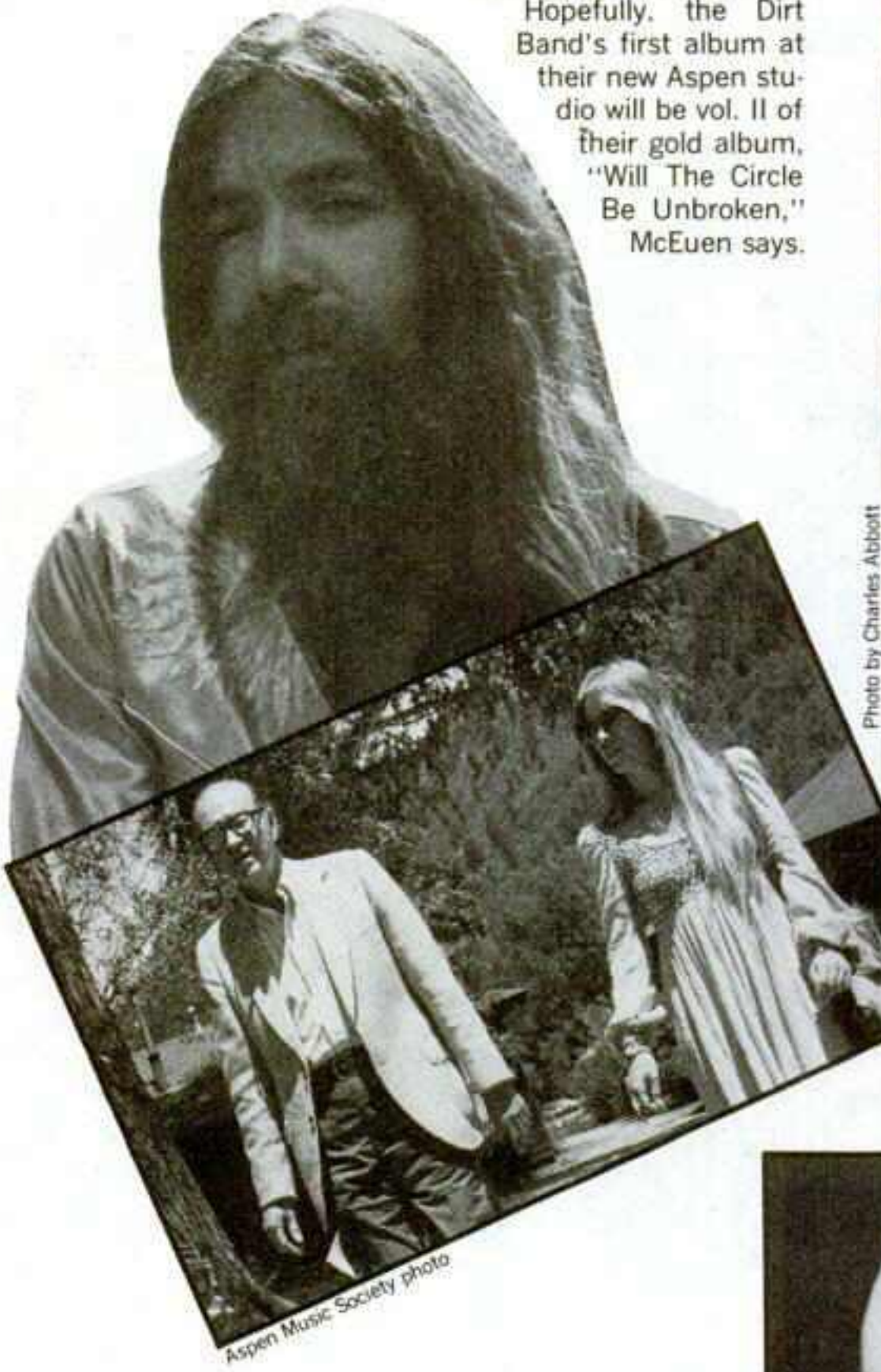


Photo by Charles Abbott

Bill McEuen's aspirations reflect in festival scene above. At left under McEuen (outlined) are Gordon Hardy, executive director of Aspen Music School & Festival, and Alice McEuen. Below, comedian Steve Martin.



A Billboard Spotlight On Colorado

September 13, 1975, BILLBOARD

. . .Near Reality With Music Boom

Here's the music we heard live the weekend we were in Aspen for the 1975 Billboard Colorado special.

- The Dillards and John Hartford in a crowded concert at the 1,500-seat Snowmass Music Tent.
- A symphony concert of the Aspen Music Festival Orchestra conducted by music director Jorge Mester, who batons the Louisville and Kansas City orchestras the rest of the year.
- "Direct from opening on John Denver's last tour," Liberty, the Manhattan Transfer-type country-jazz musical satirists who are also the first group signed to the Windsong label of Aspen's most famous resident. Liberty was packing them in at the Red Onion club in central Aspen.
- A few blocks away in a renovated Victorian building is Joan and Mead Metcalf's astonishing Crystal Palace the latest edition of the cabaret revues that have been going on nonstop since 1957. The performers are also the waiters and waitresses and the show is in a class with best of Jules Monk, "New Faces" or any other top Broadway cabaret fare.
- And upstairs beneath the rococco dome of the Aspen Elks Club building is a happily sweaty dance featuring Aspen's newest local star, Buck Deane and his Buckin' Strings group. In the year the band has been together, it has broken the

house record at every ski-town club it played and Deane has the chops to become a major country vocalist nationally.

This was by no means all the music available in Aspen at the time. A tally of the listings in the local newspaper showed no less than 15 showplaces offering music that summer weekend. And in the winter, all the ski lodges also offer apres-ski music as also do many more of the town's restaurants. Buck Deane typically has to play at two places daily to keep up with the ski season demand.

Not bad for a town with about 16 square blocks and a permanent population of 8,000 in the immediate area. (It goes up to 20,000 during the Christmas holidays.)

The point is that Aspen is considerably more than a charming Sausalito-lookalike resort town 7,900 feet high in the Rockies. Even without the very considerable impact of John Denver and his resident backup band, Aspen would be a most impressive live music hotbed.

And for a town this small to boast so much musical output is absolutely astonishing.

Because of Aspen's jet-set appeal, free-spending tourists have made the town a practical working base for dozens of outstanding musicians. When Buck Deane decided to put together a band of country pickers, he swiftly found Aspen sidemen whose past credits run from playing with jazz great George Shearing to the recording rock group Black Pearl.

Dale Tucker is station manager of KSPN, the town's all-FM station. He put in time in what is considered the mecca of radio pros, the RKO chain. "When KSPN was first started, no-

(Continued on page C-11)



Crystal Palace troupe entertaining (left) and rustic backdrop of Buck Deane at his guest ranch.



Crystal Palace photo

F. Lacy photo

RED ROCKS SUMMER SERIES 1975

July 17
Stephen Stills
Sold Out 9000

July 27
James Taylor
Emmy Lou Harris
Sold Out 9000

August 6
Linda Ronstadt
Nitty Gritty Dirt Band
Sold Out 9000

August 7
America
J. D. Souther
Sold Out 9000

August 18 & 19
Eagles
Dan Fogelberg
Sold Out 18000

August 26
Seals & Crofts
Sold Out 9000



Thank you for a wonderful summer.
See you again next year.

Barry Fey

Agency Second Growth Surge

A Billboard Spotlight On Colorado



Stone County Photos by Angie Hunter

Colorado's national agencies are emerging stronger than ever from a period of rapid expansion that stretched their resources to the utmost.

Stone County's Keith Case is flanked above by Rodney Dillard (left) and Dean Webb, Dillard's members. Two other Stone County acts (bottom) are John Cable of Colours (left) and Jerry Mills of Michael Murphey's band. Athena Enterprises' acts Wendy Waldman (top) and Tim Weisberg are at right.



Athena Enterprises photos



Athena, Denver's first contemporary agency, opened small affiliate offices in Atlanta and Boston. "The kind of artists we have, like a Tim Weisberg or Ry Cooder, are generally at the stage of their careers where they need a lot of servicing," says Chet Hanson. "It's been a great help, despite the expenses, to have established agents on the scene in other regions keeping an eye on the latest developments in halls to play."

George Carroll, Athena partner with Hanson, says, "With the two branch offices, we were able to put together in four days a complete major-market tour for Jean-Luc Ponty, who was only going to be available to us in September and October."

Stone County, the friendly competitor that split off from Athena, is now entering its second year of independence. "We established ourselves as a full national booking agency in six months," says Keith Case. "That in itself is our biggest accomplishment of the first year."

Case is co-principal of the agency with Lance Smith. And Case's wife, Penny, also an executive with the firm has been the main advance organizer for Billboard's two Colorado specials. (Continued on page C-20)

September 13, 1975, BILLBOARD

Concerts On Comeback

The big news on the Denver concert scene is that Barry Fey has gotten up off the ropes after an admittedly near-disastrous winter and is currently having one of his best seasons ever.

"The Denver economy was really steamrollered by the recession from last September to April, when business suddenly started to pick up again," says Fey, whose Feyline Productions has cut back to 70 annual concerts from a previous yearly average of 105.

"Last year when Billboard talked to me for the Colorado issue, I honestly said business was great," says Fey. "The summer climaxed with 74,000 people paying \$10 to see my Austin festival starring ZZ Top and I wondered when is this going to stop. As a matter of fact, it stopped the very next month."

In September 1974, Fey brought into the Denver Coliseum a package that should have been a natural for the city's sophisticated acoustic-rock tastes, the Band and Taj Mahal.

The show lost thousands of dollars. "I knew right away there was something going on in the market," says Fey. "I cancelled every show I thought was marginal till the end of the year. From September to December I put on only seven shows. Nothing really sold well in Denver or Phoenix or any of my regular cities."

Feyline did no shows at all between January and March, after a New Years Eve gala with Elvin Bishop and REO Speedwagon bombed. "That particular disaster taught me a good lesson," says Fey. "It doesn't matter what night of the year it is. Audiences today are not going to come out unless it's for an act they specifically want to see."

But by April things were starting to pick up again. "We had a lot of people out of work in Denver. I don't know if conditions are actually that much better or if it was just that psychology changed and people are feeling more optimistic within a tight money situation."

Fey had 40,000 attendance for

the Rolling Stones and 39,000 for the Chicago/Beach Boys Colorado stops this spring. He sold out the Red Rocks Amphitheater with James Taylor and is now going clean again with most of his shows.

"You just have to be more careful about the shows you take on in today's market," says Fey. "I think that co-billing and packaging for a specific city is the wave of the future. Some agents are getting more cooperative in realizing that a \$7,500 act won't sell out the halls it used to. Now you've got to co-bill two of those old \$7,500 acts and get them to accept \$5,000 apiece."

Fey also finds himself caught in a Denver expense squeeze. "My production expenses outside of talent fees used to be \$12,300 per show. Now the exact same thing costs me \$19,850," he says. "My advertising contracts ran out and they raised the prices. Auditorium rents are up, the stagehands got raises and

so did the security guards."

Another sore point is Denver's new 10 percent ticket tax which actually made Fey cut his previous ticket scale by 50 cents off each price. His coliseum shows are now advertised as \$4-\$5-\$6 plus tax. "If I was still selling \$6.50 tickets, all the added taxes would raise the price by almost a dollar and I'd be accused of ripping the kids off."

Fey is hoping the ticket tax will be up for a referendum this year, possibly to be replaced by a hotel tax.

Feyline photo



The good news on the horizon for Denver concertgoers this fall is the opening of 18,000-seat McNichols Arena alongside Mile-High Stadium. This hall will pretty well phase out the antiquated and acoustically poor Coliseum. "Many people hated to come to the Coliseum, for good reason," says Fey. "I think the same concert will draw thousands more at a good new hall."

Fey continues to specialize in rock shows, leaving the re-doubtable Bob Garner as Denver's ace of MOR productions. Fey is now also managing the young Colorado guitar whizz, Tommy Bolan, who has his own Nemperor recording contract as well as being Deep Purple's new lead.

Marty Wolff, Fey's production manager for four years, has now carved out his own solid enclave at the facilities of the University of Colorado in Boulder.

Wolff got the university to open its stadium to rock for the first time since 1969. This May, 47,000 turned out for a noon fest with the Doobie Brothers, War, Golden Earring and Henry (Continued on page C-20)

Marty Wolff-promoted Doobie Bros. noon Univ. of Colorado concert drew 47,000 (left). Above, Barry Fey backstage with performers prior to Rolling Stones concert he promoted at Colorado State Univ., Fort Collins.



Photo by Bill Hobbs

... Near Reality

• Continued from page C-8

body knew it was supposedly impossible to run a commercially successful station with a mixture of soft rock, classical, bluegrass and jazz. It probably would be impossible in any other market but Aspen, but that's still the format that's selling out our time slots," he says.

Ed Thorne has had some 100 recording sessions in his Dromedary Studio during its first year of operation and he's currently booked a month in advance. "What I need now is a bigger room and a separate mixdown room to accommodate all the demand, he says. "During these past months we've replaced some of the equipment that didn't quite work out and now I really feel Dromedary is nationally competitive. My faith that Aspen could support a good small studio has proven true."

The Snowmass Pop Festival is being run this summer by Don Ball. Typical of Aspen lifestyle, Ball came from the big city several years ago to take a good job as an architect. On the side, he started helping out some musician friends by managing their two local groups, Quirk and Oxbow, and soon was tapped to book talent for the Snowmass resort program.

The 1975 season is expected to finish well in the black with a number of popular-in-Colorado artists at presstime scheduled to play Snowmass before Labor Day, including Bonnie Raitt, Jose Feliciano and Jimmy Buffett.

Gordon Hardy, executive director of the Aspen Music Festival and School, is dean of students at Juilliard during the winter. The festival was founded in 1949 by Walter Paepcke, head of the Container Corp. The premiere season boasted classical superstars Arthur Rubinstein, Gregor Piatigorsky, Nathan Milstein, Dimitri Mitropoulos and the great Albert Schweitzer.

Aaron Copland conducted at Aspen this summer. The school has 750 participants this summer, with hundreds more applying each year. Tuition averages \$700. There are no less than five concerts or operas each week of the nine-week season.

"The music tent is in full use every waking hour throughout the season," says Hardy.

... Room-Turning Comedian

Comedian Steve Martin's press kit is full of clippings raving about his shows under headlines like "He's Really Crazy." Actually, Steve's career has really taken off this year and probably he was only kidding around a little when he closed the Billboard interview by asking to borrow \$10.

"I made more show business contacts in the year I moved to Aspen than in eight years of Los Angeles," laughs Martin. He will be appearing on John Denver's Christmas ABC-TV special as well as being on the writer crew.

The comic jumped from opening act to national club headliner this spring, starting at the Great Southeast Music Hall in Atlanta. "I raised my price so I could stay home more and now look what happened," he grouches.

He concluded his summer of touring with a sellout stand at the Boarding House in San Francisco and will be doing another national club tour this fall. Martin is one of the few comics who ????? to become a draw on the contemporary-artist club circuit without a record album.

Martin is also a hot item in television guestings, with 25 appearances on Johnny Carson's "Tonight Show" alone.

His manager and Aspen neighbor, Bill McEuen, has taped a live album of his rave-reviewed Boarding House stand but will only let it out to the right offer. "There's no point in releasing an album unless the label is truly committed to Steve Martin," says McEuen.

Now just 30, Martin has been performing as a career for eight years. "What I like about finally becoming a headliner is that I can pull out all stops in being outrageous," he says. "After a good set I like to help the club owners turn the room by inviting the audience out into the street with me for some more routines."

At his scheduled Los Angeles date this autumn, Martin's pal from their Smothers Brothers writing days, Bob Einstein, will appear on the street in his Officer Judy garb to arrest Steve for causing comedy riots.

Martin tried Santa Fe, New Mexico for a year after deciding to shift base from Los Angeles and found it "boring." He now lives in Aspen, in a spectacular modern duplex built by its architect-landlord.

From this home, Steve works on his surprising sideline. He runs a gallery of early Americana pictures, doing his collecting while on the road and selling a lot by mail. One of his rare Western prints is currently on loan for display at the Los Angeles Art Museum.

Martin hopes to see his career expand along the lines of Woody Allen's in the next few years. He'd like to make movies and records and write books as well as continuing personal appearances.

Our interview took place during Martin's lunch break while he was putting in a few weeks at CBS Cinema Center writing for a Dick Van Dyke special.

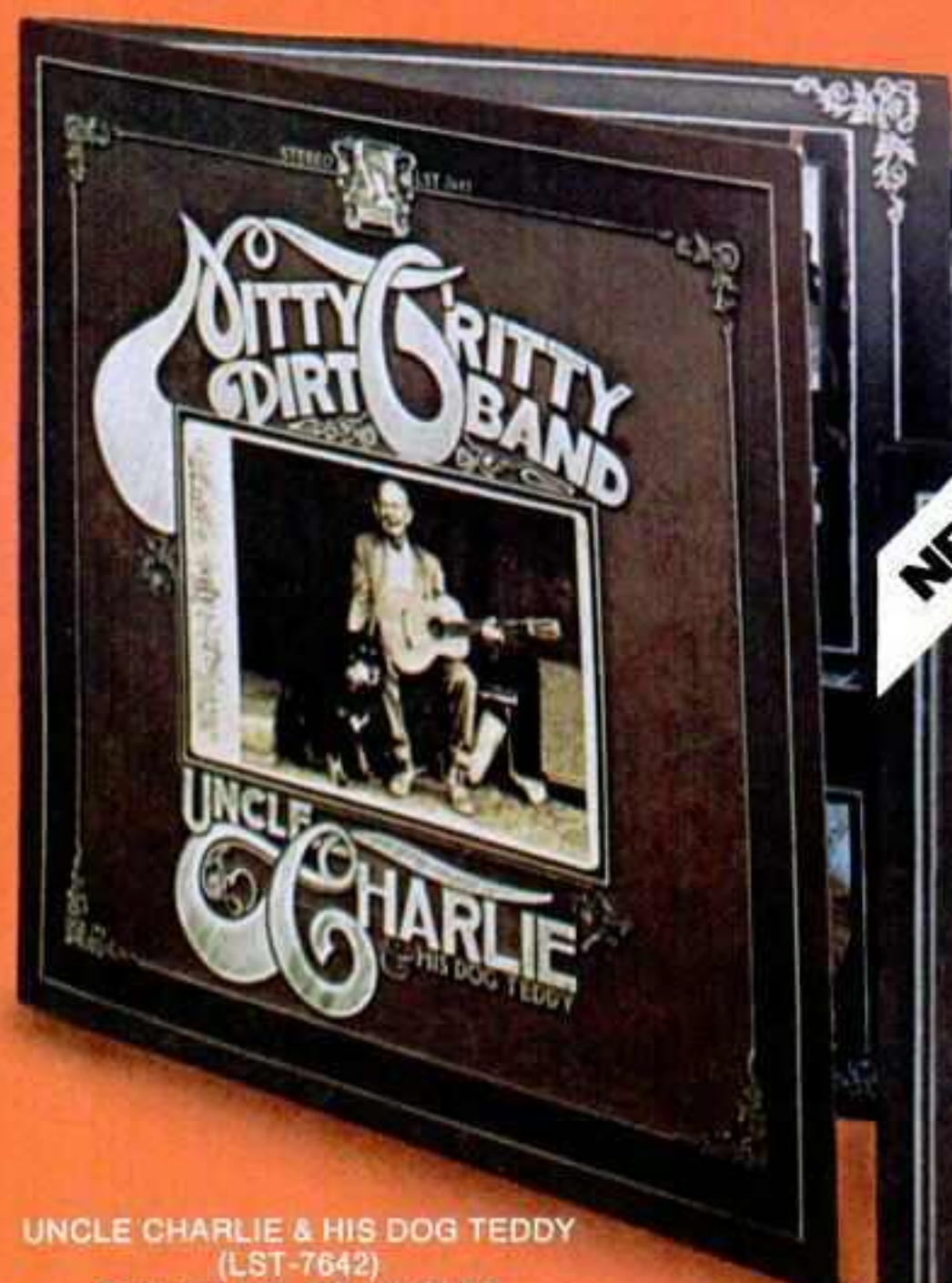
The wildly versatile Martin is also—as his nitery audiences have found out—a virtuoso banjo player. Once he's signed to his recording contract, he also wants to do some straight banjo albums of his own compositions backed by his friends in the Nitty Gritty Dirt Band and ace fiddler Vasaar Clements.

HOW DO YOU LIKE THEM APPLES

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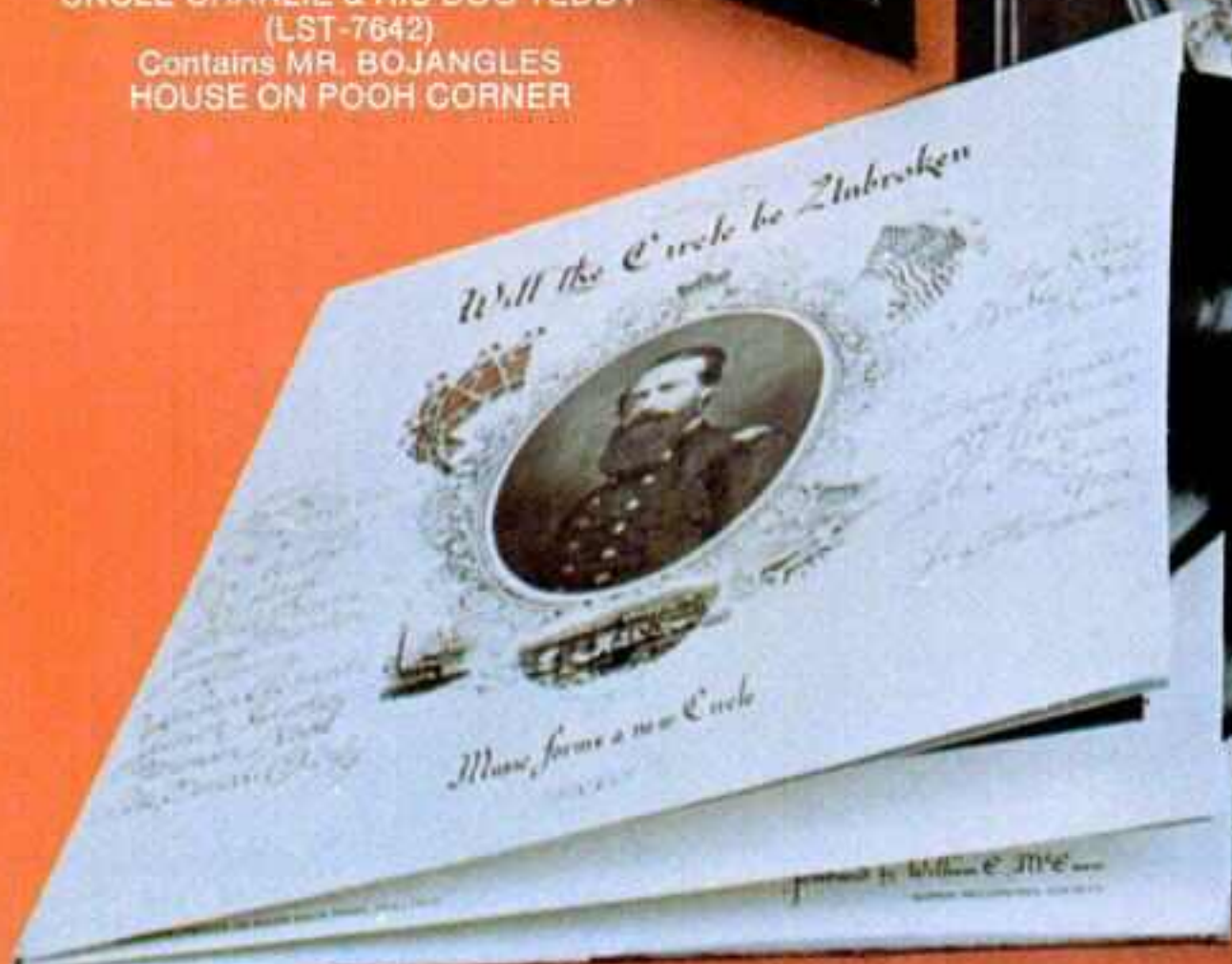
UNCLE CHARLIE & HIS DOG TEDDY
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DREAM
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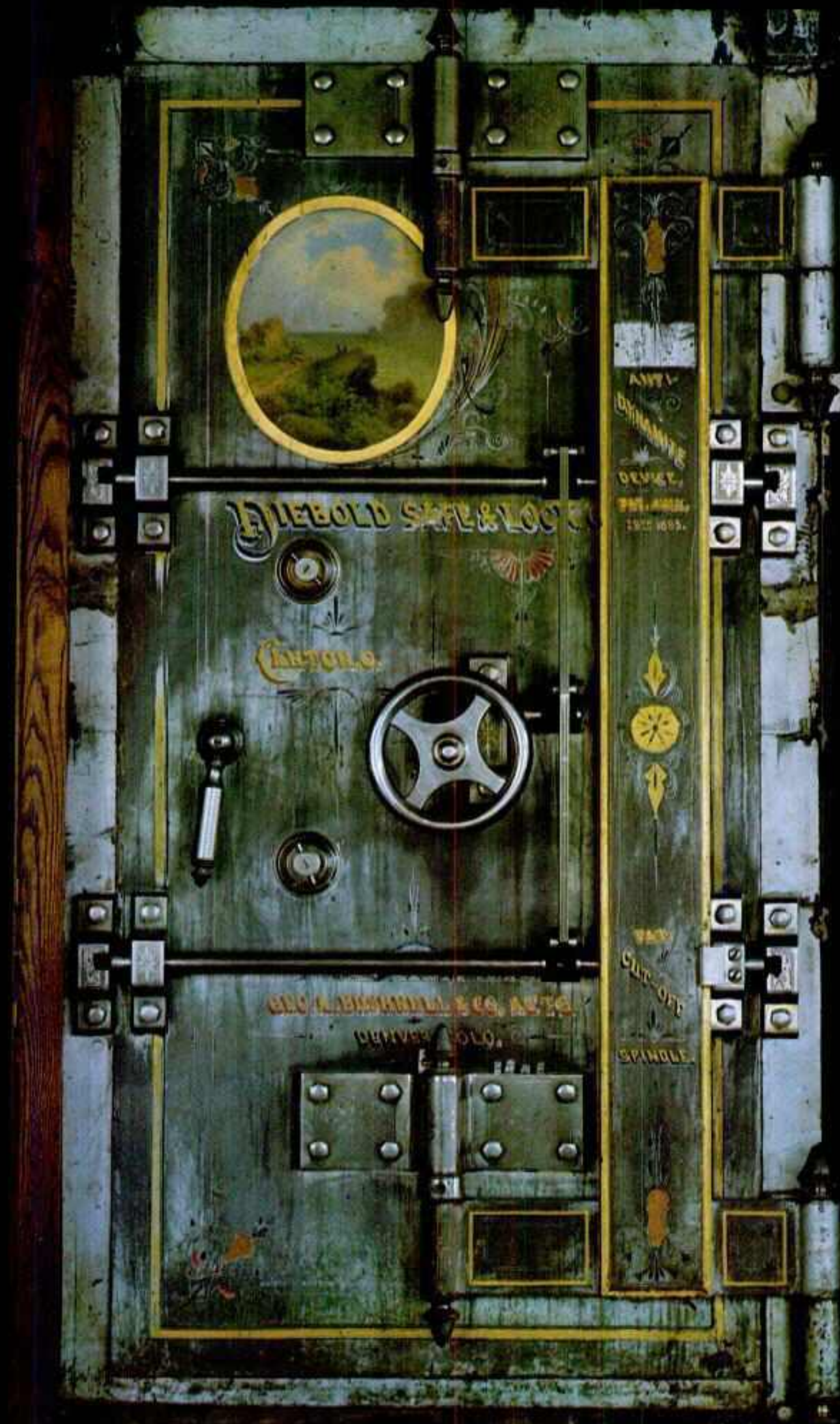
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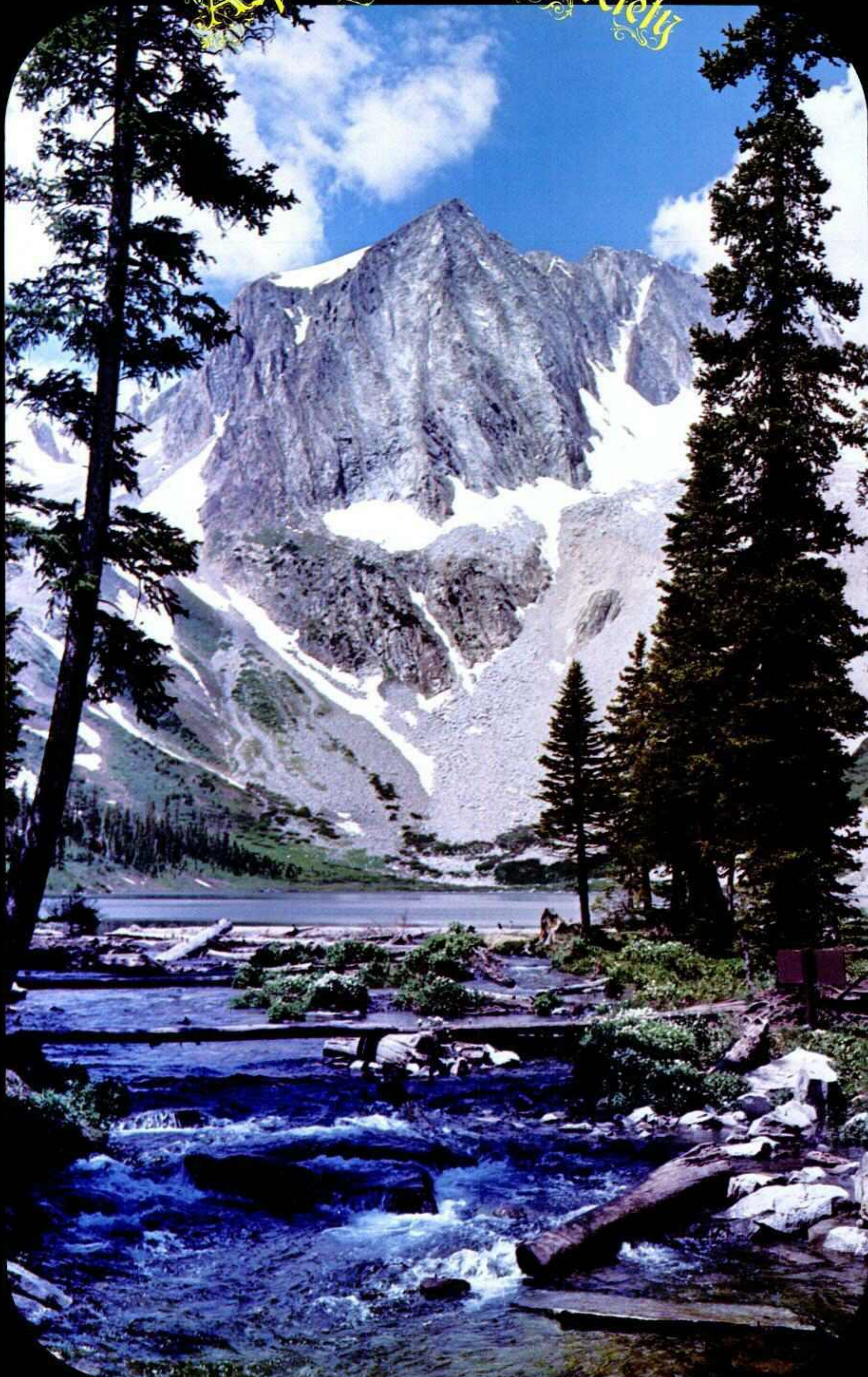

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Nitty Gritty Dirt Band
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Steve Martin
John Hartford
Maury Manseau II
Buck Deane & The Buckin' Strings
"Gold From The Mountains"

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*Recording Society, founded in 1979, is a National and International
Group. We are concerned not only with achieving the highest
and presentation of our artists, but also with the human dimensions of
and film production. The Aspen Recording Society is deeply
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Recording Society, The Colorado Home of the Mavericks.*

William E. McEuen



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THE INTERNATIONAL DESIGN CONFERENCE in Aspen is 25 years old. It has witnessed the old silver-mining town of Aspen grow from a ghost town to one of the greatest leisure and cultural centers of the world.

THE ASPEN INSTITUTE FOR HUMANISTIC STUDIES, has sought to find its place at the forward edge of the major issues of society. It has a history of almost a quarter of a century as a pre-eminent meeting place for exchange among leaders of action and thought from all fields.

These dynamic organizations and a positive belief in the need for alternatives in The Entertainment Industry and The Arts have been the inspiration for the formation of The Aspen Recording Society Label. "MUSIC FORMS A NEW CIRCLE"

United States and foreign distribution rights for The Aspen Recording Society Label are currently being considered. Interested parties may contact:
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ASPEN RECORDING SOCIETY ALBUMS AVAILABLE FOR DISTRIBUTION INCLUDE:

- Artist: NITTY GRITTY DIRT BAND
- I. Albums: Dirt Silver & Gold
- II. Will The Circle Be Unbroken VOL. II (3 Record Set)
- III. Jambalaya VOL. I (3 Record Set)

- Artist: STEVE MARTIN
- IV. Albums: I've Done Terrible Things To My Dog With A Fork
- V. Saga Of The Old West
(Original music for 5 string banjo & fiddle, written by Steve Martin featuring Steve Martin, Vassar Clements, John McEuen and Maury Manseau II.)

- Artist: JIM IBBOTSON
- VI. Album: The Road Can Rule You
- Artist: MAURY MANSEAU II
- VII. Album: Pictures Of The Morning
- Artist: JOHN HARTFORD
- VIII. Album: River Music (Two record set In concert)
- Artist: BUCK DEANE & THE BUCKIN STRINGS
- IX. Album: Keep On Buckin
- Artist: JOHN McEUEEN
- X. Album: The Mountain Whipporwill
- Artist: JIMMIE FADDEN
- XI. Album: Sleeping On The Beach
- Artist: JEFF HANNA
- XII. Album: Bayou Jubilee
- Artist: WILLIAM E. McEUEEN PRESENTS
- XIII. Album: Foxfire (An American Romance) (3 Record Set)
- Artist: WILLIAM E. McEUEEN PRESENTS
- IVX. Album: Dialog's With American Masters VOL. I (An American Masters Spoken Word Series)

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Ramblin' Jack Elliot
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... to the surprise and delight of all concerned, a capacity audience greeted his first show with near-pandemonium and Martin responded with 60 minutes of devastatingly funny material . . .
Let it simply be said that there is no comedian working today who is funnier.

JOHN L. WASSERMAN
San Francisco Chronicle

Once in a rare while something really new and special comes along . . . and that was the case at The Nugget in the person of an up and coming comedian, Steve Martin, who brought down the house . . . he did a little bit of almost everything, including playing the 5-string banjo, and was one of the best around in a long, long time.

SYLVIA BANGERT
Hollywood Reporter

Aspen Recording Society
aspen, colorado

Other performances by members of The Nitty Gritty Dirt Band may be heard on recordings by:
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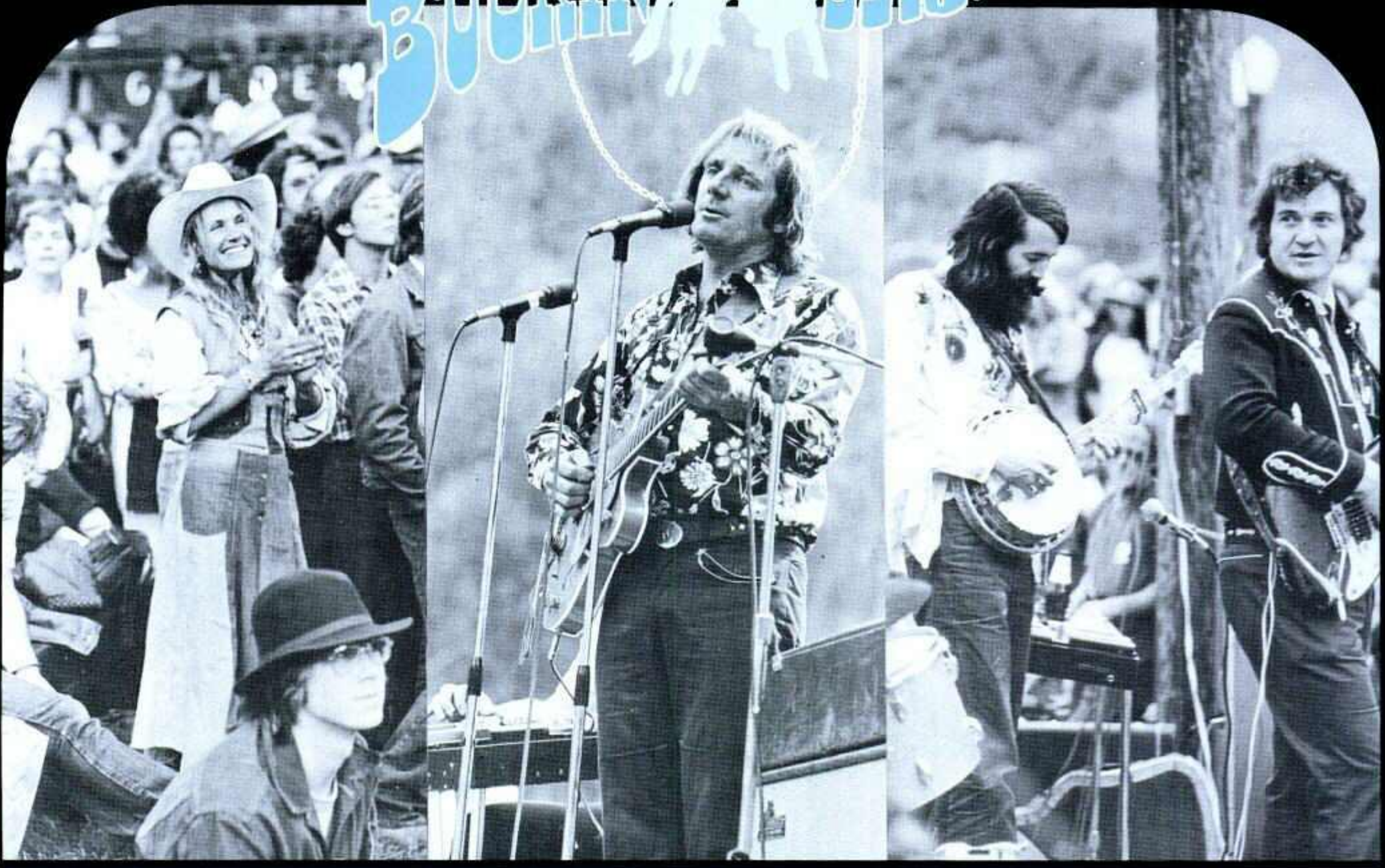
NITTY GRITTY DIRT BAND



**"The Nitty Gritty Dirt Band master all the musical styles...
they are eclectic, entertaining and brilliant." Philip Elwood**

*Aspen Recordings Society
aspen, colorado*

BUCK DEANE & THE BUCKIN' STRINGS



A loud crowd has filled the room, ready and waiting for the first beat of the familiar sound of Country Western music. Buck Deane and the Buckin' Strings tune their instruments and the audience goes wild . . . anxious to jump up and dance to "Your Cheatin' Heart", "Blue Suede Shoes", or a far-out yodeling sound that only Buck in Aspen can really do well.

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Buck and his family are a legend in this valley. His great, great grandfather Joshua Deane came to Aspen in the 1800's on snowshoes, over Independence Pass from Leadville. Beginning his life here as a miner and then becoming a rancher. Since that time, the Deane family has lived and ranched up the Maroon Creek Valley. Now people from all over the world come to stay at the "T-Lazy 7" guest ranch.

- Dava Golphenee



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Colorado Country Music Business Shows No Signs of Slackening

By BILL WILLIAMS

It was a long time between "Springtime In The Rockies" and "Rocky Mountain High," neither of which could properly be classified a country song. But through the Rockies of Colorado, and on the plains, country music has been a way of life for a number of years. Not the yodeling, traditional kind one might find in the Alps, but the commercial sort, found in the clubs and honky-tonks, the concert halls and the school-houses. It is a big business, and shows no sign of slackening. There may be a little dissension now and then, but this always is a sign of growth and of success.

The radio stations there certainly have contributed to that growth. In the Denver area alone, the competition is so keen that listeners have never had it so good. Studios continue to pop up, most of them geared to country recording. The musicians' union local has changed leadership, and has ended its "cold war" with country pickers. Bonnie Nelson continues to expand her night club operations, stay involved with International Harvester, run a golf tournament; some of the biggest blue grass bookings anywhere come from the region; and through it all still rings the name of the lady who manages to keep country music ringing through the hills: Gladys Hart.

New names appear; new clubs spring up. Two of the strongest fan club and promotional units in the world are located in Colorado; Dave Stone continues to program fine and well-promoted shows in the Colorado Springs area, and Doug Kershaw has chosen to move to the mountains, a far cry from the Cajun swamps of Louisiana.

But no matter who it happens to be, as long as it's country, Ms. Hart is there pushing it. Bonnie Nelson is usually there by her side. So is Bob Woods, who keeps doing more and more.

For 13 consecutive years, Gladys Hart has put together a convention, has seen it grow beyond proportions anyone might have believed a few years back, and has seen the origins of a Colorado Country Music Hall of Fame. She has developed business sessions and workshops, and has worked exceedingly hard for the younger set. She has become the focal point of country music in Colorado.

Beautiful, talented, effervescent Bonnie Nelson also deserves some plaudits. She grew up right there in the shadow of the mountains, riding horses, listening to country entertainers. Then she talked her father into buying her a modest supper club. With her appearing regularly, and booking in other top acts (some of whom have since priced themselves out of the place) it has grown into one of the most popular clubs on the western tour. And the only time she's not there to grace it with her pretty self is when she's touring the nation under the auspices of International Harvester, which bills her as Trans-Star Rose. Last year, under this arrangement, she toured 20 states; this year she is doing 40. She left on the road until August 8, starting at Kansas City, and won't finish the tour until November. In her absence, a group known as Tommy Hancock and the Supernational Family Band takes over at the club.

Bonnie, as noted, also has an annual golf tournament going, the Bonnie Nelson Handicap, which she utilizes to raise



Mountain Music Opry photo

money for her active fan club. It costs them \$50 a month just to get out a fan letter.

Ms. Nelson is in the unique position of being both artist and club owner, and gives her a little different perspective as to prices and the like. And she says quite frankly that most prices are too high, making it impossible for clubs to make money. Bonnie, now on the Square label, keeps her own prices down while playing return shows in other clubs.

Well to the South and East of Denver is the town of Wild Horse, Colo., home of Loudilla, Loretta & Kay Johnson. They are co-presidents of Tri-Son Promotions, an organization

The crowd drinks and dances at Bill Nuzum's Black Stallion (Nuzum closeup is singing "15 Beers Ago" as Larry Johnson & Heritage perform on stage). Above, Mountain Music Opry House.



Black Stallion photos

which from the beginning, has furthered the career of a once-unknown singer named Loretta Lynn. Over the years, the promotional arm of this trio has touched most big names, one way or another. They have, in the past year, done promotional work for Tanya Tucker, LaCosta, Jeff Allen, Doyle Holly, Stan Jr., Charlie Phillips, Joe Bob Barnhill, etc. The attractive sisters have bound together the various fan clubs into IFCO, the International Fan Club Organization. This well-administered conglomerate oversees the operations of some 150 clubs around the world, and during Fan Fair each summer puts on one of the most impressive and talent-laden shows seen anywhere. They have turned a little operation into a big, worldwide business. Yet they still find the time to dig fence post holes and handle the horses, and do the other ranch chores.

Move now to the West again, the imposing site of Pike's Peak. The region around Colorado Springs has extensive music due to the number of personnel assigned to the several military establishments there. This includes Fort Carson, Peterson Air Force Base, Ent Air Force Base, NORAD, and the Air Force Academy. This entertainment runs from the conventional pop sounds of Al Martino with the Sandpipers (who, at this writing, were appearing at the Broadmoor), to hard rock featured at such clubs as Weston Electric and Academy Power & Lite. Some of the rock clubs, however, have moved to bluegrass.

Country is still king, however, with most of the night spots in Colorado Springs featuring country music. The Black Stallion, owned by Bill and Polly Nuzum, features Larry Johnson and Heritage five nights a week, and frequently brings in top Nashville acts such as Glenn Barber and Narvel Felts. The Cow Palace, owned by Jack Jackson, features traveling bands exclusively, and leading acts regularly. They include Doyle Holly, Faron Young, Ernest Tubb and Mel Tillis. Mr. G's, owned by Tom Phillips, is the showcase for local good bands, and top road groups. Acts such as Connie Cato have appeared there.

There is, in the Pike's Peak Region, a regular family show known as the "Mountain Music Opry." It features a fine band, some good comedy, outstanding singers. Run by Al and Lotti Kelley, they also bring in occasional name acts. Among them this year are Don Williams and Tony Booth.

Other clubs in the area featuring country music are the Star Club, Overlook, Villa LaDronne, the Circus Room, Castaways, and Paradise Ranch. The Flying W Ranch and the J.C. Chuck Wagon are tourist ranches that feature country music.

One of the driving forces in this area is Carol Martin, vice president of an organization called Colorado Nashville, Inc. Martin formerly lived in Nashville, where he worked with Johnny Rosen at Fanta Sound. Colorado-Nashville is a studio and a professional Audio Sales, Design & Service. And it has an excellent sound.

Doug Kershaw, the Warner Bros. artist who was married in the Houston Astrodome some weeks back, has chosen to make his home at Evergreen, Colo., near other well-known musicians.

Another former Nashvillian now living in the Denver area is Trish Cicero, who was with ABC-Dot before making the move westward.

One keeps looking back to Denver when it comes to Colorado Country, and at least part of this is due to the two radio giants there and two just to the north.

KERE in Denver, which was once KBTR, was an all news station which overcame litigation and other problems to become a powerhouse. Today it has total involvement. Operating on the theory that building personalities is an important aspect in the operation of any radio station, it has done just that. It does considerable request shows, constantly carries on remotes, takes part in all civic activities, invites artists to host shows, and does a massive annual country fair which draws thousands to a massive shopping center. Ed Hardy is the manager, and gets involved himself in all functions.

KLAK also is a station fully with country music. It does a number of remotes, has moved into the mainstream of local activity (working with Gladys Hart and others), and sponsored and conducted the local Grand Ole Opry talent contest. KUAD Radio is in its seventh year of broadcasting, located at Windsor in northern Colorado, with a signal contour which carries it well south of Denver and far to the north of Cheyenne. It programs country contemporary with all-time favorites and selected album cuts.

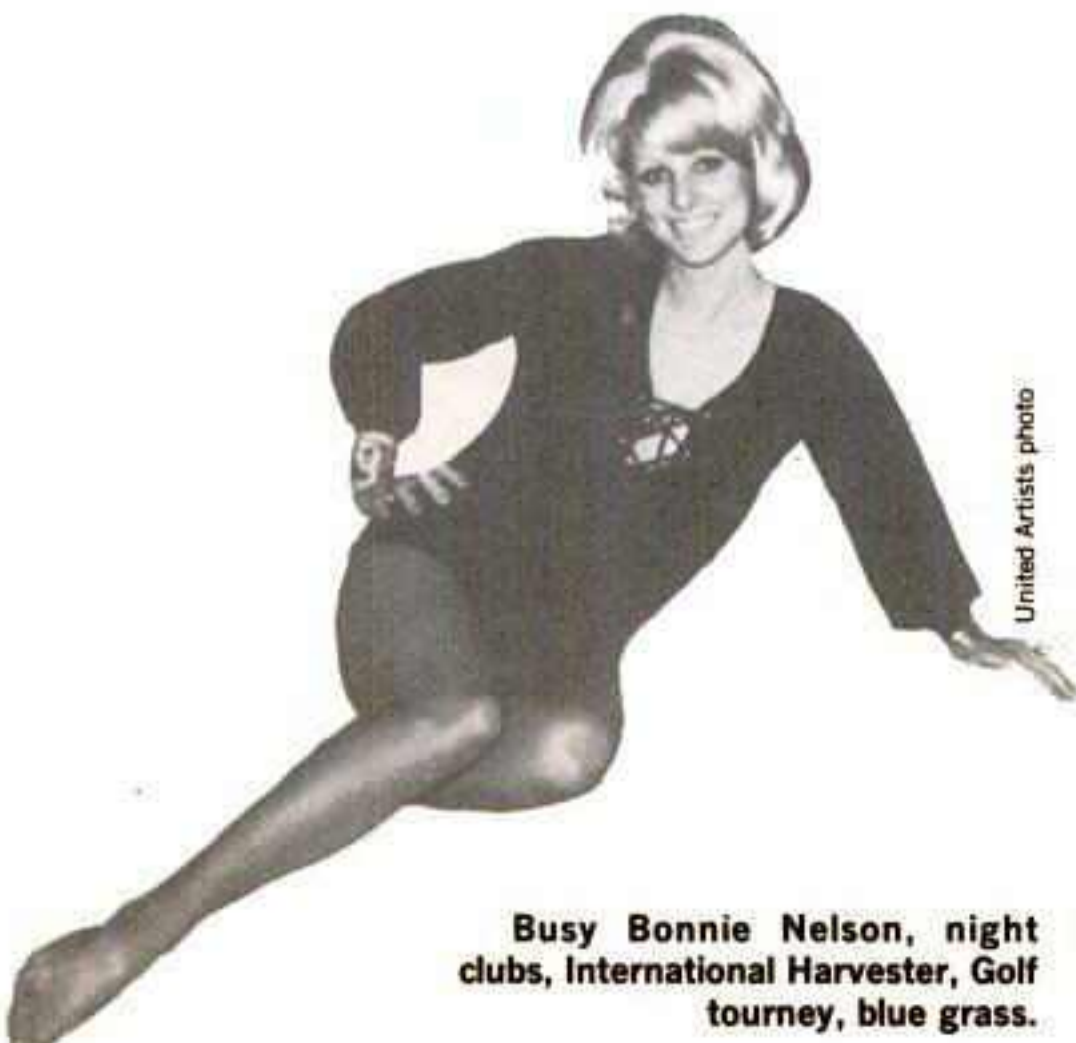
KBRN also saturates the area, and cooperates with the convention each year through tours and the like.

Publications and studios which specialize in country music also are making their mark. Talented Dick Woods, who worked for years as Gladys Hart's right arm, has branched out in several directions. Dick, who has been promoting others for some time, now can push himself. He has recorded a record, both sides of which were written by another Denverite, Ray Reiman. It's on the Mountain Label, and was mixed at the Viking Studio. Woods just bought Mountain Records from Ethel and Steve Menges, who operated it for a number of years. He also purchased a three-room office adjacent to Viking, which is operated by Wade Williams. Already under contract to Dick are the Black Canyon Gang, Mike Bowman, and Dick Kerns. While in a buying mood, Woods purchased EJM Promotions, and set up his own Colorado Country Publishing Co. (BMI). Now, if all this weren't enough, he began a magazine, Colorado Country Music Review, which is well done editorially, and shows a touch of class. Advertising stems primarily from local stores, shops and clubs.

Another studio in the area is Studio 40, which is low priced, and has a down home atmosphere. Members of CMF get a special discount. So it helps more than one cause.

Patty Gallagher, Gary Courtney and the Showdowners have been an integral part of the Denver music scene for years, and continue to pour themselves into every facet of it. There are countless other names which have become bywords in the Rockies. They include Bob Britton, who records on the Aspen label; Embert Mishler, who once worked the Las Vegas circuit, and now works at the El Matador in Erie along with the Caravan West at Wheat Ridge, a Denver suburb. Young Mike Franklin, a fixture at the Mountain Music Opry, is one of the

(Continued on page C-20)



Busy Bonnie Nelson, night clubs, International Harvester, Golf tourney, blue grass.

United Artists photo

Colorado's Diverse Radio Scene

cent figures on listenership compiled during April and May of 1975 by Arbitron reflect three major trends: the M.O.R. and "Easy Listening" stations still lead the field, but are losing ground to progressive or specialized programming; the teen-oriented top 40 format is on the way out, it's being replaced by adult contemporary programming with extensive playlists of soft rock.

Frank Felix, program director for a formerly free-form station KBPI-FM, has formatted a rotation of current hits, in order to pick up an audience, "image cuts" he hand picks. Nothing is to be played more than twice daily, albums rather than singles are categorized. "We've helped to educate the audience in Denver to a greater awareness of good music,"

vice-president Ken Spector states. "Business has been good—too good in fact, we're oversold. We weren't prepared for this." KBPI gained the most listeners and ranked about fifth in the latest ratings. Though their signal barely reaches out of the city of Denver, KBPI competition can be heard as far as Wyoming and Nebraska. "Some of the audience wouldn't even listen to us, so they're not competition. Some might get off on KBPI and we want to be their one radio station," Spector adds.

Announcers aren't intended to be a dominant force, they've played down personalities, believing the audience wants to listen to the music. KBPI has a "community switch-
(Continued on page C-22)



By RUTH PELTON-ROBY

The most unusual aspect of the Denver radio market is the complete isolation from any other major city's overlapping signals. Thus we perpetuate the unique sound of radio in the Denver metro area. As a result of this self-containment, Denver is little affected by outside influences or fads and therefore makes an excellent test market. It is one of the few remaining areas where the effect of a programming change or potential success of an advertising campaign can be evaluated without the influence of bordering markets.

The population of 1.8 million includes 950,000 people aged 18 years and older; 27 is the average age of a Denver resident. Professionals and white collar workers dominate the work force. There are about 50,000 college students. Theoretically, a radio station must appeal to the educated young adult in order to succeed in the metro Denver market.

With 33 radio stations, Denver is ranked third in the nation for stations per capita. The fierce competition for listeners results in quality and diversity in programming. The most re-

Scott Kenyon, KIMN-FM program director, Denver Sound production manager Green Daniel and "Denver In Concert" producer Michael Aisner (from left above) play back the "Gone Johnson Show." At right, Martin Wolff's Boulder Doobie Brothers concert and (right below) Mountain Music Opry cast.



Michael Murphey

• Continued from page C-6

middle of the night if I suddenly feel like singing," he says. "The idea is to do my basic tracks at home and then bring the tapes into Caribou to polish the finished product."

Murphey's home is a 90-minute drive from Caribou and his backup band is based in the Denver mountain suburb of Evergreen, 45 minutes away. So he has the choice of staying over or commuting while cutting an album.

Murphey maintains five musicians on permanent salary and has been on the road about 11 weeks so far this year. "I never performed much outside Texas and the Southwest before, so it's been really important for me to be seen nationally," he says. "We've played a lot in the Midwest, East and South now. I was opening for acts like Charlie Daniels and the Marshall Tucker Band."

He plans to play a lot of benefit shows to get his wife's outdoors survival camp started and also to make direct appeals for music industry help. "The point is to put disturbed teens into a situation where they have to cooperate with other people, not to teach them to live off the woods for weeks," he says. "There's nothing like this program in Colorado now I think the city of Denver is going to support it."

Murphey has just signed with John Denver's manager, Jerry Weintraub of Management III. And with the offbeat success of "Wildfire," it looks as if he hasn't made his last album by a long shot.

Concerts On Comeback

• Continued from page C-10

Gross. The event was trouble-free and Wolff now hopes the school will allow several stadium concerts each summer.

Wolff also puts shows into the university field house and even more actively into 2,500-seat Mackey Auditorium. "I keep costs down by booking two concerts on consecutive nights," he says. "Hopefully my pairs of artists will each appeal to a different audience so I'm not competing with myself. There are obvious savings in advertising and equipment by this back-to-back booking."

The policy worked well with the Crusaders and the Ozark Mountain Daredevils, then with Leo Kottke and Bonnie Raitt. Coming up for him this fall are the New Riders of the Purple Sage, LaBelle, Donovan, the Average White Band and Robin Trower, on the various campus facilities.

Agency Growth Surge

• Continued from page C-10

Stone County clients include the acts managed by Bill McEuen, Nitty Gritty Dirt Band and comic Steve Martin, along with the likes of the Dillardys, John Hartford and Vasaar Clements.

"Our artists are making as much money as they used to," says Smith. "Maybe now they have to spend more nights on the road to do it. We found that concert promoters backed off for about two months after a disastrous autumn, but things are up to almost previous levels."

"There's some slackening off of college bookings too," says Case, "but that's being compensated for by a rise in concert packages and one-nighters in larger clubs."

With Stone County and Athena busy booking record artists and nationally traveling bands that have created solid followings, other new agencies are springing up to service Colorado's active college and ski resort circuit.

Parachute Productions of Boulder has some 30 club bands, five of which the company is seeking record labels for. Typical of the aggressive merchandising approach taken by Parachute was their July weekend showcase of Small Wonder, a group featuring flashy guitarist Dave Small, at Dirty Sam's Club in Fort Collins.

Parachute not only advertised widely in the town via radio spots and posters, they sent a mailing to club owners through the state to come see the band. Similar showcases are planned in Colorado secondary markets like Greeley, Pueblo, Colorado Springs and Estes Park for their other Parachute acts.

Athena has had their best-grossing year, highlighted by a strong quarter at the end of 1974. Doug Kershaw is capping his marriage before 40,000 at the Astrodome with over 100 campus dates this fall garnered from an appearance at the NEC and also a guest-starring role in Mary Tyler Moore's fall TV special.

"We're finding increasingly that it pays to get our artists national television exposure and we're putting forth regular efforts for this," says Hanson, mentioning a Jerry Jeff Walker live concert taped for telecast this autumn.

Other Athena artists include Phil Everley, Geoff Muldaur and Jonathan Edwards.

Colorado Country

• Continued from page C-19

most talented teen-agers around, and has all the credits in the world, plus a huge fan club. He also has done European tours.

Thurston Moore, who returned from country music in 1972 when he sold his Heather Enterprises, is back now, and through his Thurston Moore Country, again is specializing in small mail order products and publications. He originated the "Country Music Who's Who."

Denver boasts one of the world's largest record stores, Peaches, which includes a complete selection of country music. It wasn't many years ago that one could hardly find even a top ten country record in the city. Now it's changed, and again Ms. Hart can claim much of the credit. The Denver Peaches Store (there are others in Los Angeles and Atlanta) has 16,800 square feet, and employs 48 people. It is managed by Howard Schneider.

Clubs abound in the Denver area. It claims to have more country music clubs per capita than any city in the world. Bonnie Nelson's Country Palace is one of the finest. Others include the Four Seasons, Zanzabar, White Horse Inn, Bailey Lounge, the Rustler, Club Corners and Silver Saddle Lounge.

One final note on Bonnie Nelson. With all her other activities, she also sells a complete line of farm supplies, fertilizers, lawn mowers, firewood, ad infinitum.

Colorado is country.

CREDITS

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Hit the Silk!

Denver Studios Upgrading



Viking Studios photo



Applewood photos

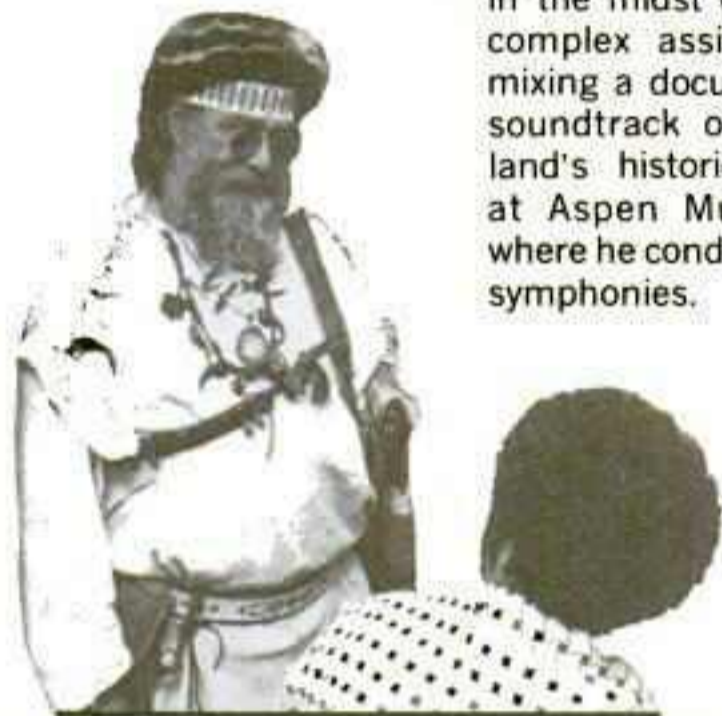
Denver's recording studios are poised to leap into international prominence. The past 12 months has seen a massive final upgrading of equipment in this mountain metropolis's sound recording facilities as well as shifts to more solid investment ownerships.

Perhaps almost as important is the improving of hardware supply lines as more technical maintenance operations set up in the growing Colorado sound market.

With these equipment upgradings coupled to the undeniable excellence of Colorado's musical talent pool, the Rocky Mountain state is noticeably closer than it was a year ago to taking its place as one of the world's great recording centers.

While the most famous record stars of today line up behind Elton John and Chicago to get into Caribou Ranch (see separate story about Caribou), Wade Williams is ready to bring his Viking Studio location facility to the biggest assignments anywhere.

When Billboard visited Viking this summer, the studio was in the midst of their most complex assignment yet, mixing a documentary film soundtrack of Aaron Copland's historic appearance at Aspen Music Festival where he conducted his own symphonies.



Denver Sound photo

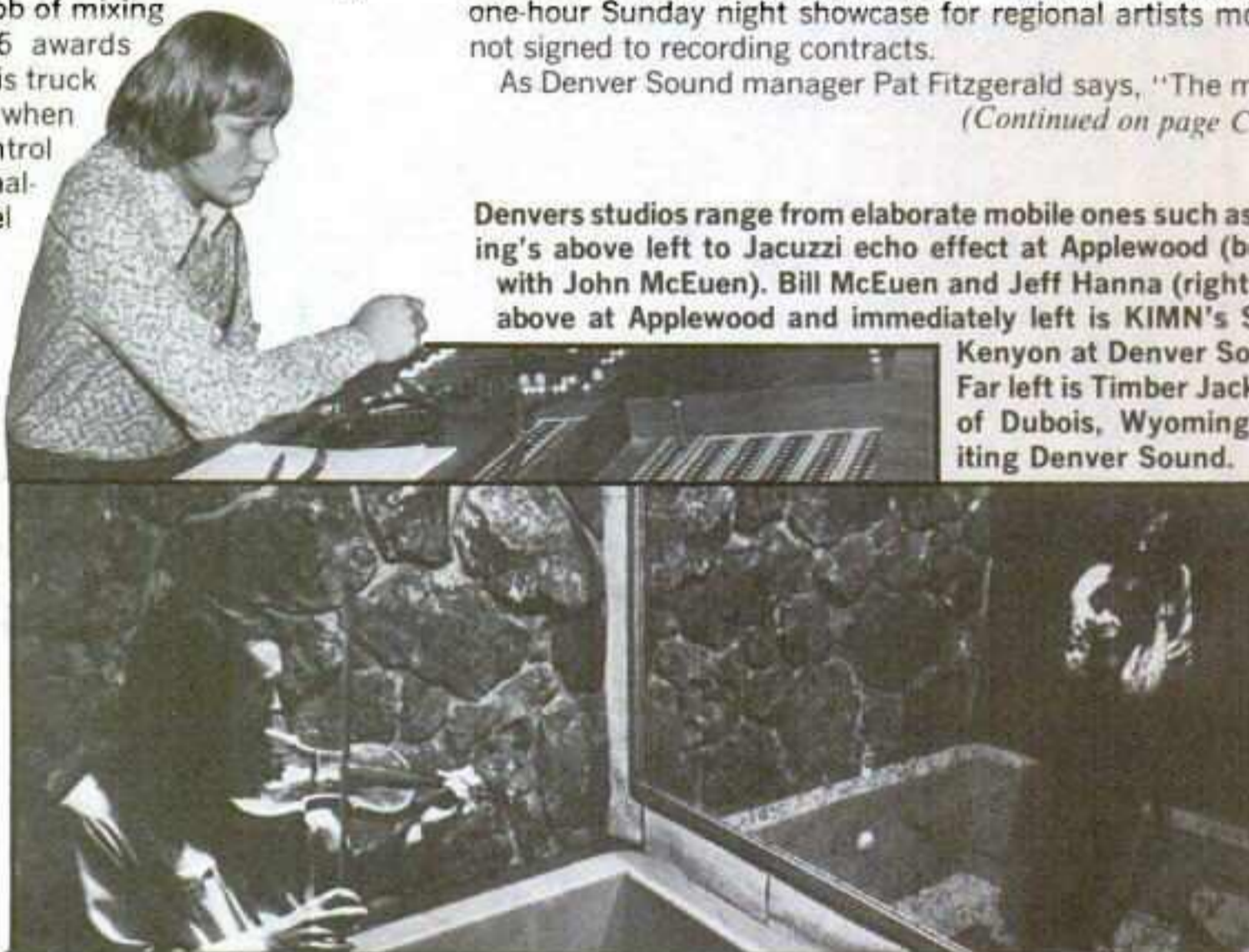
Every one of the mobile studio's 52 inputs and 32 output tracks on the two synchronized 16-track boards was used for this project.

Even when the studio trailer is parked on Viking's home lot in Denver, it is the main control room for the complex of two large studio rooms which are easily patched in for sessions with cable TV coverage.

Viking's Williams, for seven years an ABC-TV audio engineer, has high hopes to win the job of mixing sound for some of ABC's 1976 awards shows or sports spectaculars in his truck studio. The studio's sides expand when its parked to make a full-size control room. Yet on the road it is a normal-width trailer truck and can travel any highway in the U.S.

Applewood Sound Recording has a new Neve console, the same make used at Caribou, coming in this fall. The two-year-old studio in suburban Golden cut all the tracks for the Nitty Gritty Dirt Band's newest "Dream" album. The LP was taped at Applewood by the Dirt Band in a month of week-long stays between road concerts.

The studio is owned by operator Dennis Madden with Roy Matthews. Mary Howe is manager and there are currently two full-time engineers and three assistants. Applewood has been booked 16 to 20 hours a day for the past three months.



In another suburban Denver area, south of downtown, Denver Sound Studios has been solidifying its position in the market by a number of bold moves, following a complete change of ownership.

Denver Sound contributes several hours of weekly recording time to a local KIMN-FM series, "Denver In Concert," a one-hour Sunday night showcase for regional artists mostly not signed to recording contracts.

As Denver Sound manager Pat Fitzgerald says, "The music..."
(Continued on page C-26)

Denver studios range from elaborate mobile ones such as Viking's above left to Jacuzzi echo effect at Applewood (below with John McEuen). Bill McEuen and Jeff Hanna (right) are above at Applewood and immediately left is KIMN's Scott Kenyon at Denver Sound. Far left is Timber Jack Joe of Dubois, Wyoming visiting Denver Sound.

Colorado's Diverse Radio Scene

Continued from page C-20

board," a phone number listeners can call and get information on everything from lost pets to psychological counseling. A morning community affairs program moderated by Kaye Thompson, will resume in the fall. In order to avoid stagnation, the format will be constantly changing, although it's expected the listener won't notice the gradual change.

"The Jazz Station" KADX broadcasts "total jazz, only jazz," much in quadraphonic. "Our first year has been tremendous—we have a loyal audience and have gotten good results for our advertisers. We have a tiger by the tail," station manager Ken Lange says enthusiastically. "We're even causing some other stations to play some jazz." He believes much of his audience, which is concentrated in the 25-to-34-year-old range, was originally exposed to jazz on underground radio. Many listeners are musicians with sophisticated taste.

The station has no playlist; the jocks program their own shows. Jazz artists appearing in town are interviewed and their performance is broadcast live whenever possible. Lange hopes to educate an audience which will attend jazz concerts. (Earlier this year KADX brought Chuck Mangione to Red Rocks for a very successful concert.)

"We're on top of things, we're refining, but we're not snobbish. Some people think old Dixieland is the only valid and authentic form. We're playing jazz of today," says Lange, "and it's great music."

Several years ago KVOD decided to switch to non-classical music after operating at a loss for some time as a classical station. Their listeners were outraged, so KVOD agreed to resume classical programming, but explained the basic economics of the situation; the KVOD listeners would have to support the KVOD advertisers in order to keep the station on the air. It worked out very nicely through the co-operation of a small but loyal group of listeners and sponsors. The station pulled out of the red and has shown a profit ever since; their audience continues to grow, slowly but steadily.

There are 24 classical stations in the U.S., KVOD's Rich Marschner says. "They range from stiff and formal to others that will interrupt a piece of music or maximize the commercial load—we consider that horrid. We have a limit of 12 spots per hour but we rarely reach that number. About two thirds of the commercials are read by the announcer. An effort is made to keep presentation low key—we avoid AM jingles."

KVOD's announcers have no formal training in music history but several are professional musicians. All are sincerely concerned and involved in the arts. "We're convinced of the value of performing arts, they're needed for the life of a city," Marschner says. In a three-day marathon last winter, KVOD raised \$60,000 for the Denver Symphony.

In the past few years the most significant change for KVOD has been the attraction of a younger audience. "We share some of the same audience with the progressive rock stations. Ours is an underground approach to classical, it works nicely here." Marschner explains, "We're presenting classical music not as something out of a museum. We consider ourselves one of the best, careful but not fussy."

KDKO, the only black station in town, is in its ninth year. Dr. Daddy O, a deejay, says "Things are coming around, things are jelling." Even if he means it, the problems of the past seemed to weigh heavily on his mind.

For the first six or seven years in the station's existence, most advertisers would not touch it. "There's no money in blacks, that's what they thought." The black population in Denver is only 8 percent; but to make matters worse, the ratings come from a white audience, so the accuracy of those figures is rather questionable.

Denver's isolation on the plains is like a barrier for black music. It's not an impenetrable barrier, now that white stations play some black music and promoters and club owners bring some black artists to town. If disco hits Denver like it hit the East Coast—or even if it comes on half strength—it could be a decisive factor in creating a market for black radio.

Scott Kenyon is the program director for six-month-old KIMN-FM, a station which he hopes will embody the sound of Colorado. "Not too many people even know KIMN has an FM station. He says, "Consistency 24 hours a day is very important in building the identity of a station. I feel one person programming will maintain consistency, that's what I'm trying to do. An audience has a hard time accepting change, so the flow is important."

The mass appeal FM station will emphasize a blend of mellow rock; commercials will be limited to a low figure of six per hour. It will be an outlet for good, familiar, acceptable music. No teen music will be included—"I'm not going to cater to teens. I feel the artist is of first importance, the album second, then the individual song." Kenyon has included some special programs; a weekend activities guide like a newspaper listing, in-depth feature news stories covered from a personal point of view. The excellent "Denver in Concert" series will be aired weekly; this hour-long program, featuring Colorado musicians, is taped at Denver Sound Studios. "We feel we're doing a good job of serving the community because of the fact that this is a Denver radio show." Kenyon adds, "We are aware of a different kind of music here in Colorado and we're doing something about it with 'Denver in Concert.' We're exposing it, calling people's attention to it. These are your people and we will give them air time."

"There's a Colorado music, but it hasn't been brought out. Music here is different from anywhere else in the country. It is a very honest type of music, down to earth, human, one-to-one people relationship music. Music that doesn't make it anywhere else, or takes a long time. Michael Murphey's 'Wild Fire' is a perfect example; it feels like Colorado, you can tell it came from this part of the country. There's a sound of the Rockies—that might sound like a cliché, but it's true. It's easy. It is not progressive. The best description is mellow rock. Take that kind of music and make it into a Colorado sounding station—a station like that might make it."

While KIMN-FM is trying to make a name for itself, KIMN-AM is trying to live one down, a poor reputation received during a couple of years of mismanagement. Nick St. John, the station manager, is one of the most knowledgeable and articulate figures in Denver radio. He related the story behind KIMN's fall from power and his strategy to bring the station back to a position of strength in the Denver market.

"This has traditionally been a top-40 station. We were a contemporary music outlet that served a very youthful audience for a long time. That was a time during which if you had the majority of the teenagers you had a majority of the whole population, because there were more teenagers than there was anything else. There was a bulge in the demographic spread at the teen and pre-teen level. But as time goes on that bulge moves on down the pike. At this point it would be impossible for a radio station to be market dominant by being teen dominant."

"Up until now we've always been the big station, recognized as a major force. That's positive, we try to work off of that, but we had a period during 1970 and 1971 when we were owned by Pacific and Southern Broadcasting—during that era we became exclusive as a teen outlet, with a short playlist—18 records. To make matters worse, they were the wrong 18. The playlist wasn't compiled here, it came from P & S headquarters in Atlanta. They didn't really have an ear for the uniqueness of this market. Every market has its own feel that you have to respond to musically when programming—more intense or more laid back, r & b or folk oriented. We weren't doing any of that under P & S. As a result, it became very obviously a teen radio station.

"There are people who haven't listened to KIMN since those days, and still carry that association. To get that person to try us again—that's the job of outside promotion—word of mouth, billboards, television campaigns, cab cards, bus cards and newspaper, all attempting to reinforce the big station image. We want to appear as a dominant force. Now we're trying to say, without using those words—'try us again.' When, or if the listener does, I'm going to make damn sure that I'm not going to have something on the air which would reinforce that old stereotype. We are definitely not a jukebox. We have a..."
(Continued on page C-26)

Denver Nightclub Vitality



Denver continues to earn its reputation as one of the strongest nightclub towns per capita population in the country by giving both the underground-rock showroom Ebbets Field and the wildly original MOR-soul-country-jazz Warehouse their most profitable years yet.

Meanwhile, Denver's strong position as a folk performance center is being kept up by the Oxford Hotel showroom and the Denver Folklore Center run by Gov. Lamm's musical advisor Harry Tuft. The Oxford is particularly active with its blend of local acoustic artists, Sunday night hoots and regular touring stops by folkie heroes like Ramblin' Jack Elliot. Oxford manager Graham Lewis has even instituted memberships that allow discount season pass admissions.

For whatever reason, Denver's neighbor, the college town of Boulder has still not been able to maintain a viable club situation for national acts since Chuck Morris exited the famed Tulagi's to found Ebbets Field three years ago. Tulagi's is between owners again and no other club in the town is regularly offering touring record artists.

Ebbets Field remains a particularly important club for the record industry, a smallish room with a vast track record for breaking new recording artists for the first time. Arista's Eagles-style Outlaws were held over for two SRO weeks this summer and sold thousands of records locally.

"We got the Outlaws in after being told by the agent that their whole tour had collapsed," says Morris. "I called Marty Goldrod at Arista's West Coast office and told them I wanted the act if the label would fly them in. He said okay because Eric Anderson's date here sold 4,000 albums."

This is the kind of reputation that Ebbets is staking its future on. Denver represents only 3 percent of the national record market, yet 9,000 Dan Fogelberg albums were sold



Intimacy of Warehouse (at left with Nancy Wilson performing) typifies Denver clubs. Peter Rachbach, Warehouse director, and fiancée are upper right. Crowd record-breaker last year at Ebbets Field, the Outlaws (left from left) Frank O'Keefe, Chuck Morris (Ebbets Field owner), Mike Prince (Arista Records, Denver), Henry Paul, Hugie Thomasson, Monte Yoho and Billy Jones. Morris is flanked in other photo by Jane Covner and Lefty Colorado.

there following his appearance and they sold 11,000 Michael Murphey albums.

Jane Kovner of Ebbets Field says, "We work our artists for promotion as much as they're willing to. We go out and get them radio and print interviews all over town. The second show of every opening night is also broadcast live over KBPI."

Kovner and club manager Lefty Colorado are taking a more frontal role in running the club these days as Morris concentrates on booking the dates and runs the trio's new Left Field Management operation. Morris has just signed to Columbia Katy Moffatt, a Ronstadt-like country rocker from Texas who will be produced by Billy Sherrill.

Meanwhile, the Warehouse is doing so well that Peter Rachbach is putting in another 300 seats to boost the capacity to 700. "We'll be able to curtain off part of the room for our smaller draws," he says.

In addition, the Warehouse is adding another hundred seats to its downstairs gourmet restaurant and expanding the cocktail bar and waiting room into a full-fledged disco that will start operating after each night's second show is seated above.

The Warehouse will be open for lunch. Ultimate goal is to convert the former industrial facility into a total dining-entertainment-arts center, complete with art gallery paintings displayed on the walls. Construction for all this gets underway in February for late spring completion.

At the same time, "The Warehouse Presents" will be going above the bills for regular weekend concerts at the 2,400-seat Auditorium Theater, Denver's main dramatic playhouse. "We'll be running both black acts and MOR acts four shows per weekend," says Rachbach.

(Continued on page C-26)



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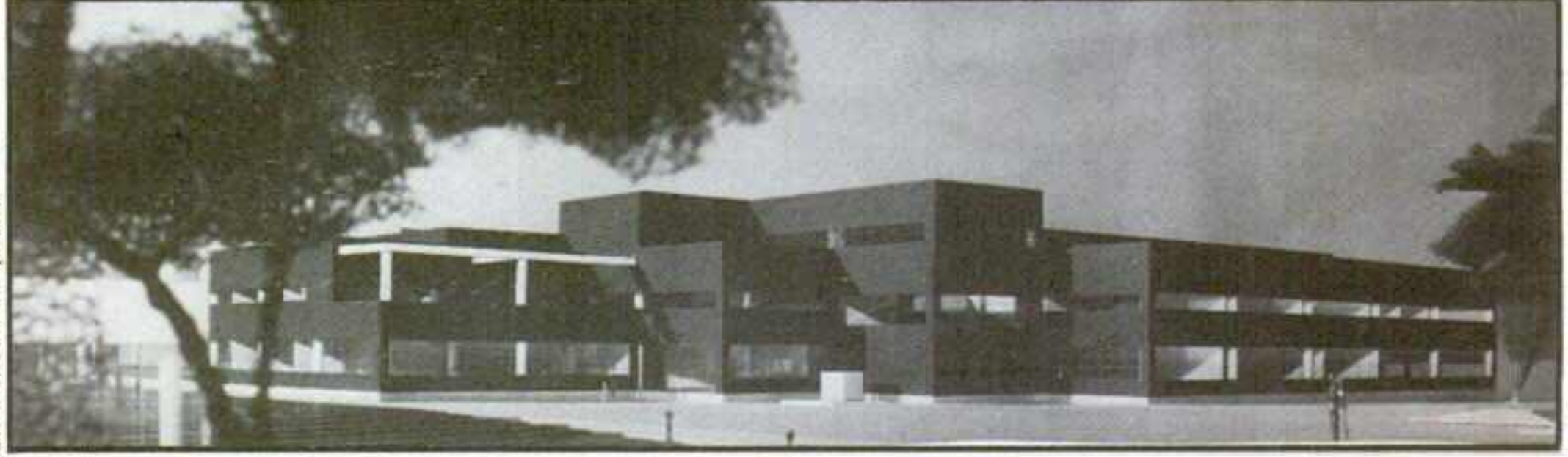
Unique Univ. Of Colorado At Denver Program



Central figures in University of Colorado at Denver's music program include composer Pat Williams left and Dean Roy Pritts right.

the first to open, along with a transfer of the existing 8-track control room hardware.
"All of our recording facilities will be state-of-the-art," says Dean Pritts. "We'll equip each subsequent studio as we get the funds to do so. Hopefully some manufacturers will see the wisdom of using this unique testing ground to try out their new equipment on loan."
And by the way . . . opening in 1977 across the street from the Auraria campus will be the Denver Center for the Performing Arts, built by a bond issue and maintained in perpetuity by interest from the estate of Denver Post heiress Mae Bonfils.
The theaters in this center, including a 2,200 seat concert hall, will be showcases for student projects.
"There are only a handful of schools that give music students the background they need to function as performers in
(Continued on page C-26)

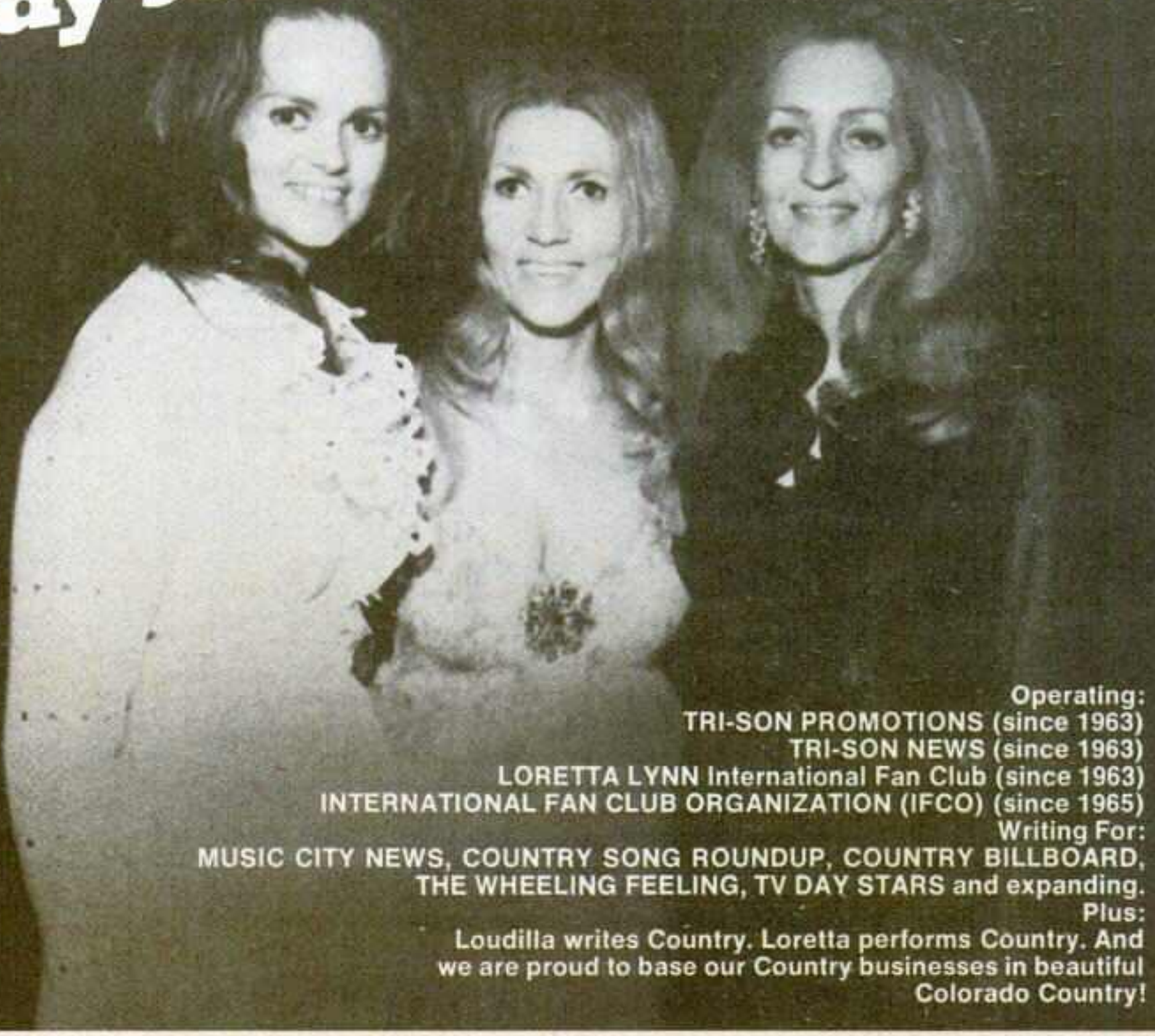
A most exciting contemporary music education program today is going on at the University of Colorado at Denver.
Already, UCD's bachelor degree in music and media is the only program in the country that offers all these majors: sound synthesis and recording, scoring and arranging, music and business, music and theater, performing.
Renowned film-TV composer Pat Williams is the composer in residence and visiting consultants for this year include Hollywood studio superstars Hal Blaine, Tom Scott and Paul Horn. Students can major in guitar with William Fowler, a nationally known jazz virtuoso.
The school's dean, Roy Pritts, was a Stan Kenton arranger before returning home to Denver. The founder of the school, David Baskerville, was also a Hollywood arranger before getting a UCLA doctorate in jazz studies.
Most of the instrumental instructors are first-chair musicians with the Denver Symphony Orchestra. The school has a touring student electronic music ensemble.
Chief engineer of the school is Frank Lee, who just left Caribou Ranch for a University of Colorado professorship. Caribou's Jim Guercio himself is a faculty consultant.
And believe it or not . . . this is only the beginning.
Next year at this time, the music department will move a few blocks into its new home at a brand-new campus for three Denver colleges currently being built as part of the Federal Model Cities Program Urban Redevelopment Plan.
The 169-acre Auraria Higher Education Center in downtown Denver will ultimately have four recording studios all able to tape in synchronization with closed-circuit television.
A 16-track quad studio with a circular control room will be



Univ. of Colorado photos

Loudilla, Loretta & Kay Johnson

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Box 177
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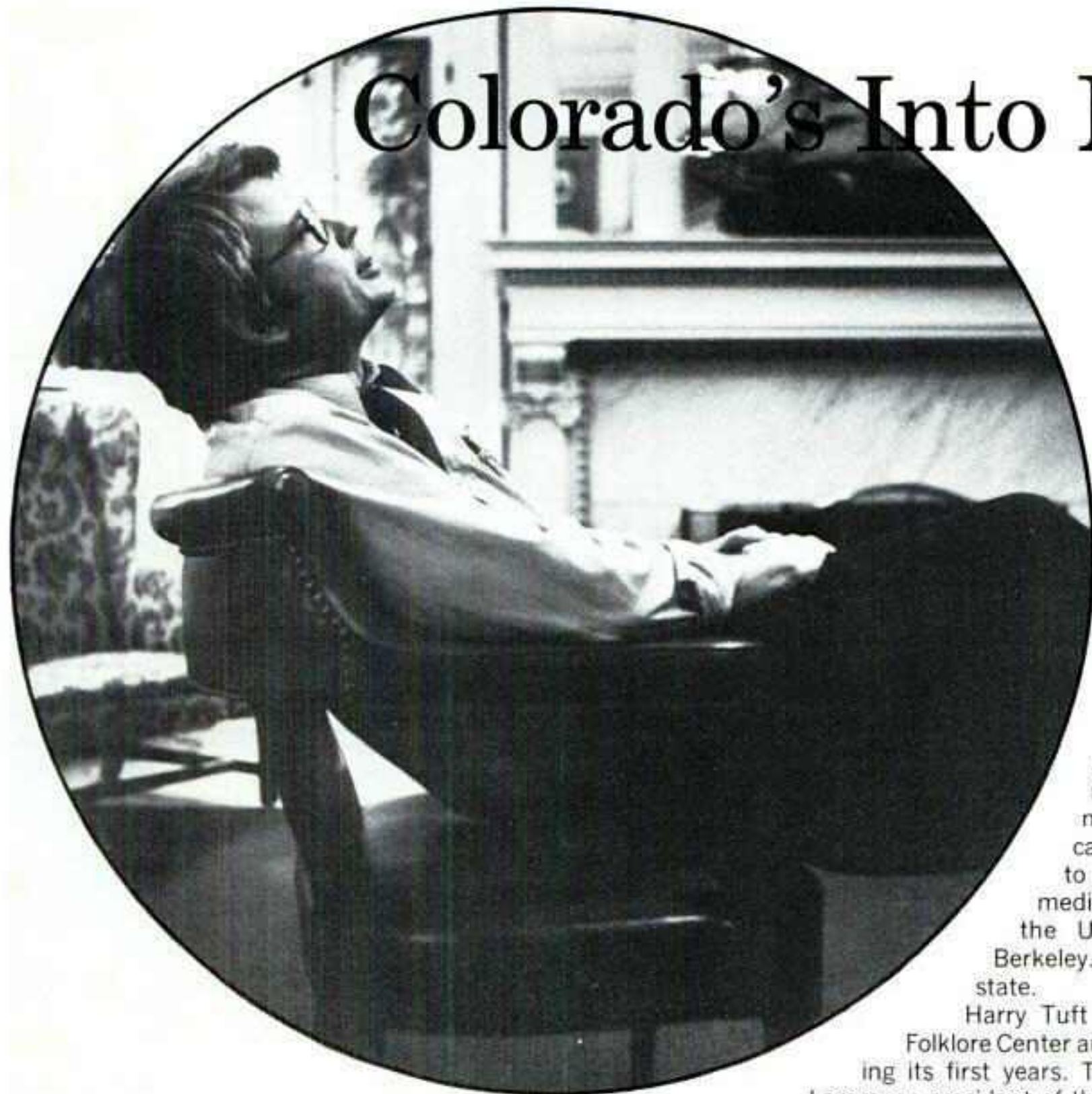
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Colorado's Into Music Governor



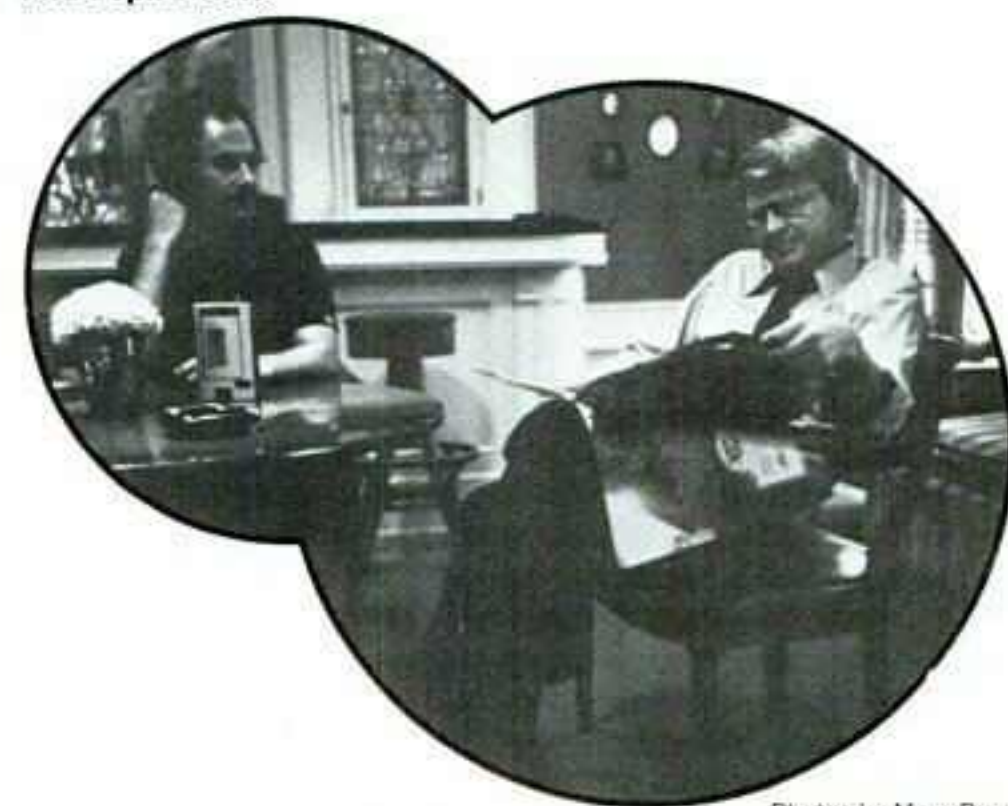
sold out. We were ripped off for a couple of thousand dollars by a field box office but still cleared \$3,000 profit."

More concerts and successive terms in the legislature followed. "I was working very hard in those early years with my law practice as well as my political responsibilities," says Lamm. "Harry is really vital to my mental health program. When the b.s. gets too high around me, there's nothing more relaxing than getting together with Harry and reading some of my poetry along with Harry's folk guitar. We had about 80 friends over to the mansion for a little candlelight performance just a week ago."

As a fund-raising device for one legislative campaign, Lamm and Tuft made an album, "America the Beautiful . . . In Memoriam." But Lamm feels that his storytelling voice doesn't come through on record as well as it does before a live audience. Most of his readings are original, with titles like "How To Ruin A Great State."

And then in 1974, Lamm made his race for governor. "I don't accept contributions from corporations or any campaign contributions bigger than \$1,000," says Lamm. "As you can imagine, after winning the primaries we were really hurting for funds." *(Continued on page C-26)*

Colorado's Governor, Richard Lamm (right), relaxes during a busy day in the mansion to tell Billboard about his music ideas and aspirations.



Photos by Marc Read

Colorado's ecology-minded new governor, Richard Lamm is an unusually musical politician. No, he doesn't sing or play any instruments himself, but . . .

- He co-promoted the first Colorado concert of the Mamas & the Papas, as well as concerts by Joan Baez, Ian & Sylvia and Ravi Shankar.

- He made a privately issued record album of his folklore-style readings along with Denver folk musicians.

- John Denver benefits raised \$50,000 to help him get elected governor and Lamm performed his readings at these events.

- In the six months since Lamm was elected, the governor's mansion has rung to the sound of music including ma-

riachi, rock, folk, bluegrass and classical chamber works.

The story, little-known to the public in the earlier chapters, was told to Billboard by Governor Lamm at his official mansion during a busy afternoon of political meetings.

It began in November 1961 when two ambitious young men, who weren't to meet until three years later, moved to Denver to start their careers. Richard Lamm came to practice law in Colorado immediately after graduation from the University of California at Berkeley. He didn't know a soul in the state.

Harry Tuft came to open the Denver Folklore Center and lived behind the store during its first years. The pair met in 1964 when

Lamm, as president of the Denver Young Democrats, came to Tuft to put on a "Bury Goldwater Hootenany" with a line-up of local folkies. "We didn't raise any big money with the hoot but it was great fun, a really great comaraderie at the event," says Lamm.

By 1966, Lamm considered Tuft his closest friend in Colorado and was also making his first run for the state legislature. "I needed money for the campaign and when Harry asked me to help him produce a rock concert I told him I didn't have any extra cash," Lamm says. "So we went to the bank and co-signed a loan. Then I started getting real goosey about the concert. I worried that nobody in Colorado would want to come see the Mamas & the Papas. A week before the show they were on the cover of Life magazine and the place

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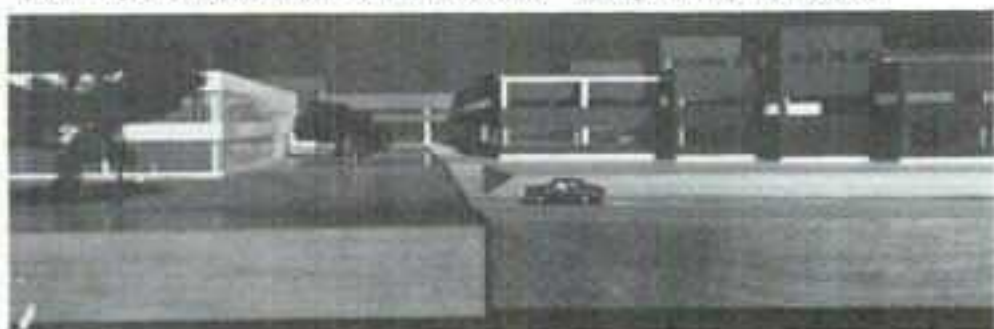


PAT WILLIAMS, Composer - in - Residence Pat, winner of a 1975 Grammy Award, teaches film scoring and arranging, hopes to organize at UCD a national "media orchestra" (described in *down beat* and *High Fidelity*).

JAMES WILLIAM GUERCIO, Consultant in Record Production, Artist Management.

RESIDENT FACULTY includes artists of the Denver Symphony Orchestra.

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Colorado's Diverse Radio Scene

• Continued from page C-22

much longer playlist, a more intelligent approach as far as what our jocks are doing. We've dropped 'liners' and adopted a conversational style, talking to, rather than at, the audience. Our air personalities now are encouraged to find local relatable content, topical humor or interest. We're strong on public affairs, we do a lot of outside involvement; we're tied to the city in a lot of ways.

"We have a slogan that we're using on the air: 'Denver Happens on KIMN.' I'm not one for sloganizing, too often the packaging has been there but the substance hasn't. It's a great concept to back it up. This is a sports oriented city—we have an exclusive report at the Bronco's training camp. We have volleyball games to raise money for muscular dystrophy. That's one thing we think can work very well for us—outside exposure to get the people on the air out and meeting people.

As far as contests, we're being very careful, they have to have a solid feel of adult orientation. We run a special oldies show from midnight to 5:30 a.m.—obviously adult oriented, teens weren't around when these songs came out.

"A great deal of effort is being expended to overcome previous impression of KIMN being a jukebox, and secondly, to provide relevant, contemporary feeling. We are not a personality station, our emphasis is on music. The disk jockey doesn't have a whole lot of flexibility with music programming, but I've just lowered the rotation from 2½ hours to 3½ hours and expanded the number of titles from 18 to 40.

"Had we maintained exclusivity with the teen format—even if you win at that—even if you have every teen that's available in the market, you still are going to have problems. You're going to have problems selling it to your clients and you're going to have problems hanging on to your audience because they're a fickle bunch of people. They're going to sample around—it's the nature of that audience.

"We're going to use contemporary music, the best selling music that's available, but do it in an adult manner. We'll no longer have the accoutrements of a top-40 station. The biggest change is in the music. We've taken out all the records that were exclusively for teens, pulled out titles alienating to the adult listener. It's not a change in what we put in to attract adults, it's what we've deleted to avoid targeting the teen. We eliminated not only the music, but all aspects of programming that we feel could be potentially negative to an adult."

KFML-AM is the only station in Denver to institute a truly original style of radio. As Don Zucker, general manager, explains, "We may be one of the most unusual stations in the country. Number one, we are a true progressive radio station; number two, we're a day-timer—and progressive music has al-

ways had a nighttime audience. We have legitimized the original underground radio format and given it a viable vehicle. Instead of aiming at an audience, we have a concept of what we want to do; hopefully there are enough people in Denver to support it. We aren't doing any counter programming. We are doing selective FM free-form type of programming (more music and fewer commercials) on a daytime AM station. Our only problem is people who automatically categorize by label—if you're AM, you're assumed to be one thing.

"Our advantage is, the City of Denver has most cars per capita and 80 percent have AM radios only. FM reception in cars is notoriously bad, you can't get an FM signal in the mountains at all.

"If you like good music, we hope you'll listen to KFML because we're going to give you all types of good music, regardless of whether it's hitbound. One of the reasons we stayed with free form programming is the presence of different styles. Each deejay programs his own show from a library of over 13,000 titles. The sets are thematic. Our announcers know the music.

"All our programming is in prime time, so there's no time to bury anything. To fulfill the basic concept of holding the attention of the listener, news and public service has to be as interesting as the music. Our news stories may be a little off beat, not necessarily the major stories breaking that day. Our public affairs have to be as interesting as everything else, with subjects like ecology, local situations, or entertainment."

KFML's policy on advertising is to play a maximum of nine commercials per hour, categories of advertising are also limited. They find it difficult to sell advertising to agencies, they have to sell to clients on a logical basis and results. The most recent ARB's are the best so far for them and show steady growth of audience, says Zucker.

There are a number of special programs aired on KMFL—free-form gospel, old-time radio, a Spanish-language program, and a show called "Women Everywhere," put on by a lesbian coalition. Occasionally they put a disclaimer on the show, but they never refuse to air it. "In a lot of cases we throw away our regular audience, but we're not afraid of turning off listeners, we feel they'll come back."

There's no question that radio is healthy in Denver; it's a major advertising media in this town. None of the stations are outrageously creative (although the nonprofit KCFR has its moments); but there's plenty of variety. Almost every taste in music is represented; but there's room, artistically speaking, for a progressive country station.

An all-over cultural growth in Denver has been expressed in an awareness and attendance of live music. Radio programming is being aimed at an older audience at many stations. Women are on the increase as disk jockeys and in positions elsewhere in the music business in Colorado.

KHOW here has consistently been one of the best MOR radio stations in the nation. It grew to prominence several years ago under the late Buzz Lawrence, who programmed the station and did the morning show in duo with a former beauty queen named Barney.

Later, the station continued to build when a former rock jock came back out of military service—Hal (Hot Dog) Moore—and took over the programming.

The forte of the station has been in its ability to always reflect the market—especially its own target audience. When you think of Denver, you think of KHOW.

KIMN-AM is a legendary Top 40 station and it still retains that same glamour that it's had since the days when previous owner Ken Palmer matched wits and promotional dollars against C. Edward Little, then general manager of KTBR and now head of Mutual Network. Little was marching strong against KIMN and spending money like crazy on promotion. One of the things he did was put out one of the first radio station newspapers on rock music.

However! Palmer was always willing to fight. When Little decided to give away three new Mustangs, Palmer decided to give away three new Mustangs, Palmer bought a whole used car lot and gave away every car over the air. When Little gave away a few records, Palmer bought the entire stock of a record store and gave away every record.

Little met his match in radio promotion against Palmer. And, of course, Palmer was not above hiring away Little's best personnel. For example, Ted Atkins, then a program director and now manager of WIAT in Pittsburgh.

The names that have been on the air in Denver are legend. Dave Diamond, Johnny Williams . . . dozens of the best rock air personalities in the business. When KTBR bit the dust, the station went all the way to news and programming consultant Mike Joseph who did the honors. Later, KIMN was to meet competition from KTLK, consulted by programming consultant John Rook.

However, by and large the rocker has fought all challengers to a standstill. Today, with the growing importance of FM, the station faces its biggest threat of all. But it'll go down in history as a great rock operation regardless.

Studios Upgrading

• Continued from page C-22

cians on the series get regional exposure and a two-track tape they can use as a demo, the station gets a show they sell to sponsors and the studio gets known to a lot of strong new local artists."

Meanwhile, this year Colorado Nashville has established itself as a prime supplier of professional audio hardware in the region. Based in Colorado Springs, the company avoids the 5 percent Denver sales tax of the city 55 miles north.

Colorado Nashville's name comes from its commitment to provide Nashville-level audio service throughout the state, says president John Indermuehle, a former Ampex technical instructor.

The firm is a certified distributor for a wide variety of top audio equipment for both radio stations and recording studios. It also offers a complete design and contracting service. Its sales gross was \$470,000 in its first full year of operation and an annual gross of \$1 million is forecast by the firm next year.

Malatchi Electronic Systems, with a showroom in Denver and a manufacturing operation in the mountain resort town of Georgetown, now markets a highly advanced and practical line of sound mixers, preamplifiers, public address speakers and stage monitors. All Malatchi systems are said to be highly modular and housed in extremely rugged roadworthy casings.

Next year Jim Malatchi is to begin production of a revolutionary compact lighting board which he first developed, along with the rest of his line, when he left his aerospace engineering job to go on the road as an acoustic folk guitarist.

Denver Nightclubs

• Continued from page C-23

After three years of operation, Rachbach seems to have succeeded in evolving a largely unique club format. Las Vegas bookings are closest to his philosophy, yet in many ways the Warehouse choice of artists is far more sophisticated and contemporary.

Rachbach has only four weeks without bookings left through the end of the year. In January, both Tanya Tucker and Wilson Pickett will play the club. "In the last two weeks we had a 90 percent black audience for Bobby Blue Bland and a 100 percent white audience for Doug Kershaw-Phil Everly," he says. "But we sold out most of the shows for each bill."

The point is to get the separate audiences for soul, country, MOR and jazz into the club approximately one week apiece per month. At admission prices that average \$5.50-\$6.50 or dinner-show packages averaging \$17.50, it's unrealistic to expect any segment of the Denver public to come around more often.

The Warehouse's annual entertainment budget is a flat \$1 million and this year door admissions alone are bringing in a net profit of close to \$100,000.

The Warehouse's annual entertainment budget is a flat \$1 million and this year door admissions alone are bringing in a net profit of close to \$100,000.

Governor Lamm

• Continued from page C-25

At this point, a letter came from John Denver in Aspen stating that he believed in Lamm's pro-ecology policies and asking if he could help.

"You bet," was Lamm's reply. Denver's first contribution was an appearance at a suburban fund-raising party. He sang some songs and talked about how he and Lamm were in agreement on the preservation of Colorado's natural beauty. Lamm did a few of his readings and the event ultimately raised \$10,000.

"John had a good time and offered to do three more parties but I didn't have the chutzpah to impose on him for that," says Lamm. Instead, Denver played a sold-out benefit at the 9,000-seat Colorado State University fieldhouse with Lamm as the supporting act and raised \$40,000 in one shot.

"Even aside from the money that put us within grasp of paying our campaign debt, John meant a helluva lot to me with the symbolic association of my campaign to the ecological issues he expresses so beautifully," says Lamm.

And as John Denver told Billboard in his interview for this special, "I like Dick a lot and I trust him to do the best he can to preserve what's so great about Colorado."

As for Lamm's next musical plans, he says, "I'd like to put on a bluegrass evening at the mansion, perhaps for some worthy charity. I enjoy the music and having it here in these ornate surroundings appeals to my sense of the macabre."

Unique Program

• Continued from page C-24

the 20th century," says Pritts. "Our graduates will know what's involved in making a career in today's commercial marketplace."

And Billboard is proud to report that last year's Colorado special section as a prime factor in Professor Baskerville's successful drive to get the state education authorities to approve this entire program. He put the magazine on display at all the board meetings and reports that the contents really opened the eyes of Colorado regents to the growing importance of the state's music industry.

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Rocky Wholesalers' Far-Flung Regions Spur Competition

By JOHN SIPPEL

Nowhere in the U.S. do competitive wholesalers have a more difficult time doing business than in the Rocky Mountain area. From Denver, distributors and sub-distributors serve the most far-flung sparsely-populated states in the U.S.

Ironically, Denver still supports four indie label distribs. Almar Music Merchandisers, Pan-American, Record Sales of Colorado and Orwaka compete for the indie label business in Colorado, Wyoming, Idaho, Montana, Utah, New Mexico and parts of Arizona, Nebraska and sometimes even the Dakotas. Musical Isle, parent of Record Sales, also has a rack, as does Almar. Pan-American, the pioneer at 32 years in business, has a rack and a one-stop.

All labels which have branch distribution of some type have sales offices here. Handleman, ABC Records & Tapes and J.L. Marsh maintain regional warehouses in the Mile High City.

It's hard work grossing the estimated \$35 million that wholesalers of all types in records, tapes and accessories do yearly out of Denver.

None have been more zealous and diligent than Phil Lasky, who left retirement in 1970 to open Danjay Music, a one-stop. That small business has mushroomed into an estimated \$6.5 million by year's end. Aided by his two sons, Jay, 26, and Evan, 33, the elder Lasky, a pioneer in retail shoe sales for 45 years, took the franchising of a record/tape store concept to full blossom. Danjay now serves two Budget Tape & Record Store depots, one in Denver and the year-old warehouse in Seattle.

The logistics of trying to serve Washington state stores from Denver with hot merchandise caused the Seattle addition. Now that 4,000 square-foot area serves 12 state stores. Denver's 6,000 square-foot base, soon to be expanded, serves 27 stores, four of which are company-owned. It covers a 10-state area. Budget's operating philosophy is basically 750 to 1,000 titles from contemporary product in many types of repertoire. Budget stores sell at a discount and stock only tapes and LPs.



Billboard photo by Jim Sipe

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'Lampon' Show Going On the Road

By JIM FISHEL

NEW YORK—In one of the more successful college routings in several years, the publishers of the National Lampon magazine in cooperation with College Entertainment Associates, will take the new "National Lampon Show" on a fall road tour of more than 80 campuses.

All of these schools will be visited before Christmas, according to Rand Stoll of CEA, and the tour will officially begin Thursday (18) at Farleigh Dickinson Univ. in Rutherford, N.J.

In addition, Stoll, director of performing arts for CEA, plans to resume the tour again in January with a Southern or Western routing. During the months of September, October, November and December, the cast will visit schools in New York, New Jersey, Pennsylvania, Massachusetts, Connecticut, New Hampshire, Rhode Island, Michigan, Ohio, Canada and Washington, D.C.

The National Lampon road show will be a collection of parody, satire, and humor, Stoll says, and will follow the same script as the National Lampon show that was featured at the New Palladium here. Before opening in New York, the show played in Philadelphia, Washington, Toronto and London, Ontario.

Highlights of the new show, the follow-up to the successful Lemmings, include a presidential press conference; a television quiz show with such panelists as "Jackie Kennedy Onassis," "Archbishop Makarios" and "Hank Aaron"; a fund-raising plea from "Patty Hearst"; and a musical number called "Prison Farm," which features such imprisoned politicians as "Dean Colson," "John Dean," "Jeb Stuart McGruder," and "Egil Krogh," bemoaning the hardships of drinking domestic champagne.

The new cast of the touring "National Lampon Show" are all recruits from either Broadway, or talent producers like Chicago's Second City. All of the cast members, besides running from college to college in coming months, will be appearing regularly on the Howard Cosell television show on ABC that begins later this month.

Several star performers have been born from the "National Lampon Show" in recent years, the most prominent being Melissa Manchester.

Comedian Presents Own Double-Header

NEW YORK—Comedian Kenny Kramer has devised a way to appeal to both the university concert committee as well as the lecture committee. He is offering his regular rock comedy act to the schools for an evening show, while he will play the same campus in the afternoon with a lecture/film presentation entitled "The Marijuana Issue."

Kramer, a Miami-based comedian, is neither endorsing nor denouncing marijuana. He presents both sides of the picture during his lecture. In addition, he shows "Highlights Of Reefer Madness," scenes from the 1936 film.

Billboard
Top50

Billboard SPECIAL SURVEY for Week Ending 9/13/75

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	THE PROUD ONE Osmonds, Kolob 14791 (MGM) (Seasons Four/Saturday, BMI)
2	1	6	SOLITAIRE Carpenters, A&M 1721 (Don Kirshner, BMI/Kirshner, ASCAP)
3	6	5	I'M SORRY John Denver, RCA 10353 (Cherry Lane, ASCAP)
4	3	8	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE Paul Anka & Odis Coates, United Artists 685 (Spanka, BMI)
5	9	7	DAISY JANE America, Warner Bros. 8118 (Warner Bros., ASCAP)
6	7	7	I BELIEVE I'M GONNA LOVE YOU Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP)
7	13	4	AIN'T NO WAY TO TREAT A LADY Helen Reddy, Capitol 4128 (Colgems, ASCAP)
8	5	13	FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds, Playboy 6024 (Spitfire, BMI)
9	10	7	DANCE WITH ME Orleans, Asylum 45261 (Hall/Mojahanna, BMI)
10	4	11	HOW SWEET IT IS (To Be Loved By You) James Taylor, Warner Bros. 8109 (Stone Agate, BMI)
11	18	4	I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
12	8	14	AT SEVENTEEN Janis Ian, Columbia 10154 (Mine/April, ASCAP)
13	16	7	LIKE THEY SAY IN L.A. East L.A. Car Pool, GRC 2064 (J.J. Gold/Grapevine, ASCAP)
14	11	9	'TIL THE WORLD ENDS Three Dog Night, ABC 12114 (Leeds/Antique, ASCAP)
15	22	4	ICE CREAM SODAS, LOLLIPOPS AND A RED HOT SPINNING TOP Paul Delicato, Artists Of America 101 (Songwriters Of America, BMI)
16	12	11	WASTED DAYS AND WASTED NIGHTS Freddie Fender, ABC/Dot 17558 (Travis, BMI)
17	20	6	I WROTE A SONG Bobby Goldsboro, United Artists 681 (Unart/Pen In Hand, BMI)
18	14	14	RHINESTONE COWBOY Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
19	26	3	I DON'T BELIEVE IN IF ANY MORE Roger Whittaker, RCA 10356 (Arcola, BMI)
20	24	6	A FRIEND OF MINE IS GOING BLIND John Dawson Read, Chrysalis 2105 (Warner Bros.) (Big Secret, ASCAP)
21	15	11	COULD IT BE MAGIC Barry Manilow, Arista 0126 (Kamakazi/Angel dust, BMI)
22	28	6	IT DOESN'T MATTER ANY MORE Linda Ronstadt, Capitol 4050 (Spanka, BMI)
23	30	4	I GO TO PIECES Cotton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI)
24	19	10	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka, Rocket 40426 (MCA) (Don Kirshner/ATV, BMI)
25	27	7	FLYING HIGH Blackbyrds, Fantasy 747 (Blackbyrd, BMI)
26	31	5	BRAZIL The Ritchie Family, 20th Century 22 (Peer, BMI)
27	21	8	WATERFALL Carly Simon Elektra 45263 (C'est Music, ASCAP)
28	33	3	CAROLINA IN THE PINES Michael Murphey, Epic 8-50131 (Columbia) (Mystery, BMI)
29	32	5	GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI)
30	34	3	GONE AT LAST Paul Simon & Phoebe Snow, Columbia 3-10197 (Paul Simon, BMI)
31	23	17	FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
32	29	9	BIG STAR Stark & McBrien, RCA 10314 (Stark & McBrien Enterprises, ASCAP)
33	35	5	THIRD RATE ROMANCE Amazing Rhythm Aces, ABC 12078 (Fourth Floor, ASCAP)
34	37	2	WHO LOVES YOU Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP)
35	40	2	MY FATHER'S SONG Barbra Streisand, Columbia 3-10198 (Leeds/Wild Screen, ASCAP)
36	38	4	YOU ARE A SONG Baldori & Rodney, Arista 0132 (Keca, ASCAP)
37	41	3	THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS" John Williams, MCA 40439 (Duchess, BMI)
38	NEW ENTRY		YOU'RE ALL I NEED TO GET BY Tony Orlando & Dawn, Elektra 45275 (Jobete, ASCAP)
39	42	5	DREAMS GO BY Harry Chapin, Elektra 45264 (Sandy Songs, ASCAP)
40	45	2	LADY BLUE Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI)
41	44	4	HONEY TRIPPIN' Mystic Moods, Sound Bird 5002 (Ginseng/Medallion, ASCAP)
42	NEW ENTRY		DIAMONDS & RUST Joan Baez, A&M 1737 (Chandos, ASCAP)
43	39	6	TWO FINE PEOPLE Cat Stevens, A&M 1700 (Cat, ASCAP)
44	46	3	MORNING Michael Kenny, Tom Cat 10327 (RCA) (Cataclysmic/Dantroy/Kenny Tunes, BMI)
45	48	2	(I'M) LOVIN' YOU Bobby Vee, Shady Brook 45013 (Sutton-Miller) (Saima, BMI)
46	47	3	HOLDIN' ON TO YESTERDAY Ambrosia, 20th Century 2207 (Rubicon, BMI)
47	50	2	DANCE MUSIC Ronnie & Natalie, O'Hara, Legacy 105 (Happy Girl, ASCAP)
48	49	2	HEART TO HEART Roy Clark, ABC/Dot 17565 (Short Rose, ASCAP)
49	NEW ENTRY		BRAND NEW LOVE AFFAIR Chicago, Columbia 3-10200 (Make Me Smile/Big Elk, ASCAP)
50	NEW ENTRY		SUMMER OF '42 Biddu Orchestra, Epic 8-50139 (Columbia) (Warner Bros., ASCAP)

Studio Track

By BOB KIRSCH

LOS ANGELES—At Davlen Studios here, Glyn Johns has been busy mixing the first new Who LP in more than two years. Steely Dan has been working on its next LP with producer Gary Katz and engineer Elliott Shiner, while Boz Scaggs will be starting an album with producer Joe Wissert and engineer Len Kovner. The upcoming Randy Edelman project is in the mixing stages, under the guidance of Bill Schnee, and Vini Poncia is getting set to mix the next Melissa Manchester album.

Billboard's Nat Freedland reports that three-month-old Sunswep Sound, a \$100,000 studio in the basement of the Dengrove brothers' hillside home on the San Fernando Valley side of Laurel Canyon in Los Angeles, seems to have lived up to the validity of its concept with current daily bookings.

Paul Dengrove, who manages the studio, says that his brother Jeff and he "felt there was an opportunity in Los Angeles for a new studio that had a good 18-track sound in a homey, relaxed atmosphere and could afford to give struggling new writers and artists \$50 hourly rates. Because labels are spending less money today, newcomers have to invest more in preparing their own product."

Sunswep's engineer is Sandy Szigeti. Teddy Neeley of "Jesus Christ Superstar" fame has been using the facility regularly and the Credibility Gap taped a number of Warner Bros. radio spots there. Currently, most of Sunswep's business is in demo sessions.

At Wally Heider's in Los Angeles, Flip Wilson is working on prerecording for this upcoming TV special. The Free Movement is in with producer Phil Wright and Richard Delvy is producing a number of projects for Filmways Publishing Co. New group Angel is in with producer Derek Lawrence and engineer Peter Grannet. The remote unit has been busy taping a private party for the Grateful Dead, under the auspices of Grateful Dead Productions for Ron Rakow. Don Neely handled engineering.

Elton John has been at Sunset Sound Recorders in Los Angeles, working with producer Gus Dudgeon and engineer Jeff Gercio. In other Los Angeles activity, Dick Dale is cutting his first LP in nearly a decade for Playground Productions. Everything Audio is building a mix-down room for Superscope featuring an API console and has also co-designed with TTG the studio and control room of Studio 2. An Automated Processes 24-track console is included. Anson Williams, regular on the ABC-TV series "Happy Days," is in Western Sound Recorders with producer Pete Meyers working on an LP. Who drummer Keith Moon is in Clover Studios working with producer Steve Cropper and engineer Barry Rudolph. Friends Ringo Starr, Billy Preston and Klaus Voorman are also lending a helping hand.

In Northern California, there's the usual amount of activity at the Columbia Recording Studios in San Francisco. Journey is in doing tracks for its second LP, with Glen Kolotkin working the control boards. In the mastering room, the new Herbie Hancock LP is being wrapped up. Spanky & Our Gang are at the Record Plant in Sausalito working on the final mix of its upcoming Epic LP with producer Chip Young and executive producer Eddie Wenrick. Also at the Record Plant are the Pure Prairie League with John Boylan handling production.

In other notes: Fantasy, a five-piece band, is recording at the Stronghold Studio in North Hollywood, with Paul Robin handling production. The group works for Mr. Par Music. The Love Committee is at Sound City in Van Nuys cutting its first LP for Ariola, while Wayne Parker is working with Mike Curb and Nugget Studios in Nashville for the same label. The next Osmonds album will be a live set to be cut in England.

All five members of Yes are planning solo LPs within the next year. The first will be Steve Howe's "Beginnings," produced by the artist and Eddie Offord at Morgan Studios in London. Chris Squire will release "Fish Out Of Water" in November, also cut in London. The three other members of the band will announce solo plans shortly. Howe, by the way, will be using the new Scar synthesizer guitar on his effort.

Columbia artists are keeping busy around the nation. Earth, Wind & Fire are working with Joe Wissert in Los Angeles on their next album, a two-disk live set with three studio tracks added. The live portion of the set was collected from performances over the past year in a dozen cities. Boz Scaggs is working with Les Dudek, a former member of his band, producing his album. Laura Nyro is back in the studio again, working with veteran producer and arranger (Four Seasons) Charlie Calello. Herbie Hancock's next album will feature the likes of Wayne Shorter, Wah Wah Watson and the Headhunters. Taj Mahal has been cutting his next album, including some reggae material, in Los Angeles and San Francisco. Mixing was handled in Philadelphia. Joe Stampley wrapped up his next album at the CBS Studios in Nashville, with Norro Wilson handling production. And Michael Murphey will cut his next set at the Caribou Studios with Bob Johnston handling production.



Rogers & Cowan photo

TRUMPET LULLABY—Herb Alpert's mini-trumpet lullaby puts his three-week-old daughter, Aria, to sleep in the arms of wife Lani Hall. A&M artist Hall rejoins the Alpert TJB tour this fall.

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36 Albums Get Strong Orfeon Promotion

MEXICO CITY—Discos Orfeon inaugurates a mammoth marketing drive for 36 albums when the Mexican Independence holidays begin Monday (15).

Rogelio Azcarraga, who recently had been busy with expansion moves of his company in the U.S. (larger headquarters in Los Angeles, a new branch in New York), is now gearing his organization for its biggest sales drive since he personally took over the label in early 1974.

Azcarraga and his company are shooting for a gross sales position of number three in the country, right behind CBS and RCA.

In strengthening his staff, Azcarraga within the past couple of months has acquired the services of three of the top men in the field: Chamin Correa, Paco de la Barrera and Mariano Rivera Conde. Conde, who has the longest list of credits amongst the trio, is supervising sessions with Sonora Matancera, while de la Barrera is a&ring the product for Lupita D'Allesio. Correa has

been given the assignment of introducing a new singer, Lucian.

Bulk of the 36 albums is a repackaging of past hits. They are going out in packages of three-in-one, a sales gimmick which worked successfully for Orfeon when it distributed the 50th anniversary disks of the Matancera tropical group early last June.

Porfirio Reyna was given the green light to remix the numbers out of a selection of some 400 melodies. They will be released under a series title of "La Historia Del Rock 'N' Roll." Among some of the national and international names are Palito Ortega, Los Hooligans, Los Rebeldes Del Rock, Los Tin Tops, Los Locos Del Ritmo, Los Jaquis, Los Apson Boys and Los Cinco Latinos. The international roster includes Bill Haley and His Comets, Chubby Checker, Chuck Berry and Jimi Hendrix. In toto, there will be a collage of some 50 different groups and singers.

In offering the best prices possible for the market, Orfeon will recom-

mend a list price on the individual packages of close to \$8. In Mexican currency that would be 99 pesos.

Other product from the Orfeon line which will receive the same hard-sell treatment will involve more from Matancera and Perez Prado. Prado waxed in the past for the Orfeon label; however, he currently is turning over his independent product for Cisne Raff. There also will be new and old disks from Enrique Guzman, who three months ago signed with Orfeon, plus some from Cesar Acosta.

Latin Scene

MEXICO CITY

More than 100 RCA representatives attended the label's national convention in Cancun Aug. 25-30. Keynote address by president **Louis Couttolenc Jr.** was geared to inspire a bigger push of local artists. . . . Another "black music" hit breaking through on the Mexican market is **Van McCoy** and the Soul City Symphony's "El Persegidor" ("The Hustle"). Avco disk is released here by **Marion Freidberg's** Audio Vision. . . . Gamma, besides its push with such powerhouse U.S. labels as WEA, moved in with a release from Venezuela's **Los Melodicos**. Two songs typifying the rhythm in that South American country are "Cumbia Del Caribe" b/w "El Ascensor." Tunes relate heavily to one of the dancing fads currently in vogue here now—tropical. . . . Cisne Raff doing a special promotion on the next "Las Nuevas Aventuras De Topo Gigio" album. One release going strictly to the radio stations is "Mi Corazon Lloro" b/w "Mundo De Juguete." . . . Hotel Hacienda Cocoyoc, resort hotel about 50 miles from here, expanded its Trapiche showroom to a capacity of over 600 persons. Remodeling of the ancient structure is to lure bigger national plus international attractions to perform there on weekends for the coming season, reports the hotel's general manager **Carlos Limon**.

With more rumors of Ariola joining Fania in seeking their own manufacturing and distribution outlets in this country, Musart has hastened a deal for release of its own salsa product for the market. Label's international director, **Frank Segura**, signed a contract in late August with **Carmen Mirabal** of Puerto Rico's E.G.C. label. Among the artists on the label are **El Gran Combo** (whose initials carry the name of the line), **Mario Cortez**, **Nastro Sanabria** and **Orquesta Fiesta**. Gamma and Polydor previously tried to break the market with other salsa product, but they found it to have little reaction with the public. "We still have to give it a wack," emphasizes Segura. . . . Folk singer **Maria De Lurdes** resumed her personal appearances here and in the U.S. following a special performance in Havana while Mexican President **Luis Echeverria** was making a state visit there in late August. . . . **Vicente Fernandez** back from Spain where he played before mostly SRO crowds wherever he appeared. Most significant was that he packed bullfight plazas in the provinces which never before were filled, specifically those in Zaragoza and La Coruna. . . . **Raul Velasco** filmed some material in Hawaii for his Sunday TV musical extravaganza, "Siempre En Domingo." **MARV FISHER**

Acapulco Providing Hot Mexican Talent

By MARV FISHER

MEXICO CITY—Since RCA opened the doors for tropical groups from Acapulco two years ago, other companies have been seeking acts from this area. RCA's leading act is appropriately called **Acapulco Tropical**.

One label now going after the same market is **Peerless De Mexico**. The long-established record manufacturer, once a leader in tropical music with **Sonora Matancera** (now waxing for Orfeon) recently signed eight such groups, mostly all from the same Acapulco area.

As to the history of the phenomenal success of **Acapulco Tropical**, they were turned down by every major label in Mexico until they became desperate and volunteered to pay for the first pressing of 1,000 disks. RCA affirmed the deal, and couldn't have been more shocked with the minor gamble it took.

Although they are just about at their peak in Mexico, orders on sales keep pouring into RCA, not only from the provinces in Mexico but from elsewhere in Latin America.

Thus, **Peerless**, noting the potential in such groups here in its own backyard, has invested heavily in

this kind of music. It is **Peerless'** biggest splurge into tropical since the 1960s when, besides **Matancera**, they highlighted such other artists as **Celia Cruz**, **Bienvenido Granda**, **Celio Gonzalez**, **Nelson Pinedo**, **Carlos Argentino**, **Leo Martini** and **Johnny Lopez**, among several.

For its new lineup, **Peerless** has **Conjunto Paraiso**, **Cometas de Guerrero** (the state where Acapulco is situated), **Grupo Sol**, **Los Nativos de Pie de La Cuesta**, **Grupo Apache**, **Sonora Actepexana** and **Tropical Atenco**. Latter two are from the nearby states of **Puebla** and **Mexico**, respectively. The frontrunner for the grouping is **Tropical Florida**.

So far, the only one out on the market with an album is the **Paraiso** combo. They also have a single going under the same title, "Mi Corazon Linda." Both are on **Peerless'** economy label called **Eco**.

All of the others are either just recording or are being readied by **Peerless** for release. Two distributed in mid-August were "Mi Novia Y El Zancudo," by **La Cuesta**, also on **Eco**, and "Consuelo Mi Amor," by **Tropical Atenco**, on the premium **Peerless** label.

Puerto Rican Disk Mart

• Continued from page 3

enormous increase in airplay for American rock-soul in Puerto Rico. There are but two all-English-language stations here and they generally follow a Top 40 format although usually several weeks behind state-side reports.

On the other hand, the most important Spanish-language stations, both AM and FM, have changed their Top 40 Latin format to the extent that they are providing up to 40 percent American rock-soul during standard broadcast periods.

Universal, National and others, including the rackjobbers, have

been promoting heavily among these stations and it has shown an increase in sales. Universal, with labels such as 20th Century, ABC, Private Stock, Avco, Warners, Polydor and 10 others on their exclusive list have had the pick of most of this year's biggest sellers in the rock-soul field.

"Toti" Julia is reluctant to attribute the sales jump only to the effect of discos and airplay.

"You've got to remember that we're only three hours away from New York and two hours from Miami with no passports required. People are not only bilingual, with the ease of mobility, we are also bicultural. We get requests from our retailers almost as soon as the record starts getting heavy airplay in the States."

This phenomenal increase in sales has Universal and others looking to new horizons. "We are preparing a heavy sales and promotional campaign throughout the rest of the Caribbean.

"We cover as far South as Curacao and hit the Virgin Islands, Dominican Republic, Martinique, St. Martin and all those islands. With the proper type of campaign these outlets should allow us to show a similar increase in sales in these areas.

"After all, if we did a 1,000 percent increase here in two years we should be able to do the same in those areas that don't have the built-in resistance we had here because of our tradition of Latin music," says Julia.

Strangely enough this jump in sales of rock-soul music in Puerto Rico has not shown a corresponding drop in Latin music sales. Salsa, which is the Latin answer to rock-soul, is still a very heavy market penetrator and continues to dominate airplay. **Fania** and **Tico-Allegre** still provide a major source of Latin sales bolstered by the continued interest in bolero sound provided mainly by Spanish, Mexican and South American vocalists.

As one retailer says, as long as it is danceable it sells.

Billboard SPECIAL SURVEY for Week Ending 9/13/75

Billboard Special Survey Hot Latin LPs

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IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ Hijo del Pueblo, Caytronics 1441	8	ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009
2	CAMILO SESTO Camilo Sesto, Pronto Pts-1011	9	LOS MUECAS Roguera De Amor, Caytronics 1413
3	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	10	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027
4	LOS FREDDYS Epoca De Oro, Peerless 1041	11	CELIA & JOHNNY Quimbara, Vaya XVS-31
5	NELSON NED Nelson Ned, United Artists 1550	12	HECTOR LAVOE La Voz, Fania XSLP-00461
6	LOS BABYS Como Sufró, Peerless 1769	13	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
7	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX	14	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
		15	IUCHA VILLA Los Discos De Oro, Musart 1636

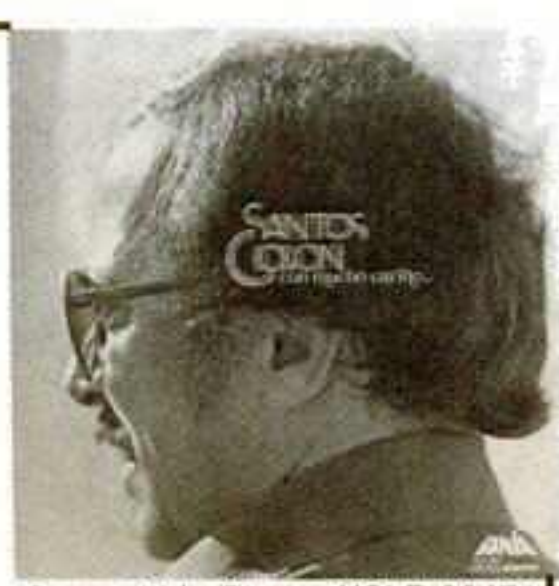
IN LOS ANGELES

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

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Classical

CMBA Names Officers; Marathons Raise 1 Mil

NEW YORK—More than \$1 million has been raised for the benefit of various symphony orchestras in recent years through radio marathons on concert music stations, according to data taken from the research update on concert music radio presented at the Concert Music Broadcasters Assn.'s Convention meeting from Aug. 14-17 in Akron, Ohio.

Also in the report is a composite survey completed by five concert radio stations on demographics and buying habits of the concert music audience. Among results obtained from these reports are the average income of the families surveyed increased from just under \$15,000 in 1971 to \$20,000 today. Another significant increase in the concert music listening audience is in the use of FM car radios. Ownership of these radios are at least double the assumed national average of less than 30 percent. Other factors such as types of jobs held by the listening audience and their education remained constant, with the proportion of audience with college degrees remaining above 70 percent.

The research update was presented to the meeting by Ray Norstrand of WFMT, Chicago.

In other news, the CMBA execu-

tive board was expanded to six, board members were elected, five committees were formed and Ray Norstrand of WFMT, Chicago, was appointed chairman of the association.

The two members added to the executive board represent a non-commercial station exclusively, and a market under one-in-a-million in population. Elected as the non-commercial station representative was Myron Bennett of WGPU, Cincinnati; Vianne Webb of WGH, Newport News, Va., was selected to represent the under one-million market.

Re-elected to the executive board were Norstrand and C.K. Patrick of WCLV, Cleveland. Henry Vogel of WONO, Syracuse, and Mike Cuthbert of WGMS, Washington, were also named. Officers elected, in addition to Norstrand, were Webb as vice-chairman and C.K. Patrick as secretary-treasurer.

The five committees formed were a Music-Copyright committee, a By-Laws committee, a Programming committee, a Marketing and Development committee, and a Communications committee. Selection of a site for next year's convention was undecided. However, a spokesman said that Philadelphia was the top consideration.

'Qapability' Quiet

Angel Bows 7 Compatible Albums In Single Release

NEW YORK—EMI's decision to stabilize the bulk of its classical releases worldwide as single-inventory, stereo/quad disks (Billboard, Aug. 30) was reinforced here last week when Angel issued seven compatible albums in one batch.

However, all but one provide no overt clue to their "Q" capability. As with earlier Angel "quiet quads," only the circled logo informs knowledgeable buyers of their 4-channel potential. For those with keen eyesight a credit line on the liner of one of the disks identifies the SQ mixer. That album presents the Utah Symphony and Chorale under Maurice Abravanel performing the Roy Harris "Folk Song Symphony."

The others in the release include a Wagner album with Herbert von Karajan and the Berlin Philharmonic, the Grieg and Schumann piano concertos played by Sviatoslav Richter, Itzhak Perlman in a program of Ravel and Saint-Saens violin pieces with orchestra, Andre Previn and the London Symphony Orchestra in the Rachmaninoff First

Symphony, a group of novelty pieces with an ensemble headed by pianist Raymond Lewenthal, and an album of Debussy orchestral music conducted by Jean Martinon.

Angel has restated its position that it will not explicitly identify its SQ/stereo quad disks, relying on word-of-mouth by astute 4-channel collectors to spread the message.

The label is still apparently fearful that dealers may relegate the records to quad-only bins, and so diminish their potential among stereo buyers. A similar experience led RCA to abandon an earlier commitment to compatible stereo/quad LPs.

WGMS Holds Radiothon

WASHINGTON—WGMS-AM/FM, Washington, presented RADIOTHON '75, a major fund-raising effort for the National Symphony Orchestra, Sept. 5-6-7. The broadcast was presented live from Les Champs at the Watergate. The RADIOTHON '75 broadcast began at 6 a.m., Sept. 5, and continued nonstop until midnight Sunday (7).

This year's RADIOTHON '75 goal is \$100,000. Last year—the first year WGMS presented RADIOTHON—the \$50,000 goal was surpassed as WGMS listeners and National Symphony Orchestra supporters pledged over \$67,000.

WGMS program director Mike Cuthbert and Robert Conrad from WCLV in Cleveland, were anchor hosts for RADIOTHON '75. WGMS announcers Fred Eden, Renee Channey, Pete Jamerson and Dennis Owens also hosted segments. Guests hosts included Arthur Fiedler, David Amram and other musicians and actors. National Symphony Orchestra members were on hand and donated numerous premiums.

Boatwright On London Album

NEW YORK—Bass-baritone McHenry Boatwright, who sang Crown in George Gershwin's "Porgy and Bess" with the Cleveland Orchestra under the baton of Lorin Maazel Aug. 16 at the Blossom Music Center in Cuyahoga Falls near Cleveland, recorded the role Aug. 18-21 with the Orchestra and Maazel in Cleveland. The resultant album is the first complete recording of the opera in 25 years and the first stereo recording.

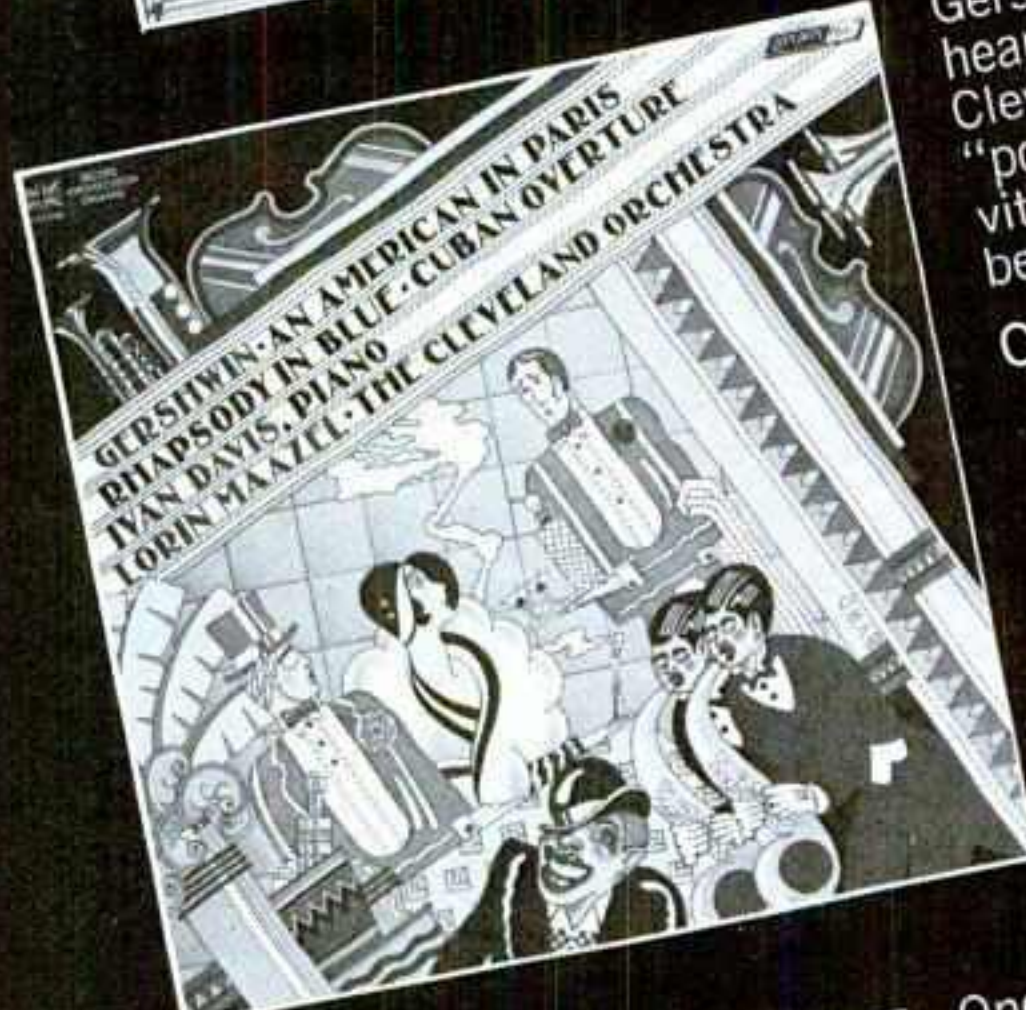
It will be released in early 1976 and is part of London Records bicentennial celebration. Previously, Boatwright has recorded excerpts of "Porgy and Bess" with Leontyne Price and William Warfield.

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SEPTEMBER 13, 1975, BILLBOARD

Soul Sauce

Jazz Sneaks Into R&B Scheduling

By JEAN WILLIAMS

LOS ANGELES—What is happening in r&b programming?

In the past six months, more than 25 r&b stations in different geographical areas of the country have reported new trends in their programming.

With national attention being placed on disco music as a new trend, could a new revolution involving jazz and gospel that's directed at the youth market, also be in the wind?

As Daddy O-Daylie, WJPC, Chicago, veteran jazz deejay of some 20 years proudly points out, "jazz by any other name is still jazz," adding, "jazz has never gone out of style."

But he admits that if r&b stations jump on the jazz bandwagon, we would shortly see an upswing in this type of music that would move the industry.

Well, it seems that Daylie's prediction may now be a reality.

Even retail record outlets are reporting increased sales in both jazz and gospel.

One of the stations that seems to embrace Daylie's theory is WTLC, Indianapolis. Program director Fred Moore says, "we are gaining a broader audience because record companies are now releasing jazz product with a rock beat for teenage appeal."

At WIDU, Fayetteville, N.C., music director Bill Hennessee says he also is playing jazz and directing it to his young audience. He claims that he is successfully doing it because he is not tagging the music jazz, and he is delivering it in the same manner as r&b.

And semi-automated station WBMX, Chicago, reports it has included gospel and jazz in its format.

Over at KQIV-FM, Portland, one of the most powerful quadrasonic r&b stations in the country sporting 100,000 watts, jazz is played daily, with a one-hour jazz review session in the format.

And a couple of college students, Frank Dawson and Stan Reaves, have squeezed into the act with "Nightsounds," a program lending itself to a heavy amount of jazz, heard nightly on WHCU, Ithaca, N.Y.

KKSS-FM St. Louis general manager Allen Eisenberg has changed the format from pop to r&b while at the same time attempting to broaden the audience by airing jazz two hours daily. And giving listeners the benefit of uninterrupted jazz by not airing commercials during this period.

At WUFO, Buffalo, N.Y., music director Roy Sampson says jazz has recently been allowed into the station through the front door. Jazz was originally aired on Sunday, but is now being played daily through audience requests. Gospel is aired Sunday, but plans are underway to have a daily gospel program.

KVOV Las Vegas program director Gino Barmore claims younger people are now requesting jazz. "They are not always aware that it's jazz they want to hear. All they know is that they like the new sound," says Barmore.

And Hoppy Adams, executive vice president WANN, Annapolis,

(Continued on page 45)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 9/13/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	1	8	★ HOW LONG (Betcha' Got A Chick On The Side) —Pointer Sisters (A. Pointer, J. Pointer, R. Pointer, D. Robinson), ABC/Blue Thumb 265 (Polo Grounds, BMI/Ebbetts Field, ASCAP)	39	5	5	TO EACH HIS OWN —Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	80	4	4	ROCKIN' & ROLLIN' ON THE STREETS OF HOLLYWOOD —Buddy Miles (B. Miles), Casablanca 839 (Miles Ahead, ASCAP)	
★ 4	8	8	IT ONLY TAKES A MINUTE —Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)	★ 34	40	5	IF I EVER LOSE THIS HEAVEN —Average White Band (L. Ware, Sawyer), Atlantic 3285 (Almo/Jobete, ASCAP)	★ 70	81	2	HUSTLE WIT' EVERY MUSCLE —Key Gen (R. Bell, Kay Gees), Gang 1325 (PIP) (Delightful, BMI)	
★ 5	9	9	DO IT ANY WAY YOU WANNA— Peoples Choice (L. Huff), Top 8-4769 (Epic/Columbia) (Mighty Three, BMI)	★ 35	43	6	LOVE POWER —Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)	★ 71	82	2	(If You Want It) DO IT YOURSELF —Gloria Gaynor (J. Bolden, J. Robinson), MGM 14823 (Robin Song/Tomeja, ASCAP)	
4	2	11	YOUR LOVE —Graham Central Station (L. Graham), Warner Bros. 8105 (Nineteen Eighty Five, BMI)	36	16	10	HUSTLE!!! (Dead On It) —James Brown (J. Brown), Polydor 14281 (Dynatone/Belinda/Unichappell, BMI)	72	72	8	LOVE TAKES TEARS —Johnny Bristol (J. Bristol), MGM 14814 (Bushka, ASCAP)	
5	6	14	DREAMING A DREAM —Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI)	37	10	14	THE PHONE'S BEEN JUMPING ALL DAY —Jeannie Reynolds (N. Tony), Casablanca 834 (Groovesville, BMI)	★ 72	NEW ENTRY	→	SALSOUL HUSTLE —Salsoul Orchestra (V. Montana Jr.), Salsoul 8704 (Caytronics) (Little Jack/Anatom, BMI)	
6	7	12	MAKE ME FEEL LIKE A WOMAN —Jackie Moore (C. Reid), Kayvette 5122 (TK) (Sherlyn, BMI)	★ 38	44	6	LET ME LAY MY FUNK ON YOU—Poison (Poison), Roulette 7174 (Big Seven/Hot Gold, BMI)	★ 73	84	2	MESSIN' WITH MY MIND —LaBelle (N. Hendryx), Epic 8-50140 (Columbia) (Gospel Birds, BMI)	
★ 11	7	7	GAMES PEOPLE PLAY —Spinners (J.B. Jefferson, B. Hayes, C. Simmons) Atlantic 3284 (Mighty Three, BMI)	★ 39	23	10	CAN'T GIVE YOU ANYTHING (But My Love) —Stylists (Hugo & Luigi, G.D. Weiss), Avco 4656 (Avco Embassy, ASCAP)	★ 74	75	69	17	COME AN' GET YOURSELF SOME —Leon Haywood (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)
★ 9	9	9	GET THE CREAM OFF THE TOP —Eddie Kendricks (B. Holland, E. Holland), Tamla 54260 (Motown) (Stone Diamond/Gold Forever, BMI)	★ 41	48	6	I DON'T WANT TO BE A LONE RANGER —Johnny Guitar Watson (J.G. Watson), Fantasy 739 (Jowat, BMI)	★ 75	88	2	YOU'RE SO WONDERFUL, SO MARVELOUS —Tower Of Power (F. Biner, S. Kupka, E. Castillo), Warner Bros. 8121 (Kupillo, ASCAP)	
9	3	14	GET DOWN TONIGHT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)	★ 42	49	6	WE GOT EACH OTHER —Barbara Mason & The Futures (Aikens, Bellman, Bishop, Drayton, Turner), Buddah 481 (Blockbuster/Writers, BMI)	★ 76	87	3	EVERYBODY STAND AND CLAP YOUR HANDS (For The Entertainer) —Black Satin (F.L. Ferris), Buddah 477 (Buddah/Chan, BMI)	
★ 10	12	8	THIS WILL BE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	★ 43	52	7	WHEN YOU'RE YOUNG AND IN LOVE —Ralph Carter (V. McCoy), Mercury 73695 (Phonogram) (Wren, BMI)	★ 77	78	9	(Call Me Your) ANYTHING MAN —Bobby Moore (H. Beatty), Scepter 12405 (High Sierra/Velveten, ASCAP)	
★ 11	14	5	LET ME MAKE LOVE TO YOU/Survival —O'Jays (B. Sigler, A. Felder/K. Gamble, L. Huff), Philadelphia International 8-3573 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)	★ 44	56	4	(I'm Going By) THE STARS IN YOUR EYES —Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)	★ 78	90	2	FAME —David Bowie (D. Bowie, H. Maslin), RCA 10320 (Mainman/John Lennon/Celidh, ASCAP)	
12	8	13	DREAM MERCHANT —New Birth (L. Weiss, J. Ross), Buddah 470 (Saturday, BMI)	★ 45	55	5	KEEP YOUR EYE ON THE SPARROW —Merry Clayton (D. Gursin, M. Ames), Ode 66110 (A&M) (Duchess, BMI/Leads, ASCAP)	★ 79	80	77	5	THE ENTERTAINER (If They Could Only See Me Now) —J.R. Bailey (S. Joplin, J.R. Bailey, M. Kent, K. Williams), Midland International 10305 (RCA) (Multimood, BMI)
★ 13	26	4	I GET HIGH ON YOU —Sty Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)	★ 46	27	10	UNDER YOUR POWERFUL LOVE —Joe Tex (J. Tex), Dial 1154 (Phonogram) (Tree, BMI)	★ 80	91	4	CHINESE KUNG FU —Banzai (Subway), Scepter 12407 (Proboscis, BMI)	
14	15	16	FIGHT THE POWER Pt. 1 —Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)	★ 47	47	8	GIMME SOME (Part One) —Jimmy "Be" Harris (H.W. Casey, R. Finch), Alton 3714 (TK) (Sherlyn, BMI)	★ 81	82	85	5	WHAT MORE CAN I DO (To Prove My Love To You) —O.V. Wright (W. Mitchell, E. Randle, Y. Mitchell, L. Seymour), ABC 12119 (Jec, BMI)
★ 15	19	4	MONEY —Gladys Knight & The Pips (E. McDaniels), Buddah 487 (Sky Forest, BMI)	★ 48	41	12	FOREVER CAME TODAY —Jackson 5 (E. Holland, L. Dozier, B. Holland), Motown 1356 (Stone Age, BMI)	★ 82	NEW ENTRY	→	I ONLY HAVE LOVE —Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour), Hi 2295 (London) (Jec, BMI)	
★ 16	20	6	CHOCOLATE CHIP —Isaac Hayes (I. Hayes), Hot Buttered Soul 12118 (ABC)	★ 49	61	2	SAME THING IT TOOK—Impressions (E. Townsend, C. Jackson, M. Yancy), Curton 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	★ 83	84	86	4	SATISFY MY WOMAN —Calvin Arnold (C. Arnold), IX Chains 7009 (Mainstream) (East/Memphis/Stripe, BMI)
★ 17	21	6	GIVE IT WHAT YOU GOT/PEACE PIPE —B.T. Express (S. Roberts/S. Taylor, M. Bakan), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI)	★ 50	60	15	ACTIONS SPEAK LOUDER THAN WORDS —Chocolate Milk (L. Harris, J. Smith III, A. Castenell, F. Richards, D. Richards, M. Tio, K. Williams, R. Dabon, E. Dabon), RCA 10290 (Marsaint, BMI)	★ 84	85	76	8	IT'S ALL OVER NOW —Bobby Womack (B. Womack, S. Womack), United Artists 674 (Kags, BMI)
18	18	13	HOPE THAT WE CAN BE TOGETHER —Sharon Page (K. Gamble, L. Huff), Philadelphia International 8-3569 (Epic/Columbia) (Mighty Three Music, BMI)	★ 51	38	10	A WOMAN NEEDS TO BE LOVED —Tyroce Davis (W. Henderson, F. Smith, C. Davis), Dakar 4545 (Brunswick) (Jalynne/BRC, BMI)	★ 85	86	89	3	CHILD —21st Century (M. Smith), RCA 10364 (Kizzie, ASCAP)
19	13	10	GLASSHOUSE —Temptations (Charlamagne), Gordy 7144 (Motown) (Jobette, ASCAP/Stone Diamond, BMI)	★ 52	45	7	THE GOOD OLD DAYS—Main Ingredient (L. Perry), RCA 10334 (J.L.P./Jasmine, ASCAP)	★ 86	NEW ENTRY	→	I WANT'A DO SOMETHING FREAKY TO YOU —Leon Haywood (L. Haywood), 20th Century 2228 (Jim-Edd, BMI)	
★ 20	24	6	MUSIC IN MY BONES —Joe Simon (R. Gerald, J. Simon), Spring 159 (Polydor) (Gaucho/Belinda, BMI)	★ 53	34	11	OH ME, OH MY (Dream in My Arms) —Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2288 (London) (Jec/AT Green, BMI)	★ 87	88	98	2	WHEN YOU'RE YOUNG AND IN LOVE —Choice Four (V. McCoy), RCA 10342 (Wren, BMI)
★ 21	25	8	CHASING RAINBOWS —Blue Magic (T. Mills), Atco 7031 (WIMOT/Mystic Dragon, BMI)	★ 54	50	11	YOU'RE EVERYTHING I NEED —Major Lance (F. Knight), Osiris 001 (East Memphis/Tod Knight, BMI)	★ 88	NEW ENTRY	→	LOW RIDER —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 706 (Far Out, ASCAP)	
22	22	8	FLYING HIGH —Blackbyrds (K. Kalgo), Fantasy 747 (Blackbyrd, BMI)	★ 55	46	10	LOVE IS MISSING —Deits & Dramatics (T. Hester), Cadet 5710 (Chess/Janus) (Groovesville, BMI)	★ 89	NEW ENTRY	→	THIS IS YOUR LIFE—Commodores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP)	
23	17	11	THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire (M. White, C. Stephens, V. White), Columbia 3-10172 (Sagittame, ASCAP)	★ 56	66	5	SUPER "JAWS" —Seven Seas (C. Reid, W. Clarke), Glades 1728 (TK) (Sherlyn, BMI)	★ 90	NEW ENTRY	→	HOOKED FOR LIFE —Trammps (B. Sigler, N. Harris, A. Felder), Atlantic 3286 (Golden Fleece/Mighty Three, BMI)	
★ 24	29	9	ALVIN STONE (Birth & Death Of A Gangster) —Fantastic Four (A. Kent, C. Colbert), 20th Century/Westbound 5009	★ 57	54	12	POTENTIAL —Jimmy Castor Bunch (E. Henderson), Atlantic 3270 (Jimpie, BMI)	★ 91	93	2	SWEET FOOLS —Essence (J. Peterik), Epic 8-50133 (Columbia) (Bald Medusa/Wil-Rock, ASCAP)	
★ 25	33	6	BRAZIL —The Ritchie Family (A. Barroso), 20th Century 2218 (Peer, BMI)	★ 58	68	2	WE ALL GOTTA STICK TOGETHER —Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC/Dunhill/Rail, BMI)	★ 92	NEW ENTRY	→	THERE'S A RED NECK IN THE SOUL BAND —Latimore (Latimore, Alamo, Clarke), Glades 1729 (Sherlyn, BMI)	
★ 26	30	6	LIVING FOR THE CITY —Ray Charles (S. Wonder), CrossOver 981 (Jobete/Black Bull, ASCAP)	★ 59	51	16	7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle) —Gary Toms Cook (R. Cook), PIP6504 (Cookaway, ASCAP)	★ 93	NEW ENTRY	→	YUM YUM (Gimme Some) —Fatback Band (J. King), Event 226 (Polydor) (Cita, BMI)	
★ 27	35	8	EIGHTEEN WITH A BULLET —Pete Wingfield (P. Wingfield), Island 026 (Ackee, ASCAP)	★ 60	70	4	I AIN'T LYIN' —George McCrae (H.W. Casey, R. Finch), TK 1014 (Sherlyn, BMI)	★ 94	NEW ENTRY	→	I GOT CAUGHT —Clarence Carter (R. Hatcher, C. Carter), ABC 12130 (Blackwood, BMI)	
★ 28	32	7	OOOLA LA —Betty Wright (C. Reid, W. Clarke), Alton 3715 (TK) (Sherlyn, BMI)	★ 61	71	4	NOBODY'S GONNA CHANGE ME —Dynamic Superiors (N. Ashford, V. Simpson), Motown 1359 (Nick-O-Vai, ASCAP)	★ 95	NEW ENTRY	→	SAMSON —Ebony, Ivory & Jade (L. Hodelin, C. Spencer), Columbia 3-10196 (Elbamo, BMI/Tomeja, ASCAP)	
★ 29	36	5	INSIDE MY LOVE —Minnie Riperton (M. Riperton, R. Rudolph, L. Ware), Epic 8-50128 (Columbia) (Dickie Bird, BMI/Jobete, ASCAP)	★ 62	65	6	I CREATED A MONSTER —ZZ Hill (L. Dozier), United Artists 631 (Dozier, BMI)	★ 96	NEW ENTRY	→	BOOGIE UP THE NATION Part 1 —Soul Searchers (S. Johnson), Polydor 14277 (Vibrato, BMI)	
★ 30	37	4	THE AGONY AND THE ECSTASY —Smiley Robinson (W. Robinson), Tamla 54261 (Motown) (Bertam, ASCAP)	★ 63	74	3	LOVE DON'T COME NO STRONGER (Than Yours and Mine) —Jeff Perry (L. Perry, K. Stover), Arista 0133 (J.L.P., ASCAP)	★ 97	NEW ENTRY	→	LOVE TO DANCE THIS ONE WITH YOU —Crystal Grass (J. Denjean), Polydor 15109 (Not Listed)	
31	31	6	SO IN LOVE —Curtis Mayfield (C. Mayfield), Curton 0105 (Warner Bros.) (Mayfield, BMI)	★ 64	75	2	STAY STILL —Margie Joseph (M. Joseph, A. Mardin), Atlantic 3290 (Glendana, ASCAP)	★ 98	NEW ENTRY	→	PARTY MUSIC —Pat Lundt (M. Manchester), Vigor 1723 (Rumanian Pickle Works, BMI)	
★ 32	42	9	WHAT A DIFFERENCE A DAY MAKES —Esther Phillips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Staley Adams, ASCAP)	★ 65	79	4	THE CHICAGO THEME (Love Loop) —Hubert Laws (B. James), CTI 27 (Motown) (Trunk, ASCAP)	★ 99	NEW ENTRY	→	BLIND OVER YOU —Chicago Gangsters (Mac & Mac), Gold Plate 1947 (Jimi-Mac, BMI)	
★ 33	42	9	WHAT A DIFFERENCE A DAY MAKES —Esther Phillips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Staley Adams, ASCAP)	★ 66	63	9	TRY ME TONIGHT —Johnnie Taylor (D. Davis), Stax 0241 (Groovesville, BMI)	★ 100	NEW ENTRY	→		
★ 34	42	9	WHAT A DIFFERENCE A DAY MAKES —Esther Phillips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Staley Adams, ASCAP)	★ 67	53	12	YOLANDA —Bobby Bland (D. Moore), ABC 12105 (ABC/Dunhill/Speed, BMI)					
★ 35	42	9	WHAT A DIFFERENCE A DAY MAKES —Esther Phillips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Staley Adams, ASCAP)	★ 68	57	16	SEXY —MFSB (K. Gamble, L. Huff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI)					

SEPTEMBER 13, 1975, BILLBOARD

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	6	NON-STOP B.T. Express, Roadshow RS 41001 (Scepter)	32	18	12	LET'S TAKE IT TO THE STAGE Funkadelic, 20th Century/Westbound W 215
2	4	4	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	33	27	7	LIQUID LOVE Freddie Hubbard, Columbia PC 33556
5	6	6	PICK OF THE LITTER Spinners, Atlantic SD 18141	39	4	4	FAITH, HOPE & CHARITY RCA APL1-1100
6	13	13	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	35	37	5	LOW RENT RENDEZVOUS Ace Spectrum, Atlantic SD 18143
5	3	27	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	36	36	4	PURE PLEASURE Dynamic Superiors, Motown MG 841 S1
7	6	6	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876	37	35	8	IT'S MY PLEASURE Billy Preston, A&M SP 4532
8	5	5	KC AND THE SUNSHINE BAND TK 603	38	NEW ENTRY	12	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
15	3	3	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)	39	NEW ENTRY	7	STORM AT SUNUP Gino Vanelli, A&M SP 4533
9	4	10	STEPPIN' Pointer Sisters, ABC/Blue Thumb BTSD 6021	40	40	7	STILL CAUGHT UP Millie Jackson, Spring SPR 6708 (Polydor)
13	6	6	IN THE CITY Tavares, Capitol ST 11396	51	59	13	RENAISSANCE Ray Charles, Crossover CR 9005
11	11	8	GET DOWN Joe Simon, Spring SPR 67061 (Polydor)	42	31	14	THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield, Curtom CU 5001 (Warner Bros.)
12	9	10	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	43	48	21	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)
13	10	14	CUT THE CAKE Average White Band, Atlantic SD 18140	54	54	2	GET ON DOWN WITH BOBBY BLAND ABC ABCD 895
23	2	2	SPIRIT OF THE BOOGIE Kool & The Gang, De-Lite DEP 2016 (PIP)	45	47	5	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BOS 5643
15	14	9	COME GET TO THIS Nancy Wilson, Capitol ST 11386	46	46	4	7-6-5-4-3-2-1 BLOW YOUR WHISTLE Gary Tom's Empire, PIP 6814
16	12	13	CHOCOLATE CHIP Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	57	58	2	FIRE ON THE BAYOU Meters, Reprise MS 2228 (Warner Bros.)
17	22	30	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	48	17	10	FIRST IMPRESSIONS Impressions, Curtom CU 5003 (Warner Bros.)
26	3	3	MELLOW MADNESS Quincy Jones, A&M SP 4526	49	NEW ENTRY	12	EARTHBOUND 5th Dimension, ABC ABCD 897
19	21	27	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	50	50	4	THE WAY WE WERE Willis Jackson, Atlantic SD 18145
20	16	33	A SONG FOR YOU Temptations, Motown MG 969 S1	51	41	15	MOVING VIOLATION Jackson 5, Motown MG-829 S1
21	25	7	THE BOY'S DOIN' IT Hugh Masekela, Casablanca NBLP 7017	52	51	4	HEART OF THE CITY Barrabas, Atco SD 36-118
22	19	9	THE HIT MAN Eddie Kendricks, Tami T6-338 S1 (Motown)	53	49	21	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698
29	6	6	INSEPARABLE Natalie Cole, Capitol ST 11429	54	60	2	KEEP YOUR EYE ON THE SPARROW Merry Clayton, Dde SP 77030 (A&M)
38	3	3	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022	55	55	3	I DON'T WANT TO BE ALONE, STRANGER Johnny "Guitar" Watson, Fantasy F 9484
30	4	4	COME AND GET YOURSELF SOME Leon Haywood, 20th Century T 476	56	NEW ENTRY	12	I AM MUSIC Carmen McRae, Blue Note BN-LA 462-G (United Artists)
26	28	5	PHENIX Cannonball Adderley, Fantasy F 79004	57	NEW ENTRY	12	THE BITCH IS BACK Yvonne Fair, Motown M6-832 S1
27	20	13	UNIVERSAL LOVE MFSB, Philadelphia International KZ 33158 (CBS)	58	NEW ENTRY	12	LONELINESS & TEMPTATION Clarence Carter, ABC ABCD 896
33	5	5	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)	59	NEW ENTRY	12	DOWN AND DIRTY Richard Pryor & Redd Foxx, Laff A184
29	34	6	MORE MILES PER GALLON Buddy Miles, Casablanca NBLP 7019	60	NEW ENTRY	12	BONDAGE Angelo Bond, ABC ABCD 889
30	32	6	INSIDES OUT Bohannon, Dakar DK 76916 (Brunswick)				
31	24	9	ODE TO MY LADY Willie Hutch, Motown M6-838 S1				

General News

Jazz Infiltrating R&B Programming

Continued from page 44

Md., explains his reason for incorporating jazz into WANN's format. "You can't give your audience the same music all of the time, and expect to keep them. Jazz is a new type of music for most of them."

At WTAM, Gulfport, Miss., program director Rip Daniels is trying to sneak jazz into his format by playing one record during each program following the black network news.

WORLD, Orlando, Fla., recently went on the air with a progressive black r&b format, but it combines jazz with r&b by playing 50 percent albums and 50 percent singles, says Lee Arnold, vice president of programming.

And WILD Boston program director, Sonny Joe White, says jazz is playing throughout the day.

KOKY Little Rock, Ark., program and music director J.D. Black claims to have come up with a unique way of programming gospel. To draw the youth into the fold, he plays rock gospel, foregoing standard gospel music. Jazz is also aired by the same method.

KADO-AM and FM, Texarkana, Tex., boasts 17 hours of gospel weekly, and it has added two weekly programs featuring jazz.

WNOV Milwaukee station manager Horace O'Kelley is eliminating personality in radio while increasing jazz and gospel.

And down at KAPE, San Antonio, music director Jerry Moon claims their daily gospel program 10 a.m.-11 a.m. has the highest ratings on the station.

Ms. Muriel Hornstein, owner of WBAB-FM and AM, Babylon, L.I., has separated the stations, turning AM into an all-gospel outlet. Ms.

Hornstein says, "People are really getting involved in gospel now more than ever, and I want to give it to them." She is also looking to purchase another station on which she intends to air all gospel music.

Engaging in a bit of philosophizing, Daddy O'Dayle says, "we have seen the Jazz Crusaders drop jazz from their title in an effort to broaden their market appeal, which I feel is a good idea."

Donald Byrd and Stanley Turrentine are also musicians vying for a young audience. I don't give a damn how we sell jazz, just as long as we sell it.

"The secret to jazz is that it swings, it's melodic and you can dance to it. The rock artist who wants to go in a different direction with his music will naturally turn to jazz. Where else is there for him to go," he asks? But gospel cannot be overlooked because it's still the root from which most soulful music grows.

I hear that RCA recording artist Cuba Gooding, lead singer of The Main Ingredient, is producing

singer/actress Lola Falana and Johnny Brown. He has just signed to produce Robbie Hill's Family Affair, a new rock group.

When singer Barry White plays the closing engagement of the season for Los Angeles Greek Theatre, Sept. 11-14, the concert will take on an international flavor. The event will feature an all-female Love Unlimited Orchestra with several nationalities being represented.

Gene Russell, owner of G.R. Productions, Black Jazz Records, formerly distributed by Ovation Records, has officially given up the company to concentrate on his new Aquarian label. "This label will be more functional because I hope to remove the stigma attached to jazz titles," says Russell.

He plans to take many of the same artists formerly on Black Jazz to his new label.

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

Youth Group Honors 20 Disk Execs

NEW YORK—The National Youth Movement will honor 20 black record company vice presidents at its first annual Youth Image Awards luncheon, Thursday (11), at the Waldorf Astoria here. More than 400 industry folk are expected to attend the luncheon that will feature James Tyrell, vice president of CBS-Epic Records, as the main speaker.

The honorees are LeBaron Taylor of Columbia, Paul Johnson of Motown, Henry Allen of Atlantic, Ron Mosley of Polydor, George Butler of Blue Note, Melvin Moore of Brunswick, Tom Draper of RCA, Buzz Willis of CTI, Richard Mack of Columbia and Boo Frazier of Booman Records.

The National Youth Movement is a 20-city organization that works toward a goal of minority youth employment within the industry. Most of the work is done toward creating summer jobs for minority youths, training them for futures in the industry.

Chairman and president of the New York-based organization is the Rev. Alfred Sharpton Jr.

Alligator Moves

CHICAGO—Alligator Records has named two new distributors for the Southeastern region. The blues label will now be represented by Heilicher Brothers of Miami and Heilicher Brothers of Atlanta. Future label product includes a live LP by Hound Dog Taylor and the Houserockers.

RAYFIELD REID & THE SUPERNATURALS

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'Dispute Mechanism' FTC Warranty Issue

• Continued from page 3

who offer "full" written warranty, complying with strict federal standards of disclosure—or "limited" warranty. The warrantor must tell the consumer what he can or cannot expect in the way of repair or replacement, and the rules apply to all items costing over \$5 retail.

The second proposed rule would require retailers to keep and display warranty terms in binders on all products carrying written warranties. FTC commissioner Mayo Thompson rejected the elaborate and costly procedure as a wholly unreasonable approach to informing consumers about warranty terms (Billboard, July 26).

The third proposed rule, on informal dispute settlement procedures which a manufacturer can require, in general, before a consumer can go to court, calls for even more paperwork.

The settlement "mechanism" as the FTC calls it, whether government-based or private, must be funded and competently staffed at a level "to insure fair and expeditious action" at no cost to the consumer. Members can not be party to the dispute or be even likely to become a party in any related legal action. But they can call in experts from the commercial field.

Further, if the deciding entity has three or more members, "at least two thirds shall have no direct involve-

ment in the manufacture, distribution, sale or service of any product." (Direct involvement does not include simple investment open to the general public.)

Decisions are to be made within 40 days as to repair, refund or redress. But if the consumer is slow in coming up with the information required of him an extension of time is permitted. The dispute settlement group can hold oral hearings if both sides agree to them.

As for paperwork: The "mechanism" (which sounds increasingly like another commission) must supply all parties involved with copies of all information collected in the dispute between consumer and warrantor.

Detailed records of each case and the final decision must be made available to the consumer. The dispute settlement group must check with the consumer within five working days after the decision, on how the warrantor has carried out his part. All records must be retained for four years, and the group must compile statistics on how many and how successful and how time-consuming its decisions have been.

Finally, the FTC asks comments as to whether the disclosures required "are sufficient" to inform the consumer of his rights in dispute settlements. If not, the FTC says it might require this information to be included in the advertising and on product stickers.

'Preview 77' Set For West Coast Dealers

NEW YORK—A West Coast home entertainment equipment exposition designed as an alternative for West Coast dealers who cannot attend the semiannual Consumer Electronic Shows in Chicago, will be held next July 11-13, at the Los Angeles Hyatt International Hotel.

The show, designated "Preview 77," is expected to draw an estimated 10,000 dealer buying personnel, and will also include products from manufacturers of personal communications items and appliances.

Marketing/Association Services in Los Angeles, headed by Art Schwartz in the capacity of exhibit director, is putting the show together for the sponsoring consumer products divisions of the Southern California Chapter, Electronics Representatives Assn., and the Electronics Industries Assn. (EIA) of Southern California. Assisting him are Herb

Kindler, seminars/special events director, and Bob Lieban, exhibit sales director.

According to Schwartz, Preview 77 will complement CES rather than detract from it. He stresses that the show will give western retailers an opportunity to see a multitude of products that they would not normally have access to either because they can ill-afford the time for CES, or cannot adequately visit the open houses held during the show.

Schwartz claims that relatively few West Coast buyers attend CES, and contends that with "Preview 77" dealers can see complete lines of merchandise with a single stop.

Schwartz is confident that the show will be a success, pointing out that the western market is a viable one which spends an estimated \$2 billion annually on the products which will be represented at the show.

Invitations to exhibit have already been sent to manufacturers and distributors of audio components, car stereo equipment, stereo compacts and consoles, tape equipment, TV sets, calculators, home security systems, appliances, housewares, personal communications equipment and other products.

As far as the CES itself, more than 600 exhibitors will soon get a survey from the sponsoring EIA Consumer Electronics Group on a switch from two winter and summer shows to one spring event, and a shift from Chicago (Billboard, Aug. 30). According to Jack Wayman, EIA/CEG senior vice president, results of the survey will be presented at the EIA San Francisco board meeting next month, at which time a decision may be announced.

Koss Surveys Phone Buyers

MILWAUKEE—A survey conducted by Koss Corp. among 175 buyers of the electrostatic ESP-9 headphones, listing at \$175, shows the buyer to be male, under 35, with over half the respondents single. Twenty percent invested over \$1,000 annually in stereo equipment. Half of the respondents listened to stereo music more than 12 hours a week.

More than 70 percent described their idea of a "perfect night out" as an evening with friends, pointing up a high degree of sociability.

The company sought to document the psychological makeup of quality audio buyers.

CONSUMER PRESSURE

Discos Breeding Custom Firms

By EARL PAIGE

CSS Plug-In Unit Typical Of New Sophistication

LOS ANGELES—When you hear the whole story behind Custom Stereo Systems, you aren't surprised that its 22-year-old founder once had a remote audio rig with 120 switches. People in high-end audio consistently describe Steve Abadi as a genius who is now breaking loose the custom audio business.

(Continued on page 49)



CSS photo

CSS founder/president Steve Abadi is seen working on Ster-a-mote units at the firm's Brooklyn headquarters.

Creative Audio's Set-Ups Geared For Any Location

• Continued from page 38

you could do a room for as low as \$60 with just remote volume and off-on," he says.

Creative Audio has some rather far-out installations, one using old Seeburg home entertainment consoles, a concept that involves 50 LPs selected by a telephone dial-like selector. "We have hooked these up to as many as 10 rooms," Gorman relates.

The firm can perform such tricks as recessing a speaker the size of Altec's 433 into a wall flush "with a little doghouse outside to hold the speaker," Gorman says. Actually, he claims that the large majority of homes being planned today don't take into account the audio aspects.

Thus far Creative Audio has stayed away from quad installations, believing that separate volume and balance controls for multiple channels present a difficult installation. Also, as with many audiophiles, Gorman indicates that quad has just not reached the state of art where it commands that much respect.

Still another area yet to be proved is wireless installations. Gorman says this is coming, but one problem is how to avoid setting off alarms and other electronic items in adjacent dwellings. He sees wireless being, at least initially, geared to simple on-off situations.

As might seem obvious, Creative Audio does get into acting as a consultant on what to purchase. "It's almost like Tijuana to go out and shop for audio now," says Gorman. "Of course we advise our clients."

Creative's point is that you can't install a \$5,000 audio system in a multimillion-dollar home and just walk away. For one thing, custom audio installers rely on word-of-mouth recommendations and referrals. On the other hand, how long do you stay responsible for an installation, and what about problems stemming from the client's carelessness or naivete in handling complex audio gear?

"We have thought about a warranty form, but no matter what kind of warranty program you have, you must work with the client and guarantee your work. We get into such personal relationships, it's like we were psychiatrists. They call us about all kinds of problems apart from stereo."

Also, some installations get to the point of such customization that it may even be difficult to construct a specific warranty. For example, one health club chain wants a buzzer that will activate every 30 seconds to be used for dance routines.

Creative Audio will likely come up with it.

INDUSTRY PLUS

Bringing Hi Fi To Campus

• Continued from page 1

June in Chicago, the events should be a trigger for similar projects at colleges across the country he hopes. "It can't do anything but help the industry," he believes, and already has some solid support, working through retailers, rep firms and manufacturers.

As a hi fi buff for the past 10 years with a master's degree in media education, Viggiano has long been an advocate of education in hi fi. "More kids on campus today would rather purchase a hi fi than a car," he maintains, "and it's the responsibility of the industry and educator to make them well informed."

From contacts made at CES he already has from Panasonic a cutaway model of the Technics FL-1300 turntable; from Shure Bros. a narration on cartridges for which he'll probably purchase color slides for a continually running display; from Elpa Marketing their Watts record/tape care manuals, and from U.S. Pioneer their "Understanding Hi Fi" booklets.

With retailers having the most to gain, in addition to students and the public who also are invited, Viggiano sent out 36 invitations to area audio/hi fi outlets. He already has commitments for exhibits from Radio Shack, Pittsburgh division; AFC Electronics, Audio Warehouse and Opus One, all Pittsburgh; Indiana

AT 650 STORES

Grant's In Audio Phaseout

NEW YORK—The 1,069-store W.T. Grant retail chain is phasing out home electronics equipment following what the company considers to be irreversible losses in this area.

The first phase of the liquidation will be undertaken Sept. 15 when the firm's drastic price reduction schedule on these items goes into effect. Also earmarked for phaseout are portable and console TVs and major appliances. Grant's carries home audio and video products supplied by Panasonic, GE, Wells-Gardner, C. Itoh Electronics, Major

Electronics and Lloyd's Electronics.

According to Grant's officials, home electronics products and major appliances have been responsible for a drain of more than \$31 million on the firm's coffers. About \$20 million worth of products remains to be liquidated.

Primary reasons behind the phaseout have been the increasing cost of delivery and service, and an increasing consumer shift away from installment purchase plans, forcing the company to de-emphasize this system of buying.

Grant's officials feel that the phaseout of home electronics and major appliances will "substantially reduce the firm's overhead, and ultimately favorably affect profit performance."

The firm will continue to honor warranty service obligations to its customers either through its own service depots or through authorized local service dealers.

An estimated 650 of Grant's 1,069 stores carry home electronics equipment, and will be affected in one way or another by the phaseout. Current unprofitable store closings will cut outlets to about 900 by next year.

Sony Off Fair Trade

NEW YORK—Sony Corp. has discontinued its fair trade program for hi fi components in the last four states in which it was maintained. As of Sept. 1, resale price maintenance was off in California, Ohio, Illinois and Wisconsin, but is still retained for television and radio products, a company spokesman confirmed.

SEPTEMBER 13, 1975, BILLBOARD

Who sells more different kinds of portable
tape recorders than anyone else?

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in the world?

Who makes more with built-in radios?

Who spends more on advertising
and promotion than anyone else?

And who has the point-of-sale
material you need to help sell
more of them than ever before?

Panasonic.[®] Who else.



Panasonic. Who else.

Electro-Voice Avowed Aim: Regain Top Speaker Share

CHICAGO—Electro-Voice Inc. has introduced the second in its line of audiophile speakers. The Interface B, at \$325 per pair, offers a bridge between the typical bookshelf speaker and a studio monitor, according to national sales manager Paul McGuire.

The unit is offered at a lower cost than the Interface A through cost savings such as using vinyl wrap en-

closure rather than wood veneer. Power handling capability is a minimum five watts per channel RMS, and the frequency response is ± 3 dB from 36-18,000 Hz.

The Interface series of speakers is being developed in an effort to regain the firm's position among the top 10 speaker manufacturers, according to McGuire. From 60 percent of the market 15 years ago, the company had gradually lost its eminence in the hi fi speaker field until three years ago when a decision to regain its place was made. An internal reorganization of key talent was followed by the introduction in 1972 of the Interface A, a vented system developed by engineer Ray Newman.

The Interface A, at \$430 per pair, requires 10 watts per channel RMS and has a frequency response of ± 3 dB from 32-18,000 Hz.

The introduction of the Interface series represents the first audiophile product from the company in 12 years.

Plans to introduce a third model, the Interface C, at a higher price point, are aimed for the June 1976 CES.

Other models of speakers offered
(Continued on page 49)

TDK Bowing Blister Packs & C-90 SA

NEW YORK—TDK Electronics is now shipping its promised C-90 length SA (Super Avilyn) cassette, introduced at the summer Consumer Electronics Show only in C-60 configuration (Billboard, June 7). According to Ken Kohda, marketing manager, minimum C-90 advertised price is \$5.29, with the C-60 presently priced at \$3.59.

The Garden City, L.I.-based firm also has blister-packed its Super Dynamic (SD) and Dynamic (D) cassettes for rack displays, based on dealer demand for flexible packaging, along with its new HC-1 head cleaner cassette, the first of its new accessory line (Billboard, Aug. 30).

Classified a "professional range" product, the SD cassette will continue to be sold largely through hi fi outlets. Blister-packed product includes a C-45 at \$2.19 suggested list; C-60 at \$2.39, C-90 at \$3.99 and C-120 at \$4.79.

The Dynamic series, being pushed through mass merchandise outlets, includes a blister-packed C-45, C-60, C-90, C-120 and C-180, with respective suggested list prices of \$1.49, \$1.59, \$2.29, \$3.29 and \$4.79.

UPPING AMPS

SAE Power Aimed At Discos & Homes

By EARL PAIGE

This concludes an exclusive two-part interview with Michael Joseph, Scientific Audio Electronics (SAE) marketing manager, that began last week with a look at the firm's dual consumer/professional equipment philosophy.

LOS ANGELES—SAE is staying out of quad for the time being, Joseph says. "The type of product we build is a long-term involvement. We don't want to commit to quad until the software that goes with it is fairly well established. At this point the hardware for quad, the different systems, just hasn't been established properly."

"There's no way in conscience that we could offer a 4-channel system that would live up to the rest of our line."

Disco is another matter, however. Joseph was just in Canada where he notes discos have been entrenched and highly successful. Now SAE reps are saying that discos are "just exploding."

Joseph says, "People are going into discos full bore, they want the best line products, they're totally committed and I think it'll work because the whole point is they've got in with the right attitude instead of saying let's put a little money into it and see if it's going to happen some more."

How about more power in amplifiers generally, for both disco and consumer applications? "We are going to reach a limit of about 700-watts per channel, basically because UL requires that that's all the power you can have available. Right now we're taxing the available wall socket for the amount of power it can deliver and we may go to independent amplifiers."

"We're looking at this from how high we can go and still give the consumer a safe piece of equipment without him blowing fuses all the time by just playing the amplifier, not by its shutting down or blowing up, but when he normally plays it. He draws so much power he can shut down his wall socket (now limited at 15 amps per socket)."

"The reason is that speakers are becoming less efficient all the time in order to offer more definition with less distortion and better frequency response. You compromise by just delivering more power into the speaker. And I don't see any for-

seeable breakthroughs in speaker designs right now."

As for type D amplifiers using digital transmission of power instead of analog as in a new prototype by Infinity Systems here, Joseph says, "The definite advantages of the D class are the efficiency and the cool operation. There are certain drawbacks that really haven't been overcome yet." Infinity's amp hasn't become available, he says, and there is no way yet to evaluate it. (Infinity's D-500 is tentatively priced at \$1,200).

With raw power out of the common duplex wall socket limited to 15 amps or 1,500 watts to go to any amplifier, the obvious trend is to separate amplifiers. The reason for this trend to power is twofold, Joseph notes, "First the inefficiency of speakers and second, personal egos. It's very nice to have the most powerful amplifier."

"When I go listen to a group in a small listening area and I'm getting this bass sock from the drums and the guitar—it's just physically moving my body around and the people into rock, basically rock, want to hear that same intensity in their home."

"And they use 100-watt amplifiers
(Continued on page 50)

Como Tver For GTE

NEW YORK—Dealers and reps for GTE Sylvania home entertainment products, including audio and TV, will get a boost from commercials on the Oct. 28 CBS-TV Perry Como special featuring Bob Hope and Capitol thrush Anne Murray.



- Most effective cleaning system
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Tape Duplicator

By ANNE DUSTON

A one-day video equipment demonstration and workshop, sponsored by JVC and aimed at advertising agencies, drew some of the biggest names in the business including BBD&O, Ogilvy & Mather and JWT. The show, which featured the JVC 4800 3/4-inch U-Matic videocassette playback equipment, also attracted attendees from educational institutions, civic organizations and the Director's Guild.

Doug Sheer, JVC's advertising manager, illustrated how both time and money could be saved through the use of the JVC video equipment. The show was held at KVC, one of JVC's New York dealers. It will make its next stop in Portland, Me., and other demonstrations are also in the works.

New rep for Florida is Sproch Sales Inc., 3520 W. Broward Blvd., Fort Lauderdale 33312, with principals Jack Sproch and Ed Ryzewski. Tom Park heads branch at 4824 Bliss Rd., Sarasota, Fla. 33581.

Some 40 producing agencies were paid \$15,167.26 in royalties by the Public Television Library's Video Program Service, on a total of 333 sales and 38 rentals of public television programs on videocassette.

Director Bob Rood reports that some fall programs will be offered on 3/4-inch U-Matic format as well as 1/2-inch EIAJ format.

An improved shipping and storage case for U-matic videocassettes has been introduced by 3M Co.'s Magnetic AV Products division. The

case has strengthened edges and hinging elements and a double-action positive slide lock to prevent accidental opening. It can be stored vertically or stacked flat.

Audio Visual Film Productions and Blue Forest Productions have recently merged to form the Brookwood Creative Centre in Kalamazoo, Mich.

Customer orientation is geared towards the total communication center concept. Services offered range from slide presentations, multi-imagery, commercial art and photography, to tv and radio commercials with originally scored and produced backgrounds.

Command Products Co., Evanston, Ill., has a new videocassette carrel custom designed to adapt to all videocassette playback and monitor systems. The units are easily assembled with a patented Versa-Lock modular feature, and can be arranged in single or multiple units, and in a variety of designs. For the 42 inch unit, list is \$410; for the 48-inch model, list is \$440.

Rep Rap

The Lake of the Ozarks DMR, Sept. 7-10, at Tan-Tar-A Resort, Lake Ozark, Mo., anticipated 350 reservations, according to co-chairman Ryland Thomas, Thomas & Modrean Inc., Rolling Park, Ka. Co-chairman is William Kenton, K & M Sales, also in Rolling Park.

The Conference is called HOAPECON '75, denoting Heart Of America Promotional Electronic Conference, and has the theme, "Reap The Profits Harvest." Appointments between manufacturer, dealer and rep are computerized.

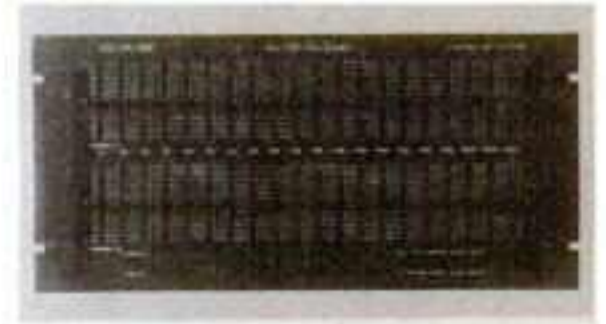
The WESCON Show, Sept. 16-19 at Brooks Hall and the San Francisco Civic Auditorium will contain a full-day DMR on Sept. 18 at the St. Francis Hotel, with expected attendance of 500. WESCON director Ted Shields expects 30,000 attendance for the components, subsystem and instruments show, with 500 exhibits by 315 companies. Full technical programs totaling 120 hours are planned. The event is co-sponsored by California chapters of the IEEE and ERA.

(Continued on page 49)



SAE photos

Typical SAE approach to market is new 27B equalizer for consumer use, above, at \$550 suggested list, and 2700B rack-mounted version for professional applications. Units feature half-octave frequency control with up to ± 16 dB range at any or all of 20 frequency bands and can be used for pre-equalized tapes.



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CSS Typical 'New Breed'

• Continued from page 46

Just lately there is growth in custom audio and various accessories to control hi fi systems. Not too long ago, according to CSS West Coast rep Craig Lawn, Bolton Electronics had the field pretty much to itself, and typically advertised directly to the consumer.

Now, established audio companies have items in their lines and new companies are coming along. There is Mantis Research Laboratories in Savage, Minn., with an automatic shut-off device. Closely related to devices that activate equipment are equalizers that allow the listener to control octave levels.

Also, it goes without saying that the disco explosion has created its own market in discos and inspired as well an urge by the consumer for more sophisticated playback.

CSS's approach is through various products, like its TP-200. Its six-button panel tells much of what it does: power, speakers on, speakers off, record reject, tape start, tape stop. Its human engineering style is pointed up by an all-speaker-off function when any "power" button is depressed.

Say you came home and were unsure if a speaker in the children's room was on or not. Hitting the power button on the nearest TP-200 would ensure that all speakers are off until you decide which to turn on.

There are two central facets. First, nothing is connected internally in any piece of equipment the customer owns. This means, says Lawn, that the CSS Ster-a-mote, as the unit is branded, is not tied in with any warrant contingencies. The Ster-a-mote merely plugs into a piece of audio equipment.

The other facet is that the Ster-a-mote features a power source called "decoder/power supply." No matter what the capability of the customer's amplifier is, the Ster-a-mote power supply will drive an "unlimited" number of speakers, claims Lawn.

Ster-a-mote features seven color choices for the units as an indication of how the customization can be tailored.

The company is limiting its scope to stereo. "We could add television, but then we get all kinds of silly trouble calls when the TV set goes out." As with Creative Audio, CSS is not going into quad and is waiting on wireless applications.

The firm is adding a tuner to its line that will feature preselected station buttons. Another aspect of Ster-a-mote is that it will be marketed in do-it-yourself kit form.

Basically, Ster-a-mote will be in-

Electro-Voice Aim

• Continued from page 48

by the firm are the EVS series of four models, at \$79.95 to \$159.95; the Eliminator I and II, for the music market, and four studio monitors.

The company will be introducing a new professional line microphone at the National Assn. of FM Broadcasters convention in Atlanta Sept. 17-20.

Hi Fi To Campus

• Continued from page 46

He hopes to get some additional help from other manufacturers in setting up working displays of some of the latest developments in audio and hi fi. These should provide a continuous backdrop for what he hopes is the successful start of a nationwide movement to bring the hi fi industry and the student market together, with mutually rewarding benefits to both.

stalled by CSS or via the custom installer, such as Creative Audio here. Lawn feels that many audio stores are "just not into the highly sophisticated installations that are being made." Somewhere down the line, CSS will be working with audio stores and is also looking at the disco scene.

The CSS main headquarters is in Brooklyn and Abadi has just recently set up Lawn and Steve Edelman here at New Life Productions, Inc. as West Coast sales reps. Lawn and Edelman were in Nashville where they had a music production firm.

• Continued from page 48

Further information can be obtained from Ted Shields, WESCON, 3600 Wilshire Blvd., Los Angeles (213) 381-2871.

★ ★ ★

TDK assigned Pacific Northwest Marketing as reps, with principals Davel Bell and Fred Faulkner directing sales efforts for Washington, Oregon, Western Idaho and Western Montana. The firm is headquartered in Bellevue, Wash.

★ ★ ★

Uher of America Inc. tape recorders and accessories as well as the Lenco turntables marketed by the firm in the U.S., will be repped in

Rep Rap

Florida by Ed Firestone, Firestone & Associates, 285 NE 185th St., Miami 33179.

For Northern Illinois and Eastern Wisconsin, Uher has named Bill Doyle, William J. Doyle Co., 7426 N. Western Ave., Chicago 60645.

Serving Uher in Northern California and Northern Nevada will be Norm Olson, Olson Sales, 1185 Chess Dr., Foster City, Calif. 94404.

Bishop Enterprises, under principal Roger Bishop, will be repping Uher and Lenco in upper New York state, from headquarters at 5607 Bear Rd., Apt. 16, North Syracuse, N.Y. 13212 (315) 458-3349.

★ ★ ★

The BEAMS Company has increased its office

space in both Kansas City and St. Louis, and moved its offices in Des Moines to 2318-14B Harding Rd., Des Moines 50314 (515) 255-1148. BEAMS is a wholly owned subsidiary of Bobenhouse Engineering and Marketing Services, Inc.

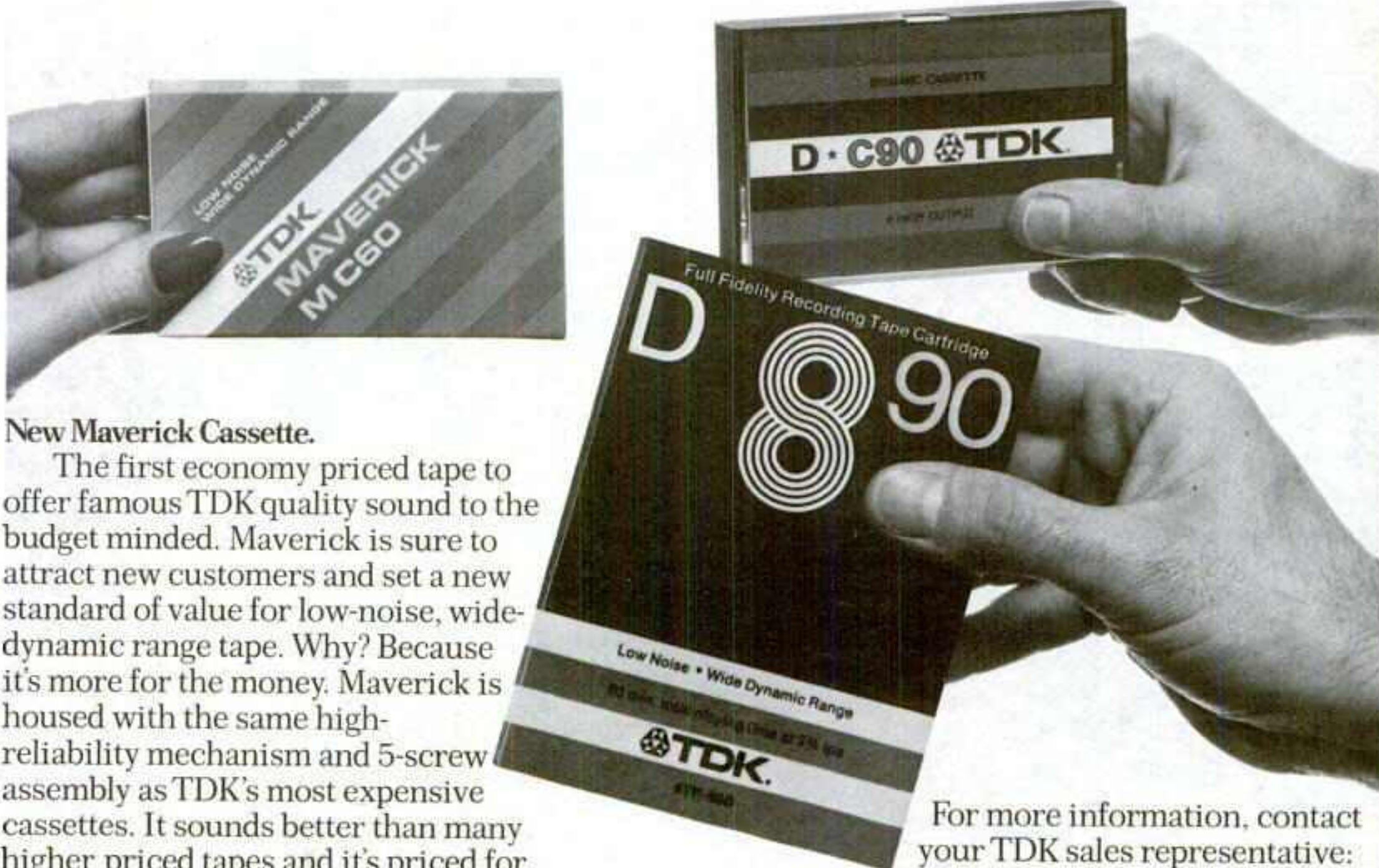
George "Bud" Leisure joins the St. Louis force that includes Don Bobenhouse, Carole Hargreaves and Stephen Bernstein.

In the Kansas City office are R.M. Eakins, Mary Imler, Glenn E. Medley and Raymond Holden.

Personnel in Des Moines include Timothy Eakins, Caryn Wilson, Clarke Wilson and Carl Bobenhouse.

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SAE Power Aimed At Discos & Homes

Continued from page 48

and it doesn't do it. Now 300 watts per channel will just about do it, but I can show you the day where our own speakers at 300 watts per channel won't reproduce (what will be the steadily increasing power of live acts).

"So the only solution is to go to more amplifiers and more speakers, which is really very logical but most people don't try it. They just go out and buy more power. We're not going out and building 700 watts per channel in the near future, but we're keeping it in the back of our mind because if the demand exists we can do it."

Another approach to massive

power requirements, especially in sound reinforcement, has been bi-amplification. "Bi-amplification was originally designed because crossover networks (in speakers) couldn't handle that much power. They also weren't properly designed for phase control between the woofer and the upper end speaker.

"It was easier to build an electronic crossover that could have good phase compensation and then there was direct interface between the amp and the speaker at the high end and the low end. The whole approach was that at the crossover point, where it was critical, there could be a very clean sound that could cut off and turn on very quickly without too much interface problem, which you can't do with a passive crossover.

"The only big hangup (for the average consumer) was here you had to have two amplifiers in each speaker and all these wires. For sound reinforcement, bi-amplification is one of the practical ways to go because you gain more power when you go to a couple of amplifiers.

"For example, one system is being built now with one of our sound reinforcement dealers. We use three 2500s, with four Altec woofers, two Altec mid-ranges and Altec tweeter in a tri-amplified system. So we have the amplifiers to do the job one way or another, though we don't (at SAE) have the crossover networks at this time. We leave that to the companies that build the speakers like JBL which has its own electronic

crossovers and knows how the speakers are supposed to sound.

"When we broke over from 100 to 200 watts this wasn't just doubling the power. There were so many problems designing the amplifier just because of the effect it would have on the wire, which now became an inductor. So we had to change the design because of the kind of wire we were using and where it was placed. Now we pretty much put everything on printed circuit boards, and even then we have to run ground shields on them.

"We have gotten around a lot of the problems of designing high end amplifiers," Joseph concludes, "but people just breaking into this area have no concept, often, of the kinds of problems they're going to run into."

'Q' & Vidisks At ITA Meet

NEW YORK—"The 4-Channel Tape Revolution" and "VideoTape/Cassette/Cartridge Systems" will be highlighted at the second annual International Tape Assn. (ITA) semi-technical seminar, Oct. 8 at Marriott's Essex House here, one day before the ITA annual luncheon membership meeting, executive director Larry Finley announced.

Chaired by John Jackson, BASF Systems, the program will include a morning video session, luncheon talk by consultant Imero Fiorentino on "The Lighter Side Of Lighting," and afternoon quad panel.

Four-channel session, moderated by Duane Windahl, 3M, will include a demonstration on "How A 4-Channel Tape Master Is Made" by Jack Richardson and an RCA engineering team; "4-Channel Theory & Technology," Gerry Budelman, CBS Technology Center; "4-Channel Tape Hardware—Creating Consumer Awareness," Jeff Berkowitz, Panasonic, and "10 Years In Tape," John King, Ford Motor Co., marking the pioneering firm's decade in car stereo.

Dirk Buckley, DuPont, will chair the video panel, to include reports on Ampex helical-scan systems, Carlos Kennedy; Philips videocartridge systems, Ed Baars; Panasonic video cartridge system, Al Barshop; Sony video-cassette system, Gerald McGinty, and Philips/MCA optical videodisk systems, George Kenney II.

Limited reservations for ITA members and their guests are available from ITA, Box 11070, Tucson, Ariz. 85734, phone (602) 889-6338.

New Products



ADAPTABLE to all videocassette playback monitor systems, the modular locking learning carrels from Command Products Co. list at \$410 or \$440 for 42-inch or 48-inch units.



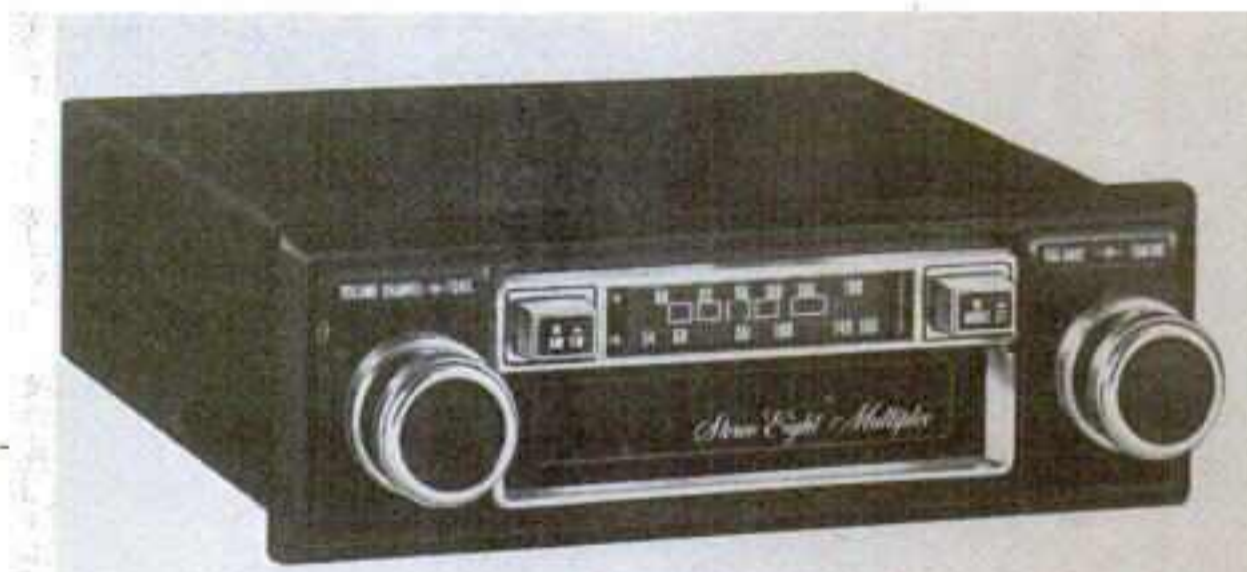
ELECTRONIC television programming system that automatically schedules and transmits feature motion picture programs over a bank of Philips VCR videotape machines was developed for the European market by Goldmark Communications.



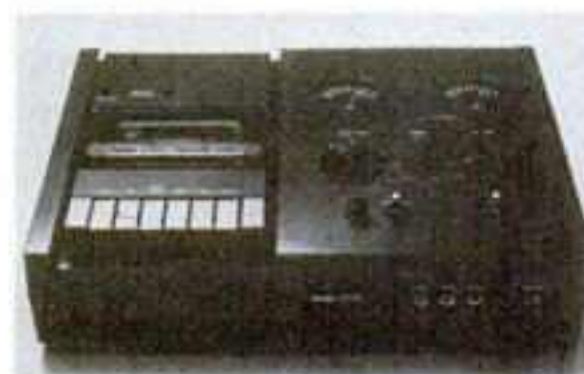
COMPLETE dust removal is achieved with the special suction nozzle containing fine cleaning hairs, developed by Research Instruments Ltd., Cornwall, England. Arm mounts on motor board, and is connected to separate suction motor.



TEAC Model 5 mixer is modularly constructed, with 8-in, 4-out channels, independent monitor mix, test tone oscillator and can interface with companion mixer for more inputs. List is \$1,499.50.



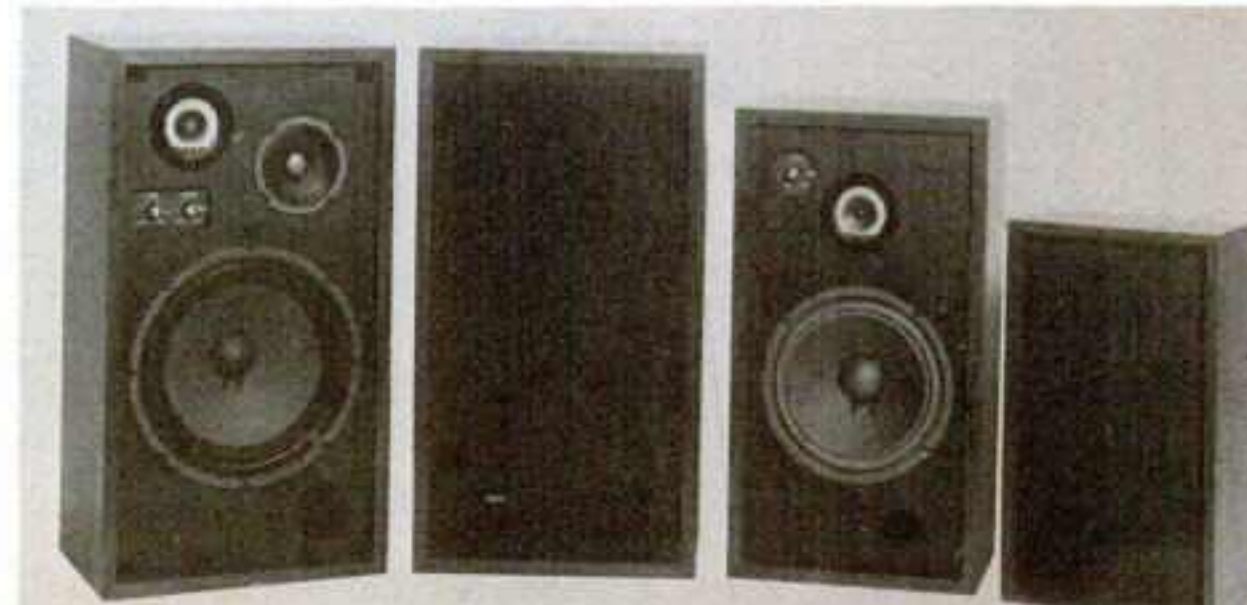
HEAD ALIGNMENT and antenna trimming are possible with front panel adjustment on the Tenna Corp. in-dash car stereo 8-track unit Model RR-2003MPX with AM/FM/FM stereo listing at \$129.95, one of the firm's "Do-It-Yourself" models.



FIRST stereo cassette deck from Sonab with Dolby-B has two tape choices, memory rewind, built-in headphone amplifier and mixer for right and left channels, for \$399.



INDEPENDENT TWEETER in 6 x 9-inch air suspension speaker for auto stereo is from Quam-Nichols at \$24.75 list. Voice impedance is 8 ohms.



ACOUSTIC foam grilles are featured on four speaker systems entirely made in United States by Akai America, Ltd. (From left) three-way 12-inch system, two-way 12-inch system, two-way 10-inch system, and two-way 8-inch system range in price from \$75.00 a pair to \$189.95 each.

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HUSTLING HUEY *Veteran Texas Producer Is More Active Now Than Ever*

By BOB KIRSCH

LOS ANGELES—Huey Meaux, one of the groundbreaking producers in country, rock and "Tex-Mex" sounds, is in the midst of his busiest and most successful schedule since the early and mid-'60s.

Meaux, currently operating out of Sugar Hill Studios in Houston, produced early hits for such name artists as B.J. Thomas, the Sir Douglas Quintet (Doug Sahm), Barbara Lynn, Rod Bernard, Jivin' Gene, Dale & Grace, Peggy Scott & Jo Jo

Avco Shuttters Nashville Office

NASHVILLE—Avco Records closed its country division here Friday, Aug. 29.

Avco opened offices here a year ago with George Richey as general manager and Frank Mull as sales and promotion director. The artists recording on the Avco label were Patti Page, Mary Kay James, Vicki Byrd, Darrell McCall, Fargo Tanner, Bill Phillips, Wild Bill Emerson and Jim Alley.

Hugo Peretti and Luigi Creatore, co-presidents of the label, purchased the Avco label and two publishing subsidiaries, Avemb Songs and Avco Embassy Music Publishing, last week.

According to a spokesman for the company, this acquisition left no budget for a country division at the present time.

12,500 Defy Rain, Enjoy Truckers' Jamboree-Expo

WHEELING, W. Va.—WWVA's fourth annual Truckers Jamboree and Expo was a huge success despite heavy rains and flooding that caused the entire country to be declared a disaster area.

F. Glenn Reeves, executive director of WWVA's Jamboree U.S.A., noted that the increase applied to both exhibitors at the Expo and ticket requests. Sponsored by WWVA Radio and the Wheeling Jamboree U.S.A., the Expo/Jamboree drew 10,000 last year and endured record breaking rains. This year more than 12,500 attended the three-day event.

Headlining Saturday's show were

Benson, Roy Head and Sunny & The Sunliners.

In the past year, primarily through his activities with Freddy Fender, Meaux has again become a major force in the industry. He produced Fender's "Before The Next Tear Drop Falls" LP, which spawned the No. 1 pop and country single of the same name as well as the No. 1 country and top 10 pop "Wasted Days & Wasted Nights." He has also produced a top 30 country hit for Donnie King with "Matilda."

Current projects for Meaux include wrapping up production of Fender's second ABC-Dot album and the completion of a new Donnie King single for Warner Bros. He is also working with Tracy Balin, who handled all the backup vocals on the first Fender LP and will now cut as a solo artist for ABC-Dot.

Meaux also has four LPs currently available on his Starflite label, including an early Fender effort, an early Doug Kershaw set and LPs from T.K. Hulen and Jim Donnelly.

Also in preparation is a collection of early Fender cuts with some unreleased Doug Sahm material, to be released on an album dubbed "Reunion Of The Cosmic Brothers." The album will be released on another Meaux label, Crazy Cajun. ABC-Dot purchased the "Before The Next Tear Drop Falls" single and LP from the label.

Meaux also plans on rereleasing

the original Sir Douglas Quintet album, "She's About A Mover." The single and album were originally released on Meaux's Tribe label. Distributed by London in 1965, the material is considered among the best early examples of a commercially successful merger of country, rock and Tex-Mex. The new set will appear on Tribe/Crazy Cajun in the original mono.

Meaux says he has not made a great deal of money on the Starflite and early Crazy Cajun material, adding that he is "in it primarily for the music on this particular material."

Other plans are set for the near future, including possible production of a name country-pop artist and release of product by a well-known country artist Glen Barber. Meaux is currently seeking a label deal for Barber, who was last on Hickory.

Nashville Studio Business Holding Up

• Continued from page 4

"narrower profit/need to spend combination" is a tightening of credit, even for major customers.

Several studios would also like to see some form of industry price control go into effect, pointing out that several of the smaller studios "will make a deal to get a job."

Finally, all studios report that while business from major country and pop names continues unabated, many marginal clients have stopped coming in as a result of the tight economy.

Norm Anderson, studio manager at the Columbia Recording Studios, says he has been "extremely busy, with about four bookings in each of our two studios during the past week. We even worked on Labor Day, and total figures compared with last year at this time are up."

Anderson adds that the studios are more actively soliciting custom business than ever before, while label business is down somewhat. He attributes this primarily to the liberal CBS policy of allowing artists to record where they wish. He also points out that the studio is seeing more pop business than it ever has.

In other areas, Anderson says mastering volume is "probably up a few percentage points, and we will be upgrading these facilities from a cosmetic point of view."

Columbia raised its hourly recording rates \$5 earlier this month on 16-track usage, and cut the lower rates in force for 8-track and monaural usage. The increases, says Anderson, are a result of rising utility costs. Rates for 24-track recording remain the same.

At Woodland Studios, Glen Snoddy, president and chief engineer, says the first half of his fiscal year has been a good one, with dollar volume up solidly. Profits, however, have not been as great as a result of rising costs in general. "Our electrical bill has just about doubled in recent years," Snoddy says, "and while we have not raised rates as of yet, I would not rule an increase out. Wages and utilities, which we really have no control over, would be the cause of such an increase."

Snoddy points out that business is good throughout town for the good studios, adding that it is essential to maintain equipment and this is another expense. He also says that while major labels and artists have the money to spend for recording,



ABC photo

PIRACY FIGHT—ABC/Dot artist Ferlin Husky (right) and Hutch Carlock (center), CMA's Antipiracy Committee Chairman, talk with Captain Bob Andrews of the Alabama State Police prior to Ferlin's appearance before the state's commerce, transportation and utility committee considering antipiracy legislation.

the independent business is not what it was.

"Keeping up with equipment trends is a real strain," he adds, "but you have to do it. Studios are in a squeeze of generally rising prices and a demand from clients for the best. Yet most clients do not want to pay higher rates."

As far as payment is concerned, Snoddy says, "studios have often been the last ones paid. As far as I am concerned, the studios will be paid on time—at least mine will. I've tightened my credit substantially."

At RCA, John Olson says that "business could be better, but we are currently expanding our 24-track facilities and we will continue to expand. A lot of our business is custom work, and we will be aggressively seeking more in the future. Major label names, such as Porter Wagoner, Dolly Parton, Perry Como and others are in on a regular basis. But, like all labels, RCA has been a bit more careful about randomly signing new artists."

"Rumors that we are closing are absolutely untrue," he adds, "and all of our facilities are active and available, and we are committed to keeping all active." RCA recently cut its engineering staff from 12 to nine, prompting some rumors of a close-down.

At Jack Clement Recording Studios, Jim Williamson, studio manager, says he is coming off "the best quarter in our six-year history. We've had our best dollar volume, though costs and overhead are up as well. Our rates, however, are the same as the day we opened except for one reduction in the smaller studio. Not that I would not like to raise rates, but we are in a very competitive business and our rates are fairly high now."

Bow Music Park

NASHVILLE—Mayor Beverly Briley made the final public appearance of his administration last Friday morning in a dedication ceremony for Music Square Park on 16th Ave. S. and Division St.

A large crowd gathered in the park and entertainment was provided by the Bluelites, a band composed of four Metro police officers.

The park was made possible by the Music Row Area Neighborhood Development Program and carried out by The Metropolitan Development and Housing Agency.

Williamson points out that he keeps two full-time maintenance people aboard and tries for top new machinery at all times. "Good equipment is a must, even in a poor economy," he says. "You cannot afford to cut back on that end."

"Clientwise," he continues, "we have been building a steady reputation with the majors over the years and they continue to come in. The marginal clients have been reduced considerably, probably because of the poor economy in general. There are just fewer speculative sessions."

"As for rising prices," he continues, "we can't help it when the utility rates go up. And you've got to pay good money to keep good personnel with you. As for payments, we are watching our collections more carefully, like everyone else."

One other source says Nashville may have reached the point where there are now too many studios to support available business, though this view is not widely echoed.

'Cousin Jody' Dead After Long Illness

NASHVILLE—James C. Summey, known professionally as "Cousin Jody" for 30 years on the "Grand Ole Opry" program, died after a long illness at his home here Monday (18). He was 61.

Summey began his career as a steel guitarist and later became a character actor, appearing in several Hollywood motion pictures. He leaves the widow, Marie, a daughter and a son.

PULLS THE PLUG

And That Ended The Bash

ATLANTA—A concert here that was billed as the "largest bluegrass music festival ever" was cancelled prematurely Sept. 1, when a stagehand reportedly pulled the plug on sound and lights and announced to more than 5,000 assembled fans that the concert was ending because the performers and sound technicians had not been paid.

Promoter Gene Pruitt, president of American Bluegrass Productions, says the announcement was not accurate.

Set Distribution

NASHVILLE — Songwriters Recording Corp. (SRC) has signed a distribution pact with International Record Distributing Assn. (IRDA).

First release on SRC is by Jack Lebosck entitled "Miss Louisiana."

four of the country's top trucking recording artists, Joe Stampley, Dave Dudley, the Trucker's Balladeer; Dick Curless and Red Sovine. Stampley is the newest member of the truckers' favorites with his "Roll On Big Mama."

Donna Fargo drew over 5,000 Sunday after a delay while the show was moved indoors into the grandstand area due to the rains.

Manufacturers such as Detroit Diesel Allison, International Harvester, Ford, GMC Trucks, Chevrolet, Mack and Peterbilt were represented and some 100 exhibits of various equipment were on hand.

"Call Charlie Rich, Doug Kershaw or Earl Scruggs and ask them, because they were all paid," he says.

Pruitt says he paid the employees of the Red Wheeler Sound Co., based in Knoxville, Tenn., \$8,000 in advance by check with the rest promised at the concert's end.

According to him, in the middle of the show, the sound company people and union employees came up to him and demanded around \$80,000-\$90,000 in cash, which he couldn't come up with because it was Sunday.

Buzz Weiss, a spokesman for WYZE radio in Atlanta which planned to broadcast the concert in its entirety, says that there are a lot of people inquiring about refunds.

The show was suspended after 22 hours and the audience was waiting to see the above mentioned acts, as well as Bill Monroe and the Nitty Gritty Dirt Band.

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OVERSTREET HONORED—Tommy Overstreet receives a plaque commemorating his 11th top 10 single recording for ABC/Dot.

Country Fest Draws 1,000 In Manhattan

NEW YORK—More than 1,000 fans braved inclement weather Aug. 24 to attend this city's first country music street festival, organized by Hazel James and Edith Sanders.

The free festival, held at Dag Hammarskjold Plaza, featured more than 20 country music performing groups, including the Opryland USA Folk Music Show from Nashville, The Country Gentlemen with Troy Ferguson and Sue Smith, High Noon, Brooklyn Country and the Wretched Refuse String Band.

The show was co-sponsored by American Airlines, Paramount Pictures, Dr Pepper, Madison Square Garden, WHN-AM, the Blue Grass Club of New York, O'Lunney's and Taco Villa.

The show will be held annually.

Drusky Unshutters Recording Service

NASHVILLE—Strawboss Productions, Inc., an independent record production firm, opened last week with Capitol recording artist Roy Drusky as president.

"I have seen the need through the years for a good, reliable, first-class recording service in Nashville," says Drusky. "Strawboss Productions is not another custom record firm. We do not manufacture records at all. We are chartered to produce recording sessions only, and we're licensed by the American Federation of Musicians so that our product can be placed with any major record label. We will use major recording studios and use only the finest union musicians on all of our sessions."

Working with Drusky will be Jim Pierce and Col. Dave Mathes, as vice president and secretary-treasurer, respectively. Drusky said other staff producers would be announced in the near future.

Goodwin's Agency Set By Canadians

NASHVILLE—The Canadian Broadcasting Corp. of Toronto has retained the Bill Goodwin Agency here to act as exclusive talent coordinator for the "Tommy Hunter Show" on a long-term basis.

David Coyle, producer-director of the show, negotiated the agreement during a two-day conference with Goodwin last week.

"We have been working with the Hunter Show for two years and are honored that Bill Lynn, executive producer, expressed his confidence in our agency. Our agency will also be contacting other agencies to schedule various acts on the show," says Goodwin.

Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))					
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart							
1	2	15	35	10	13	★	RHINESTONE COWBOY —Glen Campbell (L. Weiss, Capitol 4095 (20th Century/House Of Weiss, ASCAP))	69	55	9	★	SHOTGUN RIDER —Mary Robbins (D. Winters, D. Winters, MCA 40425 (Mariposa, BMI))	70	56	17	★	EVERYTIME YOU TOUCH ME (I Get High) —Charlie Rich (B. Sherill, C. Rich, Epic 50103 (Columbia) (Alege, BMI/Double R, ASCAP))			
★	3	12	★	43	6	★	THE FIRST TIME —Freddie Hart (J. Lebock, Capitol 4099 (Hartline, BMI))	71	81	2	★	INDIAN GIVER —Bill Larkin (E. Conley, Bryan 1026 (Blue Moon, ASCAP))	★	73	7	★	PAPER LOVIN' —Margo Smith (M. Smith, 20th Century 2222 (Jidobi, BMI))			
★	3	13	★	42	5	★	FEELINS' —Loretta Lynn & Conway Twitty (T. Seals, D. Goodman, W. Jennings, MCA 40420 (Danor, BMI))	★	NEW ENTRY		★	YOU'RE MY RAINY DAY WOMAN —Eddy Raven (J. Foster, B. Rice, ABC 12111 (Jack & Bill, ASCAP))	★	73	3	★	IF I'M LOSING YOU —Billy Walker (G.S. Paxton, RCA 10345 (Pax House, BMI))			
★	6	13	★	38	40	9	I'LL GO TO MY GRAVE LOVING YOU —Staller Brothers (D. Reid, Mercury 73687 (Phonogram) (American Cowboy, BMI))	★	75	3	★	I'M READY TO LOVE YOU —Sarah Johns (B. Renaud, S. Kouns, RCA 10333 (Chess, ASCAP/Pi-Gem, BMI))	★	75	3	★	JO AND THE COWBOY —Johnny Duncan (J. Duncan, Columbia 3-10182 (Combine, BMI))			
★	14	9	★	39	16	13	DAYDREAMS ABOUT NIGHT THINGS —Ronnie Milsap (J. Schweers, RCA 10335 (Chess, ASCAP))	★	77	52	9	★	WANTED MAN —Jerry Wallace (N. Davenport, MGM 14809 (Four Tay/Locomotive, BMI))	★	78	4	★	LET'S TURN THE LIGHTS ON —Larry Gatlin (L. Gatlin, Monument 8-8657 (Epic/Columbia) (First Generation, BMI))		
★	8	9	★	60	4	4	BLUE EYES CRYING IN THE RAIN —Willie Nelson (F. Rose, Columbia 3-10176 (Milene, ASCAP))	★	79	64	17	★	JUST GET UP AND CLOSE THE DOOR —Johnny Rodriguez (L. Hargrove, Mercury 73682 (Phonogram) (Window, BMI))	★	79	64	17	★	MIRROR, MIRROR —Ben Reece (B. Reece, 20th Century 2227 (Soundwaves Music Craftshop, ASCAP))	
★	7	12	★	41	15	13	BANDY THE RODEO CLOWN —Moe Bandy (W. Shafer, L. Frizzell, GRC 2070 (Acuff-Rose, BMI))	★	★	90	2	★	CRY LIKE A BABY —Joe Stimpney (D. Penn, S. Oldham, ABC/Dot 17575 (Press, BMI))	★	81	83	3	★	I'M A BELIEVER (In A Whole Lot Of Lovin') —Jean Shepard (K. Jones, United Artists 701 (Birchfield, BMI))	
★	9	11	★	42	53	4	IF I COULD ONLY WIN YOUR LOVE —Emmylou Harris (C. Louvin, I. Louvin, Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI))	★	★	81	3	★	TAKE MY HAND —Jeannie Seely (H. Cochran, MCA 40428 (Tree, BMI))	★	82	87	3	★	I MAY BE YOUR LOVER (But I'll Always Be Your Friend) —Bobby G. Rice (T. Gentry, GRT 028 (Chess/Janus) (Red Ribbon, BMI))	
★	9	14	★	43	39	10	WOMAN IN THE BACK OF MY MIND —Mel Tillis (R. McCowen, R. Jaudon, MGM 14804 (Sawgrass, BMI))	★	★	82	3	★	YOU'VE LOST THAT LOVIN' FEELIN' —Barbara Fairchild (B. Mann, C. Weil, P. Spector, Columbia 3-10195 (Screen Gems-Columbia, BMI))	★	83	91	3	★	LOVE IS LIKE A ROSE —Linda Ronstadt (N. Young, Elektra 45271 (Silver Fiddle, BMI))	
★	12	11	★	44	32	12	YOU NEVER EVEN CALLED ME BY MY NAME —David Allen Coe (S. Goodman, Columbia 3-10159 (Kama Roppa, ASCAP))	★	★	84	9	★	TOWER OF STRENGTH —Sue Richards (B. Hilliard, B. Bacharach, ABC/Dot 17572 (Famous, ASCAP))	★	84	91	3	★	DOOR NUMBER THREE —Jimmy Buffett (J. Buffett, S. Goodman, ABC 12113 (ABC/Dunhill, BMI/Red Pajamas, ASCAP))	
★	13	11	★	45	28	14	THIRD RATE ROMANCE —Amazing Rhythm Aces (H.R. Smith, ABC 12078 (Fourth Floor, ASCAP))	★	★	85	2	★	FROM THIS MOMENT ON —George Morgan (B. Guitart, 4-Star 5-1009 (Four Tay, BMI))	★	85	96	2	★	IT DOESN'T MATTER ANYMORE —Linda Ronstadt (P. Anka, Capitol 4050 (Spanka, BMI))	
★	17	6	★	46	29	11	HOPE YOU'RE FEELIN' ME (Like I'm Feelin' You) —Charley Pride (B. David, J. Rushing, RCA 10344 (Don Williams, BMI/Have A Tune, ASCAP))	★	★	86	9	★	BLUE EYES AND WALTZES —Jim Mundy (T. Austin, ABC/Dot 12120 (Full Swing, ASCAP))	★	86	92	4	★	YOU RING MY BELL —Ray Griff (R. Griff, Capitol 4126 (Blue Echo, ASCAP))	
★	13	11	★	47	57	6	BOUQUET OF ROSES —Mickey Gilley (S. Nelson, B. Hilliard, Playboy 6041 (Hill & Range, BMI))	★	★	87	3	★	DADDY'S GIRL —Red Sovine (G. Martin, Chart 7507 (Tree, BMI))	★	87	99	3	★	SHHH —Kathy Barnes (D. Earl, MGM 14822 (Singletree, BMI))	
★	18	10	★	49	45	15	SAY FOREVER YOU'LL BE MINE —Porter Wagoner & Dolly Parton (D. Parton) RCA 10328 (Oweparc, BMI)	★	★	88	4	★	HOPE FOR THE FLOWERS —Luis Johnson (D. Silvers, W. Keith, 20th Century 2223 (Hank Williams Jr., BMI))	★	88	92	4	★	BIG RIVERS —Chip Taylor (J. Cash, Warner Bros. 8128 (Hi Lo, BMI))	
★	19	7	★	50	48	17	HOME —Loretta Lynn (B. Harden, MCA 40438 (King Coal, ASCAP))	★	★	89	67	11	★	18 YELLOW ROSES —C.L. Goodson (B. Darrin, Island 030 (Hudson Bay, BMI))	★	89	97	3	★	SHAME ON ME —Bob Luman (L. Williams, B. Enis, Epic 8-50136 (Columbia) (Regent/Fort Knox, ASCAP))
★	16	5	★	51	49	10	LOVE IN THE HOT AFTERNOON —Gene Watson (V. Matthews, K. Westberry, Capitol 4076 (Jack, BMI))	★	★	90	NEW ENTRY	★	TODAY I STARTED LOVING YOU AGAIN —Sammi Smith (M. Haggard, B. Owens, Mega 1236 (PIP))	★	90	99	3	★	LEAN ON ME —Paul Delicato (B. Withers, Artist Of America 101 (Interior, BMI))	
★	26	9	★	52	46	16	ONE MONKEY DON'T STOP NO SHOW —Little David Wilkins (D. Wilkins, T. Marshall, MCA 40427 (Forrest Hills, BMI))	★	★	91	95	3	★	★	91	95	3	★		
★	21	9	★	53	44	12	ALIMONY —Bobby Bare (S. Silverstein, RCA 10318 (Tro-Hollis, BMI))	★	★	92	00	2	★	★	92	00	2	★		
★	24	9	★	54	51	6	HERE I AM IN DALLAS —Faron Young (L. Morris, R. Hughes, T. Ashmal, Mercury 73692 (Phonogram) (Hank Williams Jr., BMI))	★	★	93	97	3	★	★	93	97	3	★		
★	20	11	★	55	59	6	LOVE IS STRANGE —Buck Owens & Susan Raye (Smith, Baker, Robinson, Capitol 4100 (Ben-Ghazi, BMI))	★	★	94	99	3	★	★	94	99	3	★		
★	21	8	★	56	84	2	MEMORIES OF US —George Jones (D. Kirby, G. Martin, Epic 8-50127 (Columbia) (Tree, BMI))	★	★	95	NEW ENTRY	★	★	★	95	NEW ENTRY	★	★		
★	25	8	★	57	68	4	LOOK AT THEM BEANS —Johnny Cash (J. Pex, Columbia 3-10177 (Tree, BMI))	★	★	96	NEW ENTRY	★	★	★	96	NEW ENTRY	★	★		
★	23	10	★	58	54	14	STAY AWAY FROM THE APPLE TREE —Billie Jo Spears (A. Butler, R. Bowling, United Artists 553 (Unart/Brougham Hall, BMI))	★	★	97	NEW ENTRY	★	★	★	97	NEW ENTRY	★	★		
★	24	5	★	59	80	3	DON'T CRY JONI/TOUCH THE HAND —Conway Twitty (C. Twitty, MCA 40407 (Twitty Bird, BMI))	★	★	98	NEW ENTRY	★	★	★	98	NEW ENTRY	★	★		
★	37	4	★	60	70	4	SAN ANTONIO STROLL —Tanya Tucker (P. Noah, MCA 40444 (Unichappell, BMI))	★	★	99	NEW ENTRY	★	★	★	99	NEW ENTRY	★	★		
★	35	5	★	61	61	13	I'M SORRY —John Denver (J. Denver, RCA 10353 (Cherry Lane, ASCAP))	★	★	100	NEW ENTRY	★	★	★	100	NEW ENTRY	★	★		
★	30	8	★	62	72	3	THIS IS MY YEAR FOR MEXICO —Crystal Gayle (V. Matthews, United Artists 680 (Jack, BMI))	★	★			★	★	★			★	★		
★	38	6	★	63	50	11	WHAT IN THE WORLD'S COME OVER YOU —Sonny James (J. Scott, Columbia 3-10184 (Peer International/Unart, ASCAP))	★	★			★	★	★			★	★		
★	31	8	★	64	74	6	A POOR MAN'S WOMAN —Jeanne Pruett (J. Pruett, MCA 40440 (Jeanne Pruett, BMI))	★	★			★	★	★			★	★		
★	36	5	★	65	69	5	(Turn Out The Light And) LOVE ME TONIGHT —Don Williams (B. McMill, ABC/Dot 17568 (Hall-Clement, BMI))	★	★			★	★	★			★	★		
★	31	12	★	66	71	2	EVEN IF I HAVE TO STEAL —Mel Street (R. Carter, GRT 025 (Chess/Janus) (Peer International, BMI))	★	★			★	★	★			★	★		
★	41	6	★	67	71	2	BRINGING IT BACK —Brenda Lee (G. Gordon, MCA 40442 (Siberline, BMI))	★	★			★	★	★			★	★		
★	33	17	★	68	77	5	PUT ANOTHER LOG ON THE FIRE —Tompall (S. Silverstein, MGM 14800 (Evil Eye, BMI))	★	★			★	★	★			★	★		
★	47	4	★	69	78	5	WHAT'S HAPPENED TO BLUE EYES —Jessi Colter (J. Colter, Capitol 4087 (Barron, BMI))	★	★			★	★	★			★	★		
			★	70	80	3	LOVE THE BLUES AND THE BOOGIE WOOGIE —Billy "Crash" Craddock (D. Statler, ABC 12104 (Chappell, ASCAP))					★	★	★			★	★		
			★	43	6	6	HEART TO HEART —Roy Clark (D. Gillon, ABC/Dot 17565 (Short Rose, ASCAP))					★	★	★			★	★		
			★	42	5	5	ANOTHER WOMAN —T.G. Shepard (D. Penn, B. Cason, Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP))					★	★	★			★	★		
			★	38	40	9	OH HOW LOVE CHANGES —Don Gibson & Sue Thompson (K.P. Powell, D. Orander, Hickory 350 (MGM) (Acuff-Rose, BMI))					★	★	★			★	★		
			★	39	16	13	WASTED DAYS AND WASTED NIGHTS —Freddie Fender (B. Huerta, W. Duncan, ABC/Dot 17558 (Travis, BMI))					★	★	★			★	★		
			★	60	4	4	ROCKY —Dickey Lee (J. Stevens, RCA 10361 (Strawberry Hill, ASCAP))					★	★	★			★	★		
			★	41	15	13	YOU'RE NOT THE WOMAN YOU USE TO BE —Gary Stewart (G. Stewart, B. Eldridge, MCA 40414 (Forrest Hills, BMI))					★	★	★			★	★		
			★	42	53	4	FUNNY HOW TIME SLIPS AWAY —Marvel Felts (W. Nelson, ABC/Dot 17569 (Tree, BMI))					★	★	★			★	★		
			★	43	39	10	I'M TOO USE TO LOVIN' YOU —Nick Nixon (B. Peters, Mercury 73691 (Phonogram) (Ben Peters, BMI))					★	★	★			★	★		
			★	44	32	12	I'VE NEVER LOVED ANYONE MORE —Lynn Anderson (L. Hargrove, M. Nesmith, Columbia 3-10160 (Window/Screen Bems-Columbia, BMI))					★	★	★			★	★		
			★	45	28	14	PLEASE MR. PLEASE —Olivia Newton-John (Weich, Rustill, MCA 40418 (Blue Gum, ASCAP))					★	★	★			★	★		
			★	46	29	11	THE SAME OLD STORY —Hank Williams Jr. (L. Morris, W. Keith, H. Williams Jr., MGM 14813 (Hank Williams Jr., BMI))					★	★	★			★	★		
			★	47	57	6	IF YOU EVER CHANGE YOUR MIND —Ray Price (J. Weatherly, Columbia 3-10150 (Keca, ASCAP))					★	★	★			★	★		
			★	48	2	2	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING —Waylon Jennings (W. Jennings, RCA 10379 (Baron, BMI))					★	★	★			★	★		
			★	49	45	15	THE SEEKER —Dolly Parton (D. Parton, RCA 10310 (Oweparc, BMI))					★	★	★			★	★		
			★	50	48	17	I WANT TO HOLD YOU —Stella Parton (B. Dean, S. Parton, Country/Soul 039 (IRDA) (Myonak, BMI/Dwiflow, ASCAP))					★	★	★			★	★		
			★	51	49	10	THE BARMAID —David Wills (T.J. White, Epic 8-50118 (Columbia) (Tennessee Swamp Fox, ASCAP))					★	★	★			★	★		
			★	52	46	16	STORMS NEVER LAST —Dottsy (J. Colter, RCA 10280 (Baron, BMI))</													

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Indie Distrib Boom Flourishing

NASHVILLE—Independent distributors here are doing tremendous business now, partially due to the fact that the economy has major labels holding rosters down and there

is an enormous amount of product on the market.

Two independent distributors, Nationwide Sound Distributors (NSD) and International Record Distributing Assn. (IRDA) have 20-25 releases a month, with the third distributor opening offices last week (see Billboard Sept. 6). World Wide Record Distributors.

NSD, formed in 1972, represents 25 labels and such artists as Roy Head, Wilma Burgess and Bud Logan on the Shannon label, Tommy Jennings on Paragon Records and Ruby Falls on 50 States.

Other labels being distributed by NSD are Sound Waves, Phono, Resco, Black Stallion, Brand X and Sun Flower Records.

Headed by Joe and Betty Gibson, NSD has 10-15 releases a month with 50 percent of its product making the national charts. They have grown from a one-man operation to 10 full-time employees.

IRDA began one year ago and enjoyed immediate success with Stella Parton's first release, "I Want To Hold You In My Arms" which reached seventh position on the charts nationally. Her first album has just been shipped. She is the sister of Dolly Parton.

Other artists include Jack Barlow,

Bobby Helms, Kent Fox and another Parton sister, Freida Parton and Paul Overstreet, a duet.

IRDA is managed by Hank Levine, president, and Mike Shepard, vice president.

Nashville Scene

By COLLEEN CLARK

Freddy Fender, Don Williams and Freddy Weller among artists performing on last week's "48 Hours In Atoka" weekend. . . . **Diana Trask** and husband, **Tom Ewen**, are buying a new 22-foot ketch and selling their old 14-ton islander sloop. Diana currently headlining at the Frontier Hotel in Las Vegas. . . . **Tommy Overstreet** just purchased a new Rolls Royce Bentley which is being shipped from New York. He has also acquired 40 acres in Tulsa, Okla., where he plans to build another home. He and his entire family, including their Siberian Husky "Bandit" will appear Oct. 6 on "Good Ole Nashville Music" TV show. It will be Bandit's debut for Purina Dog Chow.

Sue Richards provided background vocals and two of her own songs for the new **Narvel Felts** album recently finished in Muscle Shoals. . . . **Sharon Vaughn** in New York for an appearance on Don Kirshner's TV show "Musical Chairs." She just completed a New-Maid Margarine commercial, which will be aired nationally. . . . **Carl Mann** broke two ribs while working his farm in Huntingdon, Tenn., last week. . . . **Kenny Roberts** was voted favorite artist of the WWVA Wheeling Jamboree in a recent four-month write-in contest.

Country-rock band, **Blue Jug**, made its Nashville debut at the Exit In last week. Recording for Capricorn Records, it is off on a tour promoting its new LP entitled, "Blue Jug." . . . **Little David Wilkins** on tour with current single "One Monkey Don't Stop No Show" where WSLR in Akron, Ohio, gave away stuffed monkeys and bananas during a "Monkey Business Weekend." . . . **Roy Clark** was presented with a rare Stradivarius copy violin at his recent appearance in San Carlos, Calif., by the Eugene Wayman family of San Francisco.

Handed down through five generations and over 100 years old, the violin was last played on Dec. 22, 1935, when the grandfather was playing it and received word of the death of a son. He put it away and never touched it again. Since none of the present family are musically inclined, they decided to give it to someone who appreciated fine instruments and Clark was their favorite artist.

Johnny Tillotson just closed a record eight-week engagement at the MGM Grand Hotel's Lion's Den Lounge in Las Vegas, and is scheduled for four additional weeks later this month before heading to Europe and Great Britain in October. . . . Shannon recording artist **Wilma Burgess** played a benefit last week for the Boys and Girls Ranch in Mobile, Ala., and was made an honorary sheriff by the sheriff's posse, which sponsored the show. The group later went deep sea fishing in the gulf and Wilma caught a 23½ pound king mackerel, one of the largest ever caught in that area.

New RCA artist, **Dotty**, made her first "Opry" appearance last weekend. . . . The background vocals you

Bluesman Collier Is Dead In Philly

PHILADELPHIA—"Kid Haffey" (Cecil Collier), blues singer in the tradition of Jimmy Rushing who as a youngster was a member of Bessie Smith's touring troupe, died Aug. 22 after a long illness at the age of 67.

He began his show business career as one of the Four Gingersnaps, a group of singing hoofers and during the swing era regularly made the circuit of the Apollo Theatre, New York; Royal Theatre, Baltimore, Md.; Howard in Washington, D.C., and the Lincoln here.

Count Basie had invited him to join his band when Rushing left in 1950, but Joe Williams eventually landed the job. In the mid-60s, Kid Haffey sang in New York at the Half Note Club with Clark Terry and Bob Brookmeyer; and he recorded with Zoot Sims and Al Cohn on the Fred Miles Presents label. His wife, Isabella, and a sister survive.

\$50 A PLATE

Haggard Steps In, Saves Multiple Sclerosis Event

FRESNO, Calif.—Merle Haggard saved the day for some 500 guests at a \$50 a plate benefit dinner when he interrupted his vacation to perform during the main banquet of the third annual Mike Lane Celebrity Golf Tournament for multiple sclerosis here.

John McCarthy of KMAK-AM, one of the organizers of the event, says his show "fell through the evening before the dinner. I was at the airport, saw Merle working on his plane and asked him if he would be willing to do something on the show. What he did was interrupt his own vacation, call his group, the Strangers, in from vacation and change a recording date to do a two-hour show for us on one day's notice."

The tournament, which featured such celebrities as Mac Davis, Jack Albertson, Fred MacMurray, Buddy Allan and Gregg Morris, grossed \$40,000.



BRASS SPECIAL—Danny Davis of the Nashville Brass goes over material for a 60-minute TV special with (from left) Ken Shapiro, writer and producer; Bill Hobin, executive director, Davis and Jack Watson, co-producer.

Mega Moves Marketing

NASHVILLE—Mega Records & Tapes will move its marketing function from Pickwick International in New York and handle it out of the office here under the guidance of Ed Hamilton.

Pickwick will continue to handle all national distribution of Mega. Dave Bell, Mega president, says the firm will work with George Cooper III, a leading marketing consultant, who now will be located in the same building in new, expanded quarters.

Under the move, Peggy Hunter returns to the office here from California. Two new artists, Gary Smith and Ray Sanders, have been added to the label. There will be product release on them as well as on Sammi Smith, Billy Mize, Marilyn Sellars, Herman Lee Montgomery and Patsy Sledd in the next six weeks.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 9/13/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	5	5	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
2	2	13	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
3	3	6	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
4	1	10	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
5	4	13	RECONSIDER ME—Narvel Felts, ABC/Dot DOSD 2025
6	7	11	MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)
7	9	10	CHARLEY—Charley Pride, RCA APL1-1038
8	10	6	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037
9	6	13	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
10	12	6	BEST OF—Dolly Parton, RCA APL1-1117
11	8	11	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
12	14	25	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
13	13	21	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
14	22	6	BURNIN' THING—Mac Davis, Columbia PC 33551
15	20	8	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
16	16	18	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
17	11	10	LIVE IN PICAYUNE—Jerry Clower, MCA 486
18	24	16	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
19	21	28	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
20	15	19	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
21	19	21	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRF 8004 (Chess/Janus)
22	38	2	HOME—Loretta Lynn, MCA 2146
23	36	2	GREATEST HITS VOLUME I—Roy Clark, ABC/Dot DOSD 2030
24	30	27	BARROOMS TO BEDROOMS—David Wills, Epic NE 33353 (Columbia)
25	27	21	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
26	29	18	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
27	35	4	TANYA TUCKER'S GREATEST HITS, Columbia KC 33355
28	17	12	TODAY—Elvis Presley, RCA APL1-1039
29	31	29	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
30	32	38	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
31	NEW ENTRY		SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
32	26	28	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
33	33	8	IF YOU EVER CHANGE YOUR MIND—Ray Price, Columbia KC 33560
34	28	60	BACK HOME AGAIN—John Denver, RCA CPL1-0548
35	23	11	ANNIVERSARY SPECIAL VOL. I—Earl Scruggs Revue, Columbia PC 33416
36	NEW ENTRY		TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
37	39	5	THE BEST OF VOL. II—Bob Wills, MCA2-4092
38	44	8	SONGS OF LOVE—Jim Reeves, RCA APL1-1037
39	NEW ENTRY		A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
40	18	7	GREATEST HITS, Vol. 1—Tommy Overstreet, ABC/Dot DOSD 2027
41	46	2	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson, Columbia KC 33691
42	41	4	TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot DOSD 2006
43	37	5	FROM THIS MOMENT ON—George Morgan, 4-Star 75-002
44	50	2	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
45	NEW ENTRY		WHATEVER I SAY MEANS I LOVE YOU—Donna Fargo, ABC/Dot DOSD 2029
46	NEW ENTRY		ERNEST TUBB—MCA
47	48	3	MEMORIES—Doc Watson, United Artists UA-LA423-H2
48	49	26	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
49	43	20	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
50	45	27	OUT OF HAND—Gary Stewart, RCA APL1-0900

hear on Tom T. Hall's new single, "I Like Beer," are those of The Irwin Steinberg Aggregation, and have only recorded on one other record, Hall's hit of a year ago, "That Song Is Driving Me Crazy." The group's leader is Irwin Steinberg, Phonogram/Mercury's president, who flies from his headquarters in Chicago to

attend Hall's recording sessions in Nashville.

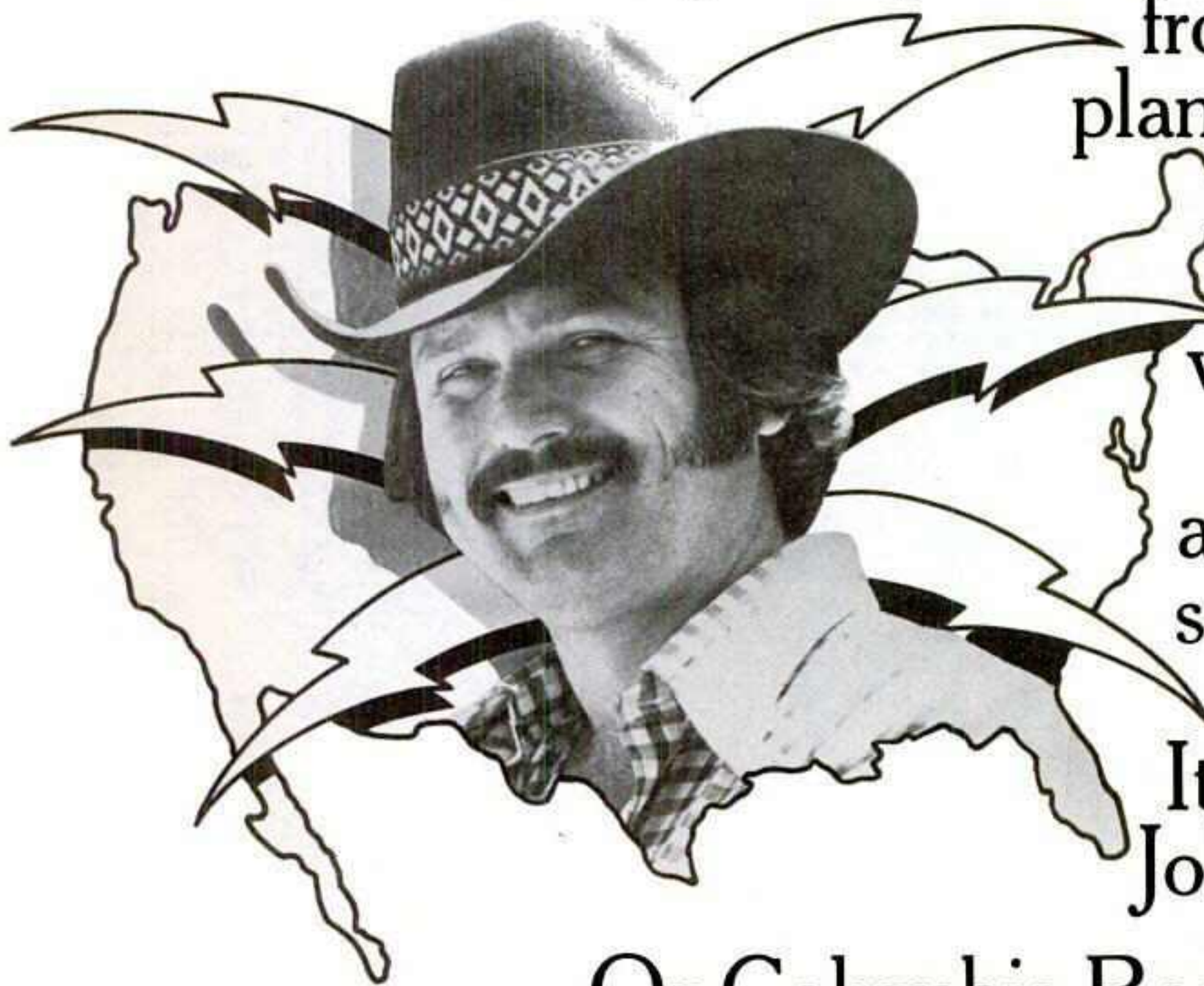
When his services are required he recruits participants from Nashville's office staff, sometimes off the street, and has used members of producer Jerry Kennedy's sons basketball team. Nashville sessions are unique.

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Vox Jox

• Continued from page 32

has named country artist **Barbi Benton** as mascot. She recently taped TV spots promoting the station, along with jingles and promos. Then, on Sept. 2, she hosted a party for local ad agencies and press and followed that up the next day as a guest deejay on the air. Whew! **John Wellman's** work, no doubt.

★ ★ ★

Mary Lyon has joined KNAC in Long Beach, Calif., to do news; she'd been with KFWB in Los Angeles. . . . Here's the music policy at KOWN-AM-FM in Escondido, Calif., from program director **Clip Helps**: "We consider ourselves a progressive MOR station; that is, not afraid to play new material and a balanced modern sound. The station maintains a bright sound most of the day and evening, although we don't scream. We also pull album cuts for airplay in regular rotation with current and gold. We like to be selective about the hits we play, as well as the other material, but if it's quality we aren't afraid to play it even if others don't. We usually keep about 40 albums in control for airplay, with marked cuts for airing. Most LPs are now, with a few classic older ones still in play." Helps says he'll treat promotion persons to lunch who come by.

The lineup at WEIF in Moundsville, W. Va., now includes **Ken Spencer** in the mornings, music director **Kenneth (Shawn O'Brien) Staley** in mid-day, program director **Jerry King** in afternoon, and **Ron Hill** in the evening. The format hinges on both rock and oldies. Slogan is: "Everyone listens to their WEIF." Boo. . . . **Tom Cross** at Cross-Trk studios in Los Angeles just finished a commercial for the new **Fairport Conventions'** coming 20-city tour and their new Island Records LP "Rising For the Moon."

★ ★ ★

Jay Thomas, program director of WAYS in Charlotte, married **Sharon Woller** Aug. 31; I got the invite Sept. 2. Perhaps Jay was trying to tell me something. . . . If I ever—again, because I was there once—go through Belen, N.M., I'm going to stop and see **Little Richie Johnson**. I get a constant barrage of key chains, **Faron Young** deputy badges and other such nonsense from Johnson and, in all my years of hanging out in country music, I don't think I ever met him. But he's one-hell-of-a-record promotion man for country music. . . . A note from **John Jay Regan**, assistant vice president of operations for WTKO in Ithaca, N.Y.: "I would like to add my congratulations to you on an awards banquet which we thoroughly enjoyed. Although we were not able to attend the entire conference, **Jim Roberts** and I would

not have missed the banquet for anything. In fact, I learned of the nomination Tuesday afternoon in the delivery room of the local hospital where, 30 minutes before, my wife had given birth to a daughter. I spent the next two days assuring her that I was indeed more excited about the birth than about the nomination. Finally, I have to admit that we were disappointed to hear **Gary Owens** announce us as WTKQ. Several members of the staff have already suggested that we change the calls, accepting this as an omen, but I'm afraid the ownership is attached to the 'O.' Well, perhaps we could split the difference, John, and make it a "P." ★ ★ ★

Gary Hoffar reports in from WTOD in Toledo, Ohio, where he's now production director and 9-noon personality under the name of **Gary Shores**. He'd spent the previous two years at WGMA in Hollywood, Fla., as music director and afternoon drive jock. . . . **Joe Capobianco**, program-music director of WAAF in Worcester, Mass., sends me the lineup of his contemporary progressive station: **Tom Morgan** 6-10 a.m., **Mike Raymond** 10 a.m.-2 p.m., **Mike Gray** 2-6 p.m., **Paul Lemieux** 6-midnight, and **Ken McKay** all-night, with **Patti Geier** and **Robert Piche** doing news and weekends. . . . The **Dr. Demento** show starts Oct. 1 on AFRTS stations around the world.

★ ★ ★

KSO, country music station in Des Moines, Iowa, programmed by **Perry St. John**, is looking for a news-person to do mornings. . . . There's been a management change at WEIM in Elmira, N.Y., according to morning man **John Scott**, who says he's looking for another job and has programming and music experience. Afternoon drive man **Mike Kessler** was also looking for a new scene. Left at the station, no doubt, will be **Ron Fero** and **Mark Ogden**.

Bubbling Under The HOT 100

- 101—EVERYTHING'S THE SAME (Ain't Nothing Changed), **Billy Swan**, Monument 8-8661 (Epic/Columbia)
- 102—NOTHING HEAVY, **Dave Bellamy**, Warner Bros./Curb 8123
- 103—CHINESE KUNG FU, **Banzai**, Scepter 12407
- 104—WHAT YOU GOT, **Duke & The Drivers**, ABC 12110
- 105—CHOCOLATE CITY, **Parliament**, Casablanca 831
- 106—RIGHT FROM THE SHARK JAWS (The Jaw Interview), **Byron McNaughton & His News Orchestra**, (Jamie 1427)
- 107—LET'S LIVE TOGETHER, **Road Apples**, Mums 8-6039 (Epic/Columbia)
- 108—LOVE DON'T COME ON STRONGER (Than Yours And Mine), **Jeff Perry**, (Arista 0133)
- 109—CONTROL TOWER, **Magic Disco Machine**, (Motown 1362)
- 110—LOVE FOR SALE, **James Last**, Polydor 15108

Bubbling Under The Top LPs

- 201—CANNONBALL ADDERLEY, **Phenix**, Fantasy F 79004
- 202—GARY TOMS EMPIRE, 7-6-5-4-3-2-1 **Blow Your Whistle**, PIP 6814
- 203—THE MYSTIC MOODS ORCHESTRA, **Erogenous**, Sound Bird 7509
- 204—JOHN CALE, **Slow Dazzle**, Island ILPS 9317
- 205—FREE BEER, **Soundwind SWS 6402** (Bud-dah)
- 206—SMOKEY, **MCA 2152**
- 207—MIKE GREENE, **Pale, Pale Moon**, GRC GA 10013
- 208—ODIA COATES, **United Artists UA-LA228-G**
- 209—DISCOTECH #1, **Motown M6-824 S1**
- 210—WHITE LIGHTNIN', **Island ILPS 9325**

NEW SYSTEM FOR U.K.

Phonodisc Services Speeded In Ordering And Delivery

LONDON—Consistent service within 48 hours is anticipated by Phonodisc under a new ordering and delivery scheme the company introduces to the U.K. from Sept. 15.

Although it will restrict dealers to once or twice a week ordering on specific days, it will assure delivery of product within two days.

The scheme, described as a rationalization of the dealer grading system but simpler and fairer, was put together after six months' planning and consultation with Phonogram, Polydor and Contour. And its introduction coincides with the completion of the move from Ilford, Essex, to Chadwell Heath of all Phonodisc customer service, administration and computer departments.

Managing director Tony Muxlow claims the scheme is tailor-made to

individual dealer's requirements. A survey of 5,000 shops, carried out by the British Market Research Bureau earlier this year, revealed that the majority of dealers would be happy with a consistent twice weekly delivery.

The majority were, in fact, only ordering once a fortnight, once a week or were putting in very small orders.

Most retailers, according to Muxlow, will be able to continue phoning in their weekly or twice weekly orders as they do now. The difference will be that at present order handling, dealer queries and computation are situated in premises 15 minutes away from the distribution center with the result that things tend to batch up rather than flow.

As a consequence, Phonodisc

agrees that it has not been happy with its delivery service.

Says Muxlow: "We are not going for fast delivery but we are giving dealers consistency of time to place his order and receive the goods. A secondary consideration in this improved service is an economic one.

"Dealers who are doing the bulk of our business will order twice a week and will be given special days when they can ring in. Orders that are going to give the money back that we put into them are the ones that will be made twice a week.

"For other dealers, we will give a once-weekly service geared towards a pre-weekend delivery. No long can any manufacturers afford to deliver every day."

And the scheme is designed to discourage dealers from phoning in small orders every few days. Muxlow says there are no penalties to enforce the system, but if members of the trade did not follow it, then the chances of their receiving delivery on time was very small.

On the subject of minimum order charges, he says: "We've seriously considered this and we are still considering it. Almost certainly there will be something like that eventually, but consistency will hopefully create a new ordering pattern."

Phonodisc distribution manager Barry Dean says that in past months since late 1974 the tendency had been towards orders of smaller quantities. But since during this period the company's business had grown it was obvious that the dealer was not buying less but buying fewer records more frequently.

Harry Tipple, secretary of the Gramophone Record Retailers Committee, says: "The scheme certainly seems and improvement on the past system when you didn't know when you were going to receive product."

credits will then be awarded for performances exceeding this objective.

EMI U.K. sales division general manager Barry Green says: "When EMI first became involved in incentive ideas, it was recognized that the benefit to the dealer must be real and not just result in over-stocking. I feel that this year's incentives achieve our former aims and consolidates our support intention of supporting the dealer in his support of EMI.

"We are constantly faced by low-profile incentives to dealers from other companies, but EMI does not subscribe to this comparatively new high-pressure approach. Very often these incentives work in reverse when the dealer is faced with heavy non-salable stock.

"And in any case the greatest incentive for any dealer is quality of repertoire and that is what EMI intends to provide during the next year."

EMI Dealer Contest Set

LONDON—Holidays for two in the Caribbean will be top prizes in an EMI dealer incentive scheme, which is to run for the next seven months.

The sales program, called Chart Your Course, runs in three phases until March 31. Idea is that dealers will be put in one of 13 "leagues," comprising dealerships of similar size, all allocated a turnover baseline objective for each phase. Travel

Trojan Execs Form a Label

LONDON—Two former executives of Trojan, the reggae-orientated label which went down with the recent collapse of the B&C operation here, have formed their own company, Viking Records.

Webster Shrowder, a director with Trojan, and Junion Lincoln, a&r manager with the company, have signed a license deal with Phonogram. First releases on Viking, which will have a pop-reggae profile, are to appear later this month. The roster of artists includes Johnny Clarke, Sharon Forrester and the Cimarons.

Label output will be about 25 singles and 15 albums a year.

Phonogram marketing director Ken Maliphant says he sees Viking as a valuable asset. "We have in Shrowder and Lincoln two of the most respected and talented people in this area of repertoire. The Viking deal with Phonogram is for the world, excluding the United States and West Indies."

He adds that there is "tremendous potential" for reggae material outside Britain, particularly in Japan and Europe.

John & Label To EMI

• Continued from page 4

organization, but will use EMI's facilities for pressing and distribution.

John Reid says: "DJM did make us a big offer and there were other approaches from three other majors, but it was felt none could offer the conditions necessary to establish Rocket on a worldwide basis. But DJM has been good to us, and the parting has been amicable."

John's first recordings under the new deal can be expected next

spring to tie in with a major U.K. tour the singer is planning. There are two albums left to be released under the DJM agreement but they have already been recorded, so effectively all commitments have been met. The next album is "Bottled And Brained" for October release and there is a "live" album for later.

Rocket music-publishing does not come under the EMI deal and talks are currently going on with a major publishing company about future plans.

Brant Royalties To Fund

PARIS—Royalties earned by Mike Brant recordings will be handed over to the Fondation de la Vocation. Brant committed suicide some months ago but his disks, particularly Dis-Lui (Polydor) are still well placed in the charts.

The Fondation de la Vocation is an organization set up to help the rising generation find its way commercially and prizes are awarded to all presentations, in various forms according to the arts, science or type, accepted by a jury of experts.

The Brant prizes will be offered to either a young composer, including both pop and classical music, or a young variety artist. A second prize will go to any young scientist concerned with medical research.

Conditions of entry are simply

that the candidates must be French and between the ages of 18 and 30.

What, however, is of the greatest importance is that pop-variety has been placed alongside the great arts and scientific areas for the first time. Until now, various academies, such as the Academie du Disque, have awarded prizes for both variety and classical recordings.

There are also competitions open to all. But this particular set of prizes is not intended to reward those who have already "arrived" in terms of making records and on the way to success, but to those who are about to start.

The decision to use Brant royalties in this way has aroused the greatest interest already.

From The Music Capitals Of The World

LONDON

Ron Roker and Gerry Shury, associated with many hits by artists like the New Seekers, Lynsey de Paul, Carl Douglas and Barry Blue, have been signed to produce three new acts for 20th Century here: Martin Black on "Sooner or Later," "Twice A Week" by girl group Bones, and a South London act Gang.

Aiding promotion for the Radio 1 repeat here of the Simon and Garfunkel story series on BBC, the station has been playing the two new singles from the duo back-to-back each side of the news, giving plays at least once an hour. ... Dublin company Claddagh has signed a licensing deal with Island for marketing and distribution in the U.K., U.S., Canada and Brazil, with an album by the Chieftains first release under the deal.

Count Basie orchestra debuting at London's Ronnie Scott club for twice-nightly four-day season starting Nov. 5. ... Trio MPD, which comprises former New Seekers Marty Kristian and Paul Layton, plus Danny Finn, out on an RCA single "Take Me Back," written by Kristian and produced by Barry Blue. ... Rick Wakeman's English Rock Ensemble back-up band to include a brass section for his U.S. tour which starts Oct. 1.

Dealers will have to order a minimum of \$33 worth of record from RCA, or pay a surcharge of \$1.65, in future, "a reluctant step" according to sales manager Brian Hall but taken to streamline the distribution service. ... Fire gutted Fender Soundhouse, the West End of London headquarters of CBS Arbiter, the CBS U.K. musical instrumental division, which also housed the headquarters of the Music Trades Assn.

All words and music on his "All The Fun Of The Fair" album by David Essex, with "Hold Me Close" selected as the next CBS single. ... Platters making their debut appearance at London's Talk Of The Town starting Sept. 22. ... Richard Johnson, movie actor, to sing for the first time in his starring role in "Thomas And The King," stage musical with all-British cast, opening Oct. 16, music by John Williams, lyrics from James Harbert.

Polydor Records sponsored \$2,200 first prize 25-lap formula 3 motor race at Brands Hatch last weekend, with a special gold disk award added for the winner. ... Debut single for Ronnie Wood's elder brother Ted, on Penny Farthing, is "Am I Blue," originally recorded by

Billie Holiday in 1938. ... And in the flip-side backing group for the newcomer was Rod Stewart, Gary Glitter and Bobby Womack.

Big television promotion for new record by Peters and Lee duo organized by Phonogram. ... Alvin Stardust to star in his own Christmas Show on morning and afternoons only at the Victoria Palace theater over the upcoming festive season. ... John Denver due here with manager Jerry Weintraub for talks on possible tour and BBC-TV series.

Harry Secombe, singing comedian, to star as a singing plumber in new stage musical "Schippel," his return to the West End after eight years' absence. ... EMI promoting eight of its "Very Best Of ..." compilations by artists like Shirley Bassey, Vince Hill and Robert Whitaker through posters on railway stations, plus window displays. ... Tony Sheridan, who once had a backing group called The Beatles in the early 1960's and recorded "My Bonnie" with them, making a recording comeback with Buk here. ... Vet singing star Dorothy Squires, who "retired" from the business early this year, now successfully touring top cabaret venues, and getting her 20-year-old niece, Emily J. Squires, into the act.

In letter of thanks to Bell Records for sending a copy of Gavin Barrett's "Oh Margaret" single, Tory Party leader Margaret Thatcher wrote: "Alas our old record player has packed up, but I'm getting another one." ... Shakespearian actress Helen Mirren portrays whisky-swilling girl rock singer in new play "Teeth 'n' Smiles" here at the Royal Court theater. ... Mott start first concert tour here with new men Nigel Benjamin, singer, and Ray Major, guitarist, on Sept. 18, the new men

(Continued on page 60)

French Appliance Chain Into Disks

PARIS—Darty-Real, a retailing chain which had specialized in domestic electrical appliances, is moving into the record and tape market. The firm is currently engaging specialists to set up disk departments in its stores, particularly those in towns and cities which are relatively under-endowed with record stores.

Supermarkets in France have already gone in for record retailing in an extensive way but most of them have concentrated on budget-line material. It is expected that the Darty-Real departments will offer a full range of product and a limited amount of hardware.

International Turntable

Tony Peters, general manager of Famous Chappell, has been made general manager of Acuff-Rose, another Chappell associate. He is replaced in the London office by Kenny Barker, who moves from Chappell's music division. Chappell managing director Bob Montgomery says the changes were designed to streamline the U.K. organization.

New press and public relations officer, national and international, for Magnet Records is Sue Dunkley, who reports direct to managing director Michael Levy. Since leaving the advertising department of Music Week two years ago, she has been press and advertising manager at DJM. Clifford Elson continues to act

as public relations consultant to Magnet and to Levy.

Barry Johnstone, who has been handling press and public relations at Magnet has now been made overall head of promotion, national and international, with Howard Marks acting in a consultancy capacity.

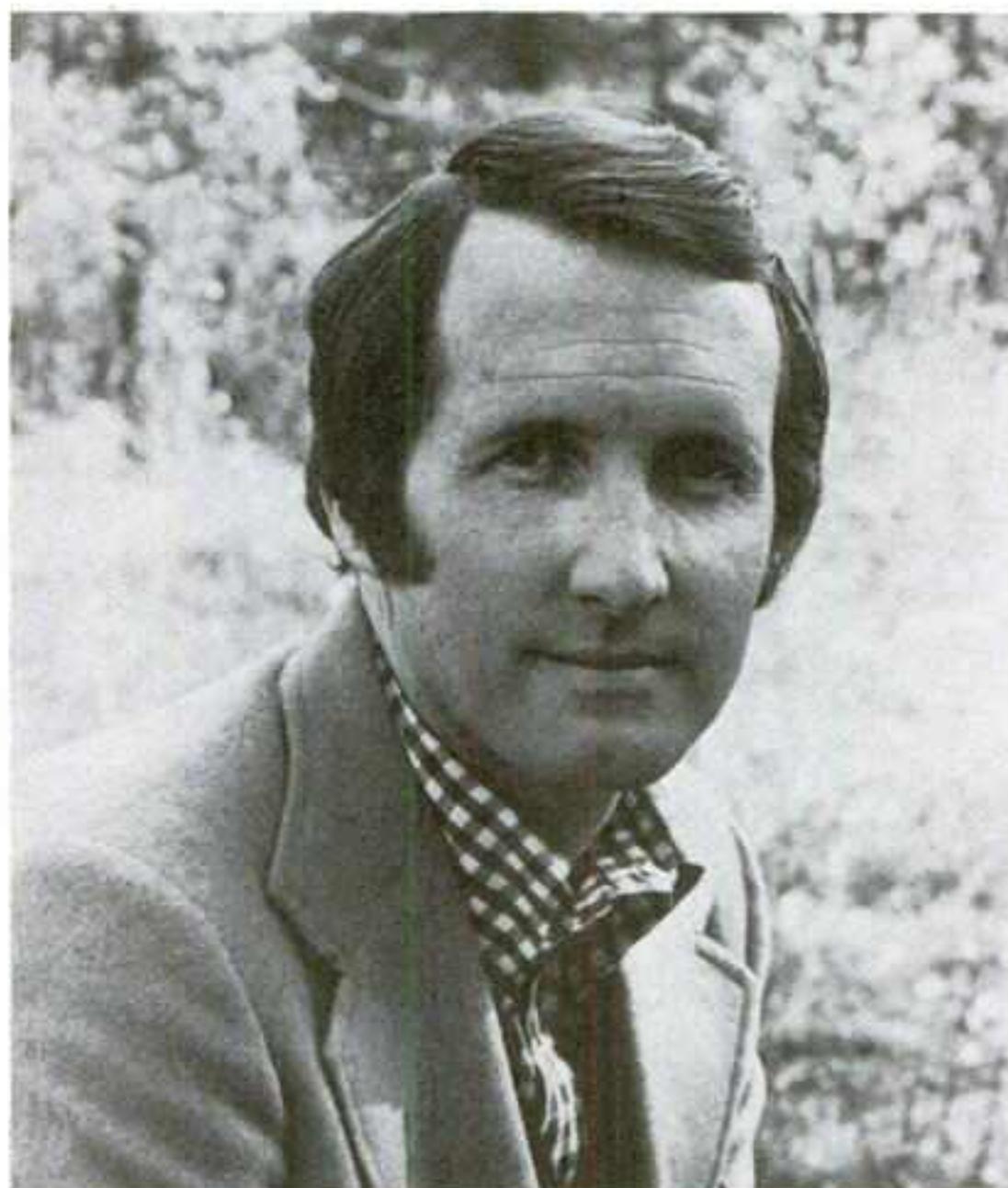
Keith Ellis has resigned as advertisement manager of Melody Maker. Ellis, who was sales development manager for Music Week and Record Mirror before leaving to join Melody Maker in 1973, takes up a new appointment as marketing manager of Millban Electronics, based at their head office in Uckfield, Sussex.

Gerry Fallon is replacing Sue Dunkley as DJM press officer. She has been with the company for two years, first as assistant press officer and lately as liaison manager. Advertising, which was previously handled by the press officer, will now be the responsibility of DJM marketing manager, Colin Taylor.

Former managing director of his own import company, Tony Alexander has joined That's Entertainment Records And Music as general manager. His responsibility, working out of London West End offices, will be to develop new talent in co-operation with managing director Rachel

(Continued on page 62)

MERVYN CONN is proud to announce
 from September 1st, he is the sole exclusive
 European Agency and Personal Representation
 of
GEORGE HAMILTON IV



FORTHCOMING UK TOUR

OCTOBER

Thursday 2nd October
 Friday 3rd October
 Saturday 4th October
 Sunday 5th October
 Monday 6th October
 Thursday 9th October
 Friday 10th October
 Saturday 18th October }
 Sunday 19th October }
 Wednesday 22nd October
 Thursday 23rd October
 Friday 24th October
 Saturday 25th October
 Sunday 26th October
 Wednesday 29th October
 Thursday 30th October
 Friday 31st October

Fairfield Halls, Croydon
 The Dome, Brighton
 Winter Gardens, Bournemouth
 Princess Theatre, Torquay
 Regal Theatre, Redruth
 Central Hall, Chatham
 Odeon, Chelmsford
 Gaumont, Ipswich
 Gaumont State, Kilburn
 City Hall, Newcastle
 Music Hall, Aberdeen
 Apollo Centre, Glasgow
 Usher Hall, Edinburgh
 A.B.C. Chester
 Civic Halls, Barrow-in-Furness
 Town Hall, Leeds

NOVEMBER

Saturday 1st November
 Sunday 2nd November
 Thursday 6th November
 Friday 7th November
 Saturday 8th November
 Sunday 9th November
 Wednesday 12th November
 Thursday 13th November
 Friday 14th November
 Saturday 15th November
 Sunday 16th November
 Wednesday 19th November
 Thursday 20th November
 Friday 21st November }
 Saturday 22nd November }
 Sunday 23rd November
 Wednesday 26th November
 Thursday 27th November
 Friday 28th November
 Saturday 29th November
 Sunday 30th November

A.B.C. Hull
 Empire, Liverpool
 Opera House, Manchester
 Gaumont, Hanley
 Theatre Royal, Nottingham
 Coventry Theatre
 Capitol, Cardiff
 Leisure Centre, Gloucester
 Colston Hall, Bristol
 Odeon, Taunton
 Wimbledon Theatre
 Gaumont, Southampton
 Congress Theatre, Eastbourne
 New Theatre, Oxford
 Theatre Royal, Norwich
 De Montfort Hall, Leicester
 A.B.C. Peterborough
 City Hall, Sheffield
 Southport Theatre
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Rumanian Contest Has 3 Winners

BUCHAREST—Three songs—"For You," "See You Again" and "Love's Songs"—by Ion Cristinoiu and Mihai Dumbrava, won first prize in the 10th National Light Music Contest held in Mamaia.

There were a record 328 songs submitted for the contest of which 30 were selected for the final by a jury presided over by Ion Dumitrescu and Petre Codreanu.

Second prize went to "Here, By My Home" and "Ballad For This Land," written by George Grigoriu, Angel Grigoriu and Romeo Iorgulescu; and the third prize was awarded to "The Tree" by Zsolt Kerestely and Ovidiu Dumitru. There were special mentions for compositions by Horia Moculescu, Radu Serban, Mihai Dumbrava, Vasile Vasilache Jr., and Camelia Dascalescu.

Among the singers presenting the songs were Mihai Constantinescu, Cornel Constantiniu, Corina Chiriac, Mihaela Mihai, Marina Voice, Doina Badea, Angela Similea and Aurelian Andreescu.

Phonesales Offers System To Industry

LONDON—Following recent expansion, Phonesales, a stand-in service for the absent salesman, is offering its services to the record industry here.

The company, which employs 850 freelance salesgirls operating from their own homes throughout the country, is headquartered in London's West End.

The company has been running for 15 years and once handled the entire Polydor catalog for six months. It offers a service which can supplement current sales arrangements or when holidays, sickness, training or other staff shortage situations cause a gap in the sales structure of a company.

Phonesales prepares a program to deal with the specific problem of each client. When this is agreed, the Phonesales girls in each area are briefed on whom they should call, when they should call and what they should say.

Swedish Disk Club Planned

STOCKHOLM—Tifa Publishing, a subsidiary company of the Svenska Dagbladet newspaper publishing house, is to join with two international media concerns to start a Swedish record club.

The new company Musik For Alle (Music For All) will be run by Tifa together with Danish company Berlingske Tidende and German company Bertelsmann. Each concern will own one-third of the new company.

While Tifa is quite inexperienced in the record club business, both Berlingske and Bertelsmann have gained wide past experience. Bertelsmann, which has a vast yearly turnover, also produces records and is part-owner of about 20 record clubs in Germany and abroad.

Musik For Alle starts operations in Sweden this fall and a membership of 80,000 is expected within three years.

• Continued from page 58

replacing **Ian Hunter** and **Mick Ronson**.

Sell-out business already for the **Carpenters'** tour here in November. ... Strong chance that **Fred Astaire's** London-recorded single will follow "That's What Life Is All About" by his old chum Bing Crosby, into the U.K. charts. **PETER JONES**

PARIS

From Sept. 1, Motors Disks will be distributed here by Carrere. ... And British singer **Patrick O'Magick** has signed with Motors for France, Belgium and Switzerland. ... Avachi Music has engaged **Jean-Claude Nourry** to set up an international fan club for Japanese singer **Kenji Swada**.

The South African **IPI Tombi** group, a vocal ballet team based on tribal dances, enjoyed a huge success at the Olympia here despite the holiday season, and the group's visit coincided with a television presentation of the film "Zulu," which also provoked tremendous interest.

Reported, but unconfirmed, **Paul McCartney** will appear at a festival set up by the Young Giscardians, with **Ten Years After** and French singer **Gerard Lenorman** also on the bill. The Young Giscardians are followers of the President of the Republic, **Valery Giscard d'Estaing** and the festival might take place in the presidential palace. ... **Mireille Mathieu**, **Catherine Sauvage**, **Gilbert Beaud** and **Charles Aznavour** are among French artists enjoying success on Russian Melodiya Records, which sells more than 200 million disks each year.

Byron Janis has announced a Chopin concert in the home of Georges Sand at Nohan, and will play on the same piano as Chopin used during his stay on the Balearic Islands. Janis is married to **Gary Cooper's** daughter **Maria**. ... Vogue is awarding a gold disk to the disk-jockey of each year, and first recipient is **Christian Vidal** of the Club Ecosais.

Sylvia Vartan to stage a revue at the Congress Palace in France. ... Philips to release a series of disks by **Jorge Ben** and **Jair Rodrigues**, recording live during the artists' recent appearance at Olympia. ... The RTL Wah Wah Music Pop Festival, organized in the ancient theater at Orange, passed off without trouble, although the festival itself was considered musically uneventful. **HENRY KAHN**

BRUSSELS

Celebrating its second anniversary this week, the Morgan recording studio in Brussels reports big business. U.K. group **Black Sabbath** mixed some tracks originally recorded in Morgan, London, here, and **Philip Catherine**, Brussels guitarist with **Pork Pie**, completed an album for WEA Filipacchi, Paris here, plus another with bassist **John Lee** and drummer **Jerry Brown** for San Francisco producer **Skip Drinkwater**.

Also in Morgan, **Tony Roland** from Barcelona for sessions, and **Jean Kluger** produced an album "Black Blood" for the U.S., with **Robin Phillips** from KPM in London in to record film music with a big orchestra. Additionally **Roland Kluger** has completed a **Soul Sensation** single for the U.S. and U.K. bands **Jethro Tull** and the **Rubettes** are also expected in the studios soon. About 25,000 fans for the pop part

From The Music Capitals Of The World

of the Jazz Bilzen festival in Belgium, with a peaceful atmosphere and strong reaction for the Dutch band **Earth And Fire**, and for the **Climax Blues Band** and **Caravan**. Not so good reception for **Soft Machine**, but strong for **John McLaughlin's** Mahavishnu Orchestra. Also appearing: **Sailor**, **Wishbone Ash**, **Steve Harley and Cockney Rebel**, **John Cale**, and **Ike and Tina Turner**, who replaced **Lou Reed**.

Highlight of the folk side at Bilzen was **Fairport Convention** and the jazz scene was presented to about 1,000 fans.

Some 12,000 attended the third Middelheim Jazz Festival over five days in the Den Brandt park in Antwerp, artists including **Sarah Vaughan**, **Phil Woods** (whose pianist **Mike Mellilo** was a real revelation), **Chet Baker**, **Roswell Rudd** with singer **Sheila Jordan**, and the astonishing **Freddie Hubbard**. The festival was organized in collaboration between BRT III, the City of Antwerp and Middelheim Promoters. Other aspects included a guitar clinic by **Jimmy Gourley**, open rehearsals by the **Radio Big Band** and **Leo Wright**, a projection by **Steve Wante** of rare jazz films and a jazz picture exhibition by **Marcel Bryssinckx**. **JUUL ANTHONISSEN**

BUCHAREST

Remarkable success here for the Turkish group **Donusum**, touring through arrangements by **ARIA** (Artistic Management), and with leader **Faruk Kaking** and vocal soloists **Fatos Balkir** and **Halit Kaking** scoring particularly strong in the Black Sea resort of Dobrogea.

More attractive import records on sale in Romania, notably **I Ricchi e Poveri**, **Adamo**, **Mac and Katie Kissoon**, **Mieko Hirota** (all through Bulgarian record company Balkanton) plus an album by popular Czechoslovakian singer **Karel Gott**, "Mistral," on Supraphon. ... Electrecord released a jubilee album in honor of light music and operetta composer **Elly Roman's** 50th anniversary in music, and it is called, "Yesterday, Today, Tomorrow Love Songs."

Romanian light music singers consistently tour abroad, notably **Lucky Marinescu**, **Ion Ulmeanu** (in Russia), **Nicu Dumitrescu**, **Corina Chiriac** (East Germany), **Petre Geambasu** (Israel), and a group from the Musical Theater Constantin Tanase, with soloists **Doina Badea**, **Jean Paunescu**, **George Enache**, and **Ana Petria**, are performing in Greece. **Corina Chiriac** represents Romanian company Electrecord at the Sopot song festival in Poland.

Artists touring here, through **ARIA** and the Board for Socialist Culture and Tuition, include vocal-instrumental team **Melodia** and the singing group **Romantics**, from Russia; **Maravillas de Florida**, from Cuba; and **Veronika Fischer** and her group from East Germany.

Top ten of the magazine Saptamina shows Romanian hits "Pasarea Calandrinon," by **Phoenix**; "Balada Drumului," by **FFN**; "Amintiri Despre Viitor," by **Experimental Quintet**; "Traim Atita Vreme," by **Marcela Saftiu**; "O Dat Doar Vei Rasari," by **Progresiv TM**; and foreign hits: "Trampled Underfoot," by **Led Zeppelin**; "Captain Fantastic and The Brown Dirt Cowboy," by **Elton John**; "Fox On The Run," by **Sweet**; "Fire," by the **Ohio Players**; "Lovin' You," by **Minnie Riperton**.

Recently young Romanian performers have scored big successes at

international music competitions, bringing added strength to the growth of the Romanian interpretative school's success. In Italy, at the Verdi contest organized in Busseto, soprano **Cornelia Pop Angeluscu**, of the Romanian Opera Hall in Bucharest, won second prize. Cellist **Mirel Iancovici**, of the **George Enescu**

Opens With Overture

Warsaw Fest Set Sept. 20

WARSAW—The 19th International Festival of Contemporary Music, known as the Warsaw Autumn, opens at the National Philharmonic Hall on Saturday (20) with the world premiere of the Warsaw Overture, by **Boguslaw Schaeffer**.

As in previous years, this now renowned international gathering of contemporary music-makers and performers from all over the world offers all that is best and most interesting in music.

The event lasts nine days, with concerts being held at the National Philharmonic Hall, the capital's foremost concert hall, and on the premises of the State Higher School of Music, at the Grand Opera and Ballet Theater House, the Warsaw Technical University's main hall, and in St. John's Cathedral in the old-town quarter of the city.

It is in the cathedral interior that the Polish premiere is planned of **Krzysztof Penderecki's** "The Awakening Of Jakub," in which the orchestra will be led by the composer himself. Performers of this concert, which will also include the well-known "Magnificat," will be the Great Symphony Orchestra of the Polish Radio and Television, the Choir of the Krakow Philharmonic and soloist **Peter Lageger**, of Switzerland.

But there are many other interesting works scheduled. Alongside a dozen or so Polish premiere performances, audiences will hear world premieres of works by **B. Schaeffer**, **T. Sikorski**, **Marios Nobre**, **Edward Boguslawski**, **Lejaren Hiller**, **Marek Stochowski**, **Augustyn Bloch**, **Barbara Buczkowna**, **Zbigniew Bargielski** and **Zygmunt Krauze**.

Participants will include the Brazilian String Quartet, the Paris Scene et Musique d'Aujourd Hui, the Strasburg Percussions, groups from Buffalo, Vienna, the German Democratic Republic and Hungary, the Choir of Tallin, the Teatro di Musica of Rome and the Copenhagen-based Trio Mobile.

The program also covers many drama performances. The Statni Divadlo of Brno will present "The Sly Fox" and the opera "From The Deserted House," by **L. Janacka**. The Poznan Opera Company is to stage **Zbigniew Penhersi's** "The Decline Of Peryna."

Audio-visual shows will also be presented. Here the most interesting music productions are planned by a group from the Federal Republic of Germany and the "Song Books" production will be staged by a group from Paris.

The list of soloists includes many international names, like soprano **Roswithy Trexler**, organist **Gerd Zacher**, pianist **Maurizio Pollini** (well-known in Poland as a prize-winner of the International Frederik Chopin Piano Competition), tenor **Peter Pears**, another regular visitor to Poland.

Plus conductors **Elezar de Carvalho**, **Peter Burwik**, **Stanislaw Wislocki**, **Andrzej Markowski**, **Jerzy**

Philharmonic Orchestra, took second prize (the first was not awarded) at the 4th Cello International Contest, **Gaspar Cassado**, in Florence, and in the same contest fourth prize went to **Alexandra Gutu**, a member of the State Philharmonic Orchestra in Timisoara.

OCTAVIAN URSULESCU

Roberts, Writer, Is Dead At 65

LONDON—Paddy Roberts, composer of the international hit song "Softly Softly," which made **Ruby Murray** into an overnight star, and president of the Song Writers' Guild of Great Britain and director of the Performing Rights Society, has died at 65.

He suffered a heart attack and died at his home in Devon.

Roberts also wrote "Horsey Horsey" and "The Ballad Of Bethnal Green" which he recorded himself.

He sailed to Britain from South Africa before World War II and was, in his home country, a qualified lawyer, joining the Royal Air Force as a Lancaster pilot during the war. Later he was the captain of a BOAC passenger plane on trans-Atlantic service.

Roberts wrote and recorded five albums for British Decca. Shortly before his death he finished writing his autobiography.

Paper Lace, Writers Tiff

LONDON—A dispute has arisen between Paper Lace, whose international best-sellers include "Billy Don't Be a Hero" and "The Night Chicago Died," and **Bus Stop Records** and **Intune Productions**, the companies headed by writers **Mitch Murray** and **Peter Callander**.

Group manager **Rod Harrad** has issued a statement saying that the relationship between group and writers has been terminated.

However, Intune has informed members of the British Phonographic Industry, through its legal representatives, that the agreement between the group and the company is "subsisting and full force and effect," and that in the event of infringement action would be taken to enforce the contractual rights.

Harrad comments: "Much as the group and I respect the writing talents of Murray and Callander we have for some time considered ourselves restricted, due to the nature of the setup of Bus Stop Records and the fact that Murray and Callander are no longer living in Britain."

Paper Lace is currently touring Australia.

Phonogram Exec. Urges End Of Suggested List

• Continued from page 10

he said, by a letter circulated to record companies by the Gramophone Record Retailers Committee urging an increase in profit margins.

He believes bigger margins would merely lead to bigger discounts. "What we would see would be 75 pence off the top albums, instead of 50 pence."

The abolition of recommended prices on albums and tapes must not be seen as a panacea for discount problems, he said, but it certainly merited serious consideration now, when the independent dealer was feeling hard-pressed by the chains. "The indie is the lifeblood of the industry. He stocks the range, gives the service, has the knowledge and helps with new acts. His customer, the knowledgeable record buyer, wants

that kind of service and the independent can surely succeed if he can provide those facilities."

In fact, Phonogram U.K. has just had its most successful sales year to date. The company's hit ratio for singles has improved since the beginning of 1975 to one chart entry for every five singles released. In the album field, its ratio of chart entries has improved to one for every six albums issued.

And the firm goes into the fall season with its most ambitious dealer incentive scheme yet, offering the trade a wide range of rewards. The package, tagged with a Grand Prix theme, has a target of 1.25 million albums, 34 percent over that of the 1974 incentive campaign. Marketing director Ken Maliphant believes that target will be exceeded by at least 250,000 units.

A French Cassette Assn. Is Proposed By Magazine

PARIS—A suggestion has been put forward by Show Magazine here in favor of a French Cassette Association. This organization would include all those concerned with cassettes, including both hardware and software.

One reason for the idea is that cassettes have not interfered with, nor held up, the sale of disks. Additionally cassette budget-line sales are thriving both in the supermarkets and on the motorways.

An interesting fact is that little promotion is being undertaken in support of these budget lines, which generally sell for \$2.50 to \$5.

Impact (Phonogram) has just brought out a new line but it is generally admitted that insufficient promotion is being given to support potential sales. The result is that the

public still tends to rate cassettes among the expensive buys of the industry—and it has also been known for some retailers to sell budget lines at the full price.

All the motorway service stations selling cassettes report good business and a monthly turnover around \$1,500. And it is generally noted that buyers are in the older age brackets up to 50 years and rarely below 30.

This all adds up to evidence that budget line cassettes are not sufficiently well known. For the young, cassettes are wrongly believed to be too expensive. Certainly most young buyers seem unaware that cassettes are available at about \$2.

The forming of some kind of central organization might correct these wrong impressions and also be helpful in terms of promotion.

MW Forum Rolling

LONDON—Plans for the Music Week Broadcasting Forum, being held here at the Heathrow Hotel from Oct. 13-14, are moving steadily ahead, and this week top disk-jockey Alan Freeman came out strongly in support of the event.

And EMISON is to supply much of the equipment for the event, with company managing director Donald MacLean welcoming the Forum: "A meeting of this sort is long overdue."

His company is supplying audio equipment for forum participants to hear format tapes from the different radio stations. Music Week has also concluded a deal with Ladbroke Radio, the Jason Pollock, Sarah Dickinson and Tony Palmer company,

for assisting with last-minute organization of the forum.

Alan Freeman is just one of the top people from broadcasting actively involved in the forum, along with Cecilia Garnett, of the Association of Independent Radio Companies, Brian Matthew, Geoffrey Everitt, Keith Skues and Andy Park.

Freeman says: "I'm delighted this event is being staged in Britain. While I immensely enjoyed the IMIC conference here last year, there was unfortunately not enough time to sit down and talk about radio."

"This is such an exciting time in the development of broadcasting in the U.K., I'd hate not to be deeply involved."

Japanese Jazz a Polish Hit

WARSAW—Sadao Watanabe scored a notable first here when they became the first Japanese jazz group to play in Poland. They appeared at the Maxim Club and received an enthusiastic reception.

The group's manager, Miss Mihoko Maruno, said that Warsaw was a stopover on the group's European tour which opened at the Montreux Festival in Switzerland where Watanabe scored a major success and pianist Takehiro Honda notched a major personal triumph.

From Montreux, two members of the group, Takehiro Honda and the

leader, saxophonist and flutist Sadao Watanabe, flew direct to New York to cut an album for the Japanese label, East Wind. After the session they returned to Europe and the rest of the group for concerts in West Berlin.

From Warsaw the group flew to Hamburg to take part in the annual Jazz Workshop organized by the Nord Deutscher Rundfunk. Their next stop was the Montmartre Club in Copenhagen where they were also booked to record programs for Danish radio.

Sales Gain For EMI Electrola

COLOGNE—EMI Electrola sales of records and cassettes improved significantly in the 10 months ended April 30, 1975, compared with the same period last year.

Managing director Wilfried Jung reports that sales of LPs increased by 16.2 percent, sales of cassettes were up by 15.5 percent and singles sales were up 2 percent. While there was a slight decrease in the sale of low price albums, medium price LPs were up by 34.9 percent, and full-price LPs by 23.3 percent.

EMI Electrola is one of more than 350 companies taking part in the International Radio & TV Exhibition in Berlin, Aug. 29-Sept. 7. The company will be presenting a vast range of recorded music at the exhibition and demonstrating its audio-visual activity.

Says Jung: "Above all, the exhibition will be a meeting point for all the important business associates of the EMI company, including journalists, radio and TV people and record dealers. Our stand will offer them all a good chance for a talk 'behind the scenes'."

The EMI stand will feature a 20-meter multivision wall which will present EMI artists and productions. A discotheque on the stand will be manned by leading disk jockeys from various radio stations, presenting the latest EMI releases and there will be many personal appearances by EMI artists.

Beatles' Catalog Due For Assist

LONDON—A rosy future has been assured the Beatles' back catalog with the announcements that Robert Stigwood is to film Sergeant Pepper, and that Paul McCartney, with Wings, is rehearsing "other songs strongly associated with Paul" for inclusion in the nationwide tour which begins on Sept. 9.

Stigwood has acquired the film rights to "Sergeant Pepper's Lonely Hearts Club Band" based on the stage production presented on Broadway last year. A director and all-star cast for the film will be announced shortly and shooting will commence at the end of the year.

The Wings tour, which takes in 12 venues and includes two nights at London's Hammersmith Odeon, opens in Southampton and will be the first leg of a world tour. The two-hour set will include material from McCartney's two solo albums, the four Wings albums and songs associated with McCartney which must mean material from the Beatles days. It will be the first time McCartney has performed Beatles songs since the band broke up.

A new Wings single, "Letting Go"/"You Gave Me The Answer," will be released prior to the tour on Sept. 5. Both tracks are from the current Wings album, "Venus and Mars." It is estimated that 30,000 people will attend the concerts which will have a low-ticket price ranging from \$2.10 to \$5.25 in the provinces and up to \$5.90 in London.

The tour is being promoted by Mel Bush who staged the Wembley Stadium Summer Garden Party both this and last year.

BILLBOARD IS BIG INTERNATIONALLY

BOOK REVIEW

Britishers Tell History Of Use Of Rock In Movies

LOS ANGELES—Scores of books centering around film have been published over the past several years, yet one of the more interesting and increasingly important film genres, the rock film, has been consistently ignored.

The situation now seems to have been remedied with what may well be the definitive study in words and pictures of rock on film, "Celluloid Rock," from Philip Jenkinson and Alan Werner (Lorrimer Publishing, London, \$1.95 in Britain, \$5.95 for

imported versions in this country, 136 pages).

In 17 chapters, the book traces the history and basic plots of the pop or rock film, beginning with Brando's "The Wild One" and moving rapidly through the movies of the '50s whose generally weak plots seemed only an excuse to show the major acts of the day running through a number or two each.

The last segment of the book is devoted to the "festival" movies of the late '60s and early '70s as well as to a number of documentaries and such "pop culture" movies as "Performance" and "Privilege."

While the writing is brisk and entertaining, the real joy of this book, particularly for long-time rock fans, are the photos. Shots of rock movies posters (a number of them in full color), scenes from movies of all the eras covered and shots of stars such as Elvis and Alan Freed are a joy to any collector and of interest to anyone who follows rock.

What is also made quite clear here is the progress made in presenting pop music on film over the past 20 years, and the respectability such films now garner from the public in general as well as from the fan.

An added bonus is the fact that the authors are English. While we find all the top American pop/rock movies of the last two decades covered completely in print and pictures, we also find a number of British movies featuring English and American talent generally unknown to the American public.

The book is worth reading, of course, for historical value. But it's also a fun book. Look up a film called "Toomorrow" from 1969 and find a young lady named Olivia Newton-John—five years before she hit the big time here.

Though the book has no American publisher as of yet (there are a number of imports around), it is a safe bet that, like "Rock Dreams," a book that combines as much knowledge and fun will be published here shortly.

BOB KIRSCH

2 Music Catalogs Go To Ivan Mogull

NEW YORK—Ivan Mogull Music has acquired sub-publishing rights to the Elbomo and Tomeja Music catalogs for the territories of France, Spain, Portugal, the Scandinavian countries, Israel, Greece, Mexico and the Caribbean.

Among the tunes in the catalogs are selections recorded by Gloria Gaynor, The Intrepids, Ebony, Ivory & Jade, Wild Fire and Satyr.

Turks Close Clubs

ANKARA, Turkey—PXs and officers' clubs have been closed here on U.S. military posts. Only the PX at Incirlik airbase in Southeast Turkey remains open. This move by the Turkish government comes as a reprisal because of a U.S. arms embargo in effect since last February when Turkey invaded Cyprus.

Zappa To UCLA

LOS ANGELES—Frank Zappa appears with the "Abnuceals Emuukha Electric Symphony Orchestra" Sept. 17 at Royce Hall at UCLA at 8 p.m. Concert will feature the premiere performance of several Zappa works.

Songwriters Group Into 2nd Year

LOS ANGELES—Song Registration Service, an organization of songwriters, observed its first birthday anniversary Sunday (24) with a Sunday In the Park social where members brought food, beverages and their songs to be heard and criticized.

The organization takes over Art Laboe's night club every Thursday night so that members' tunes can be heard in a professional workshop atmosphere.

Forums are held regularly with representatives of record labels and publishing offices participating. Evan Medow of A&M, Tom Gantz, United Artists Music and Karen Hodge, assistant general manager of Jobete Music, were last month's professional guests.

SRS offices are at 6381 Hollywood Blvd., Los Angeles 90028. All songwriters, even beginners, are welcome to join the organization.

Rental Firm Seeks \$9,221 From Stax

LOS ANGELES—Studio Instrument Rentals Inc., here is seeking a judgment for \$9,221.41 from Stax Records and a group of individuals in superior court here.

The pleading claims the plaintiff provided rehearsal and recordings facilities and related goods April 17, 1975, to the defendants, who include Forest Hamilton, Jim Stewart, Al Bell, John Barton and Ed Pollack, for which payment has not been made.

A Tiny Tiger Deal

NEW YORK—Screen Gems-Columbia Music has entered into a co-publishing agreement with Tiny Tiger Music, under which it will share in the copyright ownership of tunes in the present catalog and in future songs by Tiny Tiger. Catalog contains such chart singles as "No Love In The Room" and "Baby, Hang Up The Phone."

Matthew Elected

NEW YORK—This year's officer lineup for the Gospel Music Announcers Guild includes Bennie Matthew, president (WMUZ, Detroit); Al McCottry, vice president (WPGF, Middletown); James Wilson (WKST, New Castle); Pauline Well Lewis, dean (WSID, Baltimore); Al Hobbs, assistant dean (WTLC, Indianapolis); Irene Johnson Ware, chaplain (Polydor/MGM, Mobile), and Rev. Milton Proby, assistant dean (KRDO, Colorado Springs).

Canadian Indies Eye Invasion To the U.S.

• *Continued from page 1*

or companies which are interested in having product released in the U.S.

Mel Shaw, the president of the Canadian Academy of Recording Arts and Sciences and past president of the Canadian Independent Record Producers Assn., feels that this is the only direction that the Canadian record industry can move at the moment if they hope to upgrade their potential for international sales.

"I find the record scene changing in such a way that the next concern for an energetic and forward looking company in Canada is to open up in the U.S.," says Shaw. "Independent record companies are finding it harder to place their records in the U.S. Rather than feeling defeated by that, they should look into setting up their own offices in the U.S. with their own distribution network and move into that marketplace in a competitive manner. They just haven't done that in the past. These companies have had big records up here distributed by the Canadian branches of major U.S. and European record companies but as far as a U.S. release for those records goes if one of these branches didn't get the backing of the parent company to release it in the U.S., the record just died."

Shaw, who is the president of Music World Creations and manager of the Stampede record label, had a similar situation recently with one of the band's song "Hit The Road Jack," which had the added boost of having Wolfman Jack on the record, become a Top 10 hit in Canada. When Shaw tried to make a deal in the U.S., he "couldn't give it away." That was with a proven hit so it becomes obvious what sort of problem a manager or act with a minor Canadian hit would have in getting their record released in the U.S.

GRT Holds Convention; Achievements Stressed

TORONTO—GRT of Canada Ltd. held their annual sales and promotion convention recently at the Don Valley Holiday Inn here. It was attended by the company's distributors and branches as well as by Peter Pasternak, director of the international division of 20th Century Records; Eddie DeJoy, vice president and general manager of Janus Records; and Ellen Zucker of Sire/Passport Records. Those international labels are distributed by GRT in Canada.

After an opening address during which Rose Reynolds, the president of GRT of Canada Ltd., outlined some of the company's past achievements in the area of domestic talent development and representation of foreign labels in the Canadian mar-

Free Concerts Set

LOS ANGELES—"Showcase Live Music Programs," admission free concerts in parks and museums in the Los Angeles area, are set to begin Aug. 31 through September.

The Richard Maltby 20-piece band, Paul Senia and the Pops Symphony, Lou Palmange Philharmonic band, Henry Grant jazz band, Wakita Koto Ensemble, Kellie Green Jazz Ensemble and the Rudy Marcias Latin show will be featured.

"The first step in setting up in the U.S. is the belief that it can succeed," states Shaw. "Initially, it could be several companies or several independent producers getting together to set up an office in one of the major music markets in the U.S. Initially, a national contact with an American major could be made from distribution and a promotional staff hired.

"A company that opened in the U.S. would have at their fingertips most of the Canadian acts that are already selling and making money in Canada. The profits being made on Canadian records in this country could be used to promote the records in the U.S. What most people are doing now is getting the gravy but they're leaving the meat."

Sam Sniderman, the head of the Sam the Record Man record retail chain in Canada, has indicated that he will be involved in a major international record company based in Canada within the next six months. Attic Records, headed by Al Mair, has not indicated its intention of taking its operation into the U.S. but there is a suggestion that it is giving the idea close scrutiny.

Concludes Shaw: "A Canadian-owned label in the U.S. would have the pick of the masters from Canada. I predict that within six months there will be two Canadian companies opening up in the U.S. but right now who's going to do it is anybody's guess. I believe that initially the company, whoever it may be, should have an American running it. The direction, ownership, enthusiasm and spirit behind the product should be Canadian.

"This concept is a natural next step which is staring everyone in the face. There are German companies in the U.S. and English companies. There's no reason that there shouldn't be a Canadian company."

ket, Bruce Wilson and Rich McGraw of the A&A Records chain, Gord Edwards of the Handleman Co. of Canada Ltd. and J. Robert Wood of CHUM Radio gave brief talks on their particular businesses.

Individual distributor meetings were held in the late part of the first day and then resumed the next day at the King City Campus of Seneca College just north of Toronto with a meeting led by Jeff Burnes, the national promotion and a&r manager for GRT Canada, who outlined some of the company's future promotions and policies for the coming year.

Promotion reps from across Canada, including Bryan Tucker of Calgary, Glen Gore-Smith of Winnipeg and David Paget of Toronto, outlined some of their promotional ideas for the coming year. Product presentations were then made by Peter Pasternak of 20th Century, Eddie DeJoy of Janus Records and Ellen Zucker of Sire/Passport Records. Ross Reynolds and Jeff Burns closed the convention with a preview of the new product to come from GRT of Canada as well as the Charisma label which is distributed by GRT in this country.

That night a barbecue was held with all the convention-goers as well as invited guests present. Downchild, a GRT act, performed.

TORONTO

Mick Jagger and wife Bianca were in Toronto recently to look at some of the studio facilities here. They then moved on to Montreal for similar business. . . . Champlain Productions of Montreal has signed a manufacturing and distribution contract with Quality Records Ltd. The agreement was reached between George Struth, president of Quality Records Ltd. and Bob Hahn of Champlain Productions. . . . Perry Como is in the process of recording Keith Barrie's "Follow In the Footsteps" for inclusion on his forthcoming album.

Cliff Edwards has been signed to A&M Records of Canada. His first single for the label is "Singer Of Songs." Edwards recently formed a management/production firm with

Stampede In 33-City Tour

TORONTO—The Stampede open a 33-city tour of western Canada in Regina on Sunday (14), with all dates presented by Bruce Davidson's International Promotion Consultants of Vancouver in cooperation with Mel Shaw Productions, the band's management company.

On this tour, the band will debut a complete quadraphonic sound system using a 20-channel mixer to be engineered by the band's sound man Bob Luffman. It will be combined with a 24,000-watt color light show directed by Joel Wikhammer.

Accompanying the Stampede on the tour is Thundermug who were recently signed to Mercury in the U.S., and the Incredible Laughing Band from British Columbia.

The Stampede's version of "Hit the Road Jack" was a Top 10 hit in Canada recently. The single included a comic telephone conversation between Wolfman Jack and band member Ronnie King. Their latest single is a remake of the sing "New Orleans."

The Stampede, who have toured extensively in the U.S. and appeared on Don Kirshner's Rock Concert as well as ABC's Wide World of Entertainment, are currently working on their eighth album. They have had 17 singles on the Canadian charts over the last six years.

Highlights from the group's career include gold records for four of their albums, two Juno Awards, two European tours, a South American tour, plus their own Canadian television special.

They are negotiating a record deal in the U.S.

Caine Inked By Bronco

AJAX, Ont.—Bronco Records, which has a production company and a recording studio under the corporate name Circle "C" Productions, has signed Scrubbae Caine to a recording contract. The debut single for the former RCA act is "Feeling Down" which has just been released. They are working at the Circle "C" Production Studios on their second single and an album.

That particular studio has been active in recent months with both jingle and record sessions. Scrubbae Caine, Bond; Sweet Blindness; Airtight; Funktion; Bullrush; the Platters; Jack Reeves; Joey Sloan and Windmill; R. Dean Taylor; and the Music World Creations and Axe labels have been recording there.

Nick Whitehead under the name "The Music People." . . . Rampage Records, Page One Publishing, T'Morrow's Management, Abeskids Publishing and the Children, the band those companies represent, have moved their offices to 526 Queen St. E. in Toronto. . . . R. Dean Taylor's new single is "Let's Talk It Over." . . . Moe Koffman's latest album on GRT of Canada Ltd., recorded live at George's in Toronto with Terry Brown engineering, is being backed by a national advertising and promotional campaign by GRT featuring the new album as well as his previous catalog of four LPs. . . . Downchild, who is on tour in the west, has just had their album "Ready To Go" released by GRT with a single "Oh Ma Bell." . . . The Tiburen Group Inc. holds the exclusive distribution rights in Canada of recordings from the Concord Jazz Inc. . . . RCA held a champagne brunch for the Guess Who at Finger's Restaurant in Toronto Sept. 2.

Quality Records has released "Disco Baby" as a single from Van McCoy's album of the same name. The first day of release it sold 15,000 copies in the Montreal area alone. The single has only been released in Canada. . . . New Canadian act Clear with members Ken-Isaac Worth, C. Hawkins and Antonio Mendez played their first engagement at Harbourfront in Toronto on Sept. 1. The band is working on its debut album with David McLey producing.

MONTREAL

Randy Bishop has moved to Los Angeles to pursue his career. . . . April Wine is currently in Tempo

Studios working on their new album for Aquarius Records. . . . According to Donald Tarlton of Donald K. Donald Productions, the Bee Gees tour of Canada is shaping up better than expected. Five shows put on sale in Winnipeg have already sold out and a sixth had to be added. Aquarius Records' Rose Holloway will appear on seven dates of the tour and the Dudes, recently signed to Columbia in the U.S., will play all of the dates east of Winnipeg excluding Hamilton. Brussel Sprout has two dates on the tour.

VANCOUVER

Mushroom Records held a champagne reception for Jayeen Hoover at the Point After club in Gastown during his week's engagement there. . . . Hammersmith, a new act from Vancouver managed by Bruce Allen who is also the manager of Bachman-Turner Overdrive, has just had their debut album released by Mercury Records. The band is currently on tour in the U.S. It started with a date in Los Angeles on Sept. 3. They will do more than 20 dates with The Faces through mid-October. The album was produced by band member Danny Lowe. . . . Rick Davies, head of M.K. Productions, is representing Zinge and Slippery Elm, two west coast acts. . . . Kelly Deyong has introduced a mobile 8-track recording studio to work in conjunction with the Kelly Deyong Sound House which has a permanent eight-track studio compatible with the remote studio. Kelly Deyong also does the sound for most major concerts in western Canada. . . . Trooper played a number of Doobie Bros. dates in Canada. MARTIN MELHUISH

International Turntable

• *Continued from page 58*

Zilespick. Both are in close liaison with former Radio North Sea managing director Larry Tremain's American company, Band Central Studio.

Gerald W. Purcell, president of the U.S.-based personal management company Purcell Associates, has opened a U.K. office. During his 20 years in show business, he has managed such artists as Brenda Lee, Rod McKuen, and Hugo Montenegro, as well as literary personalities. He is also president of JWP Records, an independent label in the U.S. with world distribution, and of JWP Productions, promoters of concerts through the U.S. in colleges and arenas.

Decision to open a U.K. office is to extend these activities through the territory and Purcell now represents Marty, Paul and Danny, who recently signed with RCA; Donna Jones and Mick Flynn, both formerly with Springfield Revival; and Pussyfoot. Mary Kidd heads up the operation in the U.K. and activities include personal management, record production and representation of U.K. artists in the U.S.

Former MAM director Jack Higgins is back in the music business as promotion and booking manager for the Ronnie Scott jazz club in London. Higgins, who has been out of the music industry for three years, has spent most of that time as managing director of MAM's Bradwell Marina, in Kent.

Higgins has had extensive experience in tour promotion in the U.K. having handled appearances by artists like Joan Baez, Buffy-Saint

Marie, Pete Seeger and innumerable jazz concerts. He staged the annual Jazz Oxpo concerts in London from 1968 to 1971 and he plans to organize future jazz events of that kind.

Jane Lucas has become company administrator at U.K. Records in London, taking over from Sarah Moruzzi, who is expecting her first baby in November. Lucas joins from the BBC, where she was secretary to the head of Radio 1. Before that, she had been involved in the research and production of some of Radio 1's major projects, including the Beatles' Story, the Story of Pop, and the Osmonds' Story.

At U.K. she will be in charge of over-all administration with special responsibility for legal and accounting procedures, as well as linking between the company and Polydor.

Hanno Pfisterer, head of BASF Musikproduktion in the U.K. and international co-ordinator, has been transferred to New York on a temporary appointment. Pfisterer is to set up a co-ordination office for the BASF record division following completion of a new licensing deal in the States, which will soon be officially announced. The new deal embraces all BASF repertoire except product on the BUK label, which is licensed in the U.S. to London. Peter Sturdy is to run the London operation in Pfisterer's absence.

BILLBOARD IS BIG INTERNATIONALLY

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Billboard Hits Of The World

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BELGIUM

(Courtesy HUMO)

SINGLES

- This Week
- 1 ELEPHANT SONG—Kamahl (Philips)
 - 2 LADY IN BLUE—Joe Dolan (Pye)
 - 3 RAMAYA—Afric Simone (Barclay)
 - 4 SLOW DOWN—Shabby Tiger (Decca)
 - 5 ROLL OVER LAY DOWN—Status Quo (Philips)
 - 6 ONE OF THESE NIGHTS—Eagles (Asylum)
 - 7 ONE NIGHT—Mud (EMI)
 - 8 STAND BY YOUR MAN—Tammy Wynette (CBS)
 - 9 L'ETE INDIEN—Joe Dassin (CBS)
 - 10 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Decca)
 - 11 DOLLANES MELODY—De Senneville & Toussaint (Decca)
 - 12 THE HUSTLE—Van McCoy & The Soul City Symphony (Avco)
 - 13 DISCO STOMP—Bohannon (Barclay)
 - 14 TEARS ON MY PILLOW—Johnny Nash (CBS)
 - 15 NAAR DE KERMISS—Ronny Tober & Ciska Peeters (Phonogram)

BRAZIL

(Courtesy IBOPE-Rio De Janeiro)

SINGLES

- This Week
- 1 PHILADELPHIA FREEDOM—Elton John Band (Young)
 - 2 LOVIN' YOU—Minne Riperton (Epic)
 - 3 QUANTAS LAGRIMAS—Cristina (RCA)
 - 4 TANGO PRA TEREZA—Angela Maria (Copacabana)
 - 5 MORO ONDE NAO MORA NINGUEM—Agepe (Continental)
 - 6 MORE THAN YOU KNOW—Chrystian (Young)
 - 7 FILHO DA VEIA—Luiz Americo (Chantecler)
 - 8 PLEASE MR. POSTMAN—Carpenters (Odeon)
 - 9 TAKE MY HEART—Jack James (Top Tape)
 - 10 A LITTLE LOVE & UNDERSTANDING—Little Adrian (Beverly)
 - 11 MODINHA PARA GABRIELA—Gal Costa (Philips)
 - 12 SHAME SHAME SHAME—Shirley & Company (Philips)
 - 13 WHAT AM I GONNA DO WITH YOU—Barry White (CID)
 - 14 FOREVER—Pholhas (RCA)
 - 15 DON'T LET ME DOWN—Hollies (Polydor)

ALBUMS

- This Week
- 1 SAUDADES NAO TEM IDADE—Various (Som Livre)
 - 2 DISCOTECA HIPPOPOTAMUS—Various (Som Livre)
 - 3 CANTA CANTA MINHA GENTE—Martinho da Vila (RCA)
 - 4 HOT'ISSIMO—Various (Top Tape)
 - 5 BENITO DI PAULA GRAVADO AO VIVO—Benito di Paula (Copacabana)

BRITAIN

(Courtesy Music Week)

SINGLES

- This Week Last Week
- 1 2 SAILING—*Rod Stewart (Warner Bros.)—Island (Tom Dowd)
 - 2 1 I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)—Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
 - 3 3 THE LAST FAREWELL—*Roger Whittaker (EMI)—Tembo Music (Dennis Preston)
 - 4 5 THAT'S THE WAY (I LIKE IT)—K.C. & The Sunshine Band (Jay Boy)—Sunbury (H.W. Casey/R. Finch)
 - 5 4 IT'S BEEN SO LONG—George McCrae (Jay Boy)—Sunbury Music (H.W. Casey/R. Finch)
 - 6 9 SUMMERTIME CITY—*Mike Batt (Epic)—Batt Songs/April (Mike Batt)
 - 7 6 BLANKET ON THE GROUND—Billie Joe Spears (United Artists)—Campbell Connolly (Larry Butler)
 - 8 20 A CHILD'S PRAYER—*Hot Chocolate (RAK)—Chocolate/RAK Mickie Most
 - 9 7 BEST THING THAT EVER HAPPENED—Gladys Knight & The Pips (Buddah)—KPM (Kenner/Wise)
 - 10 13 FUNKY MOPED/MAGIC ROUNDABOUT—*Jasper Carrott (DJM)—B. Feldman/J. Lynne/Carlin (Jeff Lynne)
 - 11 27 MOONLIGHTING—*Leo Sayer (Chrysalis)—Blanedell/Compass/Longmanner (Ruse Ballard/Adam Faith)
 - 12 19 JULIE ANN—*Kenny (RAK)—Martin Coulter (Bill Martin/Phil Coulter)
 - 13 12 EL BIMBO—Bimbo Jet (EMI)—Burlington Music (Laurent Rossi)
 - 14 11 DOLLY MY LOVE—Moments (All Platinum)—Sunbury Music (H. Ray/T. Keith)
 - 15 14 SUMMER OF '42—Biddu Orchestra (Epic)—Warner Brothers (Biddu)
 - 16 18 LOVE IN THE SUN—*Glitter Band (Benn)—Rock Artists (Mike Leander)
 - 17 21 FAME—*David Bowie (RCA)—Mainman/Chrysalis/Lennon/ATV/Caillidh (Bowie/Maslin)
 - 18 8 BARBADOS—*Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)

- 19 10 IF YOU THINK YOU KNOW HOW TO LOVE ME—*Smokey (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 20 26 SUPER WOMBLES—*Wombles (CBS)—April/Batt Songs (Mike Batt)
- 21 35 PANDORA'S BOX—*Procol Harum (Chrysalis)—Blue Bead (Leiber/Stoller)
- 22 42 MOTOR BIKING—*Chris Spedding (RAK)—Island Music (Mickie Most)
- 23 29 ONE OF THESE NIGHTS—Eagles (Asylum)—Warner Bros. (Bill Szymczyk)
- 24 39 SING A LITTLE SONG—*Desmond Dekker (Cactus)—Creole Music (Bruce Anthony)
- 25 23 DON'T THROW IT ALL AWAY—*Gary Benson (Atate)—Noel Gay (Steven Edgley)
- 26 30 BRAZIL—Crispy & Co. (Creole)—Latin American (I.H.P. Prod.)
- 27 22 ROCHDALE COWBOY—*Mike Harding (Rubber)—Francis Day & Hunter (Geoff Heslop)
- 28 34 FOOL—*Al Matthews (CBS)—Acton Green/Universal Song (P.R. Tubbs)
- 29 — HEARTBEAT—Showaddywaddy (Bell)—Southern (Mike Hurst/Solid Gold Prod.)
- 30 — I'M ON FIRE—5000 Volts (Philips)—Intersong/Hensley Music (Tony Evers)
- 31 16 SHERRY—*Adrian Baker (Magnet)—KPM (Morgan Baker)
- 32 15 DELILAH—*Sensational Alex Harvey Band (Vertigo)—Donna (David Batchelor)
- 33 24 GIVE A LITTLE LOVE—*Bay City Rollers (Bell)—Utopia/DJM
- 34 17 JIVE TALKIN'—*Bee Gees (RSO)—Abigail/Stam (Arif Mardin)
- 35 25 SEALED WITH A KISS—Brian Hyland (ABC)—United Artists (Pogo Prod.)
- 36 46 FEEL LIKE MAKIN' LOVE—*Bad Company (Island)—Island/Bad Company (Bad Company)
- 37 47 SOLITAIRE—Carpenters (A&M)—Kirshner/Warner Brothers (Richard Carpenter)
- 38 45 SOCTCH ON THE ROCKS—*Band of the Black Watch (Spark)—Southern Music (Barry Kingston)
- 39 48 DO IT AGAIN—Steeley Dan (ABC)—Red Giant/American Broadcasting (Gary Katz)
- 40 50 LIKE A BUTTERFLY—*Mac and Katie Kissoon (State)—Pam Scene/ATV (Bickerton/Waddington)
- 41 38 KNOCKIN' ON HEAVEN'S DOOR—*Eric Clapton (RSO)—Big Ben (Tom Dowd)
- 42 37 LOVE WON'T LET ME WAIT—Major Harris (Atlantic)—Gamble/Huff/Carlin (Bobby Eli)
- 43 49 THE SNAKE—Al Wilson (Bell)—Burlington (J. Rivers/M. Gordon)
- 44 — UNA PALOMA BLANCA—Jonathan King (UK)—Noon Music (Jonathan King)
- 45 41 BRAZIL—Ritchie Family (Polydor)—Latin American (Jacques Morali)
- 46 — THERE GOES MY FIRST LOVE—Drifters (Bell)—Cookaway/Mason Music (Greenaway/Cookaway)
- 47 — PALOMA BLANCA—George Baker (Warner Brothers)—Noon Music (J. Bouwens)
- 48 — THE SINGLE GIRL—Sandy Posey (MGM)—KPM (Chips Moman)
- 49 — HAPPY FEELING—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)
- 50 — YUM YUM (GIMME SOME)—Fatback Band (Polydor)—Clita Music (Fatback Band)

LPs

- This Week Last Week
- 1 1 ATLANTIC CROSSING—Rod Stewart (Warner Brothers)
 - 2 2 BEST OF THE STYLISTICS (Avco)
 - 3 6 ONCE UPON A STAR—Bay City Rollers (Bell)
 - 4 7 CAT STEVENS' GREATEST HITS—(A&M)
 - 5 5 THANK YOU BABY—Stylistics (Avco)
 - 6 3 HORIZON—Carpenters (A&M)
 - 7 4 VENUS & MARS—Paul McCartney & Wings (Apple)
 - 8 8 ONE OF THESE NIGHTS—Eagles (Asylum)
 - 9 9 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 10 12 THE SINGLES 1969-1973—Carpenters (A&M)
 - 11 — STRAIGHT SHOOTER—Bad Company (Island)
 - 12 21 THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 13 15 THE ORIGINAL SOUNDTRACK—10.c.c. (Mercury)
 - 14 16 24 CARAT PURPLE—Deep Purple (Purple)
 - 15 — THE VERY BEST OF ROGER WHITTAKER—(Columbia)
 - 16 10 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM)
 - 17 17 SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
 - 18 18 ROLLIN'—Bay City Rollers (Bell)

- 19 13 TEN YEARS NON STOP JUBILEE—James Last (Polydor)
- 20 25 BAND ON THE RUN—Paul McCartney & Wings (Apple)
- 21 11 MUD—Mud Rock, Vol. 2 (RAK)
- 22 34 10.C.C.—Greatest Hits (Decca)
- 23 20 SNOWFLAKES ARE DANCING—Tomita (Red Seal)
- 24 31 RIDE A ROCK HORSE—Roger Daltrey (Polydor)
- 25 30 ELTON JOHN'S GREATEST HITS (DJM)
- 26 — THE ELVIS PRESLEY SUN COLLECTION—Elvis Presley (RCA Victor)
- 27 29 TOMMY (Soundtrack) (Polydor)
- 28 28 THE SNOW GOOSE—Camel (Decca)
- 29 19 WHEN WILL I SEE YOU AGAIN—Johnny Mathis (CBS)
- 30 — TOMMY—Who (Track)
- 31 35 PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)
- 32 26 LIVE AT TREORCHY—Max Boyce (One Up)
- 33 27 THE HIT WORLD OF KLAUS WUNDERLICH—(Decca)
- 34 44 BEST OF TAMMY WYNETTE—(Epic)
- 35 — BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
- 36 23 FOCUS (Polydor)
- 37 37 NEXT ALEX HARVEY—(Vertigo)
- 38 — MUD ROCK—Mud (RAK)
- 39 24 MRS. ARDIN'S KID—Mike Harding (Transatlantic)
- 40 22 STEP TWO—Showaddywaddy (Bell)
- 41 — ELVIS PRESLEY'S 40 GREATEST HITS—(Arcade)
- 42 — THE BEST OF BREAD—(Elektra)
- 43 14 THE BASEMENT TAPES—Bob Dylan (CBS)
- 44 — ON THE LEVEL—Status Quo (Vertigo)
- 45 32 NEIL DIAMOND'S 12 GREATEST HITS MCA)
- 46 — YOUNG AMERICANS—David Bowie (RCA Victor)
- 47 39 DISCO BABY—Van McCoy & the Soul City Symphony (Avco)
- 48 — K.C. & THE SUNSHINE BAND—(Jayboy)
- 49 — THE BEST OF JOHN DENVER—(RCA)
- 50 33 AUTOBAHN—Kraftwerk (Vertigo)

HOLLAND

(Courtesy Stichting Nederlandse)

SINGLES

- This Week
- 1 SAILING—Rod Stewart (Warner Bros.)
 - 2 SOMEWHERE BETWEEN—Tumbleweeds (BASF)
 - 3 THE ELEPHANT SONG—Kamahl (Philips)
 - 4 TEARS ON MY PILLOW—Johnny Nash (CBS)
 - 5 THE HUSTLE—Van McCoy and Soul City Symphony (Avco)
 - 6 DISCOSTOMP—Hamilton Bohannon (Brunswick)
 - 7 LADY IN BLUE—Joe Dolan (Pye)
 - 8 ROLL OVER LAY DOWN—Status Quo (Vertigo)
 - 9 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Omega)
 - 10 BARBADOS—Typically Tropical (Gull)

ITALY

(Courtesy Germano Ruscitto)

SINGLES

- This Week
- 1 SABATO POMERIGGIO—Claudio Baglioni (RCA)
 - 2 XXa RACCOLTA—Fausto Papetti (Durium)
 - 3 L'ALBA—Riccardo Cocciante (RCA)
 - 4 AMORE GRANDE AMORE LIBERO—II Guardiani Del Faro (RCA)
 - 5 JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (Phonogram)
 - 6 INCONTRO—Patty Pravo (RCA)
 - 7 RIMMEL—Francesco De Gregori (RCA)
 - 8 PROFONDO ROSSO—I Goblins (Cinevox)
 - 9 YUPPI DU—Adriano Celentano (Clan/MM)
 - 10 DEL MIO MEGLIO # 3—Mina (PDU/EMI)
 - 11 NIGHT BIRDS—LaBelle (Epic/MM)
 - 12 PAINGE IL TELEFONO—Domenico Modugno (Carosello/Ricordi)
 - 13 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM/Phonogram)
 - 14 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM/Ricordi)
 - 15 FABRIZIO DE ANDRE' VII. 8—(PA/Ricordi)

MEXICO

(Courtesy Radio Mil)

SINGLES

- This Week
- 1 LLORARAS—Los Terrícolas (Gamma)
 - 2 LLUEVE SOBRE MOJADO—Camilo Sesto (Ariola)
 - 3 TE TENDRE QUE OLVIDAR—Rigo Tovar (Melody)
 - 4 LAGRIMAS Y LLUVIA—Juan Gabriel (RCA)
 - 5 SE ME OLVIDO OTRA VEZ—Juan Gabriel (RCA)
 - 6 EL ALACRAN—La Pandilla (Raff)—Sonora Matancera (Orfeon)
 - 7 TIEMPO—Jose Jose & Marco Antonio Munia (RCA)
 - 8 WE SAID GOODBYE—Dave MacLean (RCA)
 - 9 LADY MARMALADE—LaBelle (Epic)
 - 10 MAGIC—Pilot
 - 11 POR QUE TE VAS—Jeanette (Gamma)
 - 12 UNA VIEJA CANCION DE AMOR—Raul Abranson (CBS)
 - 13 ME ESTA GUSTANDO—Victor Yturbe "Piruli" (Philips)
 - 14 MARIPOSAS LOCAS—Mike Laure (Musart)
 - 15 DOING IT TO DEATH—J.B.'s (Polydor)

MOVIE HELPS

WEA Bosses Go Out To Sell Eye-To-Eye

LOS ANGELES—WEA Corp. isn't waiting for customers to come its way.

Vic Faraci, vice president of marketing, and WEA creative services executives are going to national accounts with specific merchandising programs designed to perk retail sales.

After several pilots, including one with Paul David's more than 30 Camelot stores, Faraci formally presented a month-long in-store promotion program to the 163 Musicland store managers and the corners of field supervisors at the recent annual convention of the stores' personnel in Alexandria, Minn.

A 30-minute film, especially personalized to the nation's largest chain by Skid Weiss, WEA ad and press chief, kicked off the program which goes from Sept. 19 to Oct. 17. Weiss emphasizes the film and the wide array of correlative merchandising material going to each store is the joint output of executives from Warner Bros., Elektra and Atlantic's staffs.

As with all programs in the future, "Autumn Connection" highlights five albums from each label's recent releases, along with each catalog. A special consumer discount is included. In addition to using factory

material to dress up the stores, WEA has 20 graduated cash prizes for store managers and another set for field supervisors. Don Abboud of Musicland's headquarters, Minneapolis, will channel color photos of store displays to Faraci for judging.

Merchandising material runs from eight-by-eight-foot four-color wall panels to mobiles and browser box attention-getters. All stores will be supplied with two LP sampler sets, containing an excerpt from each of the 15 LPs for store demo. Over 1,000 60-second radio spots are planned. Special T-shirts will be given to all employees by WEA.

On the planning board are similar promotions for accounts served by Lieberman Enterprises; another Camelot program and a Record Bar chain program early next year, Faraci says.

Zappa & Cohen Demand Masters

LOS ANGELES—Because they claim to have received no royalties from their MGM recordings since August 1971, Bizarre Productions, and its principals, Frank Zappa and Herb Cohen, are seeking an accounting and payment thereof and return of all their MGM masters in superior court here.

Co-defendants in the action are MGM Records, Metro-Goldwyn-Mayer Corp., Polygram and Deutsche Grammaphone, all of whom have been contractors for the masters and releasers of Zappa product since the plaintiffs contracted with MGM in 1965 for a 5 percent of 90 percent of retail price royalty.

It's also alleged that the defendants have repackaged and recoupled sides, which they represented as new materials, thus damaging the plaintiffs and causing emotional distress. They ask \$2 million damages.

AFM & Labels Bargain Oct. 20

NEW YORK—Negotiations to work out a new agreement between the American Federation of Musicians and record manufacturers are scheduled to begin Oct. 20 at AFM headquarters here. The current two-year contract expires Oct. 31.

Musician committees made up of recording sidemen from this area and other recording centers, such as Los Angeles and Nashville, will meet Oct. 14 to prepare a list of union demands to be presented to manufacturers at the following week's bargaining sessions.

Winneman Speaker At Promoters Meet

LOS ANGELES—John Winneman, vice president and general manager of KLOS here, will be the guest speaker Sept. 11 at the next meeting of the Southern California Promotion Men's Unassociation. The meeting will be held at Martoni's in Hollywood, according to Jan Basham of A&M Records.

Winneman will talk on audience ratings surveys, including ARB, Source and Pulse. Joining him in the discussion will be Tom Yates, his program director.

Plans for an annual picnic of record promotion executives will also be on the discussion agenda.

NOT A COUGH IN A CARTON

READING, Pa.—Luden's, Inc., is offering a bicentennial-oriented record album as a self-liquidating premium on its three-Pak cough drops this fall. With one proof of purchase, the consumer can purchase Columbia's "America The Beautiful" LP, featuring Johnny Cash, the King Family, Mahalia Jackson, Burl Ives and others, a \$5.98 comparable value.

The offer will be carried on all four flavors of cough drops with bicentennial graphics to flag the offer on the face of the product. The LP carries the approval of the American Revolution Bicentennial Administration.

Motown Asks Sale Of Albums Halted

LOS ANGELES—Motown Records seeks to permanently halt Audio-Video Productions and Bernard Mazel from allegedly selling 40,000 sets of the label's "Greatest 64 Motown Original Hits" via radio and television. The federal district pleading also asks for return of the LPs plus a cumulative \$450,000 damages.

Motown claims the defendants obtained the 40,000 sets without authorization and sold them on six enumerated TV and radio stations cross-country starting March 1, 1975. Because the defendants were airing the package, Motown claims it lost a third party which wished to take the packages via TV/radio.

Soul Gets a Major Promotion By GRC

ATLANTA—GRC Records is mounting a major push on five soul records due for release, adding seven independent promotion men to supplement the efforts of in-house staffers.

The group Ripple will be represented with both an LP and a single. Additional singles will feature Loleatta Holloway, Gail Boazman, and the Counts.

Rock Singles Best Sellers

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As of 9/2/75

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

- | | |
|--------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|
| 1 RHINESTONE COWBOY —Glen Campbell—Capitol 4095 | 22 FEELINGS —Morris Albert—RCA 10279 |
| 2 FALLIN' IN LOVE —Hamilton, Joe Frank And Reynolds—Playboy 6024 | 23 I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE —Paul Anka & Oda Coates—United Artists 685 |
| 3 JIVE TALKIN' —Bee Gees—RSO 510 | 24 ONE OF THESE NIGHTS —Eagles—Asylum 45257 |
| 4 WASTED DAYS AND WASTED NIGHTS —Freddie Fender—ABC/Dot 17558 | 25 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M 1672 |
| 5 AT SEVENTEEN —Janis Ian—Columbia 3-10154 | 26 GONE AT LAST —Paul Simon & Phoebe Snow—Columbia 3-10197 |
| 6 HOW SWEET IT IS (To Be Loved By You) —James Taylor—Warner Bros. 8109 | 27 BAD BLOOD —Neil Sedaka—Rocket 40460 |
| 7 COULD IT BE MAGIC —Barry Manilow—Arista 0126 | 28 LOVE IS A ROSE —Linda Ronstadt—Elektra 45271 |
| 8 RUN JOEY RUN —David Geddes—Big Tree 16044 | 29 HOLDIN' ON TO YESTERDAY —Ambrosia—20th Century 2207 |
| 9 GET DOWN TONIGHT —KC & The Sunshine Band—TK 1009 | 30 BALLROOM BLITZ —Sweet—Capitol 4055 |
| 10 I'M SORRY —John Denver—RCA 10353 | 31 DANCE WITH ME —Orleans—Asylum 45261 |
| 11 FAME —David Bowie—RCA 10320 | 32 PLEASE MR. PLEASE —Olivia Newton-John—MCA 40418 |
| 12 MR. JAWS —Dickie Goodman—Cash 451 (Private Stock) | 33 FIGHT THE POWER Pt. 1 —Isley Bros.—T-Neck 8-2256 |
| 13 BLACK SUPERMAN/MUHAMMAD ALI —Johnny Wakelin & The Kinshasha Band—Pye 71012 | 34 THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire, Columbia 3-10172 |
| 14 SOLITAIRE —Carpenters—A&M 1721 | 35 MIDNIGHT BLUE —Melissa Manchester—Arista 0116 |
| 15 FEEL LIKE MAKIN' LOVE —Bad Company—Swan Song 70106 | 36 ROCKFORD FILES —Mike Post—MGM 14772 |
| 16 DAISY JANE —America—Warner Bros. 8118 | 37 AIN'T NO WAY TO TREAT A LADY —Helen Reddy—Capitol 4128 |
| 17 THIRD RATE ROMANCE —Amazing Rhythm Aces—ABC 12078 | 38 THEME FROM THE MOTION PICTURE SOUNDTRACK "JAWS" —John Williams—MCA 40439 |
| 18 ROCKY —Austin Roberts—Private Stock 45020 | 39 CAROLINA IN THE PINES —Michael Murphey—Epic 8-50131 |
| 19 HELP ME RHONDA —Johnny Rivers—Epic 8-50121 | 40 TUSH —ZZ Top—London 220 |
| 20 WHY CAN'T WE BE FRIENDS? —War—United Artists 629 | |
| 21 SOMEONE SAVED MY LIFE TONIGHT —Elton John—MCA 40421 | |

Rock LP Best Sellers

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As of 9/2/75

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

- | | |
|-----------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| 1 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY —Elton John—MCA 2142 | 21 RED OCTOPUS —Jefferson Starship—Grunt BFL1-0999 |
| 2 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 | 22 FOUR WHEEL DRIVE —Bachman-Turner Overdrive—Mercury 1827 |
| 3 CAT STEVENS' GREATEST HITS —A&M SP 4519 | 23 SEDAK'S BACK —Neil Sedaka—Rocket 463 |
| 4 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 24 Walt Disney's MICKEY MOUSE CLUB Mousekandances and Other Favorites —Disneyland 1362 |
| 5 GREATEST HITS —Elton John—MCA 2128 | 25 IV —Led Zeppelin—Atlantic SD 7208 |
| 6 FANDANGO —Z.Z. Top—London PS 656 | 26 IF YOU LOVE ME (LET ME KNOW) —Olivia Newton-John—MCA 411 |
| 7 ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 | 27 PHOTOGRAPHS & MEMORIES—HIS GREATEST HITS —Jim Croce—ABC ABCD 835 |
| 8 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 | 28 BETWEEN THE LINES —Janis Ian—Columbia PC 33394 |
| 9 GREATEST HITS —Tony Orlando & Dawn—Arista AL 4045 | 29 WELCOME TO MY NIGHTMARE —Alice Cooper—Atlantic SD 18130 |
| 10 BEFORE THE NEXT TEARDROP FALLS —Freddie Fender—ABC/Dot DOSD 2020 | 30 WHY CAN'T WE BE FRIENDS? —War—United Artists UA-LA441-G |
| 11 TOMMY/ORIGINAL SOUNDTRACK RECORDING —Polydor PD2-9502 | 31 CUT THE CAKE —Average White Band—Atlantic SD 18140 |
| 12 THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire—Columbia PC 33280 | 32 AN EVENING WITH JOHN DENVER —RCA CPL2-0764 |
| 13 HORIZON —Carpenters—A&M SP 4530 | 33 SABOTAGE —Black Sabbath—Warner Bros. BS 2282 |
| 14 THE HEAT IS ON —Isley Bros.—T-Neck PZ 33536 | 34 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |
| 15 VENUS AND MARS —Paul McCartney & Wings—Capitol SMAS 11419 | 35 MADE IN THE SHADE —Rolling Stones—Rolling Stones COC 79102 |
| 16 GREATEST HITS —John Denver—RCA CPL1-0374 | 36 NO WAY TO TREAT A LADY —Helen Reddy—Capitol ST 11418 |
| 17 HEARTS —America—Warner Bros. BS 2852 | 37 PICK OF THE LITTER —Spinners—Atlantic SD 18141 |
| 18 BACK HOME AGAIN —John Denver—RCA CPL1-0548 | 38 THE BASEMENT TAPES —Bob Dylan & The Band—Columbia C2 33682 |
| 19 HONEY —Ohio Players—Mercury SRM-1-1038 | 39 IS IT SOMETHING I SAID? —Richard Pryor—Reprise MS 2227 |
| 20 STRAIGHT SHOOTER —Bad Company—Swan Song SS 8413 | 40 GORILLA —James Taylor—Warner Bros. BS 2866 |

Heavy Promo For Albums By Atlantic

NEW YORK—Atlantic Records, following the introduction of 10 new LP releases at regional meetings in eight cities, is backing the titles with such marketing and merchandising tools as 4-color posters, 4-color on-counter display units, 12-inch-square easel backs and a two-record

set promotional sampler containing 22 cuts from the various albums.

Artists represented by the releases include Eric Clapton, the J. Geils Band, Eddie Harris, Herbie Mann, ABBA, Focus, Amon Duul II, Blue Magic, Revelation and Negative Band.

General News

Magid And the Recession

• Continued from page 6

music copying and food and hotel costs have increased.

"Still, a truly good talent who has had a hit disk or two, like O.C. Smith, can gross \$8,500 to \$12,000 a week.

"There's a place, too, for my other acts. The money is less than O.C. gets but it's there if the artist will get off his butt and travel. Art Reynolds is rising fast; he writes well and he's an entertaining singer. Cajun Hart, out of Atlanta, composes and sings. Big Mama Thornton and Eddie 'Cleanhead' Vinson are bookable as much as they want to be booked."

Born and reared in New York, Magid has his own LMI record label. He's also involved in setting up television production firm in which blues and jazz names would be featured via syndication. Magid purchased his own building on Melrose

Ave. 13 years ago and long ago burned the mortgage.

He has worked as a trumpet player, songplugger and a&r man. It was in 1947 that he turned to management, signing Ralph Young, a handsome baritone fresh out of Les Brown's Band. He now is half of the Sandler & Young team that regularly plays Las Vegas, Miami and New York's classier clubs.

Magid comes on strong about the current economy.

"The worse the depression, the better the chance for entertainers to prosper," he says. "Americans will not sit around night after night watching television. They must have more. They must get out of the living room and out with other people.

"Bad times are good times for acts. But they, too, must get out of their living rooms and work. If the talent is there it will rise to the top but it requires a hell of an aggressive effort."

Rock Concerts In Mexico

• Continued from page 4

est gross of 266,760 pesos, or slightly better than \$21,000. Leon and Valencia note the scaling of seats was much different there. Top tickets went for \$6.40, while in the Federal District the top was \$7.20.

On Aug. 30 and 31, Procol Harum made its bow at the Auditorio Nacional where over 15,000 gath-

Ted Cooper Dies Of a Heart Attack

NEW YORK—Ted Cooper, musician, arranger, composer and producer, died of a heart attack Aug. 24. He was 37.

His involvement in the pop music scene during the last decade had him holding down executive positions at such firms as Epic Records, Shapiro/Bernstein Music Publishing, Mills Music and the Wes Farrell Organization.

In 1973, Cooper formed his own company, Fiddler Ted Productions, to concentrate on independent production, songwriting and arrangement. Among the artists he worked with during his career were Sly & the Family Stone, Terry Jacks, the Flamingos, Elephant's Memory, the Staple Singers, the Drifters and Damita Jo.

He is survived by his widow and two children.

Club Dialog

• Continued from page 40

RCA act the Tymes will have a new LP this fall with the original "You Little Trustmaker" on it. The song was one of the most sought after records in 1974, and now it will be available to everyone. It has a sound similar to New York City's classic "I'm Doing Fine Now." Background vocal

Festival's Best Debut In Sept.

• Continued from page 4

"Absolutely," says Danz. "We will be here next year and we will again have a contest, perhaps an even better one. Song festivals are successful in other nations. Why not in this most musical of all countries?"

Danz's agenda calls for the taping of the TV show the week before Christmas, it would be beamed next January over one of the three major nets. Danz prefers not to specify which one because "contracts are only now being drawn up and can't possibly be signed for another couple of weeks."

reminds the listener of the Three Degrees.

Looks like Veronica (now known as Ronnie Spector) of Ronettes fame is going to have a strong disco entry on her hands with "You'd Be Good For Me," on RCA-distributed Tom Cat Records. There is a special 12-inch disk for the discos and it has a longer version of the song which will not be commercially available.

Tom Severses, 12 West DJ, is getting strong response to "One More Ride" by Merry Clayton. The cut is from her latest album on Ode.

Regarding the Record Pool here, UA's Billy Bass, national promotion director, LPs, wrote the following: "We at United Artists feel that the Disco Pool is the most professional and reliable service to be offered to the record companies in the development of marketing and awareness of the phonograph record. As long as this service continues in this professional caliber, United Artists will continue its support." The label, as part of its support, will be servicing the Pool with 225 copies of War's "Low Rider."

In Toronto, one of the key disco record retail operations is locally run by Peter Frost. This week's listings include the top 10 sellers in his store. A number of the picks are U.S. imports. Also listed for the first time this week are the top 15 audience response disco disks in the Miami/Fort Lauderdale area. Special thanks to Bo Crane for compiling the information from local club disk jockeys.

Jukebox Programming

Defective Disks Again A Headache

By ANNE DUSTON

CHICAGO—Defective records are causing more headaches for Lormar Distributing Co. than ever before, with a return rate up to two percent, a considerable amount when dealing with thousands of records, says Joe Ceddia, manager. "Workmanship seems to be deteriorating, with records pressed out-of-round and skipping. Slow records are especially noticeable, with the singer sounding as if he is dying," Ceddia comments.

Ceddia notes an increase in the Chicago area of black one-stops, with a growing number of black operators to service r&b locations. The number of city locations are diminishing, with a trend toward suburban growth. "Every year, city locations diminish as businesses fold or move to the suburbs."

One trend that Ceddia finds abhorrent to business practice is record companies who demand cash payment rather than 30-day billing. "Stax used to be distributed by Columbia, but since they moved to direct distribution, they want to operate on a cash basis. We've decided not to carry the label. It's tough enough working on a 100 percent guaranteed return."

Operators are asking for less good jazz, but maintaining brisk turnover on top 40, country, soul and nostalgia. Records of local artists in outlining areas become a problem because of changes for small labels from one distributor to another. "The Mom and Dads on GNP label, for example, were carried by Heilicher, but since they discontinued distribution of singles, no one else has picked them up," explains Ceddia.

Ceddia sympathized with operators who are facing a price spiral on what amounts to a fixed income. "The jukebox business is basically a luxury business, and while a 25-cent play price could solve profit margin problems, it could also cause the operator to lose his locations. The current 2/25-cent play is becoming less profitable as costs go up."

MOA Members Seek Top Disks

CHICAGO—Operators will be nominating the top five money-making jukebox songs of the year, as well as artist of the year for the Jukebox Award to be presented at the Music Operators of America banquet at the Oct. 17-19 Exposition here.

Artist of the year will be selected from two choices submitted by operators to the MOA.

A survey by the awards committee of the most popular songs is being submitted to operators, who may also include their own suggestions. The committee: Clayton L. Norberg, chairman; D. Ronnie DeHaven, vice-chairman; Clyde B. Love, Wayne E. Heach, Donald A. Anderson, Theodore H. Grant, Wesley S. Lawson and Robert E. Nims.

Suggested by the committee are: "Before The Next Teardrop Falls," Freddie Fender; "I Can Help," Billy Swan; "Thank God I'm A Country Boy," John Denver; "Somebody Done Somebody Wrong Song," B. J. Thomas; "I

(Continued on page 68)

MOR Music Plan



Good Music Co. photo

New marketing idea: The Good Music Co. at work in the studio on instrumental versions of hit tunes for radio airplay only; later, the stations will sell packaged albums of the music over the air. From left: Tom Fenno, GMC president; Frank Proctor, music director of KPOL in Los Angeles; Ed Yelin, producer of the session and executive vice president of GMC; and session music director Bill Loose.

Continued from page 4

on some 30 radio stations. Later, some of these tunes will be repackaged and sold by radio stations over the air to listeners for a retail price of \$5.98, with 8-track cartridges going for \$1 more. Of this, the radio stations will keep \$1 on the first 5,000 copies sold and \$1.50 on all copies sold beyond that.

One radio station paid \$3,000 for the music package and estimates, from past experience, that it will sell at least 10,000 copies of the packaged LP when it becomes available. This would be a net gain of \$9,500 for the radio station.

Good Music Co. also stands to profit handsomely, according to Yelin and Fenno. "If this works," says Yelin, "we plan to launch a vocal series of albums and market them in the same way."

He points out that many major MOR record artists today simply can't get a record contract because their potential sales are too minimal for a record label to bother with.

Wall St. Focus

Continued from page 12

try-related firms all appreciating by more than 110 percent. The increases range from 114 percent for Warner to 326 percent for Tandy, with the latter the top gainer among all companies listed on the New York Stock Exchange whose stock sold above \$10 per share at the beginning of the year.

With the exception of Disney, all these stocks made record 1975 highs subsequent to June 30, with MCA and Tandy posting all-time high price records. And Blyth analysts believe they will continue to outperform the market in the second half of 1975 as well.

Hall Of Fame To Close Entries Soon

LOS ANGELES—Entries for the Recording Academy's Hall of Fame are due Sept. 8 in the Academy's local office. They will comprise the initial nominations list from which the 90-member elections committee will select 25 finalists. Early next year the committee will vote to select the five Hall Of Fame recordings which will be announced in February.

With a minimum of 30 radio stations and an average of 5,000 albums sold per station, an MOR artist would achieve fairly healthy sales of around 150,000 albums with a potential of much more. Especially if a particular tune happened to become a hit.

KPOL in Los Angeles was the pilot station for the Good Music Co. package of four albums featuring 40 tunes. The deal calls for 150 tunes over 12 months.

All of the original deal tunes are modern uptempo versions of current hits. Don Owens of Capitol Records, for years head of Billboard's record review department, consulted Good Music Co. on the songs. The tunes include "Rhinestone Cowboy," "I Honestly Love You," and "You've Made Me So Very Happy."

Good Music Co. hopes to release at least two packaged albums a year for radio station sale. Although a standard LP jacket would be used, it will be customized for individual radio stations to feature their own call letters.

Los Angeles studio musicians—many of the same people who play in the Herb Alpert group—performed on much of the first four albums. Ed Yelin produced and William Loose was the musical director. Sessions were recorded at United Western Recording Studios in Hollywood.

"Our arrangements were written for full orchestration by four arrangers in Hollywood," Yelin says. "We recorded finished masters instead of stacking track by track."

Among the stations subscribing to the service are WPAT in New York, WKOI in Pittsburgh, WGAY in Washington, and WQLR in Kalamazoo, Mich.

Each of the packaged LPs for radio sale will feature 20 tunes. Advertising support materials will be provided to radio stations at no charge. This includes both radio and TV spots. Capitol Records is mastering and pressing the LPs.

Last week, Good Music Co. sent a kit to 300 beautiful music radio stations about the service.

Yelin formerly worked for Capitol Records. Fenno, president of Good Music Co., is a veteran sales executive who spent 16 years with Capitol Cities Communications.

The firm is also involved in producing jingles and commercials. Among the stations featuring IDs by the firm are KNX-FM, KPOL, and KEZY, all in the Los Angeles area.

Inside Track

Due to Stax Records' economic condition, its Memphis business telephone 458-4421 has been temporarily disconnected, leaving many to believe the label is about to shut its doors.

A source close to the organization admits that the telephone is disconnected but states emphatically that business is going on as usual and Stax is in no way about to close its doors. The telephone will be in full service in a few days when monies owed to the label are received, the spokesperson claims.

The source also says that the label has not had the product to bring in revenue needed, but it is now releasing new LPs on its entire roster with more releases scheduled for the near future.

... Inflation just boosted Cowtown Productions' \$1 showcase series in Kansas City to \$2.

Russ Solomon opened a Tower Records in Anaheim with the Westwood location's completion also due this month. ... UA will release the soundtrack album of James Whitmore's "Give 'Em Hell, Harry." ... Flying Burrito Brothers completed their first album since reforming on Columbia.

Fleetwood Mac, having a hot year, will get a catalog push from WB via FM spots, print ads, in-store posters and special reorder forms. ... Memphis Horns manager Rick Taylor is engaged to Alice Zadick. ... Drummer Paul Tabet exited Windsong's Colorado Home Brew.

Roberta Flack sings film theme for "It's Our World Too." ... Linda Ronstadt and Hoyt Axton played Sierra Club benefit in Santa Fe. ... Ralph's unreleased tapes are being aired on stations in Cleveland, Wilmington, Wilkes-Barre and Binghamton, according to Craciun III Productions.

Comic Steve Martin filled in for Seals & Crofts' ill opening act on three hours' notice and kayoed the Universal Amphitheatre audience. ... ABC Publishing moved into the former Blue Thumb Records building in Brentwood. ... Mike Chapman married actress Connie Garrison, and partner Nicky Chinn hosted a reception where guests included Karen Carpenter with Terry Ellis, Petula Clark, Mike Maitland, Bhaskar Menon, Al Coury and Jerry Goldsmith.

Jefferson Starship's "Red Octopus" is the first Billboard No. 1 album in their entire 10-year career. ... The Supremes Sept. 29 benefit for Citizens Action To Help Youth is their first Los Angeles appearance in three years. ... "Slade In Flame" film premieres in U.S. Friday (12) at St. Louis due to Slade's recent success in four concerts at the city.

Barbi Benton hosts St. Jude Hospital telethon in Roanoke, Va. ... Harry Chapin's "Dreams Go By" single included as background singers Kris & Rita plus Billy Swann. ... Keith Moon working on a second solo album, now that the Who drummer completed his LP with comic Peter Cook.

Wes Farrell is in London setting up debut European tours of Chelsea Records artists Disco Tex & the Sex-O-Lettes, Linda Carr & the Love Machine and Brian Cadd. ... Neil Young reportedly jammed with ReEntry, a group playing at Venturi's in La Honda, Calif.

KMPC's sixth annual Show of the World benefit at the Forum Sept. 27 will include from the record world the 5th Dimension, Roger Miller and the Nelson Riddle Orchestra. ... Danny Sher has joined the Bill Graham Organization to put on soul concerts.

Hoyt Axton and Gregg Allman are in the next edition of "Who's Who," as are Capricorn Records president Phil Walden and Johnny Sandlin, the label's a&r vice president. ... Flash Cadillac headlines Newport Pop Festival benefit for March of Dimes. ... Gino Vanelli's New Orleans Municipal Auditorium show is supposed to have caused six women to faint.

John Cameron to score Brut Films' "I Will ... For Now." ... Laurence Rosenthal scores TV movie "A Home Of Our Own." ... Rich Little signed long-term pact with Las Vegas Riviera. ... Canadian star Valdy to be released in U.S. by A&M.

Roger Daltrey won ABC Theatres New Star Of The Year award. ... Razy Bailey won Peanut Growers Assn. award for his "Peanut Butter" single. ... The original "Gone With The Wind" four-poster was photographed for the cover of Michael Fennelly's Mercury album, "Stranger's Bed."

Tim Curry, who starred in "Rocky Horror Show" has an Ode single "Just 14" penned by Papa John Phillips whose backup singers include Brian Wilson, Phillips, his ex Mama Michelle and current wife Genivieve Naite plus daughters Mackenzie and Laurie Phillips. ... Dave Mason and his band played on two cuts of the next Bob Dylan LP. ... Richard Perry stops producing long enough to guest on a Manhattan Transfer TV segment. ... Todd Rundgren put in a video taping facility at his upstate New York home studio.

E.H. Morris, music pub. opening a West Coast office, to be headed by Steve and Chris Morris. ... Midland International chief Bob Reno and wife Lauren welcomed first heir, a girl, whom they've named Amanda. ... A&M artists Captain & Tennille received a gold record for their album, "Love Will Keep Us Together," from Beach Boys Carl and Dennis Wilson. ... A stein to Steinberg; Irwin, that is. He headed the Irwin Steinberg Aggregation in recording Tom T. Hall song "I Like Beer." The Phonogram/Mercury chief flew to Nashville to cut the disk with Hall.

WPIX-FM, New York station, is running a contest boasting a prize trip for two (accompanied by air personality Doctor Jerry) to London to witness a performance of the Bay City Rollers, which will be broadcast live on "The Howard Cosell Show" Sept. 20. Promo was brainchild of Mike Klenfner of Arista and Neil McIntyre, p.d. of station. ... Dizzy Gillespie is hailed in a special tribute Saturday (13) at Avery Fisher Hall, New York, presented by Don Friedman and WRVR Jazz Radio. Jazz greats bebopping besides Dizzy include Milt Jackson, John Lewis, Lalo Schifrin and former sidemen who played with him.

Victor Borge broke the all-time matinee attendance record at Saratoga Performing Arts Center, New York, last month. Borge and the Philadelphia Orchestra drew 11,318 people. Old record was 6,000. ... Joe Scandore named exclusive booking agent for the Rainbow Grill, New York, beginning with fall re-opening show starring Pat Henry and special guest Jackie Forrest. Also, Janina White becomes p.r. rep for the grill. ... Elliot Gertsman, husband of Lois, of Vanguard classical division, died Aug. 29. He was son-in-law of Mort Hillman, v.p. of Gillette-Madison Co.

In a move coordinated by Polydor's International division, "Experience Gloria Gaynor," new MGM album by Ms. Gaynor, is being released simultaneously in the U.S. and 24 countries throughout the world. ... RGO Productions presents 12 hot hours this month of salsa and soul, starring Hector Lavoe, and Barney Perry, at Continental Bath in New York. ... WBLS-FM radio personality Felipe Luciano was host and produced segments of "New York Illustrated" NBC TVer.

JCOA album "Echoes Of Prayer," with music composed and conducted by Grachan Honcur III marks his return as leader to U.S. recording scene after 11-year absence. ... Part 3 of Moody Blues' U.S. 1975 solo invasion underway Sept. 27 with release of drummer Graeme Edge's solo album, "Kick Off Your Muddy Boots."

Japanese are spearheading last-minute influx of com- (Continued on page 68)

New Companies

Pacific Music Merchants opened in Los Angeles by Warren Gray and Tommy Philips. Firm will specialize in promotional campaigns. Gray was formerly marketing director for Sussex; Philips was formerly Coast r&b promotion and artist relations director for Atlantic.

Title Records has opened an office in Austin, Tex., the label is owned by George Weems Enterprises and is headed by Mike Gamble.

In Youngstown, Hahn Music Productions is in action under Rich Hahn's guidance. Firm produces disk masters and has a jingle production wing.



EVERYBODY LOVES A TRAIN—Amos Heilicher, president of Heilicher Bros. and the Musicland stores, presents a copy of "American Freedom Train" LP on Soundbird Records to Minnesota State Sen. Hubert Humphrey, left. The presentation took place in Minneapolis when the Freedom Train stopped. The LP, produced by train-buff Brad Miller, is sold on the train.

SEPTEMBER 13, 1975, BILLBOARD

New LP/Tape Releases

POPULAR ARTISTS

- ASLEEP AT THE WHEEL**
Texas Gold
LP Capitol ST11441 \$6.98
- ATLANTA RHYTHM SECTION**
Dog Days
LP Polydor PD6041 \$7.98
8T BF-6041 \$7.98
CA CF-6041 \$7.98
- BARTZ, GARY**
The Shaddow Do
LP Prestige P10092 \$6.98
- BISHOP, ELVIN, GROUP**
The Best Of Elvin Bishop/Crabshaw Rising
LP Epic PE33693 \$6.98
8T PEA33693 \$7.98
- BLACKFOOT**
No Reservations
LP Island ILPS9236 \$6.98
- BLACKFOOT, J.D.**
Southbound & Gone
LP Fantasy F9487 \$6.98
8T 8160-9487H (GRT) \$7.95
- BLACKMORE'S, RITCHIE, RAINBOW**
Blackmore's, Ritchie, Rainbow
LP Polydor PD6049 \$6.98
- BLACK SABBATH**
Sabotage
LP Warner Bros. BS2282 \$6.98
8T LW2282 \$7.97
CA LW2282 \$7.97
- BLAND, BOBBY**
Get On Down With
LP ABC ABCD895 \$6.98
8T 8022-895H (GRT) \$7.95
CA 5022-895H (GRT) \$7.95
- CADILLAC, FLASH, & THE CONTINENTAL KIDS**
Sons Of The Beaches
LP Private Stock PS2003 \$6.98
8T 8300-2003H (GRT) \$7.95
- CALICO**
Calico
LP UA UALA454G \$6.98
- CASH, JUNE CARTER**
Appalachian Pride
LP Columbia KC33686 \$5.98
8T CA33686 \$6.98
- CECILIO & KAPONO**
Elus
LP Columbia PC33689 \$6.98
8T PCA33689 \$7.98
CA PCT33689 \$7.98
- CLAPTON, ERIC**
E.C. Was Here
LP RSO 4809 \$6.98
8T TP4809 \$7.97
CA CS4809 \$7.97
- CLARK, ROY**
Greatest Hits, v.1
LP ABC/Dot ABCD2030 \$6.98
8T 8310-2030H (GRT) \$7.95
CA 5310-2030H (GRT) \$7.95
- CLAYTON, MERRY**
Keep Your Eye On The Sparrow
LP Ode SP77030 \$6.98
8T BT77030 \$7.98
CA CS77030 \$7.98
- COCKER, JOE**
Jamaica Say You Will
LP A&M SP4529 \$6.98
8T 8T4529 \$7.98
CA CS4529 \$7.98
- COTTON, LLOYD & CHRISTIAN**
Cotton, Lloyd & Christian
LP 20th Century T487 \$6.98
- CRUSADERS**
Chain Reaction
LP ABC/Blue Thumb BTSD6022 \$6.98
8T 8307-6022H (GRT) \$7.95
CA 5307-6022H (GRT) \$7.95
- CUNHA, RICK**
Moving Pictures
LP Columbia PC33697 \$6.98
- DELLS**
We Got To Get Our Thing Together
LP Cadet CA60044 \$6.94
8T 8035-60044H (GRT) \$7.95
CA 5035-60044H (GRT) \$7.95
- DEODATO**
First Cuckoo
LP MCA 491 \$6.98
8T MCAT491 \$7.98
CA MCAC491 \$7.98
- DRAMATICS**
Best Of
LP Volt VOS9506 \$5.98
- EATON, CONNIE**
Eaton, Connie
LP ABC ABCD906 \$6.98
8T 8022-906H (GRT) \$7.95
- EL CHICANO**
Pyramid Of Love & Friends
LP MCA 2150 \$6.98
8T MCAT2150 \$7.98
CA MCAC2150 \$7.98
- ELEPHANT**
Elephant
LP Big Tree BT89508 \$6.98
- ELLIOT, DON**
Rejuvenation
LP Columbia PC33799 \$6.98
- ESCOVEDO, COKE**
Coke
LP Mercury SRM1-1041 \$6.98
- FAIRCHILD, BARBARA**
Fairchild, Barbara
LP Columbia KC33794 \$5.98
8T CA33794 \$6.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

- FARGO, DONNA**
Whatever I Say Means I Love You
LP ABC/Dot ABCD2029 \$6.98
8T 8310-2029H (GRT) \$7.95
CA 5310-2029H (GRT) \$7.95
- 5th DIMENSION**
Earthbound
LP ABC ABCD897 \$6.98
8T 8022-897H (GRT) \$7.95
CA 5022-897H (GRT) \$7.95
- FLO & EDDIE**
Immoral, Illegal & Fattening
LP Columbia PC33554 \$6.98
- FOGELBERG, DAN**
Captured Angel
LP Epic PE33499 \$6.98
8T PEA33499 \$7.98
CA PET33499 \$7.98
- FOX**
Fox
LP Ariola America/GTO ST50001 \$6.98
- GIBSON, BOB**
Funky In The Country
LP Legend Ent. 895-64384
- GIBSON, DON, & SUE THOMPSON**
Oh How Love Changes
LP Hickory 4520 \$6.98
- GOODMAN, STEVE**
Jessie's Jig & Other Favorites
LP Asylum 7E1037 \$6.98
- GRATEFUL DEAD**
Blues For Allah
LP Grateful Dead GD-LA494G \$6.98
8T GDEA494H \$7.98
CA GDCA494H \$7.98
- HALL, DARYL, & JOHN OATES**
Hall, Daryl, & John Oates
LP RCA APL1-1144 \$6.98
8T APS1-1144 \$7.95
CA APK1-1144 \$7.95
- HAYES, ISAAC**
Best Of
LP Enterprise ENS7510 \$5.98
- HENSLEY, KEN**
Eager To Please
LP Warner Bros. BS2863 \$6.98
- HILL, Z.Z.**
Keep On Lovin' You
LP UA UALA417G \$6.98
- HORWITZ, BILL**
Lies, Lies, Lies
LP ESP 3020 \$6.98
- HUB**
Hub
LP Capitol ST11439 \$6.98
- HYDRA**
Land Of Money
LP Capricorn CP0157 \$6.98
- HYMAN, DICK**
Charleston
LP Columbia M33706 \$6.98
- JARREAU, AL**
We Got By
LP Reprise MS2224 \$6.98
- JONES, GEORGE**
Memories Of Us
LP Epic KE33547 \$5.98
8T EA33547 \$6.98
- JONES, QUINCY**
Mellow Madness
LP A&M SP4526 \$6.98
8T 8T4526 \$7.98
CA CS4526 \$7.98
- KAEMPFERT, BERT**
Moon Over Miami
LP MCA 489 \$6.98
8T MCAT489 \$7.98
- KING HARVEST**
King Harvest
LP A&M SP4540 \$6.98
- KOOL & THE GANG**
Kool & The Gang
LP De-Lite DEP2016 \$6.98
8T 8088-2016H (GRT) \$7.95
CA 5088-2016H (GRT) \$7.95
- KRAFTWERK**
Ralf & Florian
LP Vertigo VEL2006 \$6.98
- LABELLE**
Phoenix
LP Epic PE33579 \$6.98
8T PEA33579 \$7.98
CA PET33579 \$7.98
QL PEQ33579 \$7.98
QB EAQ33579 \$7.98
- LEWIS, RAMSEY**
Don't It Feel Good
LP Columbia PC33800 \$6.98
8T PCA33800 \$7.98
CA PCT33800 \$7.98
- LOGGINS & MESSINA**
So Fine
LP Columbia PC33810 \$6.98
8T PCA33810 \$7.98
CA PCT33810 \$7.98
- LONZO & OSCAR**
Traces Of Life
LP GRC 10014
- LYNN, LORETTA**
Home
LP MCA 2146 \$6.98
8T MCAT2146 \$7.98
CA MCAC2146 \$7.98
- MARLEY, BOB, & THE WAILERS**
Natty Dread
LP Island ILPS9281 \$6.98

- MAURIAT, PAUL, & HIS ORCH.**
Have You Never Been Mellow
LP MGM M3G4999 \$6.98
- McCLINTON, DELBERT**
Victim Of Life's Circumstances
LP ABC ABCD907 \$6.98
- MENTEN, DALE**
I Really Wanted To Make A Movie
LP Tally MCA2151 \$6.98
8T MCAT2151 \$7.98
- METERS**
Fire On The Bayou
LP Reprise MS2228 \$6.98
8T LBF2228 \$7.97
CA L5F2228 \$7.97
- MINASI, DOM**
I Have The Feeling I've Been Here Before
LP Blue Note BNLA426G \$6.98
- MONDA HARRIS 2**
Monda Harris 2
LP Capitol ST11437 \$6.98
- MULDAUR, GEOFF**
Is Having A Wonderful Time
LP Reprise MS2220 \$6.98
- NEWTON, JUICE, & SILVER SPUR**
Newton, Juice, & Silver Spur
LP RCA APL1-1004 \$6.98
- NUGENT, TED**
Nugent, Ted
LP Epic PE33692 \$6.98
8T PEA33692 \$7.98
- OHIO PLAYERS**
Honey
LP Mercury SRM1-1038 \$6.98
8T MCB-1-1038 \$7.95
CA MCR4-1-1038 \$7.95
QB MQB-1-1038 \$7.95
- OSMONDS**
The Proud One
LP Kolob M3G4993 \$6.98
8T M8H4993 \$7.98
CA M5H4993 \$7.98
- PALMER, ROBERT**
Sneakin' Saily Through The Alley
LP Island ILPS9294 \$6.98
- PHILLIPS, SHAWN**
Do You Wonder
LP A&M SP4539 \$6.98
- PINK FLOYD**
Wish You Were Here
LP Columbia PC33453 \$6.98
8T PCA33453 \$7.98
CA PCT33453 \$7.98
- POST, MIKE**
Railhead Overture
LP MGM M3G5005 \$6.98
- PRIDESMEN**
Pridemen
LP RCA APL1-1190 \$6.98
- PROCTOR & BERGMAN**
What This Country Needs
LP Columbia PC33687 \$6.98
- PRYOR, RICHARD**
Is It Something I Said?
LP Reprise MS2227 \$6.98
8T LBF2227 \$7.97
CA L5F2227 \$7.97
- R E O SPEEDWAGON**
This Time We Mean It
QL Epic PEQ33338 \$7.98
QB EAQ33338 \$7.98
- RARE EARTH**
Back To Earth
LP Rare Earth R6-548S1 \$6.98
- RENAISSANCE**
Scheherazade & Other Stories
LP Sire SASD7510 \$6.98
8T 8147-7510H (GRT) \$7.95
- RIVERS, JOHNNY**
New Lovers & Old Friends
LP Epic PE33681 \$6.98
- SAMI JO**
Sami Jo
LP MGM M3G4998 \$6.98
- SMITH, CONNIE**
Joy To The World
LP Columbia C33553 \$4.98
8T 18C33553 \$6.98
- SMOKEY**
Smoky
LP MCA 2152 \$6.98
8T MCAT2152 \$7.98
CA MCAC2152 \$7.98
- SPHERIS, JIMMY**
The Dragon Is Dancing
CA PET33565 \$7.98
- SPRINGSTEEN, BRUCE**
Born To Run
LP Columbia PC33795 \$6.98
8T PCA33795 \$7.98
CA PCT33795 \$7.98
- STAMPLEY, JOE**
Billy, Get Me A Woman
LP Epic KE33546 \$5.98
8T EA33546 \$6.98
- STAPLE SINGERS**
Best Of
LP Stax STS5523 \$5.98
- STARRY EYED & LAUGHING**
Thought Talk
LP Columbia PC33837 \$6.98
- STEWART, ROD**
Atlantic Crossing
LP Warner Bros. BS2875 \$6.98
8T LW2875 \$7.97
CA L5W2875 \$7.97
- SWAN, BILLY**
Rock & Roll Moon
LP Monument PZ33805 \$6.98
8T FZA33805 \$7.98

- TAJ MAHAL**
Music Keeps Me Together
LP Columbia PC33801 \$6.98
8T PCA33801 \$7.98
CA PCT33801 \$7.98
- TAYLOR, CHIP**
This Side Of The Big River
LP Warner Bros. BS2882 \$6.98
- TAYLOR, JOHNNIE**
Best Of
LP Stax STS5522 \$5.98
- 10cc**
100cc
LP UK UKS53110 \$6.98
- THOMAS, GUTHRIE**
1
LP Capitol ST11435 \$6.98
- TOMS, GARY, EMPIRE**
7-6-5-4-3-2-1 Blow Your Whistle
LP Pip PIP6814
- TUBB, ERNEST**
Tubb, Ernest
LP MCA 496 \$6.98
8T MCAT496 \$7.98
- TURNER, TINA**
Acid Queen
LP UA UALA495G \$6.98
- TYSON, SYLVIA**
Woman's World
LP Capitol ST11434 \$6.98
- VALDY**
See How The Years Have Gone By
LP A&M SP4538 \$6.98
- WAGONER, PORTER, & DOLLY PARTON**
Say Forever You'll Be Mine
LP RCA APL1-1116 \$6.98
8T APS1-1116 \$7.95
CA APK1-1116 \$7.95
- WALDORF, MARCIA**
Memoranda
LP Capricorn CP0159 \$6.98
- WATROUS, BILL**
The Tiger Of San Pedro
LP Columbia PC33701 \$6.98
- WILLIAMS, BOBBY**
Funky Super Fly
LP Dove 330-2
- WILLS, DAVID**
Wills, David
LP Epic KE33548 \$5.98
8T EA33548 \$6.98
- WYNETTE, TAMMY**
I Still Believe In Fairy Tales
LP Epic KE33582 \$5.98
8T EA33582 \$6.98
- YOUNG, STEVE**
Seven Bridges Road
LP Blue Canyon 505
- ZUIDER ZEE**
Zuider Zee
LP Columbia PC33816 \$6.98

INTERNATIONAL

- CASTILLO, LINDOMAR**
Castillo, Lindomar
LP Caytronics DKL1-3297
- CELIA & JOHNNY**
Tremendo Cache
LP Vaya XVS37
- FORMULA V**
Carolina
8T Miami MPH1038
- FRUKO**
Fruko El Grande/Fruko Y Sus Tesos
8T Fuentes MFT613
- GUTIERREZ, ALFREDO**
Gutierrez, Alfredo, Internacional
LP Fuentes MFS3294
- JUANELLO**
Te Quiero Amor
LP Caytronics CYS1446
- MARCEL, HUGO**
Tangos Para Cantar Con Mi Pueblo
LP Miami MPH56112
- PALMIERI, EDDIE**
History Of
LP Tico TSLP0403
- PUENTE, TITO**
Canta: Santos Colon
LP Tico TSLP1401
- RAVAL, ESTELA**
Cuando Te Encuentres Solo
LP Miami MPH56113
- SANTAMARIA, MONGO**
Afro-Indio
LP Vaya AVS38
- VALEN**
Cuando Se Muere Un Amor
LP Caytronics DKL1-3304
- YNDIO-YNDIO-YNDIO**
LP Miami MPH56114
8T MPHT1039
- YTURBE, VICTOR, "PIRULI"**
El Cantar... Me Esta Gustando
LP Miami MPH56115
8T MPHT1040

JAZZ

- AXELROD, DAVID**
Seriously Deep
LP Polydor PD6050 \$6.98
- BURTON, GARY, & STEVE SWALOW**
Hotel Hello
LP ECM 1055 \$6.98
- CORMAN, GENE**
Corman, Gene
LP Thimble TLP7 \$6.98
- DeJONETTE'S, JACK, DIRECTIONS**
Cosmic Chicken
LP Prestige P10094 \$6.98
- EARLAND, CHARLES**
Khama
LP Prestige P10095 \$6.98
- KENTON, STAN, & HIS ORCH.**
Hits In Concert
LP Creative World ST1074
- MONCUR, GRAHAM, III, & THE JAZZ COMPOSER'S ORCH.**
Echoes Of Prayer
LP JCOA LP1009
- PARKER, BILLY**
Fourth World Freedom Of Speech
LP Strata-East SES19754 \$6.98
- PIANO CHOIR**
Handscapes
LP Strata-East SES19750 \$6.98
- TJADER, CAL**
With Strings
LP Fantasy F9482 \$6.98
8T 8160-9482H (GRT) \$7.95
- TOWNER, RALPH, & GARY BURTON**
Match Book
LP ECM 1056 \$6.98
- WINSTON, MURIEL**
A Fresh Viewpoint
LP Strata-East SES7411 \$6.98
- WORLD'S GREATEST JAZZ BAND**
Plays Cole Porter
LP World Jazz WJLP56

CLASSICAL

- BACH, JOHANN SEBASTIAN**
Sonatas & Partitas For Unaccompanied Violin (Complete)
Milstein
LP DG 2709047
- BEETHOVEN, LUDWIG VAN**
Choral Music—Late
Tilson Thomas
LP Columbia M33509 \$6.98
Sonatas For Piano (last four)
Arrau
LP Philips 6780.020
- CHOPIN, FREDERIC**
Etudes, Op. 10 & 25
Ashkenazy
LP London CS6844 \$6.98
- GROFE, FERDE**
Grand Canyon Suite; Death Valley Suite
Capitol Sym. Orch.
LP Angel 536089 \$6.98
- HAYDN, FRANZ JOSEPH**
Symphony Nos. 101 & 103
Bernstein
LP Columbia M33531 \$6.98
- JOPLIN, SCOTT**
Complete Works For Piano
Hyman
LP RCA CRL5-1106
- MUSSORGSKY, MODEST**
Pictures At An Exhibition; Scherzo in E-flat; Intermezzo; Ceremonial March
Munich Philh.
LP BASF BC22128
- STRAVINSKY, IGOR**
Firebird
Boulez
LP Columbia M33508 \$6.98
QL MQ33508 \$7.98
- VERDI, GIUSEPPE**
Music (Selections)
Scott, London Philh. Orch.
LP Columbia M33516 \$6.98
- VIVALDI, ANTONIO**
Music (Selections)
Romeros, San Antonio Sym. Orch.
LP Mercury SR175054 \$6.98

CLASSICAL COLLECTIONS

- BIGGS, E. POWER**
The Four Antiphonal Organs Of The Cathedral Of Freiburg
LP Columbia M33514 \$6.98
QL MQ33514 \$7.98
- ENSEMBLE EDUARD MELKUS**
Viennese Dance Music From The Classical Period
LP Archive 2533182 \$7.98

MARKET REPORT NO.2
SAN FRANCISCO*

Fact: 5 out of 6 record marketers interviewed in San Francisco read Billboard to learn about newly released records and tapes.

Fact: 78% of these record outlets hold Billboard as the most helpful of the three leading trades in finding out about new releases...and 7 out of 12 review trade ads at least once a day.

Fact: 75% of San Francisco record dealers have asked your representatives for copies of new releases after reading trade advertising.

Fact: 50% of all record dealers interviewed list trade ads and promotion men equally as an initial source for learning about new releases.

Conclusion: When your promotion man goes calling on the heavy dealers in San Francisco, make sure he's backed by space in Billboard. You can't come up with a better team. Next to the personal contact of your representatives there's nothing that communicates like a Billboard ad. Just ask the dealers in San Francisco...or anyplace else in the world. Put the best sales team in the industry on your side. *We work together.*

To move the men who move the million sellers:
Your man plus Billboard space.

*Based on an April, May, June 1975 New Release Survey from an independent research firm.

Pop

MICHAEL JACKSON—*The Best Of*, Motown M6-851S1. The star of the Jackson Five for years, one tends to forget that Michael also has a distinguished solo career behind him. LP serves as a good historical document as well as an excellent collection, showing the artist's progress from "kid" singer with falsetto voice to a mature vocalist who can handle ballads or disco tunes with equal ease. Older cuts sound a bit dated because of the changes in vocals, but the songs hold up. Also a good sampling of the talented producers and arrangers Michael has worked with through his career.

Best cuts: "Got To Be There," "Ben," "I Wanna Be Where You Are," "Rocking' Robin," "We're Almost There," "Morning Glow."

Dealers: Display with Jackson Five as well as separately.

FOCUS—*Mother Focus*, Atco SD 36-112 (Atlantic). An abrupt turnaround for this well-known Dutch instrumental group as they concentrate on 12 short, easy to listen to cuts rather than the elaborate extravaganza style they have served up in the past. The change works well, with Thys Van Leer on keyboards and flute and Jan Akkerman on guitar sharing the spotlight fairly equally. Almost an MOR feel to much of the music, with some jazzy flavors and even a touch of disco added. A welcome switch in a time when too many groups are involved in complicated and overlong "production" LPs, with none of the incorporated musical genres overdone here and a strong possibility for a single both soul and pop with "My Sweetheart." Akkerman and Van Leer are both superb musicians who play tastefully and without excessive flair.

Best cuts: "My Sweetheart," "Bennie Helder," "Soft Vanilla," "Hard Vanilla," "All Together! . . . Oh That!"

HERBIE MANN—*Waterbed*, Atlantic SD 1676. Mann seems remarkably able to adapt to whatever musical trends seem to be occurring at the precise moment without seeming trendy, and this is yet another example of that talent as he fuses a strong disco feel with a powerful latin feel. Mann's flute is present though not domineering, and he pulls in a number of top pop and latin musicians such as Ray Barretto, Hugh McCracken, keyboardist Pat Rebillot and Ray Mantilla to lend a helping hand here. Strings present but they do not interfere with the basic jazz/pop/soul/latin feel. Female vocalists include Cissy Houston. A few primarily jazzy cuts here, but the emphasis is on the latin/disco base. LP will probably break jazz but artist has been doing increasingly well pop.

Best cuts: "Waterbed" (current single), "Bang! Bang!" (the old Joe Cuba hit), "I Got A Woman," "Body Oil."

Dealers: Display in pop and jazz.

ABBA—Atlantic SD 18146. It's really a shame this band has not received the credit and airplay they deserve, for their brand of fun "don't take it all too seriously" music is really what rock is all about. Core of the group are the two ladies who handle most of the vocals with a fine, bouncing harmony. Benny Andersson and Bjorn Ulvaeus take care of writing and instrumentals, getting their prime showcasing on one long, almost classical instrumental. Highlight, however, are the girls, who sing with an enthusiasm that reminds one of the early days of rock. Deceptively simple words, with the best cuts dealing with rock's favorite subject—love. Basically an LP full of potential hit singles, which is the stuff rock's made of. Spector and Beach Boys influence heard from time to time as well.

Best cuts: "Hey, Hey Helen," "Tropical Loveland," "SOS," "I've Been Waiting For You," "So Long" (good potential single.)

Dealers: This is the group that scored big with "Waterloo."

LINDA LEWIS—*Not A Little Girl Anymore*, Arista AK 4047. After several critically acclaimed LPs with little commercial response, Linda Lewis is back again on a new label sounding much better than ever. Her voice is a real jewel with immediate comparisons, on her high octave songs, to Michael Jackson. Still, she is a very fine vocalist on her own and with a little bit of luck, this album will push her over the top into the top-selling artists category. Songs on the LP are originals, intermixed with splotches of oldies, Cat Stevens, John Martyn and Tower of Power. Expect sales and airplay in r&b, pop and even some MOR.

Best cuts: "This Time I'll Be Sweeter" (the single which should help propel the album sales), "The Old Schoolyard," "It's In His Kiss," "Rock and Roller Coaster," "Not A Little Girl Anymore," "Love, Love, Love," "My Granddaddy Could Reggae."

Dealers: In-store play is a necessity for the best sales results.

Country

ANITA KERR SINGERS—*The Anita Kerr Singers*, RCA APL 1-1166. The first album for this lady in a long time but it was worth waiting for. One of the originators of the "Nashville Sound," Ms. Kerr has become a legend in music circles. Here she joins another legend, Chet Atkins, and together they have

Spotlight



JETHRO TULL—*Minstrel In The Gallery*, Chrysalis CHR 1082 (Warner Bros.). One of the rare groups that holds its enthusiastic mass audience year after year turns in a solid new effort in its distinctive and familiar style. A highly energetic effort by writer-producer-leader Ian Anderson and company, more streamlined and less grandiose in concept than recent Tull releases. No shortage of hit singles possibilities on the set and that Tull sound is displayed without undue clutter. Not that the lyrics are any more basic than before, it's just that Anderson's twisty melodies and flute-guitar riffs are presented more directly.

Best cuts: "Minstrel In The Gallery," "Black Satin Dancer," "Baker Street Muse," "Requiem."

Dealers: Expect a major fall push on Tull by WB.

chosen some of the most beautiful songs of today, given them the purity and beauty of this group's sound of yesterday.

Best cuts: "At Seventeen," and "The Masterpiece."

Dealers: Display prominently; the name will sell it.

GENE WATSON—*Love In The Hot Afternoon*, Capitol ST-11443. Finally receiving the recognition he deserves, this artist has paid his dues. Although recorded some time ago, "Love In The Hot Afternoon" catapulted him to top ten nationally after being picked up by Capitol. This is his first album and it's a good mixture of material by some of the finest writers around. He's on his way.

Best cuts: "Long Enough To Care," "You Could Know As Much About A Stranger."

Dealers: Capitol is putting a big push behind artist. In store play will help.

MOE BANDY—*Bandy The Rodeo Clown*, GRC GA10016. Not quite the selection of material he had in his first album, but still plenty of cheatin' hurtin' songs. Including his single and a couple of good single potentials, it's good, solid country.

Best cuts: "Nobody's Waiting For Me," and "I Sure Don't Need That Memory Tonight."

Dealers: Bandy has established himself to country fans. Display up front.

BILLY WALKER—*Lovin' and Losin'*, RCA APL1-1160. Walker's first for RCA under production of Ray Pennington, and it is all about loving and losing. Good country songs, strong delivery, believable.

Best cuts: "Here Comes Old Memory Maker," "I'd Love To Feel You Loving Me Again," and "She's Just Gettin' By."

Dealers: Walker has a long line of fans, put in country, up front.

Soul

THE SUNSHINE BAND—*The Sound Of Sunshine*, TK 604. The sound of TK gets full exposure on this instrumental package featuring the distinctive Florida guitar/piano disco bottom but also adding in some excellent horn backup. Produced by H.W. Casey, Richard Finch and written by the pair along with Clarence Reid, the material features covers of some of the label's big hits along with some lesser known cuts. Excellent guitar throughout is more likely than not Little Beaver. Tracks sound somewhat alike, but this is more the trademark sound of the label rather than lack of originality. Excellent disco set.

Best cuts: "Rock Your Baby," "Funky '75," "Hey J," "Sunshine City."

Dealers: Let consumers know who the band is.

Jazz

EDDIE HARRIS—*Bad Luck Is All I Have*, Atlantic SD 1675. Harris is at it again with his unique brand of musical gimmickry that should play havoc with the r&b and pop charts as well as the jazz. He has vocals on all of the cuts that work out very well. In addition, he plays a little bit of every kind of instrument, from piano to saxophone to electric piano to electric saxophone to trumpet to synthesizer, and he does each



NITTY GRITTY DIRT BAND—*Dream*, United Artists UA-LA469-G. If this isn't the ultimate neo-folkie album it is certainly the ultimate neo-folkie concept album. Aptly enough at bi-centennial time, the subtle theme is a capsule history of American popular music. Along with the vocal cuts are snippets of nature sounds and instrumental interludes that showcase the remarkable virtuosity of the band. Thus, organization of the LP is somewhat along the lines of a Chicago album, with free-form cuts interspersed with highly commercial singles cuts. All the band members are now writing highly salable songs and this is by far the most commercial LP ever made by NGDB.

Best cuts: "Dream," "Ripplin' Waters," "Joshua Come Home," "Bayou Jubilee."

Dealers: Last year's Dirt Band album was on the chart for 21 weeks.

one with complete proficiency. Disco play will also come out of this package, as Harris continues to grow with each album.

Best cuts: "Get On Up And Dance," "Bad Luck Is All I Have," "It Feels So Good," "Why Must We Part," "Obnoxious," "Abstractions."

Dealers: This album has so much diversity that in-store play could turn into a quick sales vehicle.



First Time Around

BAY CITY ROLLERS—Arista AL 4049. After totally devastating the United Kingdom and the rest of Europe, the Bay City Rollers have appeared in their first U.S. release. Although the music is a mixture of hits from their first two British albums, it is still very timely. Overall, the sound of the Rollers is very teeny-bopper oriented, which is a very welcome thing to many youngsters, because the wealth of groups in this area has dried up. Many rock 'n' roll tunes are redone by the group, in addition to many originals, and there is no reason why this group shouldn't become a big, top 40 seller in the U.S.

Best cuts: "Bye Bye Baby," "Shang-A-Lang," "Let's Go," "Be My Baby," "Summer Love Sensation," "Remember (Sha La La La)," "Saturday Night."

Dealers: This group has received one of the all-time great promotion buildups and the label is planning a big push. In-store play and a display utilizing the group's traditional plaids is suggested. Also, look for the group's back-to-back appearances on the Howard Cosell TV show.

MOA Members Seek Top Discs

• Continued from page 64

Honestly Love You," Olivia Newton-John; "I'm Not Lisa," Jessi Colter; "Kung Fu Fighting," Carol Douglas; "The Night Chicago Died," Paper Lace; "My Melody Of Love," Bobby Vinton; "Please Mr. Please," Olivia Newton-John; "Philadelphia Freedom," Elton John; "You're Having My Baby," Paul Anka; "Love Will Keep Us Together," Captain & Tenille; "Laughter In The Rain," Neil Sedaka; "Lady Marmalade," LaBelle; "When Will I Be Loved," Linda Ronstadt; "Misty," Ray Stevens; "Mandy," Barry Manilow.

2 New Pub Firms

LOS ANGELES—Songwriter Jimmy Holiday has opened his own publishing firms Solid Sound and Great Day. Holiday's earlier copyrights include "Put A Little Love In Your Heart," "God Bless The Children," "All I Ever Need Is You," "If You Wouldn't Be My Lady" and "Don't Change On Me."

REVELATION—RSO SO 4810 (Atlantic). First soul/disco effort from Robert Stigwood label is a group of four young men who cut at Philadelphia's disco headquarters, Sigma Sound. Lots of good harmonies of the kind that characterize most of the major black crossover groups (Spinners, Blue Magic, etc.), and strong lead vocals buttressed against the harmonies. Production from Norman Harris (who has worked with many of the major disco groups), along with Jerome Casper and Allan Felder. Mostly uptempo material, though a tasteful ballad or two is tossed in. Good string instrumentation augments basic disco bottom provided by some of Philadelphia's top musicians.

Best cuts: "Get Ready For This," "Just Too Many People," "Haven't Got A Lover To My Name," "What Good Am I (Without You)" (excellent ballad), "Sweet Talk And Memories" (a rocker in the tradition of the Spinners and Trammis).

Dealers: Place in disco section.

CHICAGO GANGSTERS—*Gangster Boogie*, Gold Plate GP 1011 (Amherst). Excellent easy to listen to nine man soul conglomerate featuring long, soul/jazz flavored instrumentals, smooth harmony vocals and leads that flow well with just the proper tinge of roughness. Harmony vocals sound skillfully like those of the Stylistics and Chi-Lites, though any temptation to imitate the falsetto lead is avoided. Side one is primarily the slow side, with most of the uptempo tunes on the flip. Falsetto vocals here on one cut, but, all in all, though the band may sound a little bit of all the top names, they are originals. Big band on some cuts works well, but the vocals are the highlight.

Best cuts: "I Choose You" (a 9½ minute cut), "Blind Over You" (current hit), "Gangster Boogie," "We've Been Together," "Let Me Go."

Dealers: Single is receiving strong airplay.

Spotlight—the most outstanding of the week's releases; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the chart among the lower half positions or other albums of superior quality; **review editor:** Bob Kirsch; **reviewers:** Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fisher.

Billboard's Recommended LPs

pop

BOBBY WHITLOCK—*One Of A Kind*, Capricorn CP 0160 (Warner Bros.). Artist who first gained fame as a member of the Delaney & Bonnie touring band and later as an integral part of Derek & the Dominos comes up with first solo LP in several years and it's a vast improvement over prior efforts. Whitlock is a premier piano and organ player and these are the instruments that subtly dominate the LP. Singing is a mix of original blue-eyed soul and a strong tinge of Dave Mason on the slower cuts. Vocals will sound familiar to anyone who remembers "Layla." Southern rock, a music he helped pioneer, is also here. **Best cuts:** "Movin' On," "Rocky Mountain Blues," "You Still On My Mind," "You Don't Have To Be Alone."

Inside Track

• Continued from page 65

panies worldwide coming to International Musexpo '75 (Sept. 21-24 in Las Vegas). Twenty percent of 100 new companies which announced participation last week were Japanese. These included Japanese Publishers Assn., Nippon TV Music, Tokyo Broadcasting System, Toshiba EMI Ltd., and Kenon Productions.

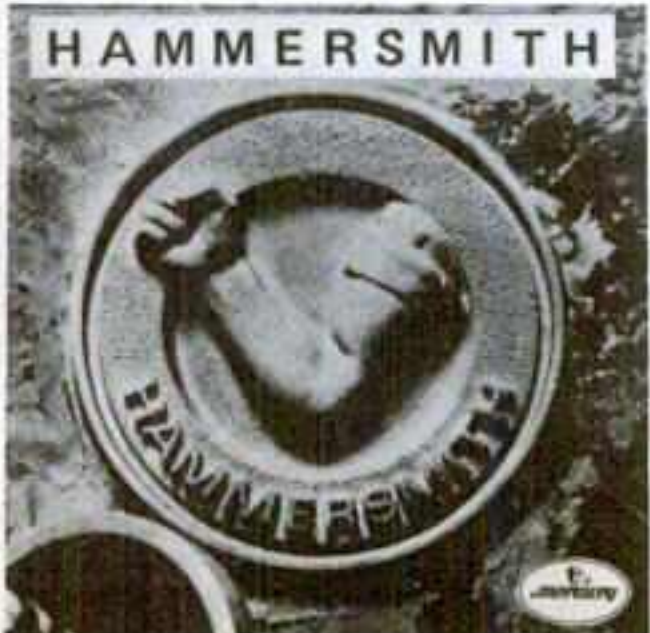
ECM recording artists beginning fall tour of 15 cities. Artists participating are Keith Jarrett, Gary Burton, Ralph Towner, Eberhard Weber, Steve Swallow and Steve Kuhn. . . . Paul Wolfe taken ill while on tour of Midwest with his "Golden Oldies Revue." . . . WB's Leo Sayer named King Of Pop in Australia music poll.

Stevie Wonder gave Sergio Mendes a platinum album of "Fulfillingness First Finale" for translating a cut into Portuguese. . . . Game showcased at Troubadour. . . . Cecilia & Kapono touring Hawaii, their home state where the Columbia artists are concert headliners.

TOUR GUIDE: Doobie Brothers touring 52 cities through November. . . . Rod Stewart & the Faces added a month of Canadian concerts. . . . The Rhinestones touring to support debut 20th Century LP. . . . Caravan started a second U.S. tour. . . . Ike & Tina to 10 European countries. . . . Fairport Convention with Sandy Denny touring U.S. for 19th anniversary.

Lettermen had their 15th anniversary with Capitol and their original agency and manager. . . . Robert Goulet plays King Arthur opposite wife Carol Lawrence in Los Angeles Music Center production of "Camelot."

HAMMERSMITH. Making their mark on America.



Mercury SRM-1-1040 8-Track MC8-1-1040
Musicassette MCR4-1-1040

Mark down these tour dates:

- | | | | |
|------|-------------------------------------|------|---------------------------------------------|
| 9/13 | Johnson Gym, Albuquerque, N.M. | 9/30 | Columbus, Ohio |
| 9/16 | Civic Center, El Paso, Texas | 10/3 | University Auditorium, Bloomington, Indiana |
| 9/17 | Taylor Coliseum, Abilene, Texas | 10/4 | ACC, South Bend, Indiana |
| 9/21 | Convention Center, Ft. Worth, Texas | 10/5 | Dayton, Ohio |
| 9/23 | Municipal Stadium, New Orleans, La. | 10/8 | Toledo, Ohio |





NEIL SEDAKA—Bad Blood (3:06); producers: Neil Sedaka & Robert Appere; writers: Sedaka-Cody; publishers: Don Kirshner/Kirshner Songs, BMI/ASCAP, Rocket 40460 (MCA). Another impeccable Sedaka single, this one has a reggae-style beat and a background singer who sounds suspiciously like Elton John. Those Sedaka-Elton harmonies, if that's what they really are, sound as exciting as one might expect atop the strong beat.

MELISSA MANCHESTER—Just Too Many People (3:25); producer: Vini Poncia; writers: Melissa Manchester-Vini Poncia; publishers: Braintree/Rumanian Pickleworks, BMI, Arista 0146. A powerful song and powerhouse production with an insistent beat propelling a statement about just too many people in the world being afraid to take a stand and thus fouling up their lives. Manchester's voice is as sweetly dynamic as it was on "Midnight Blue."

CHARLIE RICH—All Over Me (2:50); producer: Billy Sherrill; writer: B. Peters; publishers: Ben Peters/Charys, BMI, Epic 8-50142 (CBS). Another beautiful country-jazz-pop ballad by the masterful singer and the producer who found the style that made Rich a major star. Rich warbles beautifully here about an undying love that's all over him.

BRUCE SPRINGSTEEN—Born To Run (4:25); producers: Bruce Springsteen & Mike Appel; writer: B. Springsteen; publishers: Laurel Canyon, ASCAP, Columbia 3-10209. Despite Springsteen's usual often-mumbled singing mannerisms, this is a monster song with a piledriver arrangement that could build to the biggest hit yet for this artist who is a New York local idol. The record is simply one of the best rock anthems to individual freedom ever created.

PILOT—Just A Smile (3:03); producer: Alan Parsons; writers: D. Paton-B. Lyall; publisher: Al Gallico, BMI, EMI 4135 (Capitol). Those "Magic" hitmakers are staying in their smash debut groove again. The follow-up is another pretty, lilting mid-tempo ballad with Pilot identifiability.

recommended

NIGEL OLSSON—Something Lacking In Me (3:06); producer: Robert Appere; writers: Jozy Pollock-Nigel Olsson-David Foster; publishers: Dick James/Nozy, BMI, Rocket 40455 (MCA).

NANCY NEVINS—We Could Always Say It Was Raining (3:14); producer: Tom Catalano; writer: Nancy Nevins; publisher: Cataclysmic, BMI, Tom Cat 10365 (RCA).

DAVID ESSEX—Rolling Stone (3:40); producer: Jeff Wayne; writer: David Essex; publishers: April/Rock On, ASCAP, Columbia 3-10183.

AEROSMITH—Walk This Way (3:31); producer: Jack Douglas; writers: S. Tyler-J. Perry; publisher: Daksel, BMI, Columbia 3-10206.

MICHAEL PAGLIARO—What The Hell I Got (3:23); producers: George Lagios & Michel Pagliaro; writers: M. Pagliaro-A. Workman; publishers: Blackwood/Lapapala, BMI, Columbia 3-10205.



recommended

GIL-SCOTT HERON—What's The Word From Johannesburg? (2:54); producers: Gil-Scott Heron, Brian Jackson & The Midnight Band; writer: Gil-Scott Heron; publishers: Cayman/Brouhaha, ASCAP, Arista 0152.

THE REFLECTIONS—Love On Delivery (L.O.D.) (3:20); producers: J.R. Bailey, K. Williams & J. Gasper; writers: J.R. Bailey-K. Williams; publisher: A Dish A Tunes, BMI, Capitol 4137.

BUNNY SIGLER—That's How Long I'll Be Loving You (2:54); producer: Bunny Sigler; writer: B. Sigler; publisher: Mighty Three, BMI, Philadelphia International 3575 (CBS).



CHARLIE RICH—All Over Me (2:50); producer: Billy Sherrill; writer: Ben Peters; publisher: Ben Peters Music & Charys Music, BMI, Epic 8-50142. It's smooth and easy Rich as only he can do it with the most beautiful lyrics to come along in some time. A Ben Peters song and Billy Sherrill production is a sure winner. Flip: No info.

JEFF ALLEN—Love Is Bigger Than Baseball (2:45); producer: Larry Butler; writer: J. Avery/C. Brown; publisher: Redwal Music, BMI, United Artists UA-XW708-Y. The second release for this 13 year old youngster and it should give him the boost he deserves. Clever lyrics, good production. Song will appeal to young and old. Flip: No info.

RONNIE MILSAP—She Even Woke Me Up To Say Goodbye (3:22); producer: Chips Moman; writer: Douglas Gilmore, Mickey Newbury; publisher: Acuff-Rose, BMI, Warner Bros. WBS 8127. Pulled from yesterday, this is one of the prettiest ballads ever written. Producer Moman has given it a lush string arrangement accompanied by an extraordinary steel guitar and comes up with a really great record. Flip: No info.

JERRY REED—You Got A Lock On Me (2:48); producer: Chet Atkins & Jerry Reed; writer: Jerry R. Hubbard; publisher: Vector Music, BMI, RCA PB-10389. Not quite as wild as some of Reed's past recordings but still with plenty of funky licks. A little reminiscent of the 50's with a good danceable melody. Should get lots of jukebox play. Flip: No info.

PURE PRAIRIE LEAGUE—Kentucky Moonshine (2:30); producer: John Boylan; writer: Larry Goshorn; publisher: Rotgut Music, ASCAP; RCA PB-10382. This group reaches many markets but this one is aimed straight for the country. An infectious melody complete with country banjo coupled with the group's smooth harmony. Flip: Just Can't Believe It (2:19); producer: same; writer: Mike Reilly/Larry Goshorn; publisher: same.

GEORGE KENT—She'll Wear It Out Leaving Town (3:09); producer: Mary Reeves/Bud Logan; writer: G. Kent, Joe Winchell, Bucky E. Jones; publisher: Newkeys Music, BMI, Shannon SH 834. This could be the one this artist has needed to put him in the spotlight. Solid country song, well produced and delivered with an ease and smoothness that was unacknowledged in Kent before. Flip: No info.

recommended

DALLAS FRAZIER—I'm Sorry If My Love Got In Your Way (2:36); producer: Ray Baker; writer: D. Frazier, Sanger D. Shafer; publisher: Acuff-Rose, BMI, 20th Century TC 2233. Flip: Harvey, Where'd You Get That Yellow Yo-Yo (3:37); producer: same; writer: D. Frazier, A. L. "Doodle" Owens; publisher: same.

STELLA PARTON—It's Not Funny Anymore (2:30); producer: Bob Dean; writer: Bob Dean/Paul Overstreet; publisher: Owlufuz Music, ASCAP/Myawnah Music, BMI, Soul Country and Blues Records 088A. Flip: No info.

JERIS ROSS—I'd Rather Be Picked Up Here (Than Be Put Down At Home) (2:29); producer: Ron Chancey; writer: G. Morgan; publisher: Pi-Gem Music, BMI, ABC Dot DOA17573. Flip: No info.

BOBBY PENN—Louisiana Lady (2:28); producer: Johnny Howard & Charlie Fields; writer: Chuck Ballard/Phil Rishel;

publisher: Sandburn Music/Music Craftshop, ASCAP; 50 States FS 34A. Flip: Where's The Party At Tonight (2:35); producer: same; writer: Fields-Ris-Eastwood; publisher: Hilltop Acres, ASCAP.

ROY DRUSKY—Sunrise (2:28); producer: Audie Ashworth; writer: R. Drusky; publisher: Funny Farm, BMI, Capitol P 4132. Flip: No info.

DANNY DAVIS & NASHVILLE BRASS—Running Bear (2:22); producer: Bob Ferguson; writer: J. P. Richardson; publisher: Big Bopper Music, BMI, RCA PB 10375. Flip: Nashville Brass Hoedown (2:06); producer: same; writer: Barbara Bemier & Bill McElhiney; publisher: Daydan Music, ASCAP.



SALSOUL ORCHESTRA—Salsoul Hustle (3:24); producer: Vincent Montana, Jr.; writer: Vincent Montana, Jr.; publishers: Little Jack/Anatom, BMI, Salsoul 8704. A salsa Love Unlimited Orchestra? Why not? It already popped onto the soul and Hot 100 charts before our review single arrived. Now it's just a matter of how high this particular example of the steadily rising salsa trend can go.

TYPICALLY TROPICAL—Barbados (2:50); producers: Jeffrey Calvert & Max West; writers: J. Calvert-M. West; publisher: Gull, ASCAP, Gull 6004F (Motown). This is a delightful reggae-pop outing with instant disco and soul appeal. Disk jockeys will undoubtedly be quick to trim off the annoying spoken intro that mimics an airplane landing commentary. The vocal and song themselves are charming and accessible.

THE DUDES—Saturday Night (3:17); producer: Mark Spector; writer: R. Segarini; publisher: North American Flyers, BMI, Columbia 3-10212. Progressive FM will love this cheerful song about loneliness and boredom, delivered in semi-oldies style by an established Canadian group. The Dudes lament the end of '30s excitement for the drab '70s and they have a point.

DAVID—I'd Be A Millionaire (3:30); producer: David Crawford; writer: D. Crawford; publisher: Camba, BMI, Scorpio 2000. A promising debut from a new Atlanta soul label. The intense vocalist pours emotion into a song about romantic suffering.

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.

Jazz a Dirty Word At Blue Note It's Now Called 'Street Music' By Label's Staff

By JEAN WILLIAMS

LOS ANGELES—Blue Note, one of the oldest jazz labels in the country, is changing its image by not labeling its music jazz. "We are now calling it 'Street Music,'" says promotion chieftain Ed Levine.

"We tried to merchandise our jazz product through r&b stations first, but they were always fearful of the Blue Note jazz logo," explains George Butler, vice president of the label.

Blue Note is now able to sell its new contemporary sound through soul stations which filters down to the mom and pop retail record outlets. Levine says, "the mom and pop record shops have in the past been ignored and not handled properly. Blue Note is now producing merchandising items such as image posters, streamers, mobiles and other point of purchase material which can be seen in these shops."

Butler points out that the label is now selling jazz in the same manner and through the same outlets that are utilized by rock labels.

Miller For Inmates

LOS ANGELES—The Frankie Miller Band played a special concert for inmates at San Quentin Aug. 23. Miller's latest album on Chrysalis Records, "The Rock," which is dedicated to the plight of all prisoners, is scheduled to be released this month.

He claims that r&b stations are now looking at Blue Note with a new interest since they launched a war to convince the stations of the label's viability.

"We now have stations such as KWK, St. Louis; WBLS, N.Y.; WHUR, Washington, D.C., plus stations that lean toward mild jazz programming such as KJLH and KAGB, both of Los Angeles, playing our product," injects Levine.

Butler also explains that the black studies programs where black music is taught in universities throughout the country have been instrumental in bringing about the "rebirth" of jazz.

"Blacks are now welcoming jazz," he says. "In the past, blacks were ashamed to identify with it because it was considered black music. Times have changed and much of the credit goes to the black studies programs which are giving students an awareness of their own music. Now they want to identify with it," he adds.

"Young black persons are no longer satisfied with music of three or four chord changes," he continues. "They are now more sophisticated, informed and not as gullible as in the past and college stations have helped Blue Note tremendously in selling its product."

"As a matter of fact, college jazz

programming has gone up in many areas at least 40 percent."

He claims that while studying college students and their reactions to music, he has found that today's youths are challenged by music, and want to broaden their musical scope.

In recent months Blue Note has signed several acts, including Chico Hamilton, John Lee and Gerry Grown group, Carmen McRae, Eddie Henderson and Ronnie Laws, brother of flutist Hubert Laws.

Butler explains Blue Note's new technique in signing acts. "We are now looking for creative uniqueness without duplicating anyone's style who is on the label."

"We avoid signing acts who are recording anything resembling someone else's music."

"We are also experimenting with music, which is something that we have not been doing. Plus we are now producing records which will be suitable for AM or r&b airplay. Previously, the average cut of an album was 15 minutes. Now we advise our acts to shorten whenever they can the tunes or we will edit them for radio stations."

"When dealing with creativity, we recognize that music is now getting down to quality as opposed to superficial music," he says, and proudly adds, "most of Blue Note's musicians are professionally trained in music."

KKDJ Will Be Absorbed By KIIS In Los Angeles

LOS ANGELES—KKDJ's call letters bite the dust within the next couple of weeks, according to morning personality and program director Charlie Tuna. The sale of KIIS to the owners of KKDJ—Combined Communications—has been approved. The combined station will be called KIIS-AM-FM and the stations will simulcast 6 a.m.-6 p.m. featuring on both airwaves Charlie Tuna followed by Jerry Bishop 10 a.m.-2 p.m. and Jay Stevens 2-6 p.m. Humble Harve will move probably into the evening AM slot; he's now on the FM station.

Don Elliott has been named operations manager and Tuna will be

program director of both operations as well as do his morning show. He said that various AM personalities were being assessed in regards to keeping them in the total operation. The AM signal is also under study by engineers to improve it.

The KIIS radio school will be retained by Combined Communications; in the past, KIIS has been using "students" on the air after midnight as on-air training. It is doubtful that this policy will continue.

Publisher To Court

LOS ANGELES—Warner Bros. Music is seeking a federal district court injunction against Roderick David Stewart, Ronald David Wood and Ian Patrick McLagan to stop them from allegedly turning over songs to other publishers.

The complaint claims that the three signed exclusive songwriter pacts with the plaintiff in June 1970. Each received \$5,000 at execution of the pact and \$5,000 30 days thereafter plus a regular royalty agreement.

2 Composers Hired

LOS ANGELES—Composers Mel Mandel and Norman Sachs will write the music and lyrics for Josh Logan's latest musical, "Journey," which is headed for Broadway.

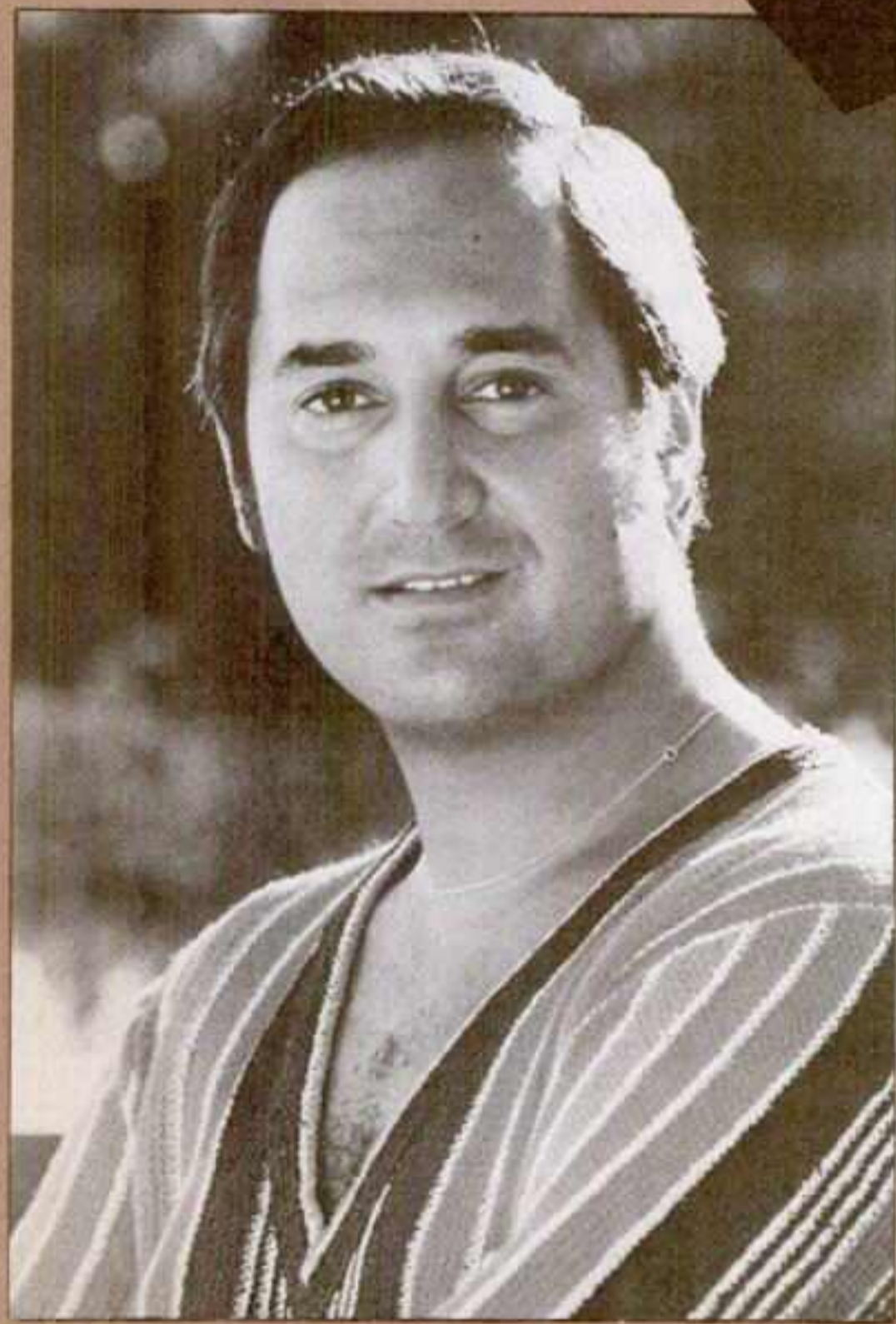


Billboard photo by Sam Emerson
HAPPY COMIC—George Carlin is pleased to accept the Billboard Radio Programmers Poll award as favorite comedy artist.

NEIL SEDAKA'S "BAD BLOOD"

A Smash Single
from the forthcoming
album "The Hungry Years"

Produced by
Neil Sedaka
and Robert Appère



Manufactured by MCA Records, Inc.



Billboard **HOT 100**

***Chart Bound**
 JUST TOO MANY PEOPLE—Melissa Manchester (Arista 0148)
 BORN TO RUN—Bruce Springsteen (Columbia 3-10205)
 ALL OVER ME—Charlie Rich (Epic 8-50142)
 JUST A SMILE—Phil (EMI 4135 (Capitol))
 SEE TOP SINGLE PICKS REVIEWS, page 70

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
1	1	16	RHINESTONE COWBOY—Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095	★	50	4	MIRACLES—Jefferson Starship (Jefferson Starship, Larry Cox), M. Balin, Grunt 10367 (RCA)	★	79	2	THERE GOES ANOTHER LOVE SONG—Outlaws (Paul A. Rothchild), H. Thomason, B.L. Yoko, Arista 0150	
2	2	13	FALLIN' IN LOVE—Hamilton, Joe Frank And Reynolds (Jim Price), D. Hamilton, A. Hamilton, Playboy 6024	★	41	7	LADY BLUE—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA)	★	69	39	9	TWO FINE PEOPLE—Cat Stevens (Cat Stevens), C. Stevens, A&M 1700
★	4	14	AT SEVENTEEN—Janis Ian (Brook Arthur), J. Ian, Columbia 3-10154	★	45	5	CAROLINA IN THE PINES—Michael Murphy (Bob Johnston), M. Murphy, Epic 8-50131 (Columbia)	★	70	42	10	GLASSHOUSE—Temptations (Jeffrey Bowen, Berry Gordy), Chartamagne, Gordy 7144 (Motown)
★	4	10	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1009	★	44	6	THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS"—John Williams (John Williams), J. Williams, MCA 40439	★	82	2	BRAND NEW LOVE AFFAIR—Chicago (James William Guercio), J. Fankow, Columbia 3-10200	
★	7	12	FAME—David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, Aomar, RCA 10320	★	43	4	DO IT ANY WAY YOU WANNA—Peoples Choice (Leon Huff), L. Huff, Tsop 8-4769 (Epic/Columbia)	★	83	2	I GET HIGH ON YOU—Sly Stone (Sly Stone), S. Stewart, Epic 8-50135 (Columbia)	
★	8	13	FIGHT THE POWER Pt. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, T-Neck 8-2256 (Epic/Columbia)	★	46	6	YOUR LOVE—Graham Central Station (Larry Graham), L. Graham, Warner Bros. 8105	★	73	47	7	I BELIEVE I'M GONNA LOVE YOU—Frank Sinatra (Saulf Garrett), G. Shterov, H. Lloyd, Reprise 1335 (Warner Bros.)
★	9	12	COULD IT BE MAGIC—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, Arista 0126	★	40	6	GIVE IT WHAT YOU GOT/PEACE PIPE—B.T. Express (Jeff Lane), S. Roberts, S. Taylor, M. Bakan, Roadshow 7003 (Scepter)	★	74	57	7	SWEET MAXINE—Doobie Brothers (Ted Templeman), P. Simmons, T. Johnston, Warner Bros. 8126
★	15	5	I'M SORRY—John Denver (Milton Okun), J. Denver, RCA 10353	★	41	17	HOLDIN' ON TO YESTERDAY—Ambrosia (Freddie Firo), Puerta, Pack, 20th Century 2207	★	85	2	YOU AIN'T NEVER BEEN LOVED (Like I'm Gonna Love You)—Jessi Colter (Ken Mansfield, Wayne Jennings), J. Colter, Capitol 4087	
★	19	7	RUN JOEY RUN—David Geddes (Paul Vance), P.J. Vance, P. Cone, Big Tree 16044 (Atlantic)	★	42	20	TUSH—ZZ Top (Bill Ham), Gibbons, Hill, Beard, London 220	★	86	2	THE AGONY AND THE ECSTASY—Smokey Robinson (Smokey Robinson), W. Robinson, Tamla 54261 (Motown)	
★	11	13	WASTED DAYS AND WASTED NIGHTS—Freddie Fender (Huey P. Meaux), B. Huertz, M. Duncan, ABC/Dot 17558	★	53	5	WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Creed Taylor), M. Greer, S. Adams, Kudu 925 (Motown)	★	89	3	(All I Have To Do Is) DREAM—Nitty Gritty Dirt Band (William E. McEuen), B. Bryant, United Artists 655	
★	12	11	FEEL LIKE MAKIN' LOVE—Bad Company (Bad Company), P. Rodgers, M. Raiphs, Swan Song 70106 (Atlantic)	★	60	3	YOU'RE ALL I NEED TO GET BY—Tony Orlando & Dawn (Hank Medress, Dave Appell), N. Ashford, V. Simpson, Elektra 45275	★	78	78	7	MAMACITA—Grass Roots (Dennis Lambert, Brian Potter, Rob Grill), B. Mann, C. Weil, Haven 7015 (Capitol)
★	14	14	BALLROOM BLITZ—Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055	★	55	4	I ONLY HAVE EYES FOR YOU—Art Garfunkel (Richard Perry), A. Rubin, H. Warren, Columbia 3-10190	★	79	NEW ENTRY	LYIN' EYES—Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45279 (WBM)	
★	13	11	THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (Maurice White), M. White, C. Stepany, Y. White, Columbia 3-10172	★	46	48	KEEP YOUR EYE ON THE SPARROW—Merry Clayton (Eugene McDaniels), D. Grusin, M. Ames, Ode 66110 (A&M)	★	80	80	3	JAM BAND—Disco Tex & The Sex-O-Lettes (Bob Crews), B. Crews, D. Randell, Chelsea 3026
★	16	13	THIRD RATE ROMANCE—Amazing Rhythm Aces (Barry "Byrd" Burton for Southern Rooster), H.R. Smith, ABC 12078	★	47	52	7-6-5-4-3-2-1 (Blow Your Whistle)—Gary Tom's Empire (Rick Bleiweis, Bill Stahl), R. Cook, PIP 6504	★	91	4	EIGHTEEN WITH A BULLET—Pete Wingfield (Pete Wingfield, Barry Hammond), P. Wingfield, Island 026	
★	15	6	JIVE TALKIN'—Bee Gees (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 510 (Atlantic)	★	58	5	I GOT STONED AND I MISSED IT—Jim Stafford (Phil Garnhard, Lobo, Tony Scotti), S. Silverstein, MGM 14819	★	82	87	3	HOLLYWOOD HOT—Eleventh Hour (Bob Crews), B. Crews, C. Bullens, 20th Century 2215
★	16	5	HOW SWEET IT IS (To Be Loved By You)—James Taylor (Lenny Waronker, Russ Titelman), Holland-Dozier-Holland, Warner Bros. 8109	★	49	54	POR AMOR VIVEMOS (Love Will Keep Us Together)—The Captain & Tennille (The Captain), N. Sedaka, H. Greenfield, A&M 1715	★	83	90	2	I WANT A DO SOMETHING FREAKY TO YOU—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228
★	28	6	AIN'T NO WAY TO TREAT A LADY—Helen Reddy (Joe Wissert), H. Schock, Capitol 4128	★	61	4	IF I EVER LOSE THIS HEAVEN—Average White Band (AWB) (Arif Mardin), L. Ware, P. Sawyer, Atlantic 3285	★	84	59	11	DREAM MERCHANT—New Birth (James Baker, Melvin Wilson), L. Weiss, J. Ross, Buddah 470
★	21	7	SOLITAIRE—Carpenters (Richard Carpenter), N. Sedaka, P. Cody, A&M 1721	★	62	6	KATMANDU—Bob Seger (Bob Seger, Muscle Shoals Rhythm Section), B. Seger, Capitol 4116	★	85	30	20	WHY CAN'T WE BE FRIENDS?—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 629
★	25	9	DANCE WITH ME—Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45261	★	52	56	I LOVE MAKIN' LOVE TO YOU—Ernie Sands (Dennis Lambert, Brian Potter), B. Weisman, E. Sands, R. Germinaro, Haven 7013 (Capitol)	★	88	88	2	SHOTGUN SHUFFLE—The Sunshine Band (H.W. Casey, Richard Finch), H.W. Casey, R. Finch, TK 1010
★	23	8	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka & Odia Coates (Rick Hall), P. Anka, United Artists 685	★	64	5	TO EACH HIS OWN—Faith, Hope & Charity (Van McCoy), V. McCoy, RCA 10343	★	88	88	2	SOS—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265
★	21	22	BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV)	★	66	4	WHO LOVES YOU—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros. 8122	★	88	88	2	EVERYDAY I HAVE TO CRY SOME—Arthur Alexander (Al Korte, George Soule), A. Alexander, Buddah 492
★	26	13	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279	★	55	32	LOVE WILL KEEP US TOGETHER—The Captain & Tennille (The Captain), N. Sedaka, H. Greenfield, A&M 1672	★	89	99	2	DON'T IT MAKE YOU WANNA DANCE—Rusty Weir (Glen Spreen for Chalico Prod.), R. Weir, 20th Century 2219
★	23	24	DAISY JANE—America (George Martin), Beckley, Warner Bros. 8118	★	56	36	HELP ME RHONDA—Johnny Rivers (Johnny Rivers), B. Wilson, Epic 8-50121 (Columbia)	★	89	99	2	SHOTGUN SHUFFLE—The Sunshine Band (H.W. Casey, Richard Finch), H.W. Casey, R. Finch, TK 1010
★	27	8	THE PROUD ONE—Osmonds (Mike Curb), Gaudio, Crews, Kolob 14791 (MGM)	★	68	4	ONLY YOU CAN—Fog (Kenny Young), K. Young, Ariola America/GTO 7601 (Capitol)	★	91	94	3	WHEN YOU'RE YOUNG AND IN LOVE—Choice Four (Van McCoy for Sag Prod.), V. McCoy, RCA 10342
★	34	6	GAMES PEOPLE PLAY—Spinners (Tom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3284	★	69	3	IF I COULD ONLY WIN YOUR LOVE—Emmylou Harris (Brian Aherm), C. Louvin, I. Louvin, Reprise 1332 (Warner Bros.)	★	92	92	4	MUSIC IN MY BONES—Joe Simon (Raford Gerald, Joe Simon), R. Gerald, J. Simon, Spring 159 (Polydor)
★	29	9	HOW LONG (Betcha' Got A Chick On The Side)—Pointer Sisters (David Rubinson & Friends), A. Pointer, J. Pointer, ABC/Blue Thumb 265	★	59	37	PLEASE MR. PLEASE—Olivia Newton-John (John Farrar), Welch, Rostill, MCA 40418	★	93	93	6	YOU ARE A SONG—Budoif & Rodney (Tom Sellers), J. Weatherly, Arista 0132
★	31	8	IT ONLY TAKES A MINUTE—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111	★	70	3	MONEY—Gladys Knight & The Pips (Eugene McDaniels), E. McDaniels, Buddah 487	★	94	74	8	ALVIN STONE (The Birth & Death Of A Gangster)—Fantastic Four (J. Kent), A. Kent, C. Colbert, 20th Century/Westbound 5009
★	28	33	ROCKY—Austin Roberts (Bob Montgomery), J. Stevens, Private Stock 45020	★	71	2	ROCKIN' ALL OVER THE WORLD—John Fogerty (John C. Fogerty), I.C. Fogerty, Elektra 45274	★	95	95	4	THE MILLIONAIRE—Dr. Hook (Ron Haffkine), D. Tracy, Capitol 4104
★	29	10	ONE OF THESE NIGHTS—The Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45257	★	72	3	THIS WILL BE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109	★	96	NEW ENTRY	IF YOU THINK YOU KNOW HOW TO LOVE ME—Smokey (Mike Chapman, Nicky Chinn), N. Chinn, M. Chapman, MCA 40429	
★	35	5	GONE AT LAST—Paul Simon & Phoebe Snow (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10197	★	73	2	LOVE IS A ROSE—Linda Ronstadt (Peter Asher), N. Young, Elektra 45271	★	97	97	2	WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter (Redi Whitelaw, Norman Bergen), V. McCoy, Mercury 73695 (Phonogram)
★	49	2	MR. JAWS—Dickie Goodman (Bill Ramal, Dickie Goodman), B. Ramal, D. Goodman, Cash 451 (Private Stock)	★	76	3	BLUE EYES CRYIN' IN THE RAIN—Willie Nelson (Willie Nelson), F. Rose, Columbia 3-10176	★	98	100	2	PARTY MUSIC—Pat Lundt (Dennis Gamlin, Buddy Scott, Pete Mollica), M. Manchester, D. Wolffert, Vigor 1723
★	38	7	BRAZIL—The Ritchie Family (J. Morali), A. Barroso, 20th Century 2218	★	77	3	SKY HIGH—Jigsaw (Chas Peate), D. Dyer, C. Scott, Chelsea 3022	★	99	NEW ENTRY	LIVING FOR THE CITY—Ray Charles (Ray Charles), S. Wonder, CrossOver 981	
★	33	11	SOMEONE SAVED MY LIFE TONIGHT—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40421	★	77	3	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	FOOT STOMPIN' MUSIC—Hamilton Bohannon (Hamilton Bohannon), H. Bohannon, Dakar 4544 (Brunswick)	

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

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HOT 100 A-Z—(Publisher-Licensee)

The Agony And The Ecstasy (Bertam, ASCAP).....	76	Could It Be Magic (Kamikazi/Angeledust, BMI).....	7	I Believe I'm Gonna Love You (Senor/Sergeant, ASCAP).....	73	It Only Takes A Minute (ABC/Dunhill/One Of A Kind, BMI).....	27	The Millionaire (Almo, ASCAP).....	95	Rockin' All Over The World (Greasy King, ASCAP).....	61	Third Rate Romance (Fourth Floor, ASCAP).....	14
Ain't No Way To Treat A Lady (Colgems, ASCAP).....	17	Daisy Jane (Warner Bros., ASCAP).....	23	I Believe There's Nothing Stronger Than Our Love (Spanka, BMI).....	20	I Want To Do Something Freaky To You (Jim-Edd, BMI).....	83	Miracles (Diamondback, BMI).....	34	Rocky (Strawberry Hill, ASCAP).....	28	Warner-Tamerman, BMI).....	53
(All I Have To Do Is) Dream (Acuff-Rose/House Of Bryant, BMI).....	77	Do It Any Way You Wanna (Mighty Three, BMI).....	19	Get High On You (Stone Flower, BMI).....	100	Jam Band (Heart's Delight/Caseyem/Desiderata, BMI).....	80	Mr. Jaws (Unichappell, BMI).....	31	Run Joey Run (Music Of The Times, ASCAP).....	9	Tush (Hamstein, BMI).....	42
Alvin Stone (Birth And Death Of A Gangster) (Bridgeport, BMI).....	94	Don't It Make You Wanna Dance (Prophesy, ASCAP).....	87	I Got Stoned And I Missed It (Evil Eye, BMI).....	48	Just Music (Rumanian Pickle Party Music, ASCAP).....	35	Salsoul Hustle (Little Jack/Anatom, BMI).....	92	Salsoul Hustle (Little Jack/Anatom, BMI).....	92	Two Fine People (Cat, ASCAP).....	69
At Seventeen (Mina/April, ASCAP).....	3	Dream Merchant (Delightful, BMI).....	84	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI/Bien/Every Little Tune/American Dream, ASCAP).....	52	Living For The City (Jobete/Black Bull, ASCAP).....	99	One Of These Nights (Long Run, ASCAP).....	29	7-6-5-4-3-2-1 (Blow Your Whistle) (Cooking, ASCAP).....	40	Wasted Days And Wasted Nights (Trans, BMI).....	10
Bad Blood (Don Kirshner, BMI/Kirshner Songs, ASCAP).....	66	Eighteen With A Bullet (Ackee, BMI).....	81	Love Is A Rose (Silver Fiddle, BMI).....	63	Love Is A Rose (Silver Fiddle, BMI).....	63	Shotgun Shuffle (Sherlyn, BMI).....	86	Sky High (Duchess, BMI).....	67	When You're Young And In Love (Wren, BMI).....	91
Ballroom Blitz (Chinnichap/RAK, BMI).....	12	Everyday I Have To Cry Some (Combine, BMI).....	86	Money—Gladys Knight & The Pips (Eugene McDaniels), E. McDaniels, Buddah 487	71	Money—Gladys Knight & The Pips (Eugene McDaniels), E. McDaniels, Buddah 487	71	Sky High (Duchess, BMI).....	57	Solitaire (Don Kirshner, ASCAP).....	18	Who Loves You (Seasons/Jobete, ASCAP).....	54
Black Superman/Mohammed Ali (Drummer Boy, BMI).....	12	Feelings (Morris Albert), M. Albert, RCA 10279	23	Rockin' All Over The World—John Fogerty (John C. Fogerty), I.C. Fogerty, Elektra 45274	72	Rockin' All Over The World—John Fogerty (John C. Fogerty), I.C. Fogerty, Elektra 45274	72	Solitaire (Don Kirshner, ASCAP).....	18	Someone Saved My Life Tonight (Big Pig/Leads, ASCAP).....	89	Why Can't We Be Friends (Far Out, ASCAP).....	85
Blue Eyes Cryin' In The Rain (Mirene, ASCAP).....	65	Games People Play (Spinners) (Tom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3284	34	This Will Be—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109	96	This Will Be—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109	96	SOS (Countless, BMI).....	59	Sweet Maxine (Landsdown/Warner Bros., ASCAP/Windocor, BMI).....	74	You Ain't Never Been Loved (Like I'm Gonna Love You) (Baron, BMI).....	75
Brand New Love Affair (Make Me Smile/Big Elk, ASCAP).....	71	How Long (Betcha' Got A Chick On The Side) (Pointer Sisters) (David Rubinson & Friends), A. Pointer, J. Pointer, ABC/Blue Thumb 265	29	Who Loves You—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros. 8122	64	Who Loves You—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros. 8122	64	That's The Way Of The World (Sagittaria, ASCAP).....	49	That's The Way Of The World (Sagittaria, ASCAP).....	49	Your Love (Nineteen Eighty-Foe, BMI).....	68
Brazil (Piper, BMI).....	32	It Only Takes A Minute—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111	31	Yours Original Soundtrack (Duchess, BMI).....	15	Yours Original Soundtrack (Duchess, BMI).....	15	There Goes Another Love Song (Hustler, BMI).....	24	There Goes Another Love Song (Hustler, BMI).....	24	You're All I Need To Get By (Capitol, ASCAP).....	39
Carolina In The Pines (Mystery, BMI).....	36	Rocky—Austin Roberts (Bob Montgomery), J. Stevens, Private Stock 45020	28	Lyin' Eyes (Benchmark/Kicking Bear, ASCAP).....	79	Lyin' Eyes (Benchmark/Kicking Bear, ASCAP).....	79	Rhinestone Cowboy (20th Century/House Of Weiss, ASCAP).....	1	Rhinestone Cowboy (20th Century/House Of Weiss, ASCAP).....	1		

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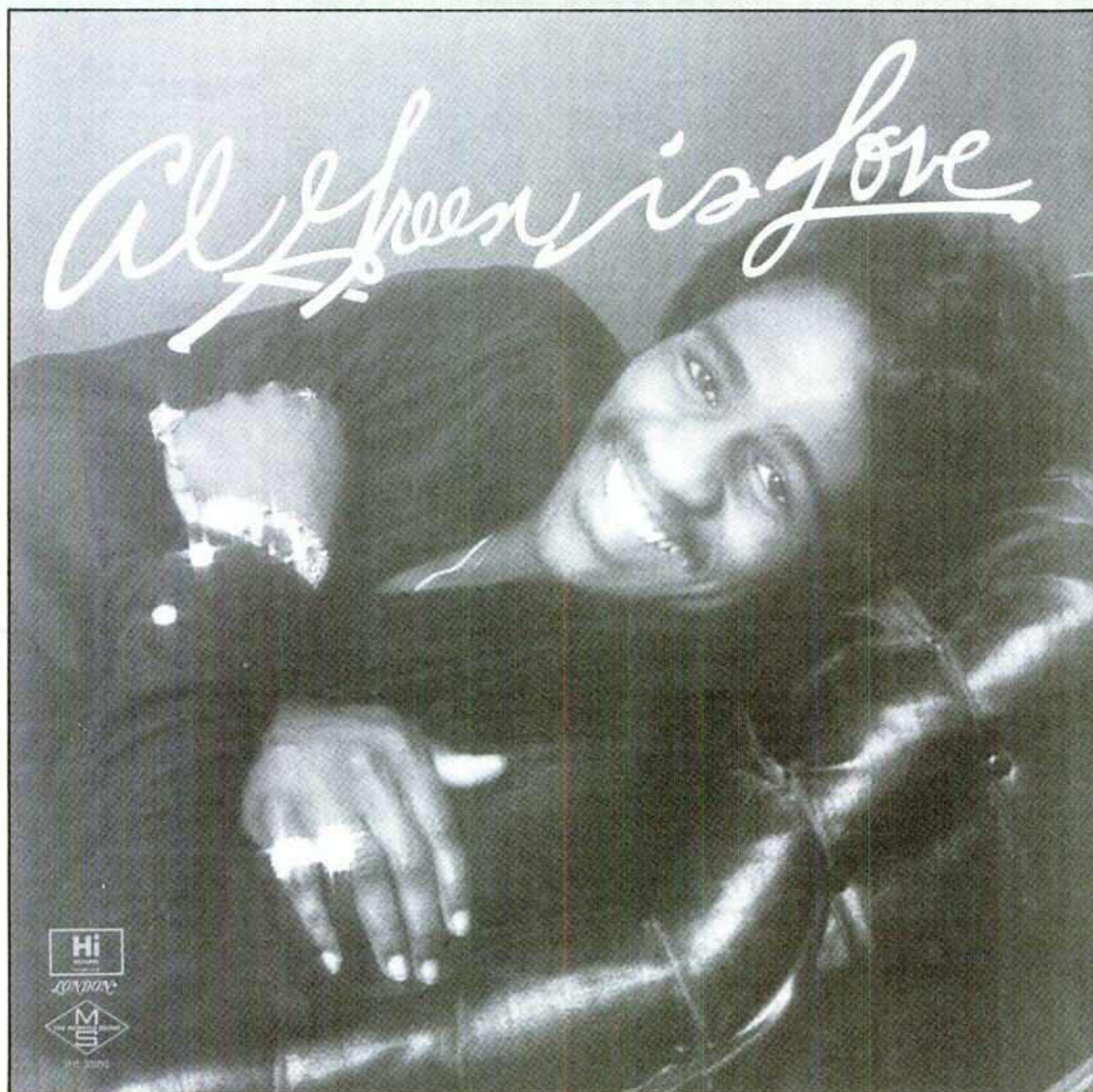
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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
126	3	RENAISSANCE Scheherazade And Other Stories Sire SASD 7510 (ABC)	6.98	7.95	7.95			
119	4	BUDDY MILES More Miles Per Gallon Casablanca NBLP 7019	6.98	7.98	7.98			
108	21	VAN MCCOY & THE SOUL CITY SYMPHONY Disco Baby A&M AV 69006-698	6.98	7.98	7.98			
109	83	O'JAYS Survival Philadelphia International KZ 33150 (Epic/Columbia)	5.98	6.98	6.98			
110	74	NEIL YOUNG Tonight's The Night Reprise MS 2221 (Warner Bros.)	6.98	7.97	7.97			
112	13	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98	7.97	7.97			
112	8	MILLIE JACKSON Still Caught Up Spring SPR 6708 (Polydor)	6.98	7.98	7.98			
113	10	EDDIE KENDRICKS The Hit Man Tamla T6-338 S1 (Motown)	6.98	7.98	7.98			
114	88	ROGER WHITTAKER The Last Farewell & Other Hits RCA APL1-0855	6.98	7.95	7.95			
115	73	MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia)	6.98	7.98	7.98	7.98	7.98	
116	96	RARE EARTH Back To Earth Rare Earth RE-548 S1 (Motown)	6.98	7.98	7.98			
127	3	JANIS IAN Stars Columbia KC 32857	5.98	6.98	6.98			
167	2	FLEETWOOD MAC Mystery To Me Reprise MS 2158 (Warner Bros.)	6.98	7.97	7.97			
119	98	SMOKEY ROBINSON A Quiet Storm Tamla T6-337 S1 (Motown)	6.98	7.98	7.98			
120	102	JOHN DENVER Back Home Again RCA CPL1-0548	6.98	7.95	7.95			
121	121	NANCY WILSON Come Get To This Capitol ST 11386	6.98	7.98	7.98			
133	7	THE TUBES RAM SP 4534	6.98	7.98	7.98			
134	43	ELTON JOHN Greatest Hits MCA 2128	6.98	7.98	7.98			
124	104	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98	7.97	7.97			
125	107	THE EAGLES Aylton SD 5054	6.98	7.98	7.97	8.97	7.97	
138	8	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98	6.98	6.98			
148	8	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98	6.98	6.98			
139	9	RUSTY WEIR Don't It Make You Wanna Dance 20th Century T-469	6.98	7.98	7.98			
129	97	JACKSON 5 Moving Violation Motown M6-829 S1	6.98	7.98	7.98			
131	111	SHAWN PHILLIPS Do You Wonder A&M SP 4539	6.98	7.98	7.98			
131	111	ZZ TOP Tres Hombres London PS 631	6.98	7.95	7.95	7.95	10.95	
132	144	DYNAMIC SUPERIORS Pure Pleasure Motown M6-841 S1	6.98	7.98	7.98			
133	103	OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133	6.98	7.98	7.98			
134	90	THE VERY BEST OF POCO Epic PEG 33537	7.98	8.98	8.98			
135	135	RAY STEVENS Misty Barnaby BR 6012 (Chess/Janus)	6.94	7.95	7.95			
187	2	PEOPLES CHOICE Boogie Down The USA Top KZ 33154 (Epic/Columbia)	6.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
149	7	MONTY PYTHON'S FLYING CIRCUS Pye 12116	6.98	7.98	7.98			
138	116	FANTASTIC FOUR Alvin Stone: Birth And Death Of A Gangster 20th Century/Westbound W-201	6.98	7.98	7.98			
152	3	FAITH HOPE AND CHARITY RCA APL1-1100	6.98	7.95	7.95			
151	6	MASEKELA The Boy's Doin' It Casablanca NBLP 7017	6.98	7.98	7.98			
141	143	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98	6.98	6.98			
154	4	THE ALBUM OF THE SOUNDTRACK OF THE TRAILER OF THE FILM OF MONTY PYTHON AND THE HOLY GRAIL/ EXECUTIVE VERSION Arista AL 4050	6.98	7.98	7.98			
144	146	DARYL HALL & JOHN OATES RCA APL1-1144	6.98	7.95	7.95			
145	150	5TH DIMENSION Earthbound ABC ABCD 897	6.98	7.95	7.95			
145	150	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98	7.98	7.98	
158	5	FAIRPORT CONVENTION Rising For The Moon Island ILPS 9313	6.98	7.98	7.98			
161	2	ALVIN LEE Pump Iron Columbia PC 33796	6.98	7.98	7.98			
148	115	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98	7.98	7.98			
149	117	FRANKIE VALLI Closeup Private Stock PS 2000	6.98	7.95	7.95			
160	3	MIRABAI Atlantic SD 18144	6.98	7.97	7.97			
162	4	ACE SPECTRUM Low Rent Rendezvous Atlantic SD 18143	6.98	7.97	7.97			
152	157	JOE SIMON Get Down Spring SPR 6706 (Polydor)	6.98	7.98	7.98			
164	25	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98	7.97	7.97			
154	120	PETER FRAMPTON Frampton A&M SP 4512	6.98	7.98	7.98			
165	4	STEVE GOODMAN Jessie's Jig & Other Favorites Aylton 7E-1037	6.98	7.97	7.97			
156	122	ROBERT PALMER Sneakin' Sally Through The Alley Island ILPS 9294	6.98	7.98	7.98			
169	4	BARRABAS Heart Of The City A&M SD 36-118	6.98	7.97	7.97			
170	3	HEAD EAST Flat As A Pancake A&M SP 4537	6.98	7.98	7.98			
180	3	NATALIE COLE Inseparable Capitol ST 11429	6.98	7.98	7.98			
161	166	ROLLERBALL/SOUNDTRACK United Artists UA-LA470-G	6.98	7.98	7.98			
162	163	TRAFFIC On The Road Island ISLA 2	7.98	9.98	9.98			
175	3	BOB SEGER Beautiful Loser Capitol ST 11378	6.98	7.98	7.98			
164	140	BATDORF & RODNEY Life Is You Arista AL 4041	6.98	7.98	7.98			
165	168	THE BEST OF ISAAC HAYES Enterprise ENS 7510 (Stax)	5.98	6.98	6.98			
178	4	CARAVAN Cunning Stunts BTM 5006 (Chess/Janus)	6.94	7.95	7.95			
177	3	OSMONDS The Proud One Robb M3G 4993 (MGM)	6.98	7.98	7.98			
168	129	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98	7.98	7.98	7.98	7.98	

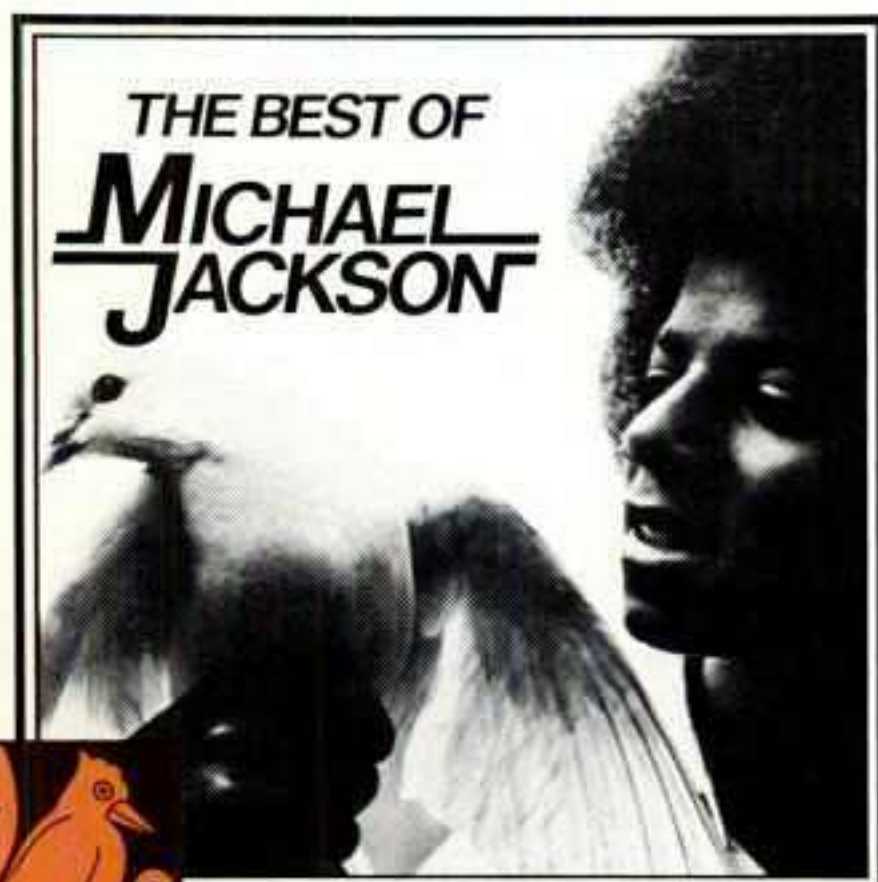
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
188	2	JOSE FELICIANO Just Wanna Rock 'N' Roll RCA APL1-1005	6.98	7.95	7.95			
183	2	MORRIS ALBERT Feelings RCA APL1-1018	6.98	7.95	7.95			
171	171	HEARTSFIELD Foolish Pleasures Mercury SRM 1-1034	6.98	7.95	7.95			
172	128	NEW BIRTH Blind Baby Buddah BDS 5636	6.98	7.98	7.98			
185	2	DEODATO First Cuckoo MCA 491	6.98	7.98	7.98			
184	2	ATLANTA RHYTHM SECTION Dog Days Polydor PD 6041	6.98	7.98	7.98			
175	173	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98	7.98	7.98			
177	131	GET ON DOWN WITH BOBBY BLAND ABC ABCD 895	6.98	7.95	7.95			
177	131	CHICAGO VIII Columbia PC 33100	6.98	7.98	7.98			
189	2	FIREBALLET Night On Bald Mountain Pausport PPSD 98010 (ABC)	6.98	7.95	7.95			
179	182	FLEETWOOD MAC Bare Trees Reprise MS 2080 (Warner Bros.)	6.98	7.97	7.97			
190	2	MERRY CLAYTON Keep Your Eye On The Sparrow Old SP 77030 (A&M)	6.98	7.98	7.98			
182	186	SILVER CONVENTION Save Me Midland International BKL1-1129	6.98	7.95	7.95			
182	186	WILLIS JACKSON The Way We Were Atlantic SD 18145	6.98	7.97	7.97			
184	132	BEST OF THE STATLER BROTHERS Mercury SRM 1-1037 (Phonogram)	6.98	7.95	7.95			
184	132	STYLISTICS Best Of A&M AV 69005-698	6.98	7.95	7.95			
195	2	METERS Fire On The Bayou Reprise MS 2228 (Warner Bros.)	6.98	7.97	7.97			
186	124	CHARLIE RICH Every Time You Touch Me (I Get High) Epic PE 33455 (Columbia)	6.98	7.98	7.98	7.98	7.98	
188	192	MANFRED MANN'S EARTH BAND Nightingales & Bombers Warner Bros. BS 2877	6.98	7.98	7.98			
188	192	JIM GILSTRAP Swing Your Daddy Roxbury RLX 102	6.98	7.95	7.95			
191	191	10 cc 100 cc UK UNK 53110 (London)	6.98	7.98	7.98			
191	191	MICHAEL STANLEY BAND You Break It... You Bought It Epic PE 33492 (Columbia)	6.98	7.98	7.98			
191	191	PAUL KOSOFF Back Street Crawler Island ILPS 9264	6.98	7.98	7.98			
192	145	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696	6.98	7.95	7.95	7.95	7.95	
193	156	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004	7.98	8.95	8.95			
194	153	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98	13.97	13.97			
195	193	DOC WATSON Memories United Artists UA-LM23-H2	7.98	7.98	7.98			
196	194	LEON HEYWOOD Come And Get Yourself Some 20th Century T-476	6.98	7.98	7.98			
197	196	STEELY DAN Katy Lied ABC ABCD 846	6.98	7.95	7.95			
198	198	CAROLE KING Tapestry Dole SP 77009 (A&M)	6.98	7.98	7.98	7.98	7.98	
199	130	ROLLING STONES Metamorphosis Abkco ANA-1 (London)	6.98	7.98	7.98			
200	118	MAHOGANY RUSH Strange Universe 20th Century T 482	6.98	7.98	7.98			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace Spectrum	151
Aerosmith	11
Morris Albert	170
Allman Brothers Band	62
Ambrosia	30
America	40
Paul Anka	81
Atlanta Rhythm Section	174
Average White Band	14
B.T. Express	20
Bachman-Turner	95, 192
Bad Company	124
Joan Baez	35
Barrabas	157
Batdorf & Rodney	164
Beach Boys	27, 45, 96
Jeff Beck	145
Bee Gees	18
Black Sabbath	39
Bobby Bland	176
David Bowie	24
Glen Campbell	32
Captain & Tennille	17
Caravan	166
Carpenters	46
Chicago	177
Eric Clapton	36
Merry Clayton	180
Climax Blues Band	159
Joe Cocker	67
Natalie Cole	160
Judy Collins	63
Jessi Colter	175
Commodores	79
Alice Cooper	62
Crusaders	38
Roger Daltrey	28
John Denver	53, 91, 120
Deodato	173
Disco Tex & Sex-O-Lettes	41
Doobie Brothers	85
Bob Dylan & The Band	7
Dynamic Superiors	132
Eagles	5, 59, 77, 125
Earth, Wind & Fire	9
Fairport Convention	146
Faith, Hope & Charity	139
Fantastic Four	138
Jose Feliciano	169
Carole King	198
5th Dimension	144
Gladys Knight & Pips	48
Kool & The Gang	66
Paul Kosoff	191
Hubert Laws	42
Led Zeppelin	194
Funkadelic	147
Alvin Lee	147
Loggins & Messina	93
Van McCoy	108
Gentle Giant	52
Jim Gilstrap	188
Steve Goodman	155
Grand Funk Railroad	60
Grateful Dead	55
Al Green	90
Daryl Hall & John Oates	143
Leon Haywood	196
Isaac Hayes	49, 165
Head East	158
Heartsfield	171
Millie Jackson	112
Jackson 5	129
Jefferson Starship	2
Janis Ian	3, 117
Isley Brothers	1
Willis Jackson	182
Waylon Jennings	54
Eton John	4, 123
Quincy Jones	29
K.C. & Sunshine Band	23
Eddie Kendricks	113
Carole King	198
Gladys Knight & Pips	48
Kool & The Gang	66
Paul Kosoff	191
Hubert Laws	42
Led Zeppelin	194
Funkadelic	147
Alvin Lee	147
Loggins & Messina	93
Van McCoy	108
Mahogany Rush	200
Barry Manilow	60
Melissa Manchester	12
Richard Pryor	33
R.E.O. Speedwagon	74
Rare Earth	116
Helen Reddy	16
Marshall Tucker Band	111
Masekela	140
Harold Melvin	75
Meters	185
Michael Stanley Band	190
Buddy Miles	107
Mirabai	150
Monty Python's Flying Circus	137
Michael Murphy	61
Willie Nelson	127
New Birth	181
Ohio Players	6
Olivia Newton-John	133
O'Jays	109
Tony Orlando	44
Orleans	80
Osmonds	167
Outlaws	25
Robert Palmer	156
People's Choice	136
Esther Phillips/Beck	47
Shawn Phillips	130
Pink Floyd	168
Poco	89, 134

September Songs



M6-851S1
**The Best Of
 Michael Jackson**

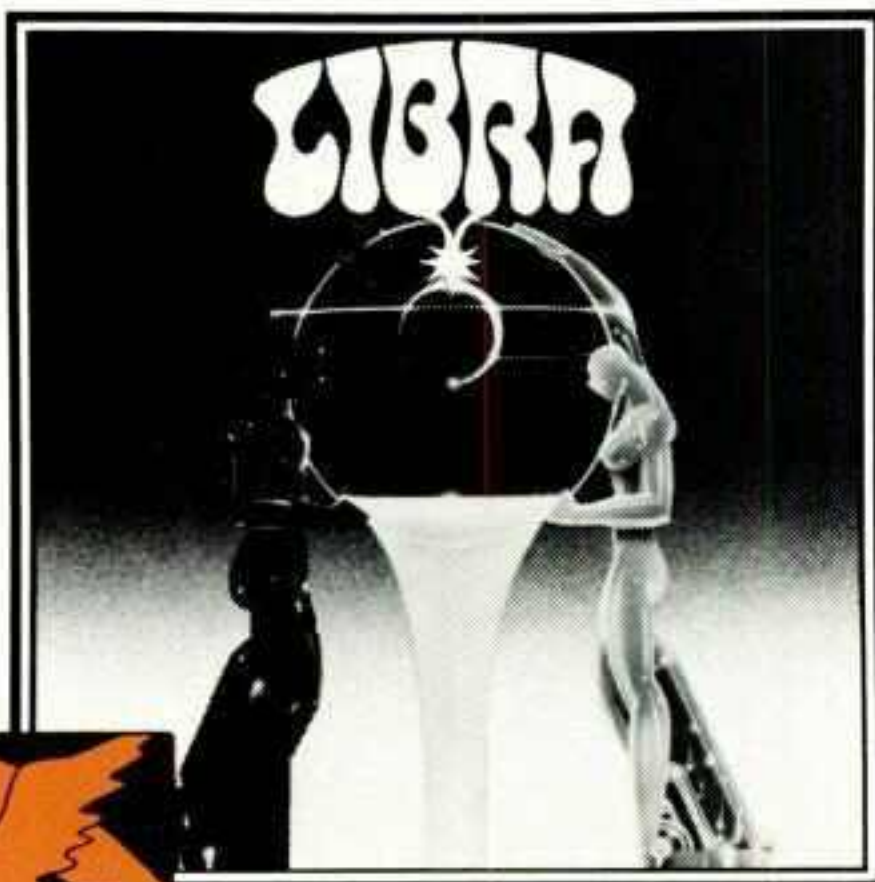
Featuring such great hits as "Got To Be There," "Ben" and "Rockin' Robin." A brand new collection of singular smashes by the greatest young performer of our time.



M6-846S1

Leslie Uggams

Introducing new songs with new feeling on her premiere album for Motown. You haven't heard her 'til you hear her now.



M6-847S1

Libra

A new musical provocation from Italy, by five extraordinary rock 'n' roll musicians. Sung in English. Played incredibly. LIBRA. All signs point to it.

On Motown records and tapes.



Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 9/13/75

Top Add Ons-National

BRUCE SPRINGSTEEN—Born To Run (Columbia)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
LOGGINS & MESSINA—So Fine (Columbia)

Top Requests/Airplay-National

JEFFERSON STARSHIP—Red Octopus (Grunt)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)

National Breakouts

BRUCE SPRINGSTEEN—Born To Run (Columbia)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
JIMMIE SPHEERIS—Dragon Is Dancing (Epic)
ROD STEWART—Atlantic Crossing (Warner Brothers)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KISW-FM—Seattle

- **LOGGINS & MESSINA**—So Fine (Columbia)
- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **JOHN DAWSON READ**—A Friend Of Mine Is Going Blind (Chrysalis)
- **EAGLES**—One Of These Nights (Asylum)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)

KOME-FM—San Jose

- **LABELLE**—Phoenix (Epic)
- **LOGGINS & MESSINA**—So Fine (Columbia)
- **METERS**—Fire On The Bayou (Warner Brothers)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **FLEETWOOD MAC**—(Reprise)

KZEW-FM—Dallas

- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **CRUSADERS**—Chain Reaction (ABC)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **EAGLES**—One Of These Nights (Asylum)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **OUTLAWS**—(Arista)

KLBJ-FM—Austin

- **JIMMIE SPHEERIS**—Dragon Is Dancing (Epic)
- **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- **ERIC CLAPTON**—E.C. Was Here (RSO)
- ★ **JIMMIE SPHEERIS**—Dragon Is Dancing (Epic)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ERIC CLAPTON**—E.C. Was Here (RSO)

WXRT-FM—Chicago

- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **TINA TURNER**—Acid Queen (United Artists)
- **JIMMIE SPHEERIS**—Dragon Is Dancing (Epic)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **JOAN BAEZ**—Diamonds & Rust (A&M)
- ★ **JOHN ABERCROMBIE**—Timeless (ECM)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)

WCOL-FM—Columbus

- **JOE COCKER**—Jamaica Say You Will (A&M)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **CLIMAX BLUES BAND**—Stamp Album (Sire)
- ★ **OHIO PLAYERS**—Honey (Mercury)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **GRAHAM CENTRAL STATION**—Ain't No 'Bout A Doubt It (Warner Brothers)
- ★ **RICHARD PRYOR**—Is It Something I Said (Reprise)

WZMF-FM—Milwaukee

- **LOGGINS & MESSINA**—So Fine (Columbia)
- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **SHAWN PHILLIPS**—Do You Wonder (A&M)
- ★ **SWEET**—Desolation Boulevard (Capitol)
- ★ **SUPER TRAMP**—Crime Of The Century (A&M)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **RITCHIE BLACKMORE'S RAINBOW**—(Polydor)

WKTK-FM—Baltimore

- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **ROY BUCHANAN**—Live Stock (Polydor)
- **LAW**—(GRC)
- **J.D. BLACKFOOT**—Southbound And Gone (Fantasy)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)

WKDA-FM—Nashville

- **SHAWN PHILLIPS**—Do You Wonder (A&M)
- **LOGGINS & MESSINA**—So Fine (Columbia)
- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **EAGLES**—One Of These Nights (Asylum)
- ★ **LEON RUSSELL**—Will Of The Wisp (Shelter)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **FLEETWOOD MAC**—(Reprise)

WORJ-FM—Orlando

- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **LOGGINS & MESSINA**—So Fine (Columbia)
- **LABELLE**—Phoenix (Epic)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **STEPHEN STILLS**—Stills (Columbia)
- ★ **OUTLAWS**—(Reprise)
- ★ **EAGLES**—One Of These Nights (Asylum)

Western Region

TOP ADD ONS:

BRUCE SPRINGSTEEN—Born To Run (Columbia)
LOGGINS & MESSINA—So Fine (Columbia)
MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
DARYL HALL & JOHN OATES—(RCA)

TOP REQUEST/AIRPLAY:

GRATEFUL DEAD—Blues For Allah (Grateful Dead)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
JEFFERSON STARSHIP—Red Octopus (Grunt)
EAGLES—One Of These Nights (Asylum)

BREAKOUTS:

ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
LOGGINS & MESSINA—So Fine (Columbia)
ERIC CLAPTON—E.C. Was Here (RSO)

KLOS-FM—Los Angeles

- **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- **AMBROSIA**—(20th Century)
- **HYDRA**—Land Of Money (Capricorn)
- **DARYL HALL & JOHN OATES**—(RCA)
- ★ **DAVID BOWIE**—Young Americans (RCA)
- ★ **ELTON JOHN**—Captain Fantastic & The Brown Dirt Cowboy (MCA)
- ★ **EAGLES**—One Of These Nights (Asylum)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)

KMET-FM—Los Angeles

- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **ERIC CLAPTON**—E.C. Was Here (RSO)
- **TORO**—(COCO)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **PROCOL HARUM**—Procol's Ninth (Chrysalis)

KSML-FM—Lake Tahoe (Reno)

- **BUDDY EMMONS**—Steel Guitar (Flying Fish)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **ATLANTA RHYTHM SECTION**—Dog Days (Polydor)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ERIC CLAPTON**—E.C. Was Here (RSO)
- ★ **LABELLE**—Phoenix (Epic)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)

KGB-FM—San Diego

- **LOGGINS & MESSINA**—So Fine (Columbia)
- **MANFRED MANN'S EARTH BAND**—Nightengales & Bombers (Warner Brothers)
- **RENAISSANCE**—Scheherazade And Other Stories (Sire)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **JANIS IAN**—Between The Lines (Columbia)
- ★ **ZZ TOP**—Fandango (London)

Southwest Region

TOP ADD ONS:

BRUCE SPRINGSTEEN—Born To Run (Columbia)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
GRAND FUNK—Caught In The Act (Capitol)

TOP REQUEST/AIRPLAY:

ROD STEWART—Atlantic Crossing (Warner Brothers)
OUTLAWS—(Arista)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)

BREAKOUTS:

ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
ROD STEWART—Atlantic Crossing (Warner Brothers)
JIMMIE SPHEERIS—Dragon Is Dancing (Epic)

KSHE-FM—St. Louis

- **BOBBY WHITLOCK**—One Of A Kind (Capricorn)
- **GRAND FUNK**—Caught In The Act (Capitol)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **SHAWN PHILLIPS**—Do You Wonder (A&M)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **CLIMAX BLUES BAND**—Stamp Album (Sire)
- ★ **TINA TURNER**—Acid Queen (United Artists)

KADI-FM—St. Louis

- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **SILVER CONVENTION**—Save Me (Midland International)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **DARYL HALL & JOHN OATES**—(RCA)
- ★ **OUTLAWS**—(Arista)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **HEAD EAST**—Flat As A Pancake (A&M)
- ★ **ORLEANS**—Let There Be Music (Asylum)

Midwest Region

TOP ADD ONS:

BRUCE SPRINGSTEEN—Born To Run (Columbia)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
TINA TURNER—Acid Queen (United Artists)
OHIO PLAYERS—Honey (Mercury)

TOP REQUEST/AIRPLAY:

ROD STEWART—Atlantic Crossing (Warner Brothers)
JEFFERSON STARSHIP—Red Octopus (Grunt)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
FLEETWOOD MAC—(Reprise)

BREAKOUTS:

BRUCE SPRINGSTEEN—Born To Run (Columbia)
ROD STEWART—Atlantic Crossing (Warner Brothers)
OHIO PLAYERS—Honey (Mercury)
DARYL HALL & JOHN OATES—(RCA)

WABX-FM—Detroit

- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **OHIO PLAYERS**—Honey (Mercury)
- **DARYL HALL & JOHN OATES**—(RCA)
- **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **MELISSA MANCHESTER**—Melissa (Arista)
- ★ **FLEETWOOD MAC**—(Reprise)

WMMS-FM—Cleveland

- **EARTHQUAKE**—Rockin' The World (Beserkley)
- **GRAND FUNK**—Caught In The Act (Grand Funk)
- **FOCUS**—Mother Focus (Atlantic)
- **TINA TURNER**—Acid Queen (United Artists)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **K.C. SUNSHINE BAND**—(T-K Records)

Southeast Region

TOP ADD ONS:

ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
LOGGINS & MESSINA—So Fine (Columbia)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)

TOP REQUEST/AIRPLAY:

FLEETWOOD MAC—(Reprise)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
JEFFERSON STARSHIP—Red Octopus (Grunt)
EAGLES—One Of These Nights (Asylum)

BREAKOUTS:

BRUCE SPRINGSTEEN—Born To Run (Columbia)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
LOGGINS & MESSINA—So Fine (Columbia)
MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)

WMAL-FM—Washington

- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **LOGGINS & MESSINA**—So Fine (Columbia)
- **CLIMAX BLUES BAND**—Stamp Album (Sire)
- ★ **JOHN DAWSON READ**—A Friend Of Mine Is Going Blind (Chrysalis)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **DARYL HALL & JOHN OATES**—(RCA)

Northeast Region

TOP ADD ONS:

MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
LOGGINS & MESSINA—So Fine (Columbia)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)

TOP REQUEST/AIRPLAY:

GRATEFUL DEAD—Blues For Allah (Grateful Dead)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
JEFFERSON STARSHIP—Red Octopus (Grunt)

BREAKOUTS:

BRUCE SPRINGSTEEN—Born To Run (Columbia)
MANFRED MANN'S EARTH BAND—Nightengales & Bombers (Warner Brothers)
SHAWN PHILLIPS—Do You Wonder (A&M)
JIMMIE SPHEERIS—Dragon Is Dancing (Epic)

WNEW-FM—New York

- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **ROY BUCHANAN**—Live Stock (Polydor)
- **FOCUS**—Mother Focus (Atlantic)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)

WBAB-FM—Babylon

- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **LOGGINS & MESSINA**—So Fine (Columbia)
- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **ALVIN LEE**—Pump Iron (Columbia)
- ★ **OUTLAWS**—(Arista)
- ★ **ROGER DALTRY**—Ride A Rock Horse (MCA)

WOUR-FM—Syracuse/Utica

- **LOGGINS & MESSINA**—So Fine (Columbia)
- **SHAWN PHILLIPS**—Do You Wonder (A&M)
- **HEARTSFIELD**—Foolish Pleasures (Mercury)
- **MANFRED MANN'S EARTH BAND**—Nightengales and Bombers (Warner Brothers)
- ★ **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ORLEANS**—Let There Be Music (Asylum)

WMMR-FM—Philadelphia

- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **DARYL HALL & JOHN OATES**—(RCA)
- **LOGGINS & MESSINA**—So Fine (Columbia)
- **TINA TURNER**—Acid Queen (United Artist)
- ★ **LABELLE**—Phoenix (Epic)
- ★ **FLO & EDDIE**—Illegal, Immoral & Fattening (Columbia)
- ★ **KRAFTWERK**—Ralf & Florian (Vertigo)
- ★ **RANDY PIE**—(Polydor)

WNTN-FM—Boston

- **OHIO PLAYERS**—Honey (Mercury)
- **MANFRED MANN'S EARTH BAND**—Nightengale & Bombers (Warner Brothers)
- **SHAWN PHILLIPS**—Do You Wonder (A&M)
- **JIMMIE SPHEERIS**—Dragon Is Dancing (Epic)
- ★ **STEVIE WONDER**—Fulfillingness First Finale (Motown)
- ★ **STEVE MILLER**—Brave New World (Capricorn)
- ★ **JONI MITCHELL**—Miles Of Aisles (Asylum)
- ★ **LITTLE FEAT**—Feats Don't Fail Me Now (Warner Brothers)

WHCN-FM—Hartford

- **ASLEEP AT THE WHEEL**—Texas Gold (Capricorn)
- **GEOFF MULDAUR**—Is Having A Wonderful Time (Reprise)
- **SYLVIA TYSON**—Woman's World (Capitol)
- **GUTHRIE THOMAS**—One (Capitol)
- ★ **SHAWN PHILLIPS**—Do You Wonder (A&M)
- ★ **JIMMIE SPHEERIS**—Dragon Is Dancing (Epic)
- ★ **MANFRED MANN'S EARTH BAND**—Nightengales & Bombers (Warner Brothers)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)

CHUM-FM—Toronto

- **ERIC CLAPTON**—E.C. Was Here (RSO)
- **JOE COCKER**—Jamaica Say You Will (A&M)
- **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **PROCOL HARUM**—Procol's Ninth (Chrysalis)
- ★ **RENAISSANCE**—Scheherazade (Sire)
- ★ **RAY THOMAS**—From Mighty Oaks (Threshold)

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1.
Giant Peaches II Mobile

Remember last year's mobile? We didn't make one. So this year's is even bigger. Hang it on the ceiling or let it float in mid-air. Complete with rubber sky-hook.



2.

Full-Size Peaches II Iron-On

1974 was the year of the funky Peaches' T-Shirt. 1975 is strictly high-fashion Iron-On. Features our whirling space-age Saturnalian Peach graphic. In all sizes.



3.

All-Purpose Peaches II Stickers

Without the Peach Crate, last year's sticker was just another prize-winning piece of art. The all-new Peaches II Sticker is all that and more! Transparent... you can stick it on a window or mirror. You can stick it (6" x 12") anywhere.



5.

Unique Peaches II Button

Something for the serious collector. Frankly, we're proud of this year's cloth-penetrating model. *Button Annual* calls it, "Sharp." Available in every color.

4.

Long-Playing Albums

... they are to the musical ear what the Peach is to the Georgia palate: everything. Six new gourmet selections from the Macon, Georgia kitchens of Capricorn Records.



CP 0159



CP 0157



CP 0162



CP 0161



CP 0156



CP 0160

6.

Jumbo Peaches II Posters

This unusual collection is even far more beautiful than the 1974 series you now have framed in your office, home or den. Hand-tinted and multi-colored. Shipped flat in a special kit that includes the Giant Mobile, these posters are guaranteed to make any wall (or other hard surface) glow with pride.



You remember **Peaches**... the rack, retail, and radio extravaganza that rocked the music industry just one year ago. How (you asked at the time) will the folks at Capricorn top themselves in '75...? How, indeed.

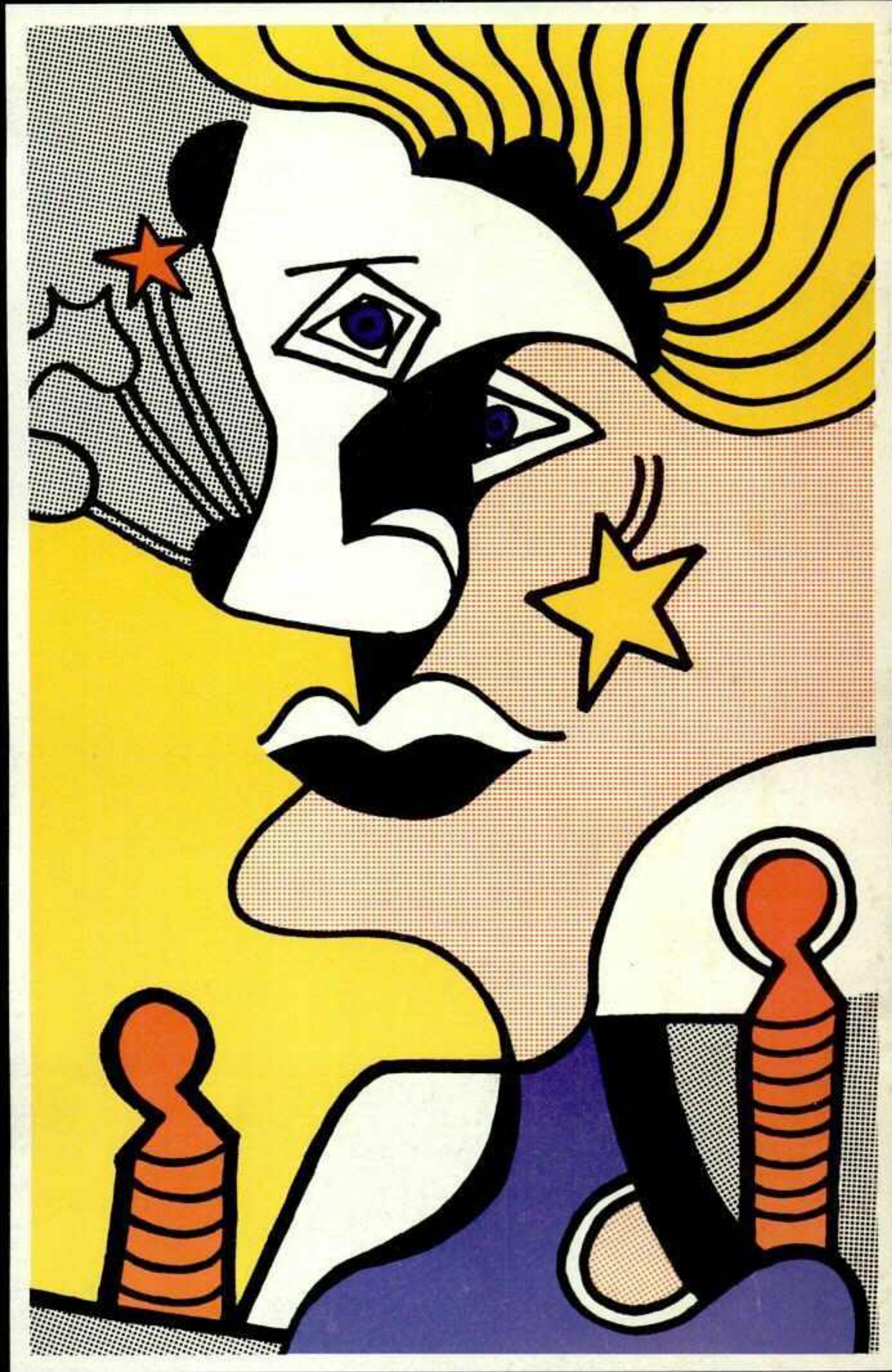
PEACHES II: Giant Mobiles. Jumbo Posters. Buttons, Iron-Ons, Stickers. And, six new Capricorn albums highlighted by the Marshall Tucker Band's "Searchin' For A Rainbow" and the long-awaited Allman Bros. Band's, "Win, Lose or Draw."

How do you become a part of the Peaches II/Capricorn Month Celebration? Simply check with your local W.E.A. Branch or sales office to order Special Materials. And hurry. Your friends in Macon, Georgia are already planning to top themselves again in 1976.

**It's New, It's Daring.
It's Peaches II.**

FANCY LADY

AM 17351



She's the one.

The new single from the sensational
BILLY PRESTON

From his newest album, "It's My Pleasure!"

Produced by Malcolm Cecil, Robert Margulies, and Billy Preston



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