

# Billboard

81<sup>st</sup>  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

October 18, 1975 • \$1.50

## BMI Releases Disco Payments Schedule

By IS HOROWITZ

NEW YORK—The growing importance of discotheques as a distinct category of music user has been recognized by BMI with the adoption of a licensing schedule specifically tailored to record-dance locations.

The schedule of performance payments has been fixed after months of study and attempts to fit discos into payment schemes for other locations using music.

The BMI rate schedule ranges from a low of \$90 a year to a top figure of \$980 annually, with stepups depending on disco room capacity, the number of nights open per week, and on whether admission is free or a fee charged. An additional payment is required if live entertainment is used to supplement records.

(Continued on page 29)

## See Better Audio In New Vid Units

By STEPHEN TRAIMAN

NEW YORK—Important audio undertones at two essentially video-oriented meetings here last week offer encouraging signs of better sound capability in the coming home videocassette/disk market.

At both the Video Expo '75 exhibit and the International Tape Assn. "semi-technical" seminar, displays and discussions of existing videotape equipment and the future videodisk scene noted the growing importance of heretofore neglected audio elements.

In addition, an afternoon ITA  
(Continued on page 44)



They're here and they are BIG! The BAY CITY ROLLERS' first American album has already sold more than 200,000 copies just 4 weeks after its release. Their rocking single "Saturday Night" is instant top 5 requests wherever played. THE ROLLERS ARE HAPPENING! (Advertisement)

## Labels Exult, Pubs Pained By Senate C'right Markup

By MILDRED HALL

WASHINGTON—It was a great day for the recording industry at the Senate judiciary committee's markup of the copyright revision bill S.22, Tuesday (7). But music publishers and jukebox people were handed painful disappointments.

The biggest victory for the record industry (and a blow to the music publishers) was an 8 to 4 vote on Sen. John Tunney's (D-Calif.) mechanical royalty amendment. This rolled back the rate for compulsory  
(Continued on page 14)

## 'Opry's' 50th Attracts 6,000 Devotees

By COLLEEN CLARK

NASHVILLE—More than 6,000 registrants are expected, including scores from abroad, for the 50th Grand Ole Opry Birthday Celebration here Oct. 13-17.

NBC, ABC and CBS television networks and numerous radio stations will cover the event. The CMA Awards show will be taped by ABC-TV for national airing Nov. 11.

From an idea conceived by Bill McDaniel, who was WSM's public relations director at the time, in 1952, invitations were mailed out to country music disk jockeys. The object was for everyone to meet, exchange ideas and have a good time.

They did.  
Quickly the celebration of Grand  
(Continued on page 36)

### PROPOSED TO IRS

## Alien Artists May Get U.S. Tax Break

By ROBERT SOBEL

NEW YORK—A series of proposals to ease the tax burden of alien performers in the U.S. has moved for review to the Internal Revenue Service legislative and regulations division.

The action is seen by observers as a significant step in attempting to re-

vis the code relating to alien performer taxes paid here. The code enables the IRS to collect 30 percent of foreign artists gross income.

Previous to the adoption of the rule, 30 percent was withheld from the artist's net income after expenses. (Billboard, March 29.)

The move by the IRS comes after several months of talks between the agency and an ad hoc committee formed in March and headed by impresario Harold Shaw. The committee's view held that the code represented a threat to the future of all  
(Continued on page 62)

## MOA Expo Will Draw 'Largest Action' Ever

By ANNE DUSTON

CHICAGO—The Music Operators of America Exposition will be the largest ever, according to Fred Granger, MOA executive director, who reports an increase of 13 percent in number of booths, 24 percent in games exhibitors, 20 percent in  
(Continued on page 32)

## Probe U.K. Caroline Disks

By DAVID LONGMAN

LONDON—Record companies are under scrutiny here from the Radio Regulatory Dept. of the Home Office regarding the supply of records and tapes to the "pirate" station Radio Caroline.

The Home Office is in possession of several sets of program tapes and records, confiscated by Customs and

river police officials, following the arrest of Caroline disk jockeys.

Though the Home Office has been collating the information, it will be the director of public prosecutions who will eventually decide if prosecutions are to be brought. Certainly several leading figures in the  
(Continued on page 58)

## Mentor Wants To Trade, Sell Acts

By NAT FREEDLAND

LOS ANGELES—"Why don't record labels trade or sell artists like sports teams do with athletes? It seems an obvious improvement over current music industry contract practices," says flamboyant attorney-manager Al Ross, whose breakthrough deals have made major changes in athletics negotiations.

Ross has branched out to handling record artists as well as sports stars this year. His charter music

clients are RCA's Main Ingredient and the Sylvers, whom he signed to Capitol after previously recording for MGM. Both acts have major push product coming out this month.

"If an artist isn't happy at a label and the product isn't selling because of poor chemistry between the artist and the merchandising team, why shouldn't he have the contractual  
(Continued on page 26)



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)

(Advertisement)

THE ORIGINAL SOUNDTRACK OF  
a berry goodly film

# DIANA ROSS AS "MAHOGANY"

"SUCCESS IS NOTHING  
WITHOUT SOMEONE YOU  
LOVE TO SHARE IT WITH"

on Motown Records &amp; Tapes.

M6-85834

THE SOUNDTRACK OF LISZTOMANIA  
FEATURING  
SONGS AND PERFORMANCES BY  
ROGER DALTRY AND RICK WAKEMAN

MUSIC ADAPTED, ARRANGED AND PRODUCED BY RICK WAKEMAN ON A&M RECORDS & TAPES

# LISZTOMANIA



"Lisztomania" is a Ken Russell film • A Goodtimes Enterprises Production from  
Warner Bros.  A Warner Communications Company

# Sound-Alike Tape Mfrs. Feel Wrath Of the FTC

By MILDRED HALL

WASHINGTON—The FTC is going after sound-alike tapes packaged and advertised so that they appear to be by the original artists who popularized the songs or albums in hit recordings.

Announcing a stiff consent agreement signed with a sound-alike producer Tuesday (7), the FTC invited public comment on deceptive representation by sound-alike producers. The commission can withdraw its acceptance of the present agreement after further consideration, if additional information warrants it.

The consent order cites Magnetic Video Corp. of Farmington Hills, Mich., and Andre

Blay, its president. The complaint leading to the agreement alleges that labels on the firm's sound-alike tapes deceive purchasers into believing they are original artist recordings, by featuring their names and pictures, or close replicas of original album or tape covers on the sound-alike product.

The consent calls for a clear and conspicuous warning on any tapes recorded by someone other than the original artist that "This is not an original recording."

The order (which does not constitute an admission of guilt by the firm involved) bans use of any label, package, catalog or any form of advertisement or promotional material which

pictures the original artist or illustration similar to that on the album cover or tape label used in the original recording.

The order forbids implication in any manner, that the tape has been recorded by the original artist. Violation of a consent order, which carries the force of law in future actions, can bring civil penalties up to \$10,000 per violation.

The complaint and consent order will remain on the public record here through Dec. 5, and comments from the public will be made part of the record. Further information is available from Paul R. Peterson, director of the FTC's Cleveland regional office.

# Hitting the Road? Showco Computer To Spit Out Info

By BOB KIRSCH

DALLAS—Showco, reportedly the largest sound, lighting and set design company in the world, is in the process of computerizing all of the information relevant to touring that it has compiled in its 10-year existence with plans to make the information available to clients.

"We already have computerized accounting," says Jack Calmes, co-owner of the firm, "and since we have been involved in sound, lighting and tours for five years, and promotion and management for five years before that it seems only logi-

cal that we should computerize the information we have accumulated."

Information to be fed into the computer (Showco will install its own terminal and read-out center) will include: anything to do with auditoriums, including sound capability, size, peculiar requirements for certain facilities, location within a city, power, availability of stage hands and desirability or undesirability of the facility; information concerning promoters; information concerning hotels in various cities;

(Continued on page 30)

# LIEBERMAN RACKS INTO PORTLAND

LOS ANGELES—America's currently fastest growing rackjobber, Lieberman Enterprises, opens its westernmost branch in Portland, Ore., mid-month to service a growing nucleus of more than 60 accounts in four Northwest states.

Dave Lieberman, president, and John Holman, Portland manager, open a 7,000 square-foot depot which will be staffed by five employees. The Lieberman base is the fifth, others being Chicago, Omaha, Minneapolis and Oklahoma City.

Lieberman, whose volume has risen from \$17 million in 1973 to a projected \$30 million in 1975, is now considered the fourth largest racker nationally. The firm also operates one-stops in Minneapolis, Omaha and Oklahoma City.

# NARAS Accord Ends TV Hassle

By JIM MELANSON

NEW YORK—Calm waters appear to have returned to the Recording Academy, following an earlier show of dissension over the site change of next year's Grammy broadcast from Chicago to Los Angeles.

While the Academy's national trustees, in a meeting in Nashville Oct. 3-5, reaffirmed the move to Los Angeles, an apparent compromise, directed at Chicago and other "grassroot" chapters, was reached to include "one or more segments in each Grammy Awards Show depicting the music and recording activities in a specific chapter."

Chicago was selected as the chapter to be spotlighted on next year's Grammy program. It's understood that a total of four minutes air time will be set aside to showcase the city and its musical activities.

Jay Cooper, national president, says that the idea of including coverage of an additional chapter during each show developed at a chapter presidents meeting in Nashville. The idea was later unanimously approved by the national trustees.

It's a national academy, says Cooper. And, he continues, the chapter segments will help show the musical heritage in many parts of the country.

Jim Atlas, Chicago chapter president (Continued on page 16)

# Cincy Audio Show Clicks

LOS ANGELES—The first audio show in Cincinnati since the late fifties pulled approximately 40,000 at \$1 each. The Sept. 12-14 razor-and-blades exposition at the Downtown Convention Center was a brainchild of Sight In Sound, long-time records/tape and hardware independent retailer located in suburban Fairmount.

The show, first planned as a freebie, developed the \$1 ticket idea when center executives suggested the stipend to keep out the general public.

Largest direct sales made during (Continued on page 16)

# Broadway Musical Strike: Some Progress Reported

By ROBERT SOBEL

NEW YORK—A trickle of progress was reported late last week in the Broadway musicians strike which has forced closing of 12 musicals here.

The small break in the dam between Local 802 members and the

League of New York Theaters centers on a compromise reportedly close to being reached on the size of the orchestra at performances.

Movement was believed to have been made on the issue, which has forced theater owners to hire non-playing musicians, after mounting pressure by Mayor Abraham Beame and all-night sessions held by both parties through early Friday.

In addition to the mayor's intervention to get both sides together for talks, Vincent McDonnell, chairman of the state mediation board, had urged the sessions to continue after a breakdown of talks earlier in the week. Meanwhile, rumors persisted Thursday that the strike had been settled and that some Broadway shows had closed permanently. These proved to be unfounded.

Originally, nine musicals were caught in the labor strife. But this increased as scheduled openings for "Treemonisha," "Boccaccio" and "The Fifth Season" were delayed, awaiting settlement of the strike. The strike began Sept. 18.

# WEA Intl Planning German Press Plant

HAMBURG—WEA International will build its first pressing plant in Germany.

It will be based in Alsdorf by Aachen, near the Belgian and Dutch border. WEA Germany has formed a new company Record Service to run the plant and become the effective distribution company of WEA in Germany.

The premises purchased has nearly 170,000 square feet, and includes an office building and three large warehouses. The pressing plant starts operations April 1, 1976. All equipment is being installed by (Continued on page 50)

# BMI Accelerates Move To License Clubs & Eateries

NEW YORK—BMI has stepped up its drive against unlicensed clubs and restaurants using music with some 30 federal suits instituted in 10 states during the last few months. The actions all allege copyright violations and seek statutory damages of \$250 for each violation, plus court costs.

Recent establishment of regional licensing offices in Boston, Chicago, Miami and Houston, to supplement the activities of headquarters here and in Los Angeles, has made more

effective the rights organization's screening of users, it is said. Greater observation of all users, broadcast as well as general locations, is now possible.

Normal procedure is to write or visit locations playing BMI music without a license and inform the proprietors of violations. Legal actions are begun only if notices are ignored and no agreement can be worked out for performing licenses. For clubs, annual license fees range from \$75 to \$1,700, depending on entertainment budgets.

# Disk Consumer Purchase Panel Teed By Gilbert

NEW YORK—A record consumer purchase panel has been created by Gilbert Youth Research and National Family Opinion to provide clients with data on buying habits and trends in records and tapes.

Heavy emphasis is put on the 14-25 age bracket, prime buyers of prerecorded music. Research data is compiled by mailing 2,100 diaries each week to household panelists.

The total sample is reflective of all individuals age 12 and over, says George Mihaly, president of Gilbert Youth Research. Mihaly already has two major record companies as clients for his new service which encompasses not only members of families but also unmarried college students living away from home and single-member households.

"Since 14 to 25-year-olds account for a significant portion of record/tape purchases—about 70-80 percent—this key market segment is specially sampled so that it can be studied and analyzed separately," (Continued on page 62)

# Grab 13,000 Tapes

LEXINGTON, Ky.—More than 13,000 alleged infringing tape recordings were seized by FBI agents during a raid of Pratt's Distributors, 1144 Industry Rd., here.

Stanley S. Czarnecki, special agent in charge of the FBI office in Louisville, said no charges were immediately filed, but the investigation is continuing.

# Heilicher Adds Aura Chain

By JOHN SIPPEL

LOS ANGELES—Amos Heilicher, who has pioneered many innovations in marketing of recorded product, has put together a five-store retail chain called Aura Sound Entertainment Co. First store opened about six months ago.

The new stores differ from the Musicland chain, also operated by the Heilicher division of Pickwick International, in that they are neigh-

borhood stores handling only records and tapes. Musicland stores cover a broader expanse of musical products and are mall-oriented.

Stores are located as follows: Minneapolis, two stores, and single outlets in Virginia Beach, Memphis and Milwaukee. Heilicher is out of the country for two weeks and was unavailable for comment.

# Business And The Economy Electronic Men Get An Inside Insight

By ANNE DUSTON

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

CHICAGO—Optimism for the 1976 economic picture, but with a warning that bankruptcies, a New York City default plus careless government handling of the fragile economy in the next year could cause continued deterioration in 1977-78, was presented to 40 Chicagoland Electronic Representatives Assn. members by Theodore H. Tung, associate economist with Con-

tinental Illinois National Bank & Trust Co. here.

Placing the blame for the 15-month recession squarely on inflation, Tung described the chain of events following a double digit rate of inflation in late 1973 as hitting retailers in early 1974, and manufacturers about six months later. The summer of 1974 had its share of woes in shortages, duplicated orders, stockpiling causing backlog of inventory without solid demand, and liquidation continuing into this year. (Continued on page 62)

OCTOBER 18, 1975, BILLBOARD

# Antiscalping Law Seen For Vegas

## Elton John Ticket Hassle Ignites An Investigation

By HANFORD SEARL

LAS VEGAS—In the wake of the recent Elton John concert ticket controversy here local authorities and country commissioners are investigating all parties connected with the event in preparation of an antiscalping ordinance.

The Clark County Commission will take up the new ordinance Nov. 4 while material is gathered by both the County and City District Attorney's offices. The City Commission will act on a similar ordinance soon.

The bone of contention involves the holding back of 25 percent or 2,560 tickets from the total 7,200 for V.I.P.s, paying guests and media sales which left only 4,500 for the general public. And those ducats, at \$9 each, were being resold from \$35-\$100 each for the Oct. 2 show.

## 'Lost' Adults A Target For WB Campaign

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Records is putting its money where executive vice president Stan Cornyn's mouth was during his widely quoted 1975 NARM speech and has kicked off an experimental campaign to try and woo back "lost" adult record buyers.

First step is a two-disk, \$2 sampler, "I Didn't Know They Still Made Records Like This," showcasing soft-rock artists like Seals & Crofts, James Taylor, Gordon Lightfoot, America, Joni Mitchell, Randy Newman, Maria Muldaur and Van Morrison.

The sampler is being sold direct-mail via ads in magazines that rarely get record advertising. These adult publications include Vogue, Sunset, New Yorker, Cosmopolitan, McCall's and Esquire.

The theme of the full-page ad can be seen from this example of the copy: "We at Warner Bros. Records have a problem. Some of our best music is going right past its biggest potential audience. . . . It just never occurs to the vast majority of adults to buy records."

Included in the new sampler is a direct-mail brochure cataloging 11 standard MOR titles which can be obtained by sending in an average of \$3.95 for product by the likes of Peter, Paul & Mary, Frank Sinatra, the Association, Bill Cosby and the 2000-Year-Old Man.

"Warner does not want to get into the mail-order business in any big way, as I have stressed throughout our successful samplers program," says Cornyn. "The goal of samplers has always been to get more buyers into the stores to purchase standard-price product."

Also, WB mail sampler programs are expected to be self-supporting, with each new wave of advertising buys and record pressings paid for by orders from the previous ads. Thus the next step in marketing the adult sampler won't be decided until a few more weeks show more clearly the response to the first batch of print ads.

Cornyn is also currently exploring the possibility of coming out next year with an elaborate catalog, titled the "Warner Bros. Bedside Reader," which would annotate WB product for adult buyers who are no longer accustomed to record store shopping.

Promoter Mike Kelly, who operates Rawhide Productions, openly admits he held back tickets for his first Vegas gig. Kelly reportedly got only 10 percent of an undisclosed gate receipt and paid a high fee to book Elton.

Out of the 2,560 tickets held, Rocket, John's record company, claimed only 100 were held and 54 used while they said the band got about 400 tickets. Both local rock stations KLUC and KENO bought tickets for promotional contests while other media and sales groups bought blocs.

"We were a bit annoyed when MCA was trying to be made out the villain," says an MCA source who wishes to remain unidentified. "We've never had any ticket problem like this except for some scalping in other cities."

According to a local radio station, 1,000 tickets were purchased by Fred Glusman, who shut down Box Office Ticket Company after City Attorney Carl Lovell learned no li-

cense had been paid for. KLUC, which handled the bulk of the concert promotion, refused commercial advertising for the tickets, saying it would be "unethical" as did KENO, but FM station KFMS accepted the account as a public service.

KFMS station manager Steve Gold says the spot, which played about 10 times, was dropped after Glusman shut down and Sandy Simon, the operator of a ticket brokerage firm in Los Angeles, took over sales there. Simon said Glusman had hired him as a consultant. Callers were told seats were available at \$25 and \$35 each.

Only 100 fake tickets were stopped at the door since special embossed tickets were created by Quick-Tick of Houston.

Last minute scalpers were hawking tickets in front of the Las Vegas Convention Center from \$15-\$50, which may have explained the many empty balcony seats and several semi-bare rows near the rear of floor seating.

## SALSTONE SCRAMBLES

### MS Distributing Seeking To Strengthen Label Ties

LOS ANGELES—Despite the fact that MS Distributing, Chicago, has a three-state area about sewed up for independent label distribution, John Salstone, its new executive vice president, is working to strengthen its label ties.

Salstone, former assistant to Joe Smith, Warner Bros. label president, has added a new distributor support position, three label managers, whose primary responsibility is to be liaison with label marketing and promo managers. MS recently hired Bud Stebbins, RCA regional, and Skip Pope, RCA local promo, to

handle the new label manager concept, along with Frank Giuliano, who was elevated from local promo. MS also has two local house promo men. All five men are totally bankrolled by MS.

"We feel we'd rather put the expenditure into responsible people rather than computers and print-outs," Salstone points out. "We are one of the few purely record/tape distributors left. We have a 30-year relationship with our accounts. Now we must develop a wholly efficient immediate reacting force within our organization to back any local or regional program for our manufacturers."

### Regan Keynoter At NARM Meet

LOS ANGELES—Russ Regan, president of 20th Century Records, keynotes NARM's opening banquet Oct. 29 to launch the independent distributors' conference at the Continental Plaza, Chicago.

He'll speak about his "Faith, Hope And Confidence" in that type of distribution. But the fireworks will come in a question and answer session right after his talk and the following full-day of meetings when indie distribution questions its future profitability.

Milt Salstone, chairman of the distributors' advisory committee, says he'll continue his drive to bring 100 percent of the volume into the indie warehouse. Since the first distributor meet earlier in the year, distributors are encouraged by both Motown and A&M halting direct shipments to subdistributors.

It's the contention of Salstone and other members of his steering group that they are doing 100 percent of the promotion, return taking and other responsibilities, yet seeing much volume still going direct to competitive subdistributors.

### Sue Sunshine Label

LOS ANGELES—On behalf of West Coast Music, a one-stop here, Baron & Chestney, is suing Sunshine Records, a retail chain locally, in superior court seeking payment of an alleged \$5,632.51 delinquency.

## To Stock Or Not To Stock Grant's?

By JOHN SIPPEL

LOS ANGELES—One of the W.T. Grant's two major record/tape suppliers intends to continue the flow of record/tape merchandise while the other is pondering the situation at press-time.

Lenny Silver, president of Transcontinent Record Sales, Buffalo, says there will be no interruption of recorded music product to the financially beleaguered national retail chain, believed to be sixth in its field in size.

Silver estimates that between 800 and 900 of the stores handle record and tapes. He racks 400. He has faith that he will get all his money out, Silver says.

ABC Record & Tape Sales admits it is talking with Grant executives before moving more merchandise into the account. Mike Mellardi, ABC rack president, says the situation might be ameliorated before the start of the weekend. He estimates that 700 of the Grant approximately 1,070 outlets stock records and tape.

Grant's attorneys are fighting to keep the chain in Chapter XI of the Bankruptcy Act, where the company would have more autonomy in working out its own solution. Certain vendors are attempting to put the giant retailer into Chapter X, which would place the company in the hands of a receiver.

Grant's plans to close 201 of its outlets by year's end. Presently, it is closing 70 of those stores. The 873 stores remaining will concentrate in 28 states. Twelve Western states will no longer have any Grant store locations.

These include 65 in California; 12 in Arizona, 11 in Idaho, five in Iowa, four in Minnesota, two in Nebraska and Nevada, one in New Mexico and Oregon, 11 in Texas and four in Washington.

ABC Record and Tape Sales was listed by Grant as among its largest merchandise creditors. Company holds its first formal meeting with creditors Wednesday (15) at the Americana Hotel in New York.

## Executive Turntable

Gerald Bursley has moved from royalty manager to director of business affairs at Atlantic Records, which he joined in 1971. . . . Irwin Goldstein, 20-year veteran, has been appointed WEA Corp. director of national credit. . . . Glenn A. Smith joins RCA as Red Seal product merchandising manager after stints with Franklin Music and the Cincinnati and New Jersey Symphonies. . . . Ken East joins Motown Records as international department chief, replacing Ralph Seltzer, who moves to another to-be-announced capacity. East is an international veteran.

\* \* \*

Louis Newman has left Discreet Records, where he was national promo/sales, to concentrate on promotion at Dark Horse Records. . . . Lynn Shults moves from country sales manager, 20th Century Records, Nashville, to head of country promo, RCA, Nashville. . . . Noble Womble, for six years sales manager at Stan's, Shreveport, traveling Texas and Oklahoma for MGM/Polydor promo. . . . Ex-DJ Paul Lambert to Southwest sales/promo for Artists of America label. . . . Jack Ashton moves from Detroit to San Francisco as ABC promo man. He replaces Don Wasely, who takes over Western regional promo for that label. . . . Formerly with Mid-South Mgt., Nashville, Nick Hunter becomes country promo chief for Playboy Records, freeing Eddie Kilroy full-time as the label's country music director. . . . Joel Newman, formerly with London and Polydor, joins Epic/CBS custom labels as San Francisco local promo.

\* \* \*

Ron Blackwood ankles Sumar Talent agency, Nashville, after 18 months, taking the Blackwood Singers with him. He handled fairs and special events. . . . Larry Richstein, who had his own Audio Graphics sound firm in Seattle, links with John Bauer Concert Co., Bellevue, Wash., handling staging and production. Barbara Anderson is the firm's new office manager. . . . Mike Martineau exits Premier Talent, New York, to join that city's new Gemini Artists' operation and act as director of contemporary music for the company.

\* \* \*

Dennis Killeen, advertising-merchandising chief for Capitol Records, resigning to take a similar post with CBS Disc. Paris Robert Myers, executive staff consultant, classics, at Capitol since 1974 and an employee since 1949, has retired. He is a former member of the NARAS board of governors. . . . Klavier Records artist, Susann McDonald, is appointed head of the Julliard School of Music's harp department.

\* \* \*

Barry Bergman, who headed his own Free Enterprise Music, takes the newly-created post of director of promotional activities at Edward Marks Music. . . . Gavin Murrell and Dennis Marini are named vice presidents of Farr Music, Los Angeles. . . . Richard Landis, former artist and independent producer, named to the new post of general manager at Music America Intl., parent company of Stephen Metz operations. . . . Judy Bush elevated from a sales/promo post at Warner Bros. Records, Nashville, to director of country sales, replacing Buddy Blake, who fills the label's new post of director of creative services, Nashville, for the country wing.

\* \* \*

Owens-Fair Associates, Nashville, has changed its name to Owens-Porter, with the addition of Robert Porter, who has left Jerry Lee Lewis' organization after four years. Former rodeo clown Bob Witte has joined the firm as an account executive. New offices are at 1719 West End Ave. . . . Richard Lewis has shifted from the New York office of Levinson Associates to head the Norm Winter/Associates office there.

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**"For the Love of You."  
The new single from "The Heat Is On."**

Released by popular demand. The new Isley Brothers single, "For the Love of You." From the platinum album that produced the number-one smash "Fight the Power."  
The Isley Brothers. On T-Neck Records and Tapes.

**The Isley Brothers  
The Heat Is On  
Featuring: Fight The Power**  
including:  
*Fight The Power/Hope You Feel Better Love  
Sensuality/Make Me Say It Again Girl  
For The Love Of You*



**ISLEY BROTHERS ITINERARY**

**OCTOBER**

3 • Public Hall Auditorium/Cleveland, Ohio  
18 • University of Dayton/Dayton, Ohio  
19 • Charlotte College/Charlotte, North Carolina  
24 • Madison Square Garden/New York, New York

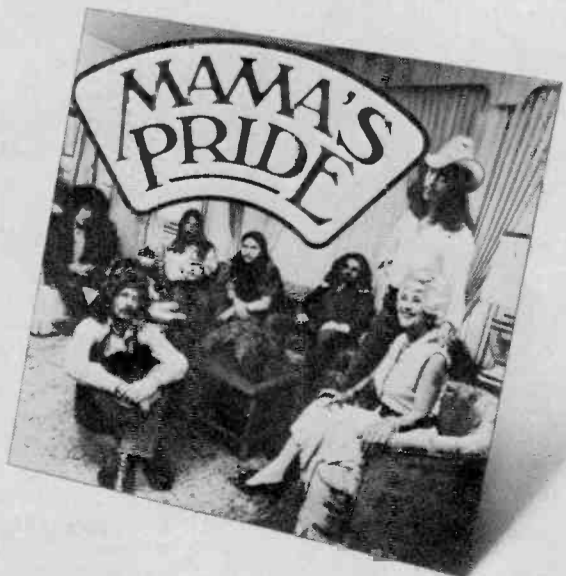
25 • Civic Center/Hartford, Connecticut  
26 • Crosby Kemper Memorial Arena/Kansas City, Missouri  
**NOVEMBER**  
1 • Amphitheatre/Chicago, Illinois

2 • Civic Center/St. Paul, Minnesota  
15 • Texas Southern University/Houston, Texas  
21 • Notre Dame University/South Bend, Indiana  
23 • Kiel Auditorium/St. Louis, Missouri





# A band even a mother could love.



Pat Liston, Danny Liston, Kevin Saunders, Max Baker, Joe Turek and Frank Gagliano are Mama's Pride, St. Louis' pride and the new pride of Atco Records.

Their good feeling, southern-influenced music comprises an album that can't miss — the debut of Mama's Pride.

Produced by Arif Mardin

SD 36-122



**On Atco Records and Tapes.  
Give the Gift of Music.**

## CBS Records / Columbia Spurs Record 3rd Quarter

NEW YORK—Solid sales increases by the CBS/Records and CBS Columbia groups helped CBS Inc. set company records for the third quarter and first nine months, with the broadcast and publishing groups also contributing but with smaller sales increases.

Chairman William Paley and president Arthur Taylor announced estimated third quarter net income up 13 percent to \$29.1 million on sales of \$460.1 million, an 11 percent gain from the same period a year ago. For the first nine months of 1975, estimated net income is \$87.2 million, a 15 percent increase, on net

sales of \$1.36 billion, up 9 percent. Earnings gains outpaced sales for both periods.

"Sales improved in all four of the company's operating groups during the third quarter, with the company's earnings improvement reflecting primarily the excellent performances of our recorded music and publishing businesses," Paley and Taylor said.

"CBS/Records group sales increased 19 percent, reflecting a strong recovery in the domestic division from the industry-wide difficulties experienced in the first half, and continued good performance internationally.

"All four divisions of the CBS/Columbia group (including Columbia House, Retail Stores and Musical Instruments) also had improved sales in the quarter, with the group as a whole advancing 20 percent over the prior year period."

## CORRECTION

The MCA Records album ad for Black Oak Arkansas titled "X-Rated" that ran in Billboard's 10/11 issue should have included the following credit line "Produced by Richard Podolor for Richard Podolor Productions, Inc."

## Talent Named For First WJA Concert

LOS ANGELES—The World Jazz Assn.'s first annual fund-raising concert Nov. 14 at the Shrine Auditorium will present Quincy Jones, Neal Hefti, Bob James, Les McCann, Jimmy Smith, George Benson, Stan Getz and Randy Crawford.

Tickets will be scaled from \$8.50 to \$5.50. Lou Robin is producing the event. An all-star band will be assembled with Jones and Hefti conducting several numbers. Vocalist Randy Crawford, who appears on the LP, "Big Man," written by the late Cannonball Adderley, will perform sections from that work.

## Maryland Man Will Face Trial

CENTERVILLE, Md.—A trial date has been set for Wednesday (22) in Maryland District Court, in a suit charging Leo George Schultz, 28, with violation of the Maryland antipiracy statute. The charges against Schultz, formerly associated with Seasound Sounds in Ridgecrest, Calif., involves unlawfully and knowingly transferring sounds without the consent of the owner of the master tape, possession for purposes of sale, tapes on which sound have been transferred without the owner's consent; and knowingly possessing for purposes of sale 8-track tapes which do not contain the actual name and address of the transferor of the sounds in a prominent place.

The scenario leading to the case began with the discovery by Maryland state police of several hundred masters, a large quantity of labels, several thousand empty tape cartridges and paraphernalia used in the manufacture of 8-track tapes, and packaging machinery, at a storefront location on a highway in Stevensville, Md.

## Off the Ticker

Under proposed terms announced last week by the two companies, MCA Inc. has agreed in principle to acquire the G.P. Putnam's Sons publishing house in a stock exchange at approximately \$14.4 million current value. MCA would acquire all 734,000 outstanding Putnam's shares at a ratio of one MCA common for four of Putnam's. Value of the transaction is based on closing Sept. 22 stock exchange prices of \$78.25 for MCA and \$16.875 for Putnam's. For the first half of 1975, MCA reported net income of \$34.7 million, or \$4.09 per share, on revenue of \$328.4 million. For the first six months of Putnam's fiscal year, ended July 31, net income was \$570,000, or 78 cents per share, on revenue of \$9.7 million.

Arista Records, record and music publishing arm of Columbia Pictures, posted higher sales for the year ended June 30. The label posted sales of \$30,138,000 in its record and music publishing divisions compared to \$22,522,000 for the year before period.

## Earnings Reports

### COLUMBIA PICTURES INDUSTRIES (Arista Records)

Year to June 28:	1975	1974
Revenues:		
Records/music publishing	\$ 30,138,000	\$ 22,522,000
Feature films	201,093,000	140,078,000
TV programs	53,524,000	51,865,000
Broadcasting	23,743,000	22,100,000
Other	23,566,000	20,064,000
Total	332,064,000	256,629,000
Net cont. oper.	5,313,000	1,245,000
Per share	.69	.17
Loss disc. oper.		(3,546,000)
Net (loss) before extraordinary item	5,313,000	(2,301,000)
Gain exch. debentures	5,198,000	
Net income (loss)	10,511,000	(2,301,000)
Per share (loss)	1.37	(.30)
Fully diluted (loss)	2.32	(.30)

### MARVIN JOSEPHSON ASSOCIATES

Year to June 30:	a1975	1974
Revenues	\$18,520,600	\$13,699,200
Net income	620,200	1,423,100
Per share	.01	c.71

a—Includes the results of Creative Management Associates acquired on a purchase basis in December 1974. b—Reflects loss on sale of subsidiary. c—Adjusted for a two-for-one stock split in April 1975.

## Market Quotations

As of closing, Thursday, October 9, 1975

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27%	13%	ABC	8	51	20%	20	20%	+ 1/2
7%	2%	Ampex	0	84	5%	5%	5%	- 1/4
3%	1%	Automatic Radio	0	2	3	3	3	- 1/4
9%	4%	Avnet	3.9	65	7%	7%	7%	Unch.
22%	10%	Bell & Howell	6.9	122	17	16%	17	- 1/2
54	28%	CBS	11.8	211	48%	48	48	- 1/4
8%	2%	Columbia Pic.	8.5	83	6%	5%	6	+ 1/4
7%	2	Craig Corp.	5	40	6%	6%	6%	Unch.
55%	21%	Disney, Walt.	23.9	346	47%	46%	46%	- 1/4
4%	1%	EMI	12.5	72	4%	4%	4%	+ 1/4
22%	18%	Gulf + Western	5.3	926	22%	21%	21%	Unch.
7%	3%	Handleman	5.9	2.5	5	4%	4%	- 1/4
20%	5%	Harman Ind.	5	21	15%	15%	15%	+ 1/4
8%	3%	Lafayette Radio	7.5	8	6%	6%	6%	- 1/4
19%	12%	Matsushita Elec.	11.8	4	16	16	16	+ 1/4
89%	27%	MCA	10.9	279	87%	84	85	- 1/4
18%	12%	MGM	6.1	69	15%	15%	15%	+ 1/4
68	43	3M	23.2	367	56%	55%	56%	+ 1/4
4%	1%	Morse Elec. Prod.	0	23	2%	2	2%	Unch.
57%	33%	Motorola	28.1	362	48%	47	47	- 1/4
24%	12%	No. Amer. Philips	8.1	55	19%	19%	19%	+ 1/4
19%	7	Pickwick Intl.	7.3	6	12%	12%	12%	+ 1/4
6%	2%	Playboy	10.9	27	3%	3%	3%	- 1/4
21%	10%	RCA	16.4	812	19%	19%	18%	Unch.
13%	5	Sony	26.5	639	9%	9%	9%	- 1/4
18%	9%	Superscope	3.8	25	12%	12%	12%	- 1/4
50%	11%	Tandy	11.6	227	45%	43	43%	- 1/4
6	2%	Telecor	5.8	6	4%	4%	4%	+ 1/4
3%	1/2	Telex	12.5	514	3	2%	3	Unch.
3%	1	Tenna	11.1	26	2%	2%	2%	Unch.
10%	6	Transamerica	10.5	739	8%	7%	8%	+ 1/4
15%	5%	20th Century	7.9	266	14%	14	14%	+ 1/4
22%	8%	Warner Commun.	7.5	501	20%	19%	20	+ 1/4
28%	10	Zenith	82	270	24%	24%	24%	- 1/4

As of closing, Thursday, October 9, 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 1/2	1 1/2	M. Josephson	23	8	7 1/2	7 1/2
Gates Learjet	44	8	7 1/2	7 1/2	Schwartz Bros.	0	1 1/2	1 1/2	1 1/2
GRT	10	1 1/2	1 1/2	1 1/2	Wallich's M.C.	0	1/2	1/2	1/2
Goody Sam	0	2 1/2	1 1/2	1 1/2	Kustom Elec.	15	2 1/2	2 1/2	2 1/2
Integrity Ent.	0	2 1/2	1 1/2	1 1/2	Orrox Corp.	12	1 1/2	1 1/2	1 1/2
Koss Corp.	25	5%	5%	5%	Memorex	85	9%	8 1/2	8 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.

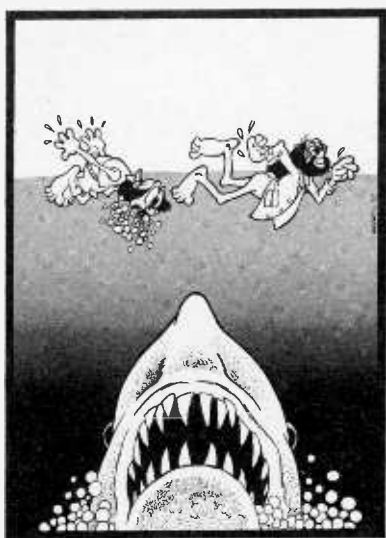
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\*Based on a 1975 New Release Survey from an independent research firm. Study available on request.

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# Artist's Knowledge Of 'Q' Important To Effectiveness

By STEPHEN TRAIMAN

NEW YORK—"An artist's education in quad is vital to their understanding of the medium—the more they know about it, the better they'll be able to arrange it," states Jack Richardson of Toronto's Nimbus 9 Productions—putting part of today's quad problem in focus.

His comments came during a quad-mixdown demonstration as a highlight of "The 4-Channel Tape Revolution" afternoon panel at the International Tape Assn. "semi-

technical" seminar at the Essex House here last week.

Aided by Joe Lopes of RCA Records and using a "portable" 24-track console brought over from the RCA Studio, Richardson proceeded to build a mix from basic instrument elements for the audience of mostly manufacturers and suppliers to the tape industry.

Part of the problem in the relative scarcity of top quad material is the ignorance of the artist in the me-

dium, Richardson said. He mentioned Burton Cummings of the Guess Who as one of the few he has produced who was really into 4-channel, and as a result able to appreciate what could be done.

The other part of the problem of slow quad development—the unfortunate "my system is better than your system" syndrome—wasn't apparent as representatives of CBS (SQ), Sansui (QS) and Panasonic (CD-4) gave a harmonious overall view of the need for the industry to "re-sell" quad as an enhancement medium for stereo and as a new sound experience.

Additional optimism comes from John King of Ford Motor Co., who was project engineer on the first OEM 8-track player that debuted on the 1966 Lincoln and Thunderbird,

and now has introduced the first OEM quad 8-track unit on the 1976 Continental, Mark IV and Thunderbird. It was built by Motorola to strict Ford specs, the same combination that helped launch the car stereo market a decade ago, along with RCA and Lear Jet.

Following King's presentation on the new quad-8 entertainment center, which includes AM/FM/MPX radio, ITA executive director Larry Finley presented a plaque to Ford "for creating consumer acceptance of the auto 8-track player."

Leading off the hardware/software update was Gerry Budelman of the CBS Technology Center, who recapped the development of the original Q-8 cartridge with competing technologies from CBS and RCA/Motorola, with the latter accepted as the industry standard. He also looked ahead to the discrete quad cassette, expected to come on the market in the not-too-distant future now that Philips apparently has cleared the way for its licensees to proceed with the new decks.

Jim Parks, national sales manager for Technics (Panasonic), standing in for Jeff Berkowitz, general manager of the division, reiterated the need for the industry to "collectively work together to make the consumer more aware of 4-channel." With Fisher for many years, he first heard quad on tape at Vanguard. "It's the best source for the reproduction of sound next to the original," he be-

lieves, "but it's an aural, sensual experience that must be heard in the proper acoustical environment to be sold."

He emphasizes one vital point, that it has to be sold not as a substitute for stereo or as a competing medium, but as a "supplement to state-of-the-art stereo performance," an attitude he feels needs the enthusiastic support of manufacturers and dealers, and then the public.

Jerry LeBow of Frank Barth Agency, which handles the Sansui 4-channel project, agrees with his compatriots on the need for a common approach to a quad push. He also highlighted the growth in quad-casting, with more than 100 stations expected on the air for some portion in 4-channel by year end, using either QS or SQ matrix encoders.

Touching on the growing use of Q-8 cartridges by stations to store programming, he noted that it is an improvement over the common NAB-type cartridge which also is being upgraded by such firms as Fidelipac with its "Master Cart." LeBow reported the increasing popularity of cassettes in broadcasting as well, with the accompanying problem of phase accuracy vital to performance, and the importance of using both hardware and software that is especially attuned to this area in their specs.

Overall thrust of the quad session, chaired by Duane Windahl of 3M  
*(Continued on page 62)*



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## Gobrecht Goes Into Louisville

LOS ANGELES—Don Gobrecht, who has operated Wholesale Record & Tape Sales, Indianapolis one-stop for eight years, has branched out to Louisville, where he's opened a full-service one-stop at 618 W. Main.

Co-partner in Louisville and active as manager there is Gordon R. Jones, former ad chief with ABC Records & Tapes' branch, Indianapolis, and more recently salesman at WNDE/WFBQ, Indianapolis. Jones and Martha Blanford, Louisville retail veteran, jointly handle buying.

## 50,000 MUSIC CUTS A YEAR

### Promotion Becomes More Vexing, Pro Panel Agrees

LOS ANGELES—Less than 1 percent of all recorded product ever gets listened to by the "right people in radio" and that meager percentage than requires the most careful and diligent promotion and distribution, a trio of veteran executives explained to Song Registration Service here last week.

Difficulty of getting records charted was pointed up by moderator John Sippel of Billboard, who noted that conservative estimates indicate the release of more than 50,000 individual, different cuts of recorded music per year. Approximately 6,000 LPs, each containing an average of eight cuts, totalling 48,000 cuts and approximately 5,000 singles, each carrying two sides, totalling 10,000 cuts, result in a 58,000 yearly selection.

Company promo men must be more versatile and continually broaden their activity, Harold Childs, A&M promo chief, asserted. Jan Basham of his staff brought Captain & Tennille into the label. "She provided us with a \$10 million act. Promo people are our eyes and our ears. We spend more than \$1 million yearly through 35 persons here and out in the field. Today we are responsible for radio and even to getting demo copies into important retail stores," Childs said.

Tony Richland, winner of several independent promo awards at Bill-

board radio forums, estimates there are between 600 and 700 label and indie promo staffers out in the field. Both indie and housemen are required to bring in a hit.

With still diminishing play lists and stiffer committees deliberating over adding records to playlists, Richland emphasized the need for increasingly greater coordination in promotion. Both he and Childs feel producers and acts are better off letting seasoned professional promo people contact programmers. Both said naive contact can destroy a promo effort.

Richland charges \$125 weekly on a flat rate onetime single record promotion. There is no set pattern of times, with an indie promo man often voluntarily dropping a record in a couple of weeks when radio programmers failed to pick up on a record's potential.

Steve Resnick, 29-year-old who pioneered penetration of secondary markets for ABC Records the last five years, explained that his early entry into label promotion before he graduated from college came about because of his long-time interest in radio programming. "As a preteen, I listened to my favorite singles and wondered, for instance, why they dropped a hit six or eight weeks after they started to play it."

Resnick and Childs explained the import of early groundwork on the eventual hit. Childs said that Captain & Tennille's self-financed national tour in their own van, prior to signing with A&M, was beneficial in getting the record started. Resnick pointed up a four-state promo tour he did in 10 days, which cost \$2,200 five years ago, but helped kick off Steely Dan and Jim Croce's first sides.

### Segelstein Speaks

NEW YORK—Irwin Segelstein, CBS Records president, speaks at a Hunter College student and faculty seminar here Tuesday (21).

The session's topic will be the effect the recording industry has had on media, specifically film, radio and television.

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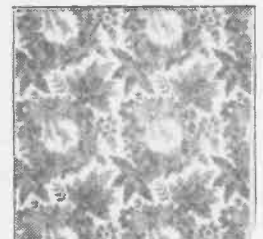
XMAS LP #1



XMAS LP #2



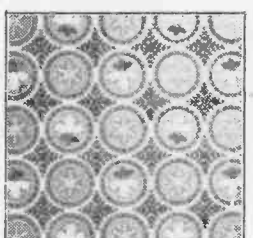
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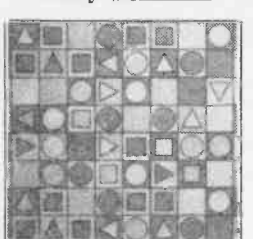
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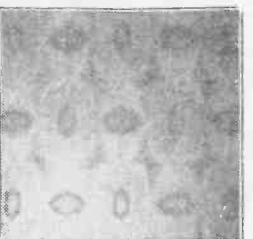
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Birthday #6



REG. GIFT #7

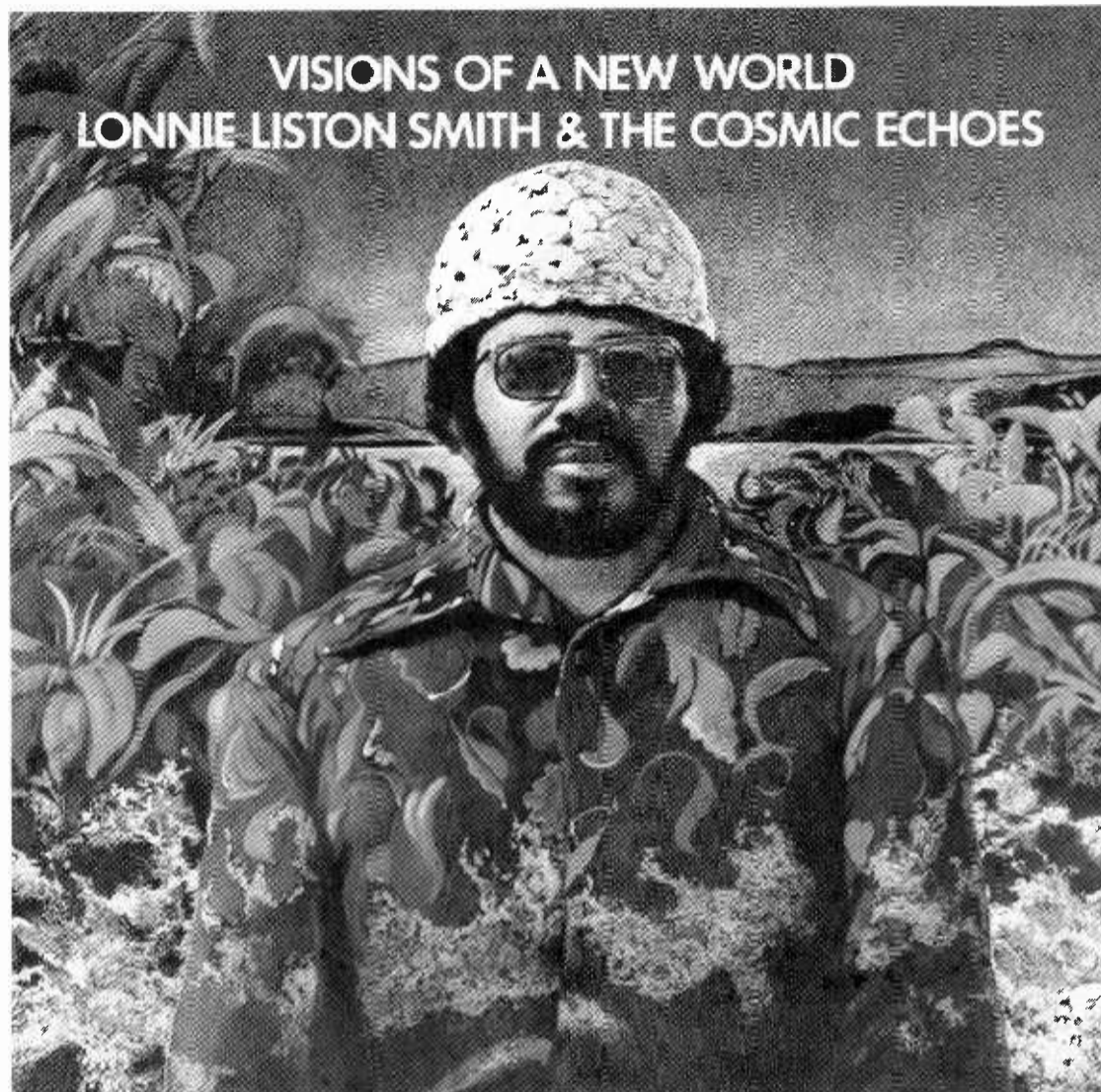


REG. GIFT #8

OCTOBER 18, 1975, BILLBOARD

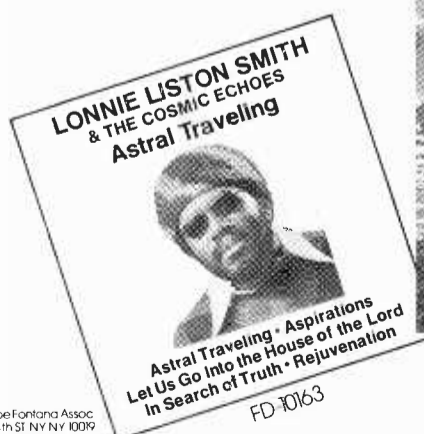
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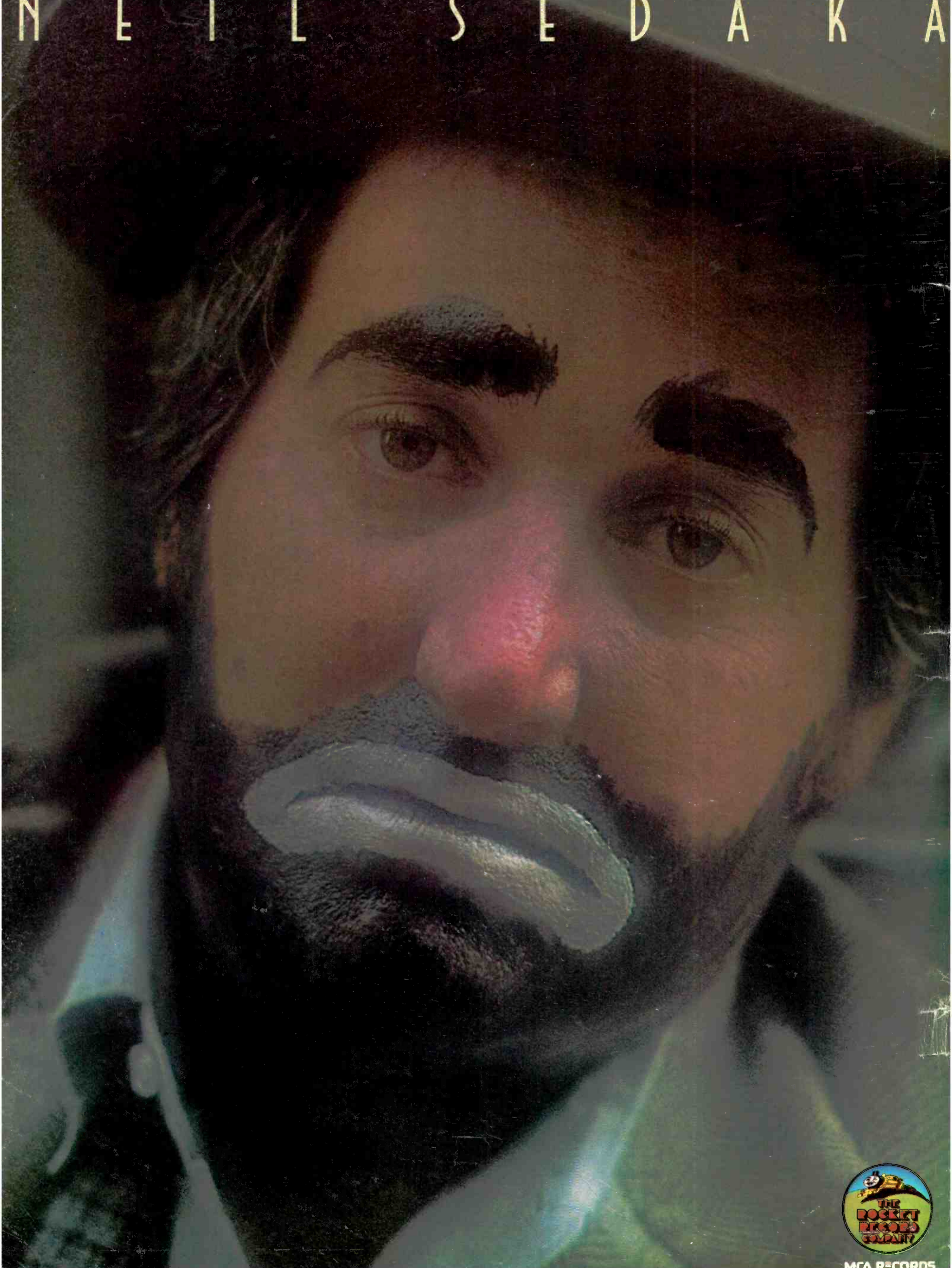


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## Senate Markup: Mixed Reactions

• Continued from page 1

licensing of music from the 3-cent per tune or 3/4-cent per minute of play, in last year's Senate passed bill, to a ceiling of 2 1/2 cents, or 1/2-cent per minute of play, whichever is greater.

Other judiciary committee votes were strongly antipiracy. Members voted unanimously for the Burdick (D-N.D.) amendment, to assure that individual state laws have the right to protect pre-1972 (non-copyrighted) recordings from piracy. The wording safeguards the state antipiracy laws from preemption by the federal statute—a provision strongly urged by the Justice Dept. and the RIAA.

The stiffer antipiracy prison sentences restored during the McClellan copyrights subcommittee markup were let stand. These called for maximum sentences of up to three years for first offenders and up to seven years for repeaters. The longer sentences, originally in revision bill S.1361, were reduced to one and two years in last year's interim antipiracy and copyright extension bill. Penalties include corresponding fines of up to \$25,000 and \$50,000, which are not in dispute.

The jukebox industry lost its fight to keep the bill's annual \$8 per box music performance fee exempt from copyright royalty tribunal review. The rate freeze, won in the 1974 Senate floor fight, was knocked out of S.22 in the McClellan copyrights subcommittee markup. (Billboard June 7).

Music publishers are shocked by the committee's revival of last year's Mathias amendment giving public

broadcasters a compulsory license to use copyrighted music and other materials, with the royalty tribunal setting the starting rate for music use. However, the adoption of the amendment is rather tentative, and leaves some hope for private negotiations by music licensors for blanket licensing of the kind used by commercial broadcasters.

Sen. Charles Mathias (R-Md.) won the vote on the compulsory licensing with the understanding that he will modify his amendment on the floor, if negotiations between the music licensors and the non-commercial broadcasters work out.

Mathias argued that the amendment would put pressure on the parties to come to an agreement on the privately negotiated blanket licensing urged by ASCAP, BMI and SESAC. The vote was won in spite of Sen. McClellan's objection to this tactic. He would have preferred to wait until floor action, to give the parties a last chance to negotiate.

McClellan, the copyrights subcommittee chairman, also objected to the lack of statutory rates in the amendment, because of the staggering burden it will put on the copyright tribunal, if no agreement is reached between the parties. (At recent House hearings, public broadcasters flatly demanded the Mathias type compulsory licensing approach, regardless of any ongoing negotiations.)

Another win for the record industry is new wording in the music compulsory licensing section 115 to allow a record company to authorize other record companies to duplicate its recordings, with payment of me-

chanical royalty fees for the music.

The mechanical royalty section (which permits recordings of copyrighted music to be made on payment of the mechanical royalty, once a first record of the music has been made), retains its basic warning that unauthorized tape duplicators can not use this provision to copy existing records—but only to make new recordings on payment of the royalty.

The controversial cable TV royalty terms of last year's bill S.1361, based on percentages of CATV revenues, have been largely let stand, but the committee voted down the right of broadcasters to bring infringement suits against cable systems. Music licensors will share in the overall royalty collection from the cable TV fees, but will have to compete for their share with other copyright owners.

Fair use and photocopying sections in the revision bill, which gives educators, librarians and researchers broad rights to wide scale duplication of copyrighted materials, were left unchanged. Publishers of sheet music and other copyright owners will have to take their battle to the House side, where markup of its revision bill will soon be underway by the Kastenmeier (D-Wis.) subcommittee on courts, civil liberties and the administration of justice.

The Senate committee voted to have the first tribunal review of statutory rates take place three years from the effective date of the bill, and at only 10-year intervals thereafter, instead of the originally proposed span of five years. Effective date of the bill is Jan. 1, 1977, which would bring the first review of rates in 1980.

Ahead lies the Senate floor action and the House proceedings from committee markup to floor vote, with a final ironing out of any differences between the two houses. Along the way, changes in last week's Senate judiciary committee decisions are possible and even probable.

### Medics Will Honor CBS' Yetnikoff

NEW YORK—Walter Yetnikoff, president of CBS Records Group will be the guest of honor at the American Medical Center's annual Humanitarian Award Dinner at the Hilton Hotel here Dec. 14.

The non-sectarian, Denver-based center was founded in 1904 and is actively involved in cancer treatment, research and education.

Dinner chairman for the event is Paul Shore, last year's recipient of the award, while honorary chairman is Seymour Leslie. General chairman is Jack Grossman, and executive dinner chairman is Sheldon Wool.

Tickets for the black-tie affair are \$100 per person and can be obtained through the center's Fifth Ave. offices here.

### Roker & Wright Launch a Label

LOS ANGELES—Industry veteran Wally Roker, formerly with labels like Scepter, Canyon, UA and ABC, and newcomer Tony C. Wright have formed Elka Records here, which will be distributed through independents.

The projected broad-based repertoire label has as its first artists, Otis Clay, Ray Scott, Reynaldo Rey, Little Frankie Lee and Winner's Circle. Elka plans 12 LPs and 24 singles in its first year.

## New Companies

Dr. T.X. Laughlin has formed Xavier Records, a subsidiary of Laughlin Ent. Inc., in Roselle, Ill. A mailing address is maintained at P.O. Box 59, Medinah, Ill. Its initial release is "Fly-Flag-Fly" by Prince Michael and the Archangels.

★ ★ ★

Bibo Music Publishers, Inc., and Vogue Music, Lawrence Welk's publishing firms have acquired Andalusian Music Co., Inc., and Tapes-try Music Co. Over 150 Gary Geld and Peter Udell tunes are included in the catalogs.

★ ★ ★

Gary Lazar Management has been started in Southfield, Mich., by the former booker of the Stables Club in East Lansing. Lazar's clients are new RCA artist Dan Schaffer, Stratton-Nelson Band, Paddlefoot and Dan Moran.

★ ★ ★

Rainbow Tree, new distributor in Alexandria, Va., is open and handling Aladdin Records. William Hancock heads Rainbow.

★ ★ ★

In Torrance, Calif., Professional McNulty Productions opened doors

### News Syndicate In a Pact With April 22 Prods.

LOS ANGELES—The Chicago Tribune/New York News Syndicate becomes the second major newspaper entity to enter the music publishing business with an association with newly formed April Twenty-Two Productions here.

Firm will seek to acquire existing catalogs, says Rick Landy, April Twenty-Two's general manager. Firm will also scout artist-songwriters.

First major newspaper into the music business was The New York Times which bought its way into the field several seasons ago.

Partners in April Twenty-Two are Landy and Peter Forsythe, realtor and financier. Landy was formerly with BMI for six years as director of performing rights in the local office.

### Pickett's New Label In Debut

NEW YORK—Wicked Records has been formed by Wilson Pickett to showcase the r&b artist's recording activities. Distribution rights will be handled by Henry Stone's TK Productions, headquartered in Miami.

Pickett's first single on his new label is due for release next week, with an initial album planned for January. The artist most recently was on the RCA Records roster, but enjoyed his greatest success during a long tenure with Atlantic.

### Cosell Will Emcee Pompadur Banquet

NEW YORK—Howard Cosell has been named to host an earlier announced Tenth Anniversary UJA Dinner/Dance (music industry division) honoring I. Martin Pompadur, president of ABC Leisure Group I, partly comprised of ABC Records and Music Publishing, Word Inc., and ABC Record and Tape Sales.

The affair, highlighting a year-long fund raising campaign for the Israel Emergency Fund of UJA/Federation, will be held at the Hilton Hotel here Nov. 1. The orchestras of Les Elgart and Tito Puente will entertain.

last week with Ron McNulty as chairman-president and Al Verdi, Les Goolsby and Edith McNulty as officers. Firm manages artists, promotes concerts and will soon be involved in motion picture promotions.

★ ★ ★

Virgin Vinal Records, formed by Ray Peck as a separate label under Kiderian Records Productions, with Chicago artists Boys, Mammoth and Sumi, and just-released album from Creme Soda, to be distributed through M.S. Distributors.

★ ★ ★

Howard Sherman Public Relations has been formed in New York to specialize in the music area, covering publishing, record labels, artists, producers and studios.

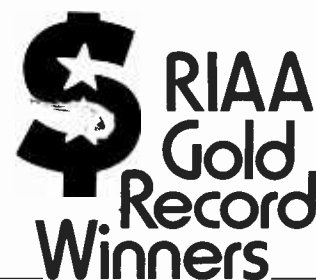
For the past six years Sherman headed the PR division of Morton Wax & Associates. Headquarters are at 310 Madison Ave.

★ ★ ★

Music Resources International Corp. has been formed in New York as a broad-based firm concerned with music publishing, management, foreign representation and promotion. President is Andy Husakowsky and the MRI executive staff includes Billy Fox, Souren Mozian and Gene O'Brien.

★ ★ ★

Muses International has been formed in Los Angeles to produce, manufacture and market records and tapes. The firm is headed by Howard Alperin.



### Singles

Freddy Fender's "Wasted Days & Wasted Nights" on ABC/Dot; disk is his second gold single.

Dickey Goodman's "Mr. Jaws" on Private Stock; disk is his first gold single.

### Albums

John Denver's "Windsong" on RCA; disk is his eighth gold album.

Spinner's "Pick Of The Litter" on Atlantic; disk is the group's fourth gold album.

Linda Ronstadt's "Prisoner In Disguise" on Asylum; disk is her third gold album.

Jackson Browne's "For Everyman" on Asylum; disk is his third gold album.

Bruce Springsteen's "Born To Run" on Columbia; disk is his first gold album.

Jeff Beck's "Blow By Blow" on Epic; disk is his first gold album.

The Allman Brothers' "Win, Lose Or Draw" on Capricorn; disk is the group's fifth gold album.

Richard Pryor's "Is It Something I Said" on Reprise; disk is his first gold album.

Seals & Crofts "I'll Play For You" on Warner Bros.; disk is the group's fourth gold album.

Olivia Newton-John's "Clearly Love" on MCA; disk is her fourth gold album.

"Tony Orlando & Dawn's Greatest Hits" on Arista; disk is the group's third gold album.

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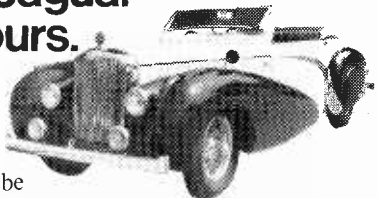
shown in museum conditions, yet the total machine cries out to be driven. Its 3.5 litre engine is equally at home on city streets and open highways; with less than 18,000 miles on it, the de Rothschild family Jaguar is hardly broken in. As a drop-head coupe on a Mark IV saloon chassis, the automobile is unusually long and roomy.

Shortly after its dazzling gold medal triumphs at the Belgium and Geneva Auto Shows the motorcar was purchased by the Comte de Rothschild and, for the last twenty-six years, removed from public view. Sometime after the passing of the count, the automobile was lost to the motoring world and thought to have disappeared. It was only rediscovered in May of this year.

It has just been completely restored from the frame up by noted authority Gary Wales. It is finished inside and out in tones of French blue. The upholstery is of specially selected and matched Connolly Vermol hides; the woodwork is Carpathian elm burl; the carpeting is deep, burst velour; the top is of Rolls Corniche British vinyl, while the headlining is of 100% wool mohair.

Whether you desire this car for show or for unmatched transportation, it is suggested that you act soon. Since its original purchase by the late Comte de Rothschild, this historic automobile has been referred to as "the finest Jaguar ever crafted." In truth, there are few Rolls-Royces that can equal the breeding of this incredible motorcar, yet it is offered at only \$42,500.

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# A Visiting American Finds Formidable Jazz in Europe

By JIM FISHEL

Reporter Jim Fishel recently visited several European countries and files this report based on his first impressions.

NEW YORK—Europe, a traditional bastion for American blues and jazz artists, is approaching the U.S. in the scope of record and concert activity in these musical areas.

In the past year, an increasing number of European-based record companies have begun waxing artists (some who haven't been recorded in many years) on an exclusive basis, musicians have continued to move overseas to join the expatriate jazz and blues community, many of the classic disks (some cut out for more than 20 years) have re-emerged as reissues, and larger audiences are turning out to greet performers on tour.

Whereas jazz and blues have always found a friendly setting in Europe, it is only recently that the continent has reached full maturity as an alternative home for artists in these musical idioms.

One of the older European labels

with jazz and blues roots is Paris-based Barclay Records, which began in 1951 as an outgrowth of president Eddie Barclay's love for the music. He was originally a jazz pianist and club operator, who brought over American jazz artists like Dizzy Gillespie and Charlie Parker for concert dates. Even though the company has expanded successfully into other areas, like pop and middle-of-the-road, it still keeps close ties with jazz and blues.

"While some of our catalog items in these areas have a limited market, we still have a great loyalty to the artists who play this type of music," says Jean Fernandez, international label manager for Barclay. "Still, there are some jazz and blues sides that do very well for us, both domestically and internationally, and some of these artists are signed to our label on an exclusive basis."

In less than two years, Barclay has released more than 75 jazz albums by American artists that reflect everything from old Count Basie and Jimmie Lunceford recordings to cur-

rent product from the label's prominent jazz organist Rhoda Scott.

Due to the success of her recordings, Scott has become a full-time resident of Paris, where she joins another American expatriate and fel-

Mickey "Guitar" Baker and Professor Longhair, among others.

Other artists featured on its roster (including its distributed Black and Blues, which showcases performances from many artists for the first

England, is a diversified young company. Jim Simpson, managing director has developed it into a label, as well as a successful booking and concert promotion agency for U.S. blues artists.

After several years as a musician and blues club operator, Simpson launched his label in February 1972, with a record by Detroit guitarist Eddie "Guitar" Burns. Since that time he has released 18 records by such artists as Doctor Isaiah Ross, Cousin Joe, Big John Wrencher, Mickey "Guitar" Baker, Eddie Taylor, Willie Mabon and Homesick James.

In addition, he has put together a yearly American Blues Legend tour that visits most of Europe's major cities, as well as numerous towns in between.

"We are easily the most active company anywhere that is involved in finding American bluesmen and bringing them over to Britain and Europe for concert and club tours," Simpson claims. "Besides those on records, we have done many group and single tours by artists like Lightning Slim (five times), Whispering Smith (four times), Snooky Pryor, Jimmy Dawkins, Baby Boy Warren, Bill Boy Arnold, Little Joe Blue, Blind John Davis, Washboard Willie and many others."

Distribution for the label is carried out through international licenses that include CBS (for Germany, Austria and Belgium), Metronome (for Denmark and Switzerland), BASF (for Holland), Transatlantic (for the U.K.) and Sonet (for Sweden, Norway and Finland).

The future for Big Bear looks promising, according to Simpson,

(Continued on page 62)



Photo by Lissa Winther

Typical of growing jazz activity by American musicians in Europe is reflected at this recording session of tenor saxophonist Dexter Gordon for Steeplechase Records. Pictured, left to right, are Danish arranger Palle Mikkelborg, expatriate jazz trumpeter Idrees Sulieman and Gordon.

low Barclay artist, Memphis Slim. For the last 15 years, Slim (Pete Chatman) has lived over here finding considerable record and concert success.

Barclay is still trying to develop itself in the areas of American blues and jazz, according to Fernandez, and it has a full-time a&r man, Philippe Rault, living in New Orleans and looking for talent. Several months ago, Rault put together a series of eight blues recordings, some old and some new, that feature performances by Slim, as well as

time ever on record) are Clarence "Gatemouth" Brown, Jimmy Dawkins, Al Casey, Sammy Price, Jimmy Rodgers, Al Grey, Tiny Grimes, Illinois Jacquet, Floyd "Guitar" Smith, Bill Doggett, Roosevelt Sykes, Sy Oliver, Jay McShann, Slam Stewart, Budd Johnson, Helen Humes, Sonny Thompson, Johnny Shines, Milt Buckner and many others.

Big Bear Records of Birmingham,

## NARAS Telecast Solved

• Continued from page 3

dent, declined to comment on the developments, but did say that the chapter's board of governors are meeting Monday (13) and will discuss the situation.

Also, unresolved is the question of where the Grammy show may emanate from in 1977. In fact, Cooper says that the question wasn't even discussed during the recent meeting.

Atlanta was scheduled to handle the chores and, Chicago being bypassed next year and the inclusion of the chapter spotlight segments, its chances now seem all the more slim.

In other developments, the national trustees approved a permanent home for the Recording Hall of Fame (Burbank); voted for additional funding for the NARAS Institute and the Hall of Fame; called for greater communication between the

Academy's seven chapters; worked out a balanced budget for the coming year; and declared a moratorium on the creation of any new chapters.

Cooper says that the latter move was made to give the Academy a chance to research and study the feasibility of any future expansion of the Academy's chapter network.

On budgetary matters, the trustees voted to eliminate partial subsidizing of chapters, but did grant permission to the chapters to raise their dues.

Better communication between the chapters is hoped for through the monthly interchange of chapter reports.

As for the actual Grammy Awards, the trustees also voted a new category, effective next year, for the Best Vocal Arrangement. They also ratified the membership of a special classical nominating committee.

## 40,000 Attend Cincy Audio Show

• Continued from page 3

the show went to hardware exhibitors that included JVC, Kenwood, BSR, Garrard, Utah, Craig, Medalion, Marantz and Audio Analysts and others.

Glenn Lindahl, manager of Sight In Sound's record/tape department, says nine labels exhibited. Attendees bought 60 percent records while the remainder was in tape. Difficulty in hauling recorded inventory to the downtown site cut down on the amount of inventory available on the 95,000-square foot show floor. Approximately 30 hardware makers were present, selling their wares. During the show, \$6.98 LPs were

slashed from a normal \$4.69 shelf price to \$3.99, while tape was dropped from \$5.99 to \$4.69.

Lindahl attributes much of the show's hefty patronage to the fact that five Cincinnati radio stations aired about 25 hours of remote time from the three-day event. They included: WLW, WKRC, WKRQ, WEBN and WSAI.

The show's effect continues. Harry Biddle Jr., co-owner of the shop with his father, points out that the store's credibility magnified with the downtown event. While difficult to ascertain, many of the new faces in the store stem from the audio show.

OCTOBER 18, 1975, BILLBOARD

## ★ It's ★ Show Time



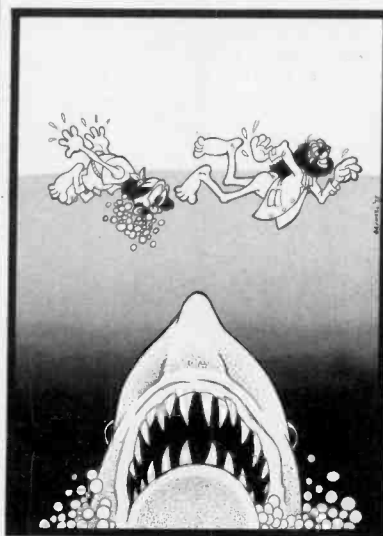
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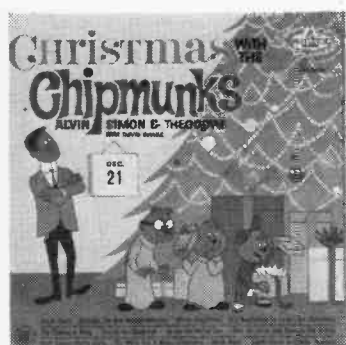
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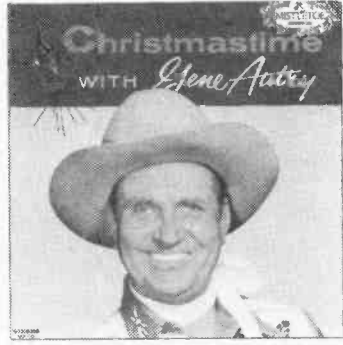
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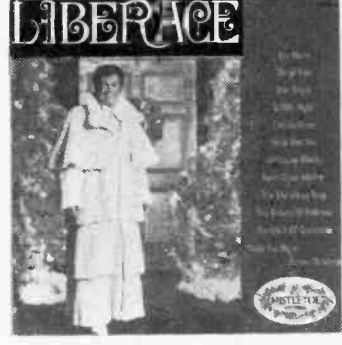
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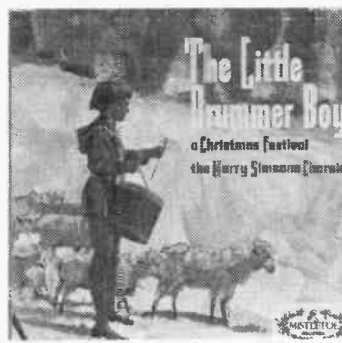
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LP-MLP-1208/8T-MLP-1208



LP-MLP-1213/8T-MLP-1213



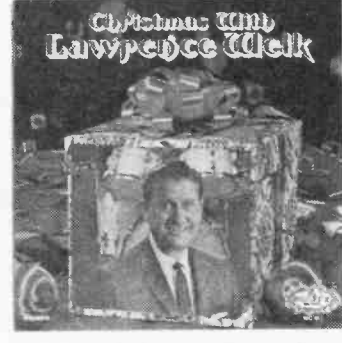
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LP-MLP-1206/8T-MLP-1206



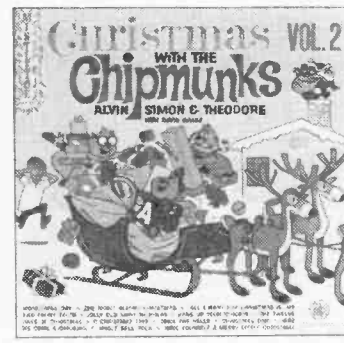
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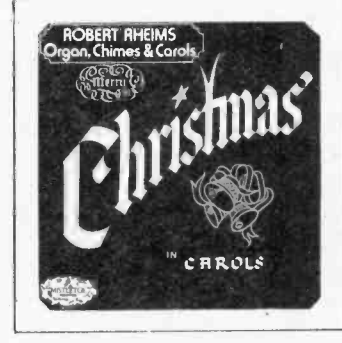
LP-MLP-1203/8T-MLP-1203



LP-MLP-1216/8T-MLP-1217



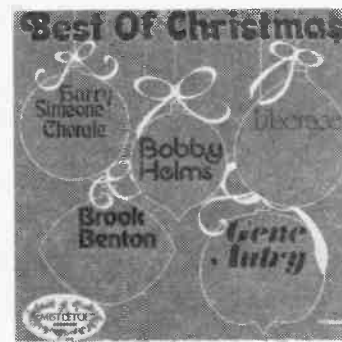
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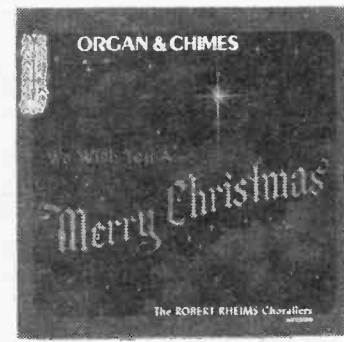
LP-MLP-1219/8T-MLP-1219



LP-MLP-1214/8T-MLP-1214



LP-MLP-1209/8T-MLP-1209



LP-MLP-1220/8T-MLP-1220

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# Radio-TV Programming

## 'Irritant' Oldies Out At WGST Atlanta Station Abides By Gary McDowell's Controls

By CLAUDE HALL

ATLANTA—There's a danger in programming oldies—and WGST is about 40 percent oldies in its programming. But operations manager Gary McDowell has instituted strong controls on the situation by multiple playlists that prevent over-usage of all records that might become irritants.

Listeners are now talking about the station on the street, says McDowell, "commenting, usually, about how much better the station sounds."

"But what really happened, I be-

lieve, is that irritants went away under the new controls and that's what people are hearing without realizing it—an absence of irritants.

"I mean, how many times can you hear Jay and the Americans sing 'Caremia' without going out of your head?"

For this reason, that song and others such as "Flowers On The Wall" by the Statler Brothers are placed on special lists. These lists are "plugged in each week and pulled out at the end of the week," says McDowell.

There are four different categories

on the special oldies list. None of these tunes are part of the regular oldies category. And these special lists of records are to be "kind of a treat, again, because they are simply not over-exposed."

McDowell believes that some records just become "some kind of irritant ... I can't describe it ... if played too often."

WGST leans heavily on oldies, but also accents current records. "We got on 'Brazil' early because that was the first record in a long

(Continued on page 24)

## Oklahoma City FMer, Begun In Garage, Upgrades Its Ratings

OKLAHOMA CITY—For a radio station that started in 1962 in a garage KWHP has become extremely successful—it ranks number four with 8 percent audience shares 7-midnight Monday through Friday in the April/May ARB and now even has a teen newspaper spinoff called Communicator that sells for \$6 a year.

Bill Payne owns the FM operation that beamed from a handmade 74-foot tower in his backyard in the early days. "We didn't have zoning for the station in those days, but the local people were nice enough to let me operate without it."

Part of the reason for the current success, believes Payne, is a rather unique rock format that was installed about a year ago.

The format concentrates on America's top 50 artists. Instead of picking records for the playlist, music director

Jim Wood, a music graduate of Oklahoma Christian College, picks artists.

The rotation pattern goes like this: The air personality plays a future hit of a top 50 artist (the A list) and follows that with a current hit (the B list) of any of those 50 artists. Then comes another A list record, followed by a C list record (a classic rock cut by one of the 50 best artists).

All of the artists are either from the rock and/or progressive rock field. On weekends, the station goes to a A-C-B-C rotation pattern.

"This way, at least during the week, we give more new records exposure ... which is hazardous," Payne says. But he admits that programming the nation's 50 best artists isn't all that dangerous. In any case, the ratings have doubled since April/May ARB in 1973.

Mike Murphy is program director of the station that Payne describes as "kinda between progressive and rock. At night, we're more progressive than during the day, but we still stick with familiar sounds. At least half of the records are familiar."

The lineup has Payne 6-8 a.m., Woody Jackson 8-noon, Mike Murphy noon-3 p.m., Jim Wood 3-7 p.m., and 17-year-old Dwayne Allen 7-midnight.

"The whole basis of the format is to choose the artist rather than the song. If Neil Diamond was to die, we would drop him from our list and not play his past hits. And we constantly replace artists on the top 50 list," says Payne, a former air personality in the market on such stations as KOMA.

A country music operation ranks No. 1 in the market, followed by an AM rock station, then a beautiful music operation. KWHP is fast gaining. The newspaper helps, of course, because it features articles on the rock music scene and related topics, a music column by Jim Wood, and the KWHP playlist. It also contains rock concert information, interviews, etc. It is today one of the few music newspapers published independently by a radio station.

## Snooky Lanson Star Of Live Late Airing

NASHVILLE—WSIX-AM has introduced a new live music show Fridays 11 p.m.-12:30 a.m. featuring Snooky Lanson. The shows originate from the Fisherman Restaurant and the show is called "Fun At The Fisherman." Performing with Snooky on the show is Vickie Phillips.

Lanson also co-stars on a Sunday morning big band show on WSIX called "The All Time Greats Parade." Lanson rose to fame as star of "Hit Parade" on radio and TV.

## Lewis Once A Juvenile Soprano On Radio Show

### Robert Q.'s Progress Takes Twists & Turns

The following interview was conducted by Ed Heider in Los Angeles.

He was a boy soprano at seven, but by seven and a half, he was just a boy. He once did a radio show with the legendary Merle Pitts and his Five Shades of Blue Orchestra. He was once fired from a radio job for making abrasive comments about a skin bracer.

ROBERT Q. LEWIS: The first time I ever appeared on radio was at the age of seven, as a boy soprano on the Horn and Hardart Children's Hour in New York. It was heard on what is now WABC. That lasted for a few months.

HEIDER: Then you were washed up in show business at seven and a half, eh?

L: Yes, it was embarrassing, but thank heavens my parents were working.

H: At what age did the world finally get a chance to hear that famous voice?

L: If you're trying to ask me where I worked in my first radio job, the story is kind of interesting. Someone in New York, who owed my uncle a lot of money, owned a building with a radio station in it. It was WCNW radio. My uncle told the man he'd forget about some of the money that was due if he'd get me a job on the station as an announcer. So, I worked at WCNW for two summers while I was going to college. I did announcing, gave station breaks and the news.

H: That was only a part-time job. Where was your first full-time job?

L: When I was still in college, I sent out several audition records and was finally hired full-time at WTRY in Troy, N.Y. They paid me \$100 a month. That salary, along with frequent financial assistance from home, kept me going for a year and a half in Troy.

H: What did Bob Lewis—the Q hadn't been added yet—do at WTRY?

L: Yes, those were the pre-Q years. At WTRY I did the news, sold time and gave station breaks. The station did a lot of remotes and I'd stay back at the station and give the breaks. To keep myself from getting bored, I'd



Billboard photo by Gene Goldman  
Robert Q. Lewis: from spinning records to reviewing artists.

cleverly drop in sound effects of horses, cows, cars crashing, etc., during the broadcasts. I don't think anyone even noticed. Eventually I left WTRY and joined the army.

(Continued on page 24)

## RADIO VACUUMS That's One Of the topics Kicked Around At FM Meet

ATLANTA — "Some stations aren't much more interesting than a vacuum cleaner," says John Catlett, station manager of WBBM-FM, who'd just preceded that comment with the statement that no station can program in a vacuum.

Catlett was one of the speakers during the second annual National Radio Broadcasters Conference and Exposition held by the National Assn. of FM Broadcasters.

Catlett was just one of more than a dozen persons speaking simultaneously in several sessions dealing with programming. Relating frag-

mentation of audiences from "as many kinds of rock programming as colors in a paint shop and recording artists constantly mixing them" in their records, Catlett says that before a station plays its first record in a format, "you have to decide what kind of response you want from listeners." WBBM-FM has 150-175 selections on its playlist, he says, as well as older ones.

These disks are not necessarily selected based upon sales. "Our listeners aren't buying many records anymore. Even albums are selling mostly to the under-22 age crowd."

But if albums are selling to teens, singles are worse. "I wonder why any radio man is still worshipping at the altar of the single?"

WBBM-FM plays a lot of different kinds of records—some you wouldn't necessarily wish to be identified with—"and sometimes I have to threaten the deejay with a \$5 fine if he mentions the name of the artist on the air." Catlett says that he also uses an "electronic switching device" on the air—feeling that this was a better on-the-street description than the word "automation."

The Saturday (20) sessions dealt with MOR, country, rock and beautiful music. Speakers and moderators included Stephen Trivers, president, WQLR in Kalamazoo, Mich.; George Greeley, president, Greeley Productions, Los Angeles; William Wertz, vice president, WQLR, Kalamazoo; Eric Hauen-

stein, general manager, KDKB, Mesa, Ariz.; Bob Kingsley, Drake-Chenault Enterprises, Los Angeles; Roger Davison, general manager, WJBO, Baton Rouge, La.; Jon Arbenz, general manager, WEEL-FM, Boston; Don Bonin, president, KDEA, New Iberia, La.; Dick Lamb, program director, WTAR, Norfolk, Va.; and Chuck Southcott, program manager, Radio Arts, Los Angeles.

Hauenstein feels that promotion and advertising at a radio station should reflect the image of the format.

Don Bonin points out that in a small market a broadcast "has to be in the trenches" when it comes to sales and you "can't just talk about your music." His station is MOR/easy listening. Because out of 13 stations within 20 miles of New Iberia, nine are rock music stations.

Jon Arbenz says that he pulled "off the Sinatras totally because of sound." The records were just too "startling" in the blending with other product that the station plays. In records, the station is looking for a sound rather than for a format. "There are not a lot of Gordon Lightfoot disks that I wouldn't play."

Roger Davison, who operates a progressive rock station, says he still plays seven hours of classical music on Sundays. "We tried to take it off, thinking that it didn't fit the total format of the station, but the kids

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RAINBOW IS NOWHERE IN SIGHT*

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Had dreams about the West and started to roam  
Six long months on a dust covered trail  
They say heaven's at the end but so far it been hell  
And there's fire on the mountain, lightning in the air  
Gold in them hills and it's wailin' for me there*

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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 (10/9/75)

## TOP ADD ONS - NATIONAL

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- NATALIE COLE—This Will Be (Capitol)

## PRIME MOVERS - NATIONAL

- ELTON JOHN—Island Girl (MCA)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)

## BREAKOUTS - NATIONAL

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- BEE GEES—Nights On Broadway (RSO)
- NATALIE COLE—This Will Be (Capitol)

### D—Discoteque Crossover

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

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

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

### KENO—Las Vegas

- WAR—Low Rider (U.A.)
- ELTON JOHN—Island Girl (MCA)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 30-20
- LEON RUSSELL—Lady Blue (Shelter) 35-25

### KBBC—Phoenix

- JOAN BAEZ—Diamonds & Rust (A&M)
- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- EAGLES—Lyn' Eyes (Asylum) 27-20
- JIGSAW—Sky High (Chelsea) 15-10

### KRIZ—Phoenix

- EAGLES—Lyn' Eyes (Asylum)
- ELTON JOHN—Island Girl (MCA)
- NEIL SEDAKA—Bad Blood (Rocket) 11-4
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 24-17

### KQEO—Albuquerque

- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- FOUR SEASONS—Who Loves You (W.B.)
- EAGLES—Lyn' Eyes (Asylum) 22-12
- JEFFERSON STARSHIP—Miracles (Grunt) 16-9

### KTCT—Tucson

- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- NARVEL FELTS—Funny How Time Slips Away (ABC/Dot)
- FOUR SEASONS—Who Loves You (W.B.) 17-9
- GEORGE HARRISON—You (Apple) 23-16

### Pacific Northwest Region

#### TOP ADD ONS

- NATALIE COLE—This Will Be (Capitol)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- PETE WINGFIELD—Eighteen With A Bullet (Island)

#### PRIME MOVERS

- ELTON JOHN—Island Girl (MCA)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ABBA—SOS (Atlantic)

#### BREAKOUTS

- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- PETE WINGFIELD—Eighteen With A Bullet (Island)
- NATALIE COLE—This Will Be (Capitol)

### KFRC—San Francisco

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- NATALIE COLE—This Will Be (Capitol)
- FOUR SEASONS—Who Loves You (W.B.) 19-8
- BARRY MANILOW—Could It Be Magic (Arista) 14-7

### KYA—San Francisco

- JIGSAW—Sky High (Chelsea)
- GEORGE HARRISON—You (Apple)
- ELTON JOHN—Island Girl (MCA) 36-19
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 34-26

### KLIV—San Jose

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- ESTHER PHILLIPS—What A Difference A Day Makes (Kudu)
- FOUR SEASONS—Who Loves You (W.B.) 15-9
- SWEET—Ballroom Blitz (Capitol) 19-13

### KJOY—Stockton, Calif.

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 27-14
- ELTON JOHN—Island Girl (MCA) 26-19

### KNDE—Sacramento

- JOHN FOGERTY—Rockin' All Over The World (Elektra)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ELTON JOHN—Island Girl (MCA) HB-9
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) HB-19

### KROY—Sacramento

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- WAR—Low Rider (U.A.)
- ELTON JOHN—Island Girl (MCA) 29-16
- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 19-9

### KJR—Seattle

- WAR—Low Rider (U.A.)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- EAGLES—Lyn' Eyes (Asylum) 23-14
- ORLEANS—Dance With Me (Asylum) 15-11

### KING—Seattle

- ABBA—SOS (Atlantic)
- OUTLAWS—There Goes Another Love Song (Arista)
- EAGLES—Lyn' Eyes (Asylum) 22-12
- JOHN DENVER—I'm Sorry (RCA) 7-3

### KJRB—Spokane

- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
- JIGSAW—Sky High (Chelsea)
- ELTON JOHN—Island Girl (MCA) 23-14
- SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 18-13

### KTAC—Tacoma

- SIMON & GARFUNKEL—My Little Town (Columbia)
- FRANKIE VALLI—Our Day Will Come (Private Stock)
- ABBA—SOS (Atlantic) 19-8
- FOUR SEASONS—Who Loves You (W.B.) 14-7

### KGW—Portland

- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- NATALIE COLE—This Will Be (Capitol)
- LEON RUSSELL—Lady Blue (Shelter) 23-13
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 24-14

### KISN—Portland

- ARTHUR ALEXANDER—Every Day I Have To Cry Some (Buddah)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 15-7
- ELTON JOHN—Island Girl (MCA) 19-13

### KTLK—Denver

- NONE
- ELTON JOHN—Island Girl (MCA) 27-19
- ABBA—SOS (Atlantic) 15-10
- KKAM—Pueblo, Colo.

### KLMA—Pueblo, Colo.

- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- BEE GEES—Nights On Broadway (RSO)
- ABBA—SOS (Atlantic) 25-19
- JOAN BAEZ—Diamonds & Rust (A&M) 17-14

### KYSN—Colorado Springs

- MELISSA MANCHESTER—Just Too Many People (Arista)
- AMBROSIA—Nice, Nice, Very Nice (20th Century)
- ABBA—SOS (Atlantic) 21-15
- JOHN DENVER—I'm Sorry (RCA) 5-1

### KCPX—Salt Lake City

- WINGS—Letting Go (Capitol)
- BAY CITY ROLLERS—Saturday Night (Arista)
- BEE GEES—Nights On Broadway (RSO) 27-17
- ELTON JOHN—Island Girl (MCA) HB-21

### KRSP—Salt Lake City

- SIMON & GARFUNKEL—My Little Town (Columbia)
- BEE GEES—Nights On Broadway (RSO)
- MIKE POST—Manhattan Spiritual (MGM) 21-14
- JOHN DENVER—Calypso (RCA) 23-17

### KYNO—Fresno

- JOHN FOGERTY—Rockin' All Over The World (Elektra)
- OLIVIA NEWTON-JOHN—Something Better To Do (NCA)
- LEON RUSSELL—Lady Blue (Shelter) 16-8
- WAR—Low Rider (U.A.) 21-14

### Southwest Region

#### TOP ADD ONS

- OUTLAWS—There Goes Another Love Song (Arista)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- GEORGE HARRISON—You (Apple)

#### PRIME MOVERS

- EAGLES—Lyn' Eyes (Asylum)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

#### BREAKOUTS

- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- FRANKIE VALLI—Our Day Will Come (Private Stock)
- FREDDY FENDER—Secret Love (ABC/DOT)

### KILT—Houston

- OUTLAWS—There Goes Another Love Song (Arista)
- GEORGE HARRISON—You (Apple)
- ORLEANS—Dance With Me (Asylum) 16-9
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 10-7

### KRBE-FM—Houston

- LEON RUSSELL—Lady Blue (Shelter) 12-7
- FOUR SEASONS—Who Loves You (W.B.)
- ORLEANS—Dance With Me (Asylum) 12-7
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA) HB-11

### KLIF—Dallas

- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- FREDDY FENDER—Secret Love (ABC/Dot)
- EAGLES—Lyn' Eyes (Asylum) 19-11
- SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 14-7

### KNUS-FM—Dallas

- WAR—Low Rider (U.A.)
- NATALIE COLE—This Will Be (Capitol)
- FOUR SEASONS—Who Loves You (W.B.) HB-13
- SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 12-8

### KFIZ—Ft. Worth

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- OHIO PLAYERS—Sweet Sticky Thing (Mercury)
- ELTON JOHN—Island Girl (MCA) 27-18
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 20-13

### KXOL—Ft. Worth

- FREDDY FENDER—Secret Love (ABC/Dot)
- FRANKIE VALLI—Our Day Will Come (Private Stock)
- DAVID BOWIE—Fame (RCA) HB-23
- BEE GEES—Nights On Broadway (RSO) HB-24

### KONO—San Antonio

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- JOHN FOGERTY—Rockin' All Over The World (Elektra)
- NAZARETH—Love Hurts (A&M) 21-5
- LEON RUSSELL—Lady Blue (Shelter) 13-6

### Pacific Southwest Region

#### TOP ADD ONS

- ELTON JOHN—Island Girl (MCA)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- 5,000 VOLTS—I'm On Fire (Phillips)

#### PRIME MOVERS

- WAR—Low Rider (U.A.)
- LEON RUSSELL—Lady Blue (Shelter)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)

#### BREAKOUTS

- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- BEE GEES—Nights On Broadway (RSO)
- WINGS—Letting Go (Capitol)

### KHJ—Los Angeles

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- 5,000 VOLTS—I'm On Fire (Phillips)
- LEON RUSSELL—Lady Blue (Shelter) 27-13
- WAR—Low Rider (U.A.) 13-2

### K100 (KIQQ-FM)—Los Angeles

- BEE GEES—Nights On Broadway (RSO)
- WINGS—Letting Go (Capitol)
- NONE

### KIIS—Los Angeles

- FRANKIE VALLI—Our Day Will Come (Private Stock)
- SIMON & GARFUNKEL—Our Little Town (Columbia)
- WAR—Low Rider (U.A.) 23-16
- FOUR SEASONS—Who Loves You (W.B.) 10-5

### KFXM—San Bernardino

- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- LEON RUSSELL—Lady Blue (Shelter)
- WAR—Low Rider (U.A.) 19-9
- ELTON JOHN—Island Girl (MCA) 28-18

### KAFY—Bakersfield

- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- JIGSAW—Sky High (Chelsea)
- WAR—Low Rider (U.A.) 20-11
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 6-2

### KCBQ—San Diego

- WAR—Low Rider (U.A.)
- ELTON JOHN—Island Girl (MCA)
- NEIL SEDAKA—Bad Blood (Rocket) 13-9
- ORLEANS—Dance With Me (Asylum) 14-11

(Continued on page 22)

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# Natalie Cole

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*Leonard Feather, Los Angeles Times*  
9/27/75

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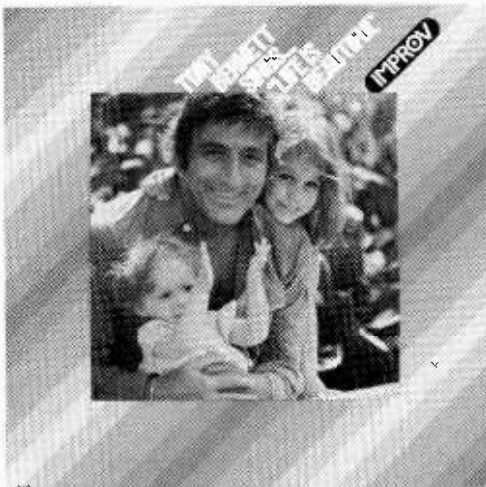
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## Lewis Once A Juvenile Soprano On Radio Show

• Continued from page 18

H: Now that you were finally hooked on radio as a career, where did you work when you left the service?

L: I got a job at WHN in New York. Then I heard about an opening at WNEW and was hired by one of the great ladies of radio—Bernice Judis. She was personally responsible for WNEW being the country's highest-rated radio station. The first show I did at WNEW was a noontime show with Merle Pitts and his Five Shades of Blue.

H: What actually does one do with Merle Pitts and his Five Shades of Blue?

L: Just introduce them. We had singers on the show and I did some comedy. Shortly afterwards, I was put on the morning show from 7-9 a.m. at \$150 a week.

H: Who else was on the air at WNEW at that time?

L: Art Ford was doing the "Milkman's Matinee." Martin Block was a big name and William B. Williams was there, too.

H: Did Williams add his B before you added your Q?

L: Good question. Confusing, but good. I

was the first one; I was known, up to that point, as Bob Lewis, but there were so many Bob Lewises working in radio, that one morning, just to be different, I said, "This is Robert Q. Lewis" . . . and it caught on.

H: I imagine by this time you're getting pretty sick of someone asking you what the Q stands for?

L: You're right.

H: The Robert Q. Lewis Show on WNEW became quite popular, didn't it?

L: Yes, and it wasn't too long after I began that an agent named Ted Ashley called and told me about an opening at the local NBC station, WEAF. By the way, as you probably know, Ashley today is one of the biggest executives in the entertainment business. Anyway, I auditioned for the job at NBC and was hired to do a 15-minute, five-day-a-week show called, "Listen To Lewis." I played records, did interviews and had a lot of fun for \$300 a week.

H: This may sound like a dumb question, but was your family still sending you money to help out?

L: You're right, that does sound like a dumb question. No, things were going well for me at NBC, locally. Then they put me on the full radio network on Saturday from 7:30-8 p.m. and I really bombed. They had only given me an extra \$200 a week and I had no budget for writers. I was so angry when the show was cancelled, that on my morning show, I did a series of elaborate bits about the channels one has to go through to get anything done at NBC.

H: Was the NBC brass amused?

L: They were so amused I was fired and was out of work for a long time.

H: Maybe that question I asked earlier about mom and dad sending you extra money wasn't so dumb after all?

L: No, it wasn't. Anyway, I was soon hired at WHN, an MOR station. I did the morning show. By the way, Ray Goulding's brother, Bob Goulding, worked there at the time I did. Once again, I was a little too outspoken and made some crazy remarks about Mennen Skin Bracer. I was fired again. Fortunately I had three very important fans who had been listening to me on WHN. They were William Paley, head of CBS; Arthur Godfrey; and the top comedy-writing genius of all time—Goodman Ace. Paley wanted me to replace Arthur Godfrey for a few weeks and Ace wanted to put me on the network with a program called, "The Robert Q. Lewis Little Show." I signed with CBS and did Arthur's show for about \$750 a week.

H: What was the RQL Little Show all about?

L: It was a new concept in radio comedy shows. We had no audience and, unfortunately, no ratings either, though we had the greatest writing talent in the world. It included Ace, Aaron Rubin, George Axelrod and Danny and Neil Simon. Despite that, everything else worked out quite well for me. I worked more and more for Arthur, both on radio and television and also did a lot of my own shows in the following years.

H: Besides being a full-time critic for KFI radio in Los Angeles, what was your last radio job on a local basis?

L: It was in 1961, at KHJ in Los Angeles where I did a morning show for a year or so.

H: Besides keeping close tabs on your present employer, KFI, what other radio stations do you listen to in Los Angeles?

L: I listen a lot to KNX-FM. They have a great selection of music. As far as a personality goes, I'd have to say I think Gary Owens is brilliant . . . he's in a class by himself.

## Irritant Oldies Out At WGST

• Continued from page 18

time that appealed to a wide range of demographics, especially the 25-49 age group that we program at.

"I've always felt that the 25-49 age audience is a nice audience to talk about on the street, in so far as sales are concerned, but very difficult to program to.

"I once made a chart of what had happened in each of the years that a person 25-49 was born in . . . the experiences those people went through as children and young adults and then adulthood. Just think about it—World War II, the atomic bomb, the hydrogen bomb, rockets to the moon. There's no way possible that those people can be similar in tastes.

"I think that most stations who purport to be MOR music stations probably shoot at the middle of the group . . . not at the total spectrum."

However, "Brazil" was one particular record that hits all of those ages, McDowell believes.

At WGST, each air personality has different color pens so that when logging the tunes they've played, they can realize that they might have played a certain record at 6 p.m. the day before or even at any day earlier in the week. "They realize immediately that they should play that particular record in that particular hour."

McDowell believes that listeners build listening habits and repeated play of a particular tune at the same time every day would be a tuneout factor.

A month ago, McDowell recalculated all music at the station into different categories such as MOR, rock, country music and soul music. "I threw out all bubblegum sounds."

Then, the music was labeled by tempo.

Essentially, 12 basic record sequences were set up. Each air personality is provided with three different sequences in each daypart. These are rotated each day so that no one comes up with the same sequences of records each day.

"Glen Campbell might be considered a country record, depending on the song, of course . . . because we decided we wanted anything that had a touch of anything else to fall in that category. MOR is our backbone, see?"

Air personalities fill out a playlist for their programs 24 hours in advance and David Lord the music director checks these to prevent any mistakes such as two female vocalists back-to-back or any two similar tunes back-to-back.

Air personalities at WGST include Bob Harper, Chuck Dougherty, Tony Taylor and Bill Campbell, who just joined from WDAE in Tampa, Fla.

## INNER-OFFICE MEMO

TO: CREATIVE PROGRAM DIRECTORS  
FROM: ROCK SHOPPE, CALIF.  
SUBJECT: THE BEACH YEARS DATE: OCTOBER '62

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## Vox Jox

By CLAUDE HALL

LOS ANGELES—RKO Radio invited me to its annual management meeting at Errol Estate Inn in Apopka, Fla., and before Bruce Clark, a fledgling golf pro, picked me and RKO General chief Frank Shakespeare up to take us from the airport to the club northward of Orlando, I spent a few minutes in the bar talking radio with anyone who'd talk.

One person said his favorite radio stations were "the one at 105 on the dial" (which turned out to be WBJW), WDBO-FM and WKIS. Another person said he listened to a station that was "right around 100 on the dial" and that was probably WDIZ. Bruce Clark, a newcomer to the area from Kentucky, listens to "right about 100 on the FM dial" and that, too, was WDIZ; as well as the AM station that was in the same dial position ("I switch the button back and forth, but I don't know what station it is."), WKIS, and WHOO. Lester Lucas, with the Ralston Purina Co., Winter Park, listens to WLOF, WDBO, and WKIS—in order of preference. It was interesting to note that more people were listening to FM than AM, but there seemed to be a definite lack of call letter penetration on FM; the stations aren't getting their call letters across well enough.

The conference was excellent and highly educational. I got to know Dwight Case, president of RKO Radio, and Paul Drew, vice president of programming, better. Jerry Lyman, senior vice president and general manager of WGMS in Washington, organized the meeting. Handled all logistics. Very well, too. Many of the speakers at the meeting were personal friends of Frank Shakespeare and Dwight Case—Admiral Elmo Zumwalt, retired chief of U.S. Naval

Operations; John B. Summers, executive vice president and general counsel for the National Assn. of Broadcasters; George Roche III, president of Hillsdale College; Congressman Lou Frey (R-Fla.); and Richard Pipes, who holds the Frank B. Baird Jr. chair at Harvard Univ.

Other aspects of the meeting were also educational; I learned never to draw to an inside straight, especially against people like Tim Sullivan, general manager of KHJ in Los Angeles, and Herb Saltzman, general manager of WOR in New York.

At the meeting, it was announced that Erica Farber had been named manager of WROR in Boston, one of the RKO FM operations.

Others I met at the RKO Radio meeting included Kathy Lenard, general manager of RKO Representatives; George Capalbo, vice president of engineering for the RKO chain; Alan Chlowitz, general manager, KRTH, Los Angeles; Pat Nor-

(Continued on page 25)

## Typical Net Revenue For A Station Escalates 7.6%

WASHINGTON—Net revenue for the typical U.S. radio station jumped 7.6 percent during 1974, according to a nationwide survey prepared by the National Assn. of Broadcasters.

Out of that \$184,300, stations could only boast of a 5.4 percent profit margin, based on time sales of \$187,100. Operating expenses totaled \$174,300, up by 7.8 percent over the previous year with payroll costs accounting for 53 percent of overall expenses.

Although FM stations' payroll costs rose 20.3 percent they still represent less than half of operating costs. Despite these intimidating figures, 67 percent of the 1,745 stations reporting showed a profit during 1974, with 48 percent of the FM stations reporting a profit.

Broadcasters are still cheerful, expecting an overall growth of 8.6 percent in net revenue for 1975, which would boost revenues to \$200,000 for a typical station. FM expects another 22 percent increase this year.

What this all adds up to is if cost increases are held to the relative 1974 rate, an increase in revenue might enable the typical FM station to break even for the first time.



## Vox Jox

• Continued from page 24

man, general manager, KFRC, San Francisco; **Jack Collins**, general manager, WAXY, Fort Lauderdale, Fla.; **Rick Devlin**, general manager, WXLO, New York; **Jack Hobbs**, general manager, WRKO, Boston; **Jim Bedwell**, general manager, WHBQ, Memphis.

★ ★ ★  
**Mike Kleinbeck**, station manager, WSMC at St. Mary's College, St. Mary's City, Md., writes: "Rick Benjamin, program director of WKIK in Leonardtown, Md., suggested I write you about WSMC. We are your standard carrier current college station with the exception of hoping to do a lot more than simply run a progressive format. We will be devoting a lot of time to special types of music from jazz to classical to bluegrass. We are also lucky because the two local commercial stations are MOR and we are out of the primary signal range of Washington stations. The biggest plus, of course, is the willingness of WKIK's staff to help a bunch of rookies. I admit I'm partial: I work there part-time with news and an air-shift. Any help you can give us would be greatly appreciated, especially in getting records from local distributors."

★ ★ ★  
**Shane**, WGR, Buffalo, N.Y., writes: "For 10 years, I've been trying to prove I could do something no one else has ever done before: thus, it would be a grand thing if you could find out for me: Has any jock ever taken three stations in a major market straight to No. 1 in his target areas in less than two years? If so, who did it and when? Aug. 1, I celebrated my 11th anniversary in radio and 10th anniversary in rock 'n' roll."

It's been a hell of a road to haul freight on, considering that half decade of years when I could not even get a job up the ladder because of what used to be called the 'Drake syndrome.' But I kept on writing and rocking and reaching and touching and refusing to let any jock ever beat me and the few accomplishments I have made I am proud of. Should this three-station mark be something no one has done before, or a long time between, I will feel I have nearly equalled the plaque that rests on my wall from the International Radio Programming Forum in 1972. One day, I'll get a chance to come back home to where I started—magic town, Los Angeles, the city that gave me the conception of the 'living legend' and 'cosmic cowboy.'"

★ ★ ★  
 The lineup at WGR in Buffalo features **Stan Roberts** 6-10 a.m., program director **Larry Anderson** 10 a.m.-2 p.m., **Frank Benny** 2-6 p.m., **Shane** 6-10 p.m., **Tony Venturoli** 10 p.m.-2 a.m., **Tom Donohue** 2-6 a.m., and weekenders **Jerry Farrell**, **Mike**

**Rosman**, **Jerry Reo**. WGR leads the market in the April/May ARB in men and women 18-34 with 17.4 ahead of WKBW's 13.8 and WBNY's 11.4. And **Shane** has an 18.1 in men and women 18-34, followed by **Jim Santella** on WGRQ with 11.5, automation on WBNY with 10.7. **Jim Quin** on WKBW with 9.9, and soul on WBLK with 9.9.

★ ★ ★  
 The staff at WBEC in Pittsfield, Mass., now includes **Dana Jones** 5:30-7 a.m., **Bob Cudmore** with a show combining some music and mostly information 7-9 a.m., production director **Michael Jay** 9-11 a.m., **Cudmore** with talk 11-noon, **Jay** again 1-2 p.m., **Dick Taylor** 2-6 p.m., news until 7 p.m., **Rick Beltaire** 7-midnight, and weekend staffers **Al Pafenbach**, **Fred Lantz**, and **Tom Gavin**. Taylor is program director and reports that the station "programs Top 40/contemporary MOR music with emphasis on local news."

★ ★ ★  
 KHR is celebrating its 25th anniversary, reports **Bill Oostenburg** at

the Hood River, Ore., station. "KHR is owned by **Paul Walden** and our manager is **Bill Baker**. Our present on-air personalities are **John Codino** in the mornings, **Doug Anderson** afternoons, and myself. **Bill Oostenburg**, running the night show as well as directing the music. Our format days consists of MOR and a little country music thrown in, and nights feature Hot 100 chart music. Lotsa sports and we are a Mutual affiliate."

★ ★ ★  
**Bob Brumeloe**, program director of WITN, an FM station in Washington, N.C., that programs rock, needs better record service. The station targets 18-34 age listeners, but doesn't neglect Top 40 or soul records. . . . **Jimmy Modgling**, music director of KMBL in Junction, Tex., also needs better record service. "This includes albums and singles. Will give airplay." Send Jimmy some records to P.O. Box 206, Junction, Tex. 76849.

★ ★ ★  
**Jack Fisher**, the "Ole Reb" on

KBMR in Bismarck, N.D., was honored recently with a special surprise on-air salute for his 30 years in broadcasting. The governor and others turned out for the event. Friends who called in special wishes included **Jeff Holt** from KCCO in Lawton, Okla.; **Pat De Salvo** from WIOU in Kokomo, Ind., and **Harry Newman** from KLAC in Los Angeles. . . . **Marty Adelman** has been promoted to music director of WNNJ and WIXL-FM in Newton, (Continued on page 43)

## Bicentennial Music Spun On KFAC-FM

LOS ANGELES—Classical formatted FM station KFAC (92.3) is presenting "The American Bicentennial" each Sunday at 6 p.m., featuring music of America with brief, historical commentaries. The hourly program includes classical, popular 19th century, military and politically influenced music as well as jazz selections and music about America by foreign composers.

## Bubbling Under The HOT 100

- 01—Everything's The Same (Ain't Nothing Changed), Billy Swan, Monument 8-8661 (Epic/Columbia)
- 02—That's How Long I'll Be Loving You, Bunny Sigler, Philadelphia International 8-3575 (Epic/Columbia)
- 03—Lookout, Sons Of Champlin, Ariola America 7606 (Capitol)
- 04—Oh Baby, Wayne Miran & Rush Release, Roulette 7176
- 105—I'm On Fire, Jim Gilstrap, Roxbury 2016
- 106—Hold On To Love, Peter Skellern, Private Stock 45028
- 107—Tonight's The Night, S.S.O., Shady Brook 45019
- 108—Southern Lady, Timi Yuro, Playboy 6050
- 109—Honey Trippin', Mystic Moods Orchestra, Sound Bird 5002
- 110—(If You Want It) Do It Yourself, Gloria Gaynor, MGM 14823

## Bubbling Under The Top LPs

- 201—JIMMY CLIFF, The Harder They Come, Island ILPS 9202
- 202—CABARET/SOUNTRACK, ABC ABCD 752
- 203—BE BOP OELUXE, Futurama, Capitol ST 11433
- 204—TOOTS & MAYTALS, Funky Kingston, Island ILPS 9330
- 205—CHOCOLATE MILK, Action Speaks Louder Than Words, RCA APL1-1186
- 206—JIMMY CLIFF, Follow My Mind, Reprise MS 2218 (Warner Bros.)
- 207—LINDA LEWIS, Not A Little Girl Anymore, Arista AL 4047
- 208—TROOPER, MCA 2149
- 209—THE SONS OF CHAMPLIN, Ariola America ST 50002 (Capitol)
- 210—MYSTIC MOODS ORCHESTRA, Erogenous, Sound Bird 7509



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September 24, 1975

Mr. Andy Bloch  
 Wally Heider Studios  
 1604 No. Cahuenga  
 Hollywood, California 90028

Dear Andy:

Thank you again for the thoroughly professional job you and your entire crew did on the Edgar Winter/Johnny Winter shows in California.

It was a great pleasure to associate with people who are dedicated to their work and to being pleasant as well. To you, Ray, Billy, Mike and Jerry, thank you from all of us at Blue Sky.

I'm sure we will work together again soon.

Best regards,

Rick Dobbis

RD:mf

PS: From The Wally Heider Recording Organization. Thank You Rick and Thank You Shelley.

## TRADE & SELL Acts Could Be Treated Like Sports Stars, Al Ross Says

• Continued from page 1

right to get his contract sold or traded to another label?" Ross asks.

"Wouldn't this be a lot more profitable to everybody concerned than the current games that go on where the artist winds up sitting out a couple of his potentially hottest career years or turning in substandard product till his contract runs out?" Ross asks.

Some of the legally upheld basketball league jumps worked out by Ross were credited with major re-

sponsibility for forcing the NBA and ABA to move towards a merger. He also made Carl Eller the highest-paid lineman in football history, with a \$100,000-a-year contract from the Minnesota Vikings. And in the Spencer Haywood case, the courts also upheld Ross's claim that it was illegal for leagues to deny college athletes the right to drop out and turn pro.

"I suppose I specialize in straightening out star clients whose finances are in a mess despite their sup-

posedly huge earnings," says Ross. "These problems are similar in sports and music, except that the music stars seem to be even more vulnerable."

According to Ross, both the Sylvers and the Main Ingredient were deeply in debt despite hit records and steady success as touring attractions. Neither act had income taxes filed for them for the past several years, claims Ross.

"Our package service is negotiating good contracts for our clients and then protecting their incomes by sound financial counseling," Ross says. "Admittedly I don't know all the ins and outs of personal management for music career building yet, but my firms have the resources to hire the best experts in every specialty for clients who want us to get more involved."

Ross is a former New York all-city high school basketball star who went on to play for Michigan State and first arrived in Los Angeles in 1961 to try out for the Lakers. He worked his way through law school in five years while supporting his family as a physical education teacher in special programs for delinquent boys.

And he doesn't plan to make many more mistakes like his turn-down of handling Earth, Wind & Fire, whose leader Maurice White approached him about a year before the veteran group finally took off.

## Who Tour Will Start On Nov. 20

NEW YORK—The Who embarks on its most extensive U.S. tour since 1971, when it hits the road Nov. 20 for a three week, 19-city tour. Billed as "Part I" of a two-part tour, this marks the first time the group will play many of the markets—including some secondary ones.

Houston will be the initial stop of the tour's first leg that ends Dec. 15 in Philadelphia. At this point, the Who takes a six-week rest and then continues touring the U.S.

In preparation, the group is priming up with an SRO tour of the U.K. and Europe which kicked off Oct. 3.

Toots and the Maytals will open all of the "Part I" concerts, with several additional attractions planned for the "winter festival" in Detroit's new Pontiac Stadium.

Other cities scheduled for visits include Baton Rouge, La.; Memphis; Atlanta; Murfreesboro, Tenn.; Hampton Roads, Va.; Greensboro, N.C.; Kansas City, Mo.; Des Moines, Iowa; Chicago (two nights); Cincinnati; Cleveland; Buffalo; Toronto; Providence and Springfield, Mass.

It is now being determined if the itinerary will continue through early spring or if the group will take another hiatus and then begin "Part III" in late spring and continue into the summer.

Handling the sound and lights for the tour is Showco from Dallas.

## Capt. & Tennille Set For 1976 TV

LOS ANGELES—The Captain & Tennille have become the year's first newcomer record artists to be signed for a 1976 summer television series. The duo, whose "Love Will Keep Us Together" was a Billboard No. 1 single, will be on ABC-TV starting in July, for a yet-to-be-determined number of shows.

## Williams' Story: One Long Struggle

By JACK McDONOUGH

OAKLAND—Lenny Williams, for two years lead singer with Oakland's famous Tower of Power and writer of "Don't Change Horses (In The Middle Of A Stream)," one of Tower's biggest hits, has put out the second package of his solo career.

Called "Rise Sleeping Beauty," it is on Motown, a new home for Lenny. His first solo shot was done for Warner Bros., Tower's label.

Both ABC and CBS were interested, says Williams, "but Motown made an offer that exceeded all the others moneywise. Plus Motown was the only company willing to put down in black and white what they would spend on promotion. They did want my publishing, which I was reluctant to give up. We agreed that they would get part of the publishing on any of my songs released on Motown, but that anything I write for anyone else is not affected."

"I felt in signing with Motown that I would be doing something to help maintain all the different job positions that Motown has opened up. I looked at the makeup of various companies and I think Motown truly represents more of the melting pot theory of employment than any other company. I'm also learning a lot at Motown about the business of promoting black records—whether they're actually by black artists or by white artists who are playing black music."

Even though Tower was signed to Warner, Williams, who joined the group after they had already released an album for that company, never signed a solo contract with them.

The break with Warner came about, says Lenny, because "when I was in the studio Warner was having a lot of problems in the r&b department and they were hesitant about spending money. They said unless I had a Warner producer come down and listen I would not be allowed to continue. I didn't want that, they didn't hear Tower until they were done, and being a person with a certain degree of pride, I felt that if that trust factor wasn't there I wouldn't want them to spend money anyway."

"The contract said I had the option of being the sole producer, so they were in effect breaking that option. I'm not averse to an outside producer. Gene McDaniels produced my first solo LP and Chester Thompson, who plays organ and piano for Tower, co-produced this



Motown photo

Lenny Williams: solo career means first major money for Tower of Power's highly respected former lead singer.

one. But I want to be able to pick him.

"I can understand Warner's position. With the economy the way it is I don't know if I'd spend \$50,000 without listening. And I take my hat off to them. If they had wanted to have a bad attitude with me they could have tied me up in litigation. It would have just been chump change to them and valuable time and big money to me."

Williams left Tower partly for economic reasons and partly to have more time with his family. "Tower exemplifies the plight of the exceptional musician in this country. The average laborer makes more than these guys. In my whole time with Tower I never made over \$300 a week. I've made more money with one record on Motown than the whole two years I was with Tower."

"Last year I worked in Tower 261 days. That's a lot of time to be away from one's family. I have a son of 10 and one 11. I want to be around my sons to impart some kind of parental guidance."

"Now if I could be gone 261 days and come home like Rod Stewart or Mick Jagger or Al Green with a few hundred thousand, then I could use that to put into a business to enable me to stay home more. So trying to build a solo career was one way of trying to approach that problem."

Williams has assembled an eight-piece group, which includes two backing vocalists, and has started to play Bay Area clubs.



Carl Iri photo

WEINTRAUB AWARD—Management III boss Jerry Weintraub holds his award as Beverly Hills B'nai B'rith Man of the Year at dinner gala that raised over \$100,000 for charity. Surrounding him (from left) are: entertainment attorney Milton Rudin, co-chairman of the dinner; singer Jane Morgan who is also Mrs. Weintraub; and Weintraub's star client, John Denver. Denver and Morgan performed at the dinner, along with Frank Sinatra and Ed McMahon.

## AT MADISON SQ. GARDEN

## Click Latin Double-Header

NEW YORK—The sounds of Latin music were once again heard in Madison Square Garden's main arena here, with a two-show concert package co-promoted by Caytronics and CBS Records Oct. 4.

And, while attendance figures proved disappointing (a 50 percent full house for each show for a combined total of some 20,000 people and a gross of \$160,000), the show itself proved to be a superb and spirited musical event.

The musical fare was basically Latin music's version of Anglo MOR, especially when such well-known South American artists as

Roberto Carlos, Marco Antonio Muniz and Claudia de Colombia graced the stage.

Backed by a 32-piece orchestra, the acts on the bill continually delighted the highly partisan crowd which often sent up rousing cheers for music from, or even the mere mention of, their homeland. Partisan responses, yes. But, this show would have appealed to practically anyone, no matter their ethnic background.

It was a well-paced and musically balanced show, with a spice of more traditional Latin rhythms occasionally thrown in to keep the heat on. Tropical music exponent Sonora Santanera clearly provided one of the evening's highlights.

Also on the bill were such CBS acts as Leo Dan, Chucho Avellanet, Sonia Lopez, Raul Abramson, Lyda Zamora, Mariachi de Mexico and Valentina Leyva. They were all equally well received.

This production was a marked improvement over last year's Caytronics Mexican music festival here, and it definitely encouraged one to hope for more of the same.

## Signings

John Kincade to Wes Farrell's Chelsea Records via a production deal with powerhouse English producer Larry Page. Kincade has been a popular artist throughout Europe since his 1973 singles debut with "Dreams Are Ten A Penny."

... Cheryl Grainger to Rusty Feuer of Las Vegas for management. She recently appeared on a Columbia LP with Herbie Hancock and Miroslav Vitous. ... Birdie & Val to Peppermint Productions of Youngstown, Ohio.

Ray Wylie Hubbard & the Cowboy Twinkies to Warner-Reprise Records. The quintet is based in Austin, Tex. ... Bill La Bounty to 20th Century Records. The writer-singer's "Promised Love" LP is being produced by Jay Senter. ... Dan Schafer to RCA. ... Sharon Brown to Al Chism's Mesquite Music. ... Dave Gillon to Don Light's Moss-Rose Music in Nashville.

Wilson Pickett to TK Production's new Wicked label. He was last on RCA. ... Chick Corea signs solo recording deal with Polydor Records. Reportedly, there were strong bids for Corea's services from such labels as CBS and Nipper. A newly recorded solo album will be released by the label during the first half of 1976. ... Victor Tavares of the Tavares Brothers to Spring Records as a soloist. He is recording his first single for the label this month. The group is on Capitol. ... Sammy Johns renews with GRC Records and its publishing affiliate Act One Music (BMI). He is currently in studio working on an album of self-penned tunes. ... Ted Nugent to Leber-Krebs for personal management.

Street Walkers to Mercury with debut album of the same name being released this month. Group includes Charlie Whitney and Roger Chapman, formerly with Faces; Bobby Tench, Jon Plostell, Niko; from Australia and English songwriter-performer Lynsey DePaul.

Vibist Roy Ayres to newly formed Munah Productions, firm owned by Maurice Green, former Detroit concert promoter, now residing in Los Angeles.

## Set 'Mouse' Writers

LOS ANGELES—Roger Kello-way will compose the music with Gene Lees writing the lyrics for "The Mouse And His Child," an upcoming animated feature. Walt Defaria is executive producer.

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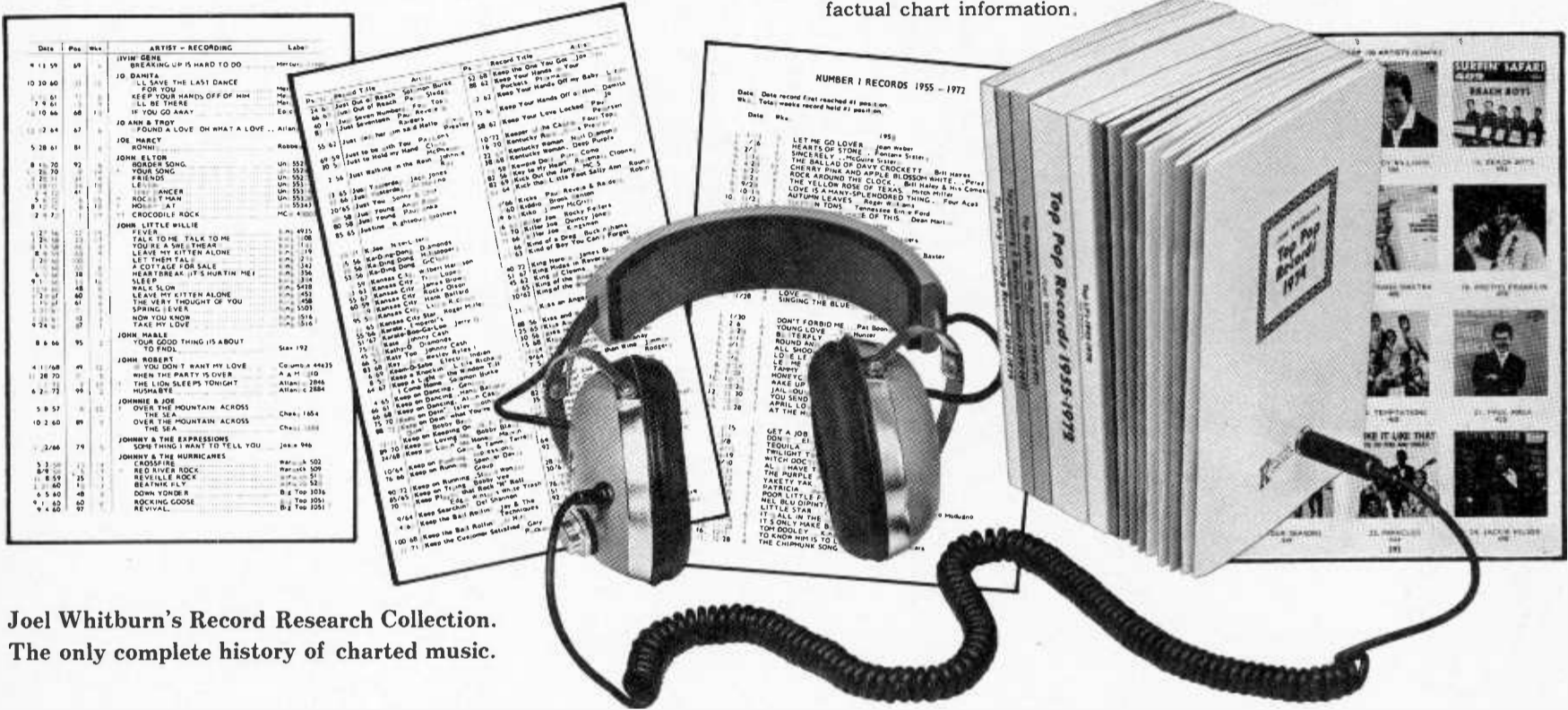
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## Talent In Action

**FREDDY FENDER  
TANYA TUCKER  
TOM T. HALL**
*Disneyland, Anaheim*

KLAC-AM, the leading country radio station

in Los Angeles, tossed its sixth birthday party for a crowd of some 24,000 Oct. 4 and managed to bring in three of country's leading superstars along with the crowd.

With the show spread over two stages across the park's various "lands" and each star doing

three half-hour sets, there was lots of time for everybody to see it all.

Freddy Fender, working with Jerry Inman & the Palomino Riders as a backup band, ran through his usual crowd-pleasing set of major hits like "Before The Next Teardrop Falls" and

"Wasted Days And Wasted Nights" as well as familiar cuts including "Mathilda" and "Jambalaya."

Fender, with his distinctive and fine voice and easy rapport with the audience, as well as some outstanding guitar playing, continues to

gain ground on country's biggest stars.

Tanya Tucker, working with her own band, is another of those rare artists who is identifiable as soon as one hears her. Singing "Spring" for the first time publicly, she also moved through hits such as "Delta Dawn," "Lizzie & The Rainman" and "San Antonio Stroll." Though still only 17, she possesses perfect stage presence and her voice continues to get stronger with each outing.

Tom T. Hall offered his usual professional show, moving through his biggest hits of the past several years and demonstrating once again why he is one of country's leading exponents of the story song.

Sound quality was excellent for all performances (all emceed by KLAC disk jockeys), though the crowds tried to jam as close to the outdoor stages as possible for each star's first set, apparently refusing to believe they would be returning. As might be expected in close quarters, there were a few faintings. For a crowd of 24,000, however, the evening was a remarkably calm and successful one. **BOB KIRSCH**

**ROBERTA FLACK  
RICHARD PRYOR  
STREET CORNER  
SYMPHONY**
*Felt Forum, New York*

Roberta Flack and Richard Pryor, two of the record business's more successful performers, got together Oct. 3 for one of the strongest live concert double bills seen in New York this year. Judging from the reaction of the audience, it was obvious that Pryor was the stronger draw, with many patrons leaving after Pryor's one-hour set.

Those who left early missed one of the finest bands ever assembled as Flack spared no expense in getting some of the best studio men anywhere. The 11-piece band featured two of the most talented young drummers in the jazz-rock world today, Steve Gadd and Idris Muhammad along with bassist Anthony Jackson, guitarists David Spinoza and Hugh McCracken, vocalists Gwen Guthrie and Lani Groves, and musical director Leon Pendarvis, all well-known session performers. It would be a gross understatement to call this band tight as they sounded like one person playing 11 instruments simultaneously.

If the show had a flaw it was with Flack herself. She is an excellent vocalist with good taste in material, but tragically she has no stage presence which is a serious failing when performing for black audiences that are accustomed to flashy performers.

Pryor's set was outstanding throughout, spotlighting his excellent characterizations and relaxed delivery. He is one of the hottest commodities in the comedy world today, with his last two Warner Bros. albums climbing to the top of the soul charts and his live appearances drawing well all across the country. His success lies in his ability to relate to contemporary black audiences in their language.

Opening the show was an excellent new a cappella singing group, Street Corner Symphony. These five young vocalists had no trouble reaching a crowd that had never heard of them before. **ROBERT FORD JR.**

**CHARLIE RICH  
SARAH JOHNS**
*Theatre Royal, London*

Charlie Rich concluded his debut British tour in fine style Sept. 28 as an enthusiastic audience showed continual recognition for this varied material.

He came to Britain with a mixed pedigree. Founding his reputation as one of the originators of Memphis' famed Sun sound and creating for himself a cult following which still exists, Rich won out some 15 years later with country and now rates as a superstar with mass audiences.

Of course, the times have changed. Once a performer with small combos, he now works with large orchestras and carries his own troupe consisting of an exceptional guitarist, David Mayfield, son Allan Rich and a highly effective trio of female singers christened the Little Foxes.

Throughout his set Rich's experience in varying fields, which also included classical piano and jazz, showed through and he moved easily from the r&b sounds of such successes as "Mothair Sam" and "Lonely Weekends" to the closely combined fields of country and MOR with "The Most Beautiful Girl In The World," "River Stay Away From My Door" and, of course, "Behind Closed Doors."

(Continued on page 31)

# THE FIRST INTERNATIONAL DISCO FORUM


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

**Join us in New York January 20-23, 1976 — and talk disco!**
**Register Early**

# Discos

## BMI Fixes Disco License Rates

• Continued from page 1

BMI has already licensed "several hundred" discos, even as the special rate formula was being developed, and the rights organization will seek to keep pace with the burgeoning medium as part of its continuing drive to secure performance fees from all public music users.

While ASCAP has no special li-

cense formula for discos, the society feels that its payment schedule for non-broadcast locations is sufficiently flexible to accommodate the medium.

Under its current schedule, as revised last January, locations using mechanical music are liable to an annual performance fee to ASCAP of \$90 to \$490, if no admission is charged. If customers pay an admission charge and live entertainment is offered, the annual ASCAP fee can rise to a high of \$1,750.

Paul Marks, ASCAP director of operations, feels that it is unnecessary to tag locations as discos. If they use recorded music for dancing they naturally fall into an appropriate license category, he says.

In BMI's case, if live entertainment is presented by the disco it

must pay an additional fee based on the location's annual expenditure for talent. The Spread here is \$75 if less than \$5,000 is spent for entertainment, to \$1,700 if the talent nut is \$450,000 or more.

Both ASCAP and BMI place monies received from discos into general income pools with payoffs to writers and composers based on their broadcast log results. No survey of disco performances is attempted by either rights group.

## Scale Schedule Issued By BMI

NEW YORK—Following is the rate schedule issued by BMI for discos:

Room Capacity	Nights Per Week	Minimum Fee	With Admission
1-76	1-3	\$ 90	\$150
	4-7	110	180
76-150	1-3	130	195
	4-7	150	280
151-225	1-3	170	255
	4-7	190	340
226-300	1-3	210	315
	4-7	230	420
301-375	1-3	250	375
	4-7	270	500
376-450	1-3	290	435
	4-7	310	580
451-525	1-3	330	495
	4-7	350	650
526-600	1-3	370	550
	4-7	390	740
601-675	1-3	410	615
	4-7	430	820
675-750	1-3	450	675
	4-7	470	900
OVER 750	1-3	490	735
	4-7	510	980

## Soundtrack Push By Mayfield & Staples

LOS ANGELES—Curtis Mayfield and the Staple Singers will take an active role in plugging their Warner Bros. soundtrack album for the Bill Cosby-Sidney Poitier-Jimmie Walker comedy, "Do It Again." Along with the film stars, Mayfield and the Staples will co-host the New York premiere and Los Angeles screenings of the movie with receptions following.

Warner also has some 50 radio station tie-ins of nationwide ticket giveaway promotions tied in with extensive time buys and merchandising aids.

## Jazzmen Will Blow At 'Smitty' Benefit

LOS ANGELES—One of the most ambitious benefit concerts in years here is scheduled for Oct. 26 in behalf of the late Warren "Smitty" Smith, veteran trombonist who died last month in Santa Barbara.

Talent signed for the event, to be held at AFM Local 47 on Vine St., includes Bob Crosby's Bobcats, with whom Smith played for many years; Teddy Buckner, Pete Daily, Dick Carey's All-Stars, Chuck Conklin, Johnny Lucas, Joe Darenbourg, Ray Linn's Chicago Stompers, the Magic Mountain Alumni with Mike Riley and others. Donation is \$3.

## Tahoe Como Scene

LAKE TAHOE—Perry Como's first television special of the season, titled "Perry Como's Lake Tahoe Holiday," was filmed entirely on location at Lake Tahoe from Sept. 17-26. The special will feature Como in concert at Harrah's South Shore Room, and will air on CBS Oct. 28.

## Club Dialog

By TOM MOULTON

NEW YORK—It looks like MFSB will have another strong seller with the single "The Zip" (Part I & II) from a forthcoming LP. The song was written and produced by Gamble & Huff and is the theme for new Polaroid commercials.

Philadelphia just keeps coming with great dance product, the latest being the new Salsoul Orchestra LP. There already is some response on the cut "Tale Of Three Cities," and the entire LP is commercially straight ahead. Most of it done by Vince Montana Jr., with other cuts handled by Ronnie Baker.

"If you Ain't Gettin' Your Thing" (Part II) by L.J. Walters And The Electrifiers (Phil L.A. Of Soul) has a strong soul sound with good funky rhythm that's in the same vein of disks from the Isley Brothers.

"TSOP" started a whole new trend in music and it sounds like everyone is getting into it—"Brazil," "Salsoul Hustle" and "Baby Face," to name a few. Now there is "Disco Sax" by Houston Person (Westbound label). It's a very strong record with the feel of "Brazil" and female vocal ad-libs that create so much excitement on the dance floor. The amazing thing about this sound is that "TSOP" by MPSB was recorded at least a year prior to its release and they have not tried to copy it themselves while everyone has.

"Bad Luck" by the Atlanta Disco Band (Scorpio) is starting to show up in such markets

as Boston, Miami and San Francisco. The song was arranged by Earl Young, who is a member of the Trammps as well as the drummer for MFSB. Young plays the drums on this record, the original version was by Harold Melvin and the Blue-notes.

The new Reflections LP will be available next week. It will contain both their current hit "L.O.D.," as well as "Three Steps From True Love." There are two other strong cuts on the LP.

CTI seems to be making the most commercial disco sounding records with their jazz artists. And now, Blue Note comes up with "Change (Makes You Want To Hustle)" by Donald Byrd.

## Distrib Set By No. Texas Jazz

LOS ANGELES—After several years of selling on campus and by direct mail, the North Texas State Univ.'s series of albums featuring its various Lab Jazz Bands directed by Dr. Leon Breeden are now being sold through Ray Lawrence Ltd. here.

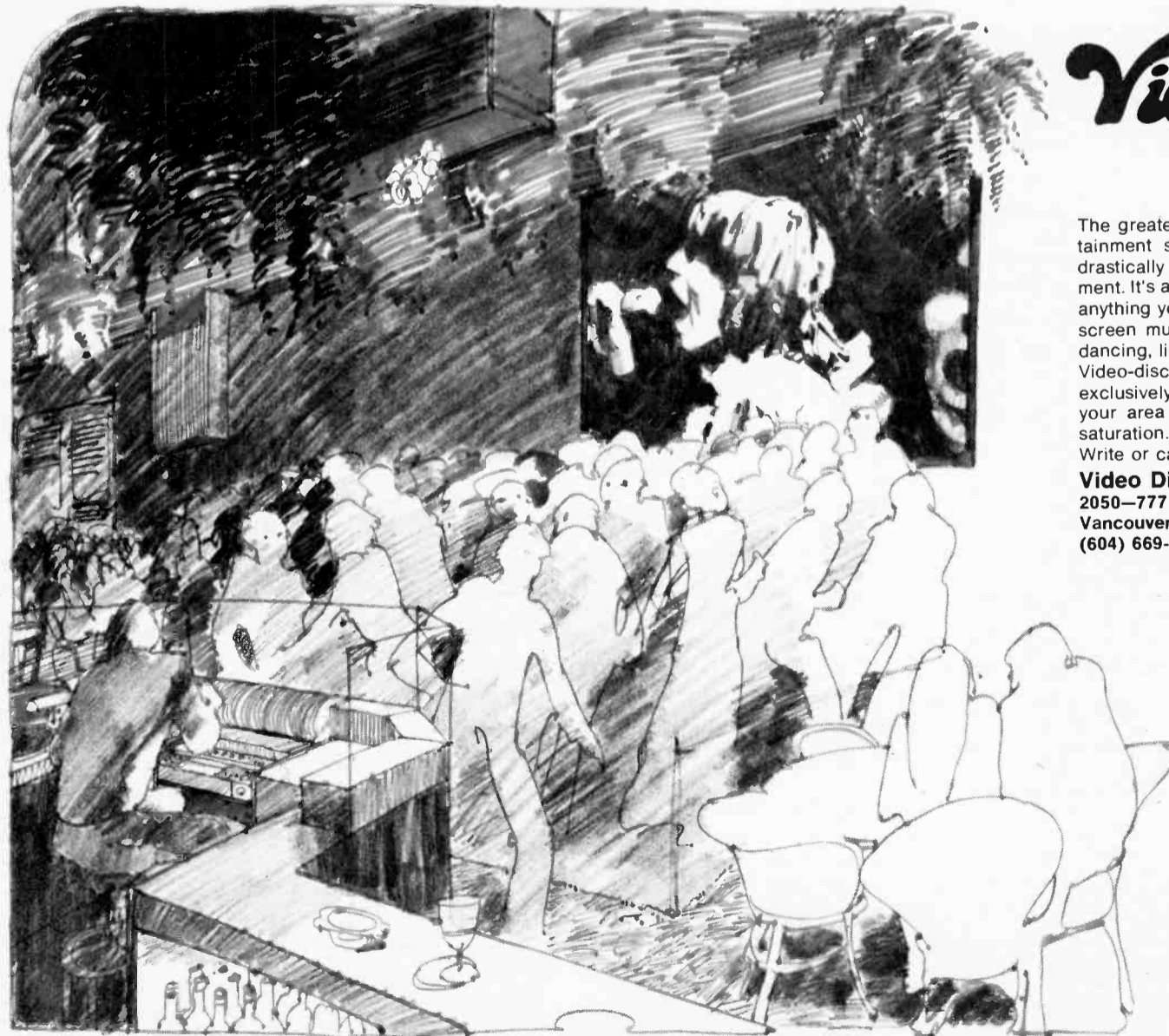
The Lawrence organization also distributes and promotes product from Stan Kenton's Creative World Group.

To be released this week is "Lab '75," by the North Texas State aggregation, which features a program of jazz compositions by pianist Lyle Mays, who has since left campus to join Woody Herman. All titles are by Mays except for "What Was," an 8:18 minute performance based on a composition by Chick Corea.

## Sets New Distributions

LOS ANGELES—Two changes in the distribution web recently set up by the Artists of America label have been made by Vito Samela, sales director.

Malverne Distributors on Long Island will now handle the New York-Connecticut area while Music City Record Distributors will cover Tennessee and Arkansas.



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# Disco Action

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

- This Week**
- 1 **CASANOVA BROWN, (Do It Yourself, How High The Moon)**—Gloria Gaynor—MGM (LP)
  - 2 **FLY ROBIN FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)
  - 3 **LOVE TO LOVE YOU BABY**—Donna Summer—Oasis—(LP)
  - 4 **YOU SET MY HEART ON FIRE**—Tina Charles—Columbia (vocal & inst.)
  - 5 **CARAVAN/WATUSI STRUT**—Deodato—MCA (LP)
  - 6 **PEACEPIPE**—B.T. Express—Roadshow (LP)
  - 7 **UNDECIDED LOVE**—The Chequers—Scepter
  - 8 **SUMMER OF 42/EXODUS**—Biddu Orch.—Epic (Exodus import only)
  - 9 **EVERY BEAT OF MY HEART**—Crown Heights Affair—De-Lite (LP)
  - 10 **MESSIN' WITH MY MIND**—Labelle—Epic
  - 11 **DO THE LATIN HUSTLE**—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
  - 12 **HOOKED FOR LIFE**—The Trammps—Atlantic (long version)
  - 13 **IT ONLY TAKES A MINUTE**—Tavares—Capitol
  - 14 **SUNNY**—Yamboo—Montuno
  - 15 **BRAZIL/PEANUT VENDOR**—Richie Family—20th Century (LP)

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

- This Week**
- 1 **LOVE TO LOVE YOU BABY**—Donna Summer—Oasis (LP)
  - 2 **CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON**—Gloria Gaynor—MGM (LP)
  - 3 **SUNNY**—Yamboo—Montuno
  - 4 **CARAVAN/WATUSI STRUT**—Deodato—MCA (LP)
  - 5 **DO THE LATIN HUSTLE**—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
  - 6 **LOVE MACHINE/OVERTURE**—The Miracles—Tamla (LP)
  - 7 **YOU SET MY HEART ON FIRE**—Tina Charles—Columbia (vocal & inst)
  - 8 **SOUL TRAIN 75**—Soul Train Gang—Soul Train
  - 9 **BAD LUCK**—The Atlanta Disco Band—Scorpio Records
  - 10 **THE NAME OF THE GAME (part 2)**—The Joneses—Mercury
  - 11 **EVERY BEAT OF MY HEART**—Crown Heights Affair—De-Lite
  - 12 **ALL I NEED**—Anacosta—Columbia
  - 13 **MAGIC OF THE BLUE**—Blue Magic—ATCO (LP)
  - 14 **BRAZIL/PEANUT VENDOR**—Richie Family—20th Century (LP)
  - 15 **WHERE DO I GO FROM HERE**—The Supremes—Motown

## Top Audience Response Records In Miami Discos

- This Week**
- 1 **FLY ROBIN FLY**—Silver Convention—Midland Intl (LP)
  - 2 **CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON**—Gloria Gaynor—MGM (LP)
  - 3 **PEANUT VENDOR, FRENESI, BRAZIL**—Richie Family—20th Century (LP)
  - 4 **YOU SET MY HEART ON FIRE**—Tina Charles—Columbia
  - 5 **THIS WILL BE**—Natalie Cole—Capitol
  - 6 **THAT'S THE WAY I LIKE IT**—KC And The Sunshine Band—TK (LP)
  - 7 **CARAVAN/WATUSI STRUT**—Deodato—MCA (LP)
  - 8 **SOUL TRAIN 75**—Soul Train Gang—Soul Train
  - 9 **ROCK YOUR BABY**—The Sunshine Band—TK (LP)
  - 10 **CHI-TOWN THEME**—Cleveland Eaton—Black Jazz
  - 11 **SUMMER OF 42**—Biddu Orch.—Epic
  - 12 **EVERY BEAT OF MY HEART**—Crown Heights Affair—De-Lite (LP)
  - 13 **WATERBED**—Herbie Mann—Atlantic (special disco version)
  - 14 **SUPER STAR REVUE**—The Ventures—UA
  - 15 **I'M NOT READY TO LET YOU GO**—Street Courner Symphony—Bang

## Colony Records (New York) Retail Sales

- This Week**
- 1 **NOBODY LOVES ME LIKE YOU DO**—Jeanne Burton—Cotton
  - 2 **LOVE TO LOVE YOU BABY**—Donna Summer—Oasis (LP)
  - 3 **CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON**—Gloria Gaynor—MGM (LP)
  - 4 **SUNNY**—Yamboo—Montuno
  - 5 **FLY ROBIN FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)
  - 6 **NEED YOU**—Harlem River Drive—Arista
  - 7 **I'M IN HEAVEN**—Touch Of Class—Midland Intl
  - 8 **SUMMER OF 42**—Biddu Orch.—Epic
  - 9 **DO THE LATIN HUSTLE**—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
  - 10 **YOU SET MY HEART ON FIRE**—Tina Charles—Columbia
  - 11 **BAD LUCK**—Atlanta Disco Band—Scorpio Records
  - 12 **SOUL TRAIN 75**—Soul Train Gang—Soul Train
  - 13 **UNDECIDED LOVE**—The Chequers—Scepter
  - 14 **CARAVAN/WATUSI STRUT**—Deodato—MCA (LP)
  - 15 **EVERY BEAT OF MY HEART**—Crown Heights Affair—De-Lite (LP)

## Downstairs Records (New York) Retail Sales

- This Week**
- 1 **LOVE TO LOVE YOU BABY**—Donna Summer—Oasis (LP)
  - 2 **NOBODY LOVES ME LIKE YOU DO DO**—Jeanne Burton—Cotton
  - 3 **YAMBOO**—Sunny—Montuno
  - 4 **CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON**—Gloria Gaynor—MGM (LP)
  - 5 **YOU SET MY HEART ON FIRE**—Tina Charles—Columbia
  - 6 **GET THE CREAM OFF THE TOP**—Eddie Kendricks—Tamla
  - 7 **UNDECIDED LOVE**—The Chequers—Scepter
  - 8 **BRAZIL/PEANUT VENDOR**—Richie Family—20th Century (LP)
  - 9 **FLY ROBIN FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)
  - 10 **DO THE LATIN HUSTLE**—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
  - 11 **PEACEPIPE**—B.T. Express—Roadshow (LP)
  - 12 **ALL I NEED**—Anacosta—Columbia
  - 13 **OVERTURE**—The Miracles—Tamla (LP)
  - 14 **DATE WITH THE RAIN**—Frankie Gee—Claridge
  - 15 **LET ME BE THE #1**—Dooley Silverspoon—Cotton

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

- This Week**
- 1 **FLY ROBIN FLY**—Silver Convention—Midland Intl (LP)
  - 2 **THAT'S THE WAY I LIKE IT**—K.C. & The Sunshine Band—TK
  - 3 **PEACEPIPE**—B.T. Express—Roadshow
  - 4 **DANCE DANCE DANCE**—Calhoun—Warner/Specter
  - 5 **CHANGE WITH THE TIMES**—Van McCoy—Avco
  - 6 **IT ONLY TAKES A MINUTE**—Tavares—Capitol
  - 7 **EVERY BEAT OF MY HEART**—Crown Heights Affair—De-Lite (LP)
  - 8 **MESSIN' WITH MY MIND**—LaBelle—Epic
  - 9 **FAME**—David Bowie—RCA
  - 10 **BRAZIL**—Richie Family—20th Century
  - 11 **LOVE ROLLERCOASTER**—Ohio Players—Mercury (LP)
  - 12 **HOLLYWOOD HOT**—Eleventh Hour—20th Century
  - 13 **CASANOVA BROWN/DO IT YOURSELF**—Gloria Gaynor—MGM (LP)
  - 14 **GET OFF YOUR ASS AND JAM, FUNKDELICS**—20th Century/Westbound (LP)
  - 15 **DROP IT IN THE SLOT**—Tower Of Power—Warner Bros. (LP)

## Reno Upped By MGM As Act Center

RENO—Show business gets another major supporter with MGM announcing plans for a 1,000-room hotel-casino here. The city currently presents talent in Harrah's, Harolds Club, and the Nugget with Bill Harrah the kingpin talent impresario in Northern Nevada.

MGM, of course, has had spectacular results with its MGM Grand Hotel in Las Vegas, which nears its second birthday shortly.

Harrah also operates a hotel in nearby Lake Tahoe where the main competition comes from Del Webb's Sahara-Tahoe.

With the opening here of a new MGM hotel, customers will undoubtedly see acts signed exclusively to the MGM-Grand shuttling here to the new outpost.



Capitol photo

**Kyu "Sukiyaki" Sakamoto: He flew all the way from Tokyo to North Hollywood to record new songs, some in English, in an attempt to score another hit as he enjoyed in 1963.**

## Sakamoto Records In U.S. In Try For a 'Sukiyaki'

By DAVE DEXTER JR.

LOS ANGELES—There's a young Japanese music enthusiast here who won't buy the ancient adage that lightning never strikes twice in the same place.

Hiroshi Kuwashima sent for his friend Kyu Sakamoto last summer, took him into North Hollywood's Amigo Studios and recorded 12 songs.

"Sakamoto had a three million selling single 12 years ago," says Kuwashima. "He can do it again."

The Sakamoto smash was, of course, "Sukiyaki" which he recorded for Toshiba in Tokyo and which Capitol, acting on a tip from a disk jockey, released and then watched it maintain No. 1 position on the pop charts for 14 weeks.

In his 1975 try for a gold record, Sakamoto sings not only in Japanese but in English.

Kuwashima persuaded Capitol to pick up two of the 12 tracks and issue a single that goes into the stores this week. The titles are "Elimo" and "Why." On both, 24-year-old California arranger and conductor Cliff Robertson sketched the charts and conducted a full-sized orchestra of strictly American musicians. He also works with Pat Boone.

The disk is on the EMI label, operated in the U.S. by Capitol. Kuwashima says the release date was chosen to tie in with the visit of Japan's

## Talent

## Hitting the Road? Showco Computer To Spit Out Info

• Continued from page 3

press connections; expenses in various cities; location of distributors; type of radio stations in a given city and all other information a "group would require on tour," according to Calmes.

"We have a lot of the necessary information available on paper now," Calmes adds, "and we are in the process now of deciding exactly what kind of computer to use. Any system, of course, is only as good as the information that is fed into it, but we think we've gathered enough vital statistics."

Showco handles some 150 concerts a month for groups including Led Zeppelin, Bad Company, Paul McCartney & Wings (the recent

British tour and the upcoming Japanese tour), the Guess Who, Eric Clapton, the Who, James Taylor, Carole King, Average White Band, Uriah Heep and many others.

The firm designs sets from scratch, sends crews of up to 23 on the road with its clients and handles all sound and lighting in conjunction with the artist.

Calmes believes that the facts gathered during five years of such touring give his firm the best possible backlog of relevant tour information, both in this country and around the world. The computer will store information for the U.S., Europe and other areas where Showco has worked.

The computer is expected to be in full operation within a year.

## 'Kelly's Salute' Stresses Old Songs, Hits the Road

By FRANK BARRON

LOS ANGELES—Music from old favorite Broadway shows is being revived this season with introduction of a touring revue called "Gene Kelly's Salute To Broadway," a two-and-one-half hour production scheduled to play at least 50 cities throughout the Midwest and South.

Show was put together in Hollywood by dancer-actor Kelly who choreographed and directed. Barry Kobrin, who manages Robert Goulet, is producer, with the entire production being a Rogo Productions Inc. package. Company is headed by Goulet. Alan Jay Lerner wrote the text and Howard Keel is narrator on stage as well as one of the performers.

Also in the cast are Ken Berry, a dance man who became a TV star, comedienne Mimi Hines and Lainie Nelson. They, along with Kelly and Keel, are joined onstage by a company of six singers-dancers. The show carries its own crew and orchestra, and uses backdrops instead of sets. There is also a slide presentation with many of the songs.

Columbia Artists of New York is handling the bookings, with more dates to be added. Should the revue go as well as expected, West Coast

performances will be added to the schedule for later this year. As is, the show has been booked solidly through early December, mostly in one-nighters. In a handful of picked cities, the revue will play two nights in a row.

"Gene Kelly's Salute To Broadway" started off with 63 tunes from dozens of shows, was carefully edited in the first few dates for tightening and in response to audience reaction.

Among some of the great Broadway musicals whose tunes are sung (or danced to) are "Camelot," "Funny Girl," "My Fair Lady," "Mame," "Porgy and Bess," "Oklahoma," "Brigadoon," "Carousel," "Kiss Me Kate," "Finian's Rainbow," "South Pacific," "The King And I," "Music Man," "Guys And Dolls," "West Side Story," "Man Of La Mancha" and "Gypsy."

A few of the songs are "Give My Regards To Broadway," "Why Do I Love You?" "Make Believe," "Tea For Two," "Varsity Drag," "Birth Of The Blues," "Stout Hearted Men," "I Get A Kick Out Of You," "April In Paris," "Dancing In The Dark" and "Someone To Watch Over Me."

## Van Nuys Club Makes It Playing Non-Record Acts

LOS ANGELES—The Rock Corporation, at Van Nuys in suburban San Fernando Valley here, has emerged during the past six months as a prime area showcase for strong new acts without record contracts.

Owner Jeff Simon says that after experimenting with various policies for the first few months, he found, "There are a number of incredible bands around Los Angeles without record contracts. They aren't expen-

sive and yet they can build followings."

Simon has had to concentrate on advertising in order to bring in audiences for his unknown bands. He learned that posters are his most effective ad method. Sometimes his posters have gone up as far west as beachfront Santa Monica or as far east as Pomona. It all depends on where the band is known.

Simon grew up in the one-million-population Valley, worked in many Los Angeles rock clubs and eventually became a road manager for the likes of Bachman-Turner Overdrive. He bought the premises of what was formerly the Pier VII club.

For a special "Official Grand Opening" Oct. 8-11. Simon double-billed his two most popular local bands, Rokit, from Van Nuys and Tujung's the Ratz. "Groups like this are the essence of suburban rock; you know they're relating not to Hollywood but to Van Nuys Blvd. And it's tight original material, not stale rehashes to Top 40 hits."

## Studio Track

By BOB KIRSCH

LOS ANGELES—Down in Nashville, the Columbia Recording Studios had a busy September, with Vicki Carr, David Allen Coe, Connie Smith and the Chuck Wagon Gang among the CBS label family artists stopping in. Custom clients included Mel Tillis & Sherry Bryce, Sammi Smith, Even Stevens, Whitie Schaffer, Del & Jennifer, Ray Pillow, Donna Fargo, Tony Joe White, Leon Rausch, and J.J. Cale.

Meanwhile, at the Columbia Recording Studios in San Francisco, Sly Stone was in mixing his next LP with Roy Segal. Steve Miller is busy with his next LP project, and Herbie Hancock was in mastering the album he produced for Airtone. Also in the mastering room, product handled include the new Grateful Dead single, the new Larry Coryell single and the next New Riders album. Chrystalis also sprung for a party for the Frankie Miller Band.

And, at the Columbia Record Studios in New York, Andre Kostelanetz was in working with Beverly Sills and producer Teo Macero. Frank Laico handled engineering. In Studio E on 49th St., Hank Cosby is producing a single with Linda Hopkins, who will star in "Me & Bessie" on Broadway. Don Puluse is working the boards.

At Music Designers in Boston, Annie McLoone is due in to cut an LP for RCA. Taj Mahal, returning to the area where he went to college, is coming in soon to film a special for WCBV-TV in Boston. Jo Bisso has been in cutting sides with Joe Chiccarelli working the boards, and rock band Johanna Wild has been in with producer Jeff Gilman. The Road Apples were also in cutting, with Gilman again handling production.

Also on the East Coast, Midney Recording Studio in Princeton, N.J. has gone through some remodeling, with a Quad Spectra-Sonic 24-in 24-out console and Scully 16-track now added. Plans call for 24-track facilities in the spring. Boris Midney of the studio is an NBC composer, whose "Bicentennial Theme" is presently being aired by the network. Midney is also scoring the music for "American Enterprise," a two and a half-hour film for Playback Associates set for release in early '76.

\* \* \*

In notes from around the country, Jimmie Haskell has finished arranging and conducting some material with Kenny Rankin. Michael Stewart handled the production and Devonshire Studios in North Hollywood with Ron Malo handling the boards. At the Sound Shop in Nashville, Lester Flatt & The Nashville Grass has wrapped up an LP. Also in Nashville, Danny Davis & the Nashville Brass finished a project, with Davis co-producing with Bob Ferguson.

At Glaser Sound in Nashville, Jessi Colter has been working on her next LP, with Waylon Jennings and Ken Mansfield producing and Kyle Lehning and John Mills engineering. Musicians on the session included Sherman Hayes, Duke Goff, Jennings, Randy Scruggs and guitarist Reggie Young. Mansfield brought the tapes back to Los Angeles with him for mixing.

Also in Nashville, Dobie Gray has wrapped up an LP at Quadraphonic Sound. Gray is now recording for Capricorn. Don Falk and Arthur Bond are in producing an LP for Dolphus Shaw. The set is being cut in discrete 4-channel with Gene Eichelberger handling engineering.

At Huey P. Meaux's Sugar Hill

Studios in Houston, Jerry Jeff Walker stopped in to lend a hand on the harmony vocals for the next John Stuckey single. Meaux has also been producing Freddy Fender, Tracy Balin and Sherri Jerrico, with Mickey Moody helping on instrumentals and engineering.

Ambrosia stopped by Mama Jo's in North Hollywood to edit its next single. And Alex Kazanegras came in to do some mixing for the upcoming Spanky & Our Gang LP. Merrilee Rush (who had a mammoth hit a few years back with "Angel Of The Morning") was in with producer Snuffy Walden putting together an album for Bill Leopold's and Eddie Wenrick's new company, W&L Music.

O.B. McClinton is cutting an LP at Roy Orbison's U.S. Recording Studio in Nashville. Everything Audio has signed a contract to work with the Spectrum in Venice, Calif., providing the studio with a full room. The room will be decorated with murals. At Stronghold in North Hollywood, Bob Lind (who scored a

few years ago with "Elusive Butterfly") is in cutting with Michael Miller and Richard Davis of Trust Me Productions and Doug Hayward.

\* \* \*

Joni Mitchell is busy working on her next LP at A&M Studios in Los Angeles. Jose Feliciano is lending a helping hand on guitar.

At Quad Recording and Sound Stage in Pennsauken, N.J., Lenny Young of World Wide Productions has put the finishing touches on jazz artist Jesse Morrison's LP with aid from remix engineers G. Leone and M.K. Kimp. Also cutting at the studio was Crystal Motion. Morris Baily and William Holland have been in co-producing a number of artists, including Fever, the Delights, and Lee Weber & The Buckhorn Band. Ira Tucker Jr. cut five sides for a soundtrack recently, with Holland engineering, and the Windjammers worked with engineer T. Keel. Upcoming sessions include Buzzy Linhart, Hall & Oats, the Ingram Family, Close and Ebb Tide.

## Talent In Action

• Continued from page 28

As a performer Charlie Rich remained impressive from start to finish and mingled his array of past and current recordings with a deft skill of offhand humor and casual innuendos, only occasionally failing to strike home because of the incoherency of his remarks.

In support, and given a generous 45 minutes, was one of Nashville's newest discoveries, Sarah Johns. With only two singles to her credit in the States, Miss Johns found herself in the enviable position of working a major international tour and being supported by Alan Peters' 28-piece orchestra. She emerged as a highly confident performer whose likable personality and strong vocal work blended well into the lavish surroundings. It seems most likely that Sarah Johns will develop as a major artist in the years to come.

TONY BYWORTH

## CARAVAN

Beacon Theater, New York

English quintet Caravan opened the Sept. 22 show at this converted movie palace with a short but dynamic six-song set. Headliners Fairport Convention were reviewed here recently.

Caravan's strength was displayed in tight vocal harmonies and even tighter instrumental work, particularly in the closing flourishes of each song. Though they managed to sound like one or another of the major British groups throughout their set, the group's tightness and enthusiasm created substance and some sense of individuality.

Caravan has its fans as was evident by a vocal crowd that gave an unusually warm reception for an opening act. The group performed its new release "Stuck In A Hole" that featured some nice electric viola work by Geoff Richardson. It was the highlight of a very brief set.

LAWRENCE FROST

## CRYER &amp; FORD

Cookery, New York

RCA recording artists Gretchen Cryer and Nancy Ford scored a modicum of success while showing off their professional wares to a near full-house audience Sept. 23.

Accompanied by a bassist and switching piano chores between themselves, the ladies built the bulk of their set around songs off a forthcoming debut album.

While the material proved to be a plus, with few exceptions, the only hinderance to a more enjoyable evening was the duo's obvious lack of stage experience.

Their voices, taken separately, aren't that strong, but blend well on harmony parts. In that area alone, additional performing experience is sure to pay off, making them that much more sharper, tighter.

It should also be said that a solid, easygoing rapport with the audience was built by the pair and that the duo was well received by their listeners.

The act does seem to have potential, at least

to the point of opening act status in larger, better known venues in the pop music world.

JIM MELANSON

BARNEY KESSEL TRIO  
RALPH TOWNER  
LARRY CORYELL  
AND STEVE KAHN

Carnegie Hall, New York

The concert production team of New Audiences and WRVR opened a new season Sept. 19 with a presentation of jazz guitarists that provided three sets of different and very good music.

The venerable Barney Kessel, a classical jazz guitarist, opened the show on electric guitar with the traditional accompaniment of drums and upright bass. Although Kessel was the most orthodox musician of the evening, his selection of material was the most diverse, enabling him to expand on a variety of themes. His statements were terse, technical gems that defined each situation with precision and feeling. A few bland passages and some weak bass support only slightly diminished Kessel's otherwise thorough performance.

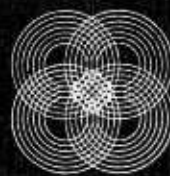
ECM recording artist Ralph Towner appeared next playing six and 12-string guitars in a heady, poetic style. Towner performed only six songs but their length was such that he was able to explore beyond the ordinary changes in each song. His improvisatory "One By Twelve" was a 12-string dream that was marked by complete silence in the large hall during its performance and a thundering ovation at its conclusion. Towner's subtle and complex style and contemporary repertoire make him an engaging solo performer.

Larry Coryell was supported by Brecker Brothers guitarist Steve Kahn for the third and most modern set. Coryell used Kahn like a pick in basketball, skidding, sliding and chattering his solos around him. While Coryell can be quite lyrical, especially on acoustic, his sharp staccato bursts that create images with bold lines are what characterize him best. When Coryell and Kahn went to their electric guitars they also brought out a small synthesizer that droned a steady, repetitive rhythm and freed Kahn for some soloing. The result was the kind of fresh modern music that you automatically associate with Coryell.

LAWRENCE FROST

## Lloyd Wins Pact

LOS ANGELES—Michael Lloyd has been signed by Sid & Marty Krofft Productions to compose and supervise the music for their fall lineup which includes two new shows, "The Lost Saucer" starring Jim Nabors and Ruth Buzzi, and "Far Out Space Nuts" starring Bob Denver and Chuck McCann.

mediasound  
chart hits

Artist	Recording	Producer	Rec. Co.	1. Record 2. Mix 3. Mastered
ACE SPECTRUM	LOW RENT RENDEZVOUS	TONY SILVESTER ED ZANT	Atlantic	mediasound 1 2 3
AVERAGE WHITE BAND	CUT THE CAKE	ARIF WARDIM	Atlantic	mediasound 1 2
JIMMY CASTOR	KING KONG	JIMMY CASTOR JOHN PRUITT	Atlantic	mediasound 1 2 3
JIMMY CASTOR	BUTT OF COURSE	JIMMY CASTOR JOHN PRUITT	Atlantic	mediasound 1 2 3
CLIMAX BLUES BAND	SENSE OF DIRECTION	RICHE GOTTEREHER	Sire	mediasound 1 2
CLIMAX BLUES BAND	STAMP ALBUM	RICHE GOTTEREHER	Sire	mediasound 1 2 3
CROWN HEIGHTS AFFAIR	DREAMING A DREAM	FRIEDA MERANGIS BRITT BRITTON	Delite	mediasound 1 2 3
DISCO GOLD	VARIOUS ARTISTS	TOM MOULTON	Scepter	mediasound 2 3
CAROL DOUGLAS	DOCTOR'S ORDERS	TONY BONGIOVI MECO MENDARDO	Midland	mediasound 1 2
AL DOWNING	I'LL BE HOLDING ON	TONY BONGIOVI MECO MENDARDO	Chess/ Janus	mediasound 1 2 3
FAITH, HOPE & CHARITY	TO EACH HIS OWN	VAN MCCOY	RCA	mediasound 2 3
GLORIA GAYNOR 1	NEVER CAN SAY GOODBYE REACH OUT	TONY BONGIOVI MECO MENDARDO	MGM	mediasound 1 2 3
GLORIA GAYNOR 2	IF YOU WANT IT, DO IT YOURSELF WALK ON BYE	TONY BONGIOVI MECO MENDARDO	MGM	mediasound 1 2 3
JIMI HENDRIX	CRASH LANDING	ALAN DOUGLAS TONY BONGIOVI	Warner Bros.	mediasound 1 2 3
KAY GEES	HUSTLE WITH EVERY MUSCLE	RON BELL	Delite	mediasound 1 2 3
BEN E. KING	SUPERNATURAL	BERT DE COTEAUX TONY SILVESTER	Atlantic	mediasound 1 2
KOOL & THE GANG	SPIRIT OF THE BOOGIE	RON BELL	Delite	mediasound 1 2 3
KOOL & THE GANG	LIGHT OF THE WORLDS	RON BELL	Delite	mediasound 1 2 3
KOOL & THE GANG	WILD & PEACEFUL	RON BELL	Delite	mediasound 1 2 3
BARRY MANILOW 1	MANOY IT'S A MIRACLE	CLIVE DAVIS RON OANTE BARRY MANILOW	Arista	mediasound 1 2
BARRY MANILOW 2	COULD IT BE MAGIC	RON DANTE BARRY MANILOW	Arista	mediasound 1 2
HERBIE MANN	WATERBED	HERBIE MANN	Atlantic	mediasound 1 2 3
VAN MCCOY	DISCO BABY—THE HUSTLE	HUGO & LUIGI	Avco	mediasound 1 2
VAN MCCOY	FROM DISCO TO LOVE	VAN MCCOY	Buddah	mediasound 3
PETER NERO	EMANUELLE	TONY SILVESTER BERT DE COTEAUX	Arista	mediasound 1 2 3
TODDRUNDGREN	EUTOPIA			mediasound 1
TOM RUSH	LADIES LOVE OUTLAWS	MARK SPECTOR	Columbia	mediasound 1 2
JOE SIMON	GET DOWN GET DOWN	RAY GERALD JOE SIMON	Spring	mediasound 1 2
SISTER SLEDGE	LOVE DON'T YOU GO THROUGH NO CHANGES ON ME	TONY SILVESTER BERT DE COTEAUX	Atlantic	mediasound 1 2
CAT STEVENS	TWO FINE PEOPLE	CAT STEVENS	A & M	mediasound 1
STYLISTICS	THANK YOU BABY	HUGO & LUIGI	Avco	mediasound 1 2
STYLISTICS	LET'S PUT IT ALL TOGETHER	HUGO & LUIGI	Avco	mediasound 1 2
STYLISTICS	HEAVY	HUGO & LUIGI	Avco	mediasound 1 2
FRANKIE VALLI	MY EYES ADORE YOU	BOB CREWE	Private Stock	mediasound 1 2
FRANKIE VALLI	SWEARIN' TO GOD	BOB CREWE	Private Stock	mediasound 1 2
STEVIE WONDER	INNERVISIONS	STEVIE WONDER	Motown	mediasound 1 2
STEVIE WONDER	FULLFILLINGNESS	STEVIE WONDER	Motown	mediasound 1

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## BLACK MUSIC ON RISE

# British Rock Fades At U.S. Colleges

By JIM FISHEL

*This is the concluding portion of a two-part study of collegiate booking patterns begun last week.*

NEW YORK—After several successful years, the British rock trend appears to be declining. According to Mike Martineau of New York-based Premier Talent Associates, British rock is reversing in favor of the softer market and black music.

"Campuses are now mixing up their concert bills with boogie and disco acts and we are finding a lot of demand for acts like Little Feat, J. Geils Band, Edgar Winter Band, The Commodores and Graham Central Station, as well as Crosby and Nash," he says. "More and more of our acts, especially the British bands like Jethro Tull, are pursuing the college market for the first time and finding a lot of success."

Premier acts with clout on colleges this fall include the above mentioned as well as Santana, Dave Mason, Poco, Weather Report, Labelle, Peter Frampton and the James Cotton Band.

Associated Booking Corp.'s Stu Weintraub says that this year has become more of a seller's market, and he, and the rest of the contemporary music department at ABC are taking an aggressive stance.

Agent Steve Bonanno of International Creative Management sells primarily to the Southern states and finds that area to be most receptive toward Top 40 bands.

"They are not as aware as the Midwest or East and don't really buy many new acts or ones with esoteric sounds," he says. "Most of these schools spend the money if they have it—anywhere between \$5,000 and \$20,000."

ICM has a lot of bands out touring the colleges including America, the Beach Boys, Linda Ronstadt, Olivia Newton-John, Loggins and Messina and Fleetwood Mac. In addition, they've put together many jazz packages utilizing acts like Herbie Hancock, Chick Corea and John McLaughlin.

"Students now seem to be very aware of who they want to play their campus, and although they aren't spending as much as in years past, they are not holding back as much as last year," Bonanno asserts. "Second semester should be the same as the first, because most of schools have monies allotted for each particular semester."

Bonanno says that the South still favors Southern rock groups, but is quickly becoming an area used to break all types of up-and-coming acts.

Jeff Seroti of the Macon, Ga.-based Paragon Agency says that Southern rock is as hot as ever with all of his artists finding a steady demand, including Elvin Bishop, Marshall Tucker, Charlie Daniels, Grinderswitch and recently signed Muddy Waters.

"Money on the campuses is definitely tighter this year and the presence of middle men is certainly not helping matters," he says. "Companies like Lordly and Dame (Boston), College Entertainment Associates (New York) and Supreme Artists (New York) are gathering up much of the business in the Northeast and sub-contracting acts through different agencies."

As far as packaging, Seroti is having some difficulty, but expects it to

get better with a recently introduced package of Wet Willie, Muddy Waters and John Hammond.

"One thing that has really impressed me this year is the fact that many entertainment committee chairmen are researching everything out before committing themselves," Seroti states.

Dan Weiner of Carmel, Calif.-based Monterey Peninsula Artists, says it was a little slower getting responses back from the colleges this year, because the entertainment committees were feeling around with their budgets trying to get the best possible artists and taking their time getting back to the agencies. Still, Monterey Peninsula has had a very good fall booking schedule with some act's schedules completely full.

It took a lot of work to get some tours completed, according to Weiner, and he doubts that there is much of a surplus leftover.

There are a great deal more outside promoters working on college series, he says, and some of their collegiate work is with these acts.

MPA artists with a full campus schedule include the Ozark Mountain Daredevils, Leo Kottke, Michael Murphy, Emmy Lou Harris and the newly reformed Mark-Almond Band.

Another person contending with outside promoters is Ed Joyner of New York-based Ed Joyner Enterprises. Although the black act-oriented agency is enjoying much more business from white schools looking for a black act, he has suffered a decrease of business because of outside promoters doing all of the dates on some campuses.

"A lot of black schools have turned to outside promoters to put on concerts and because of this I don't get much of their business anymore," Joyner says. "To take up the slack, I've begun to fill up the gap with disco groups like People's Choice, Bohannon, Tramps and Gloria Gaynor."

Joyner says that many black colleges have been forced to knock out the back-to-school show, because of budget cuts. Still, almost all of these schools will stage large homecoming concerts in October or November.

"Two things that I'm really noticing this year are the amount of repeat dates on certain campuses for well-choreographed groups like Blue Magic, New Birth and the Jimmy Castor Bunch," he says. "Another thing is the amount of calls from white schools—almost 50 percent now—because of the disco craze."

Milt Levy of the New York-based Milton Levy Co. sees a good fall season, partly because most of his acts are in the \$3,500-\$5,000 price bracket.

"Many schools are looking for the less expensive, hard working bands to play their schools and we can help them out with up-and-comers like the Flying Burrito Brothers, Brewer and Shipley, the Chris Hillman Band, Roy Buchanan and McKendree Spring," Levy states. "On some of the shows we are working in cooperation with other agencies like APA for our John Sebastian-Flying Burrito Brothers package."

American Talent International is

(Continued on page 58)

## Jukebox Programming

### New Rowe Boxes Offer 240-Degree Sound Dispersion

WHIPPANY, N.J.—An improved sound system with 240-degree dispersion will be featured in two new jukebox models for contemporary or traditional locations, to be introduced by Rowe International at the Music Operators of America Exposition, Oct. 17-19, at the Conrad Hilton Hotel, Chicago.

The positioning of the mid/high frequency speakers at a 30-degree angle at the sides of the cabinet improves stereo reproduction, and eliminates dead spots to the sides or front. Bass power has been increased 33 percent relative to the higher frequencies, and the bass enclosure has been enlarged 11 percent.

Both models have optional SQ quad systems with a matrix decoder connecting the preamplifiers to the 4-channel power amplifier.

The Fleetwood model, directed to traditional locations, has golden-red Krinkleglas front and side panels overlaid with a silver-block design. The Imperial, aimed toward contemporary locations, has a back-illuminated pattern in blue, orange and black on side and front.

The 200-selection models offer a

(Continued on page 58)

## MOA Expo

Continued from page 1

phonograph manufacturers exhibiting and a substantial 40 percent increase in advance registrations.

"The show has finally developed into a worldwide exhibit of amusement games and equipment, evidenced by the largest number of foreign visitors attending this year," Granger said.

Five phonograph manufacturers will be presenting product this year, including Seeburg, Rowe, Rock-Ola, Deutsch Wurlitzer and Loewen-Automaten GmbH. Quad sound, introduced into phonographs for the first time last year, will be offered again this year as an option on some models.

The tremendous success of games in the last year is evidenced by the growth in exhibitors from 68 to 90, with booth space growing from 187 to 214.

Advance registration figures stand at more than 2,000, compared to last year's figure of 1,200.

Record companies exhibiting are RCA, Columbia and Country International Records. Nationwide Sound out of Nashville, is the only distributor of phonograph records exhibiting at the show.

This year's seminar is directed to the operator, with an economic overview and precise planning information on controlling operations for the most profit. Speaker is Dr. John R. Malone, Univ. of Notre Dame School of Business.

Ten new directors will be elected at the annual MOA business meeting Saturday (18). Fred Collins Jr., will retire as president, with a new president to be elected. Membership is now 1,050.

The Jukebox Awards program Sunday (19) will be highlighted by performances from three previous winners, Freddy Fendor (1975), Charlie Rich (1974) and Tony Bennett (1964). Others on the bill are Billy Kelly, host; David Wills, Mara Lynn Brown, LIFE and Tommy Wills. Music is by Frank York and his orchestra.

Billboard  
Top 50

Billboard SPECIAL SURVEY for Week Ending 10/18/75

# 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	7	4	<b>SOMETHING BETTER TO DO</b> Olivia Newton-John, MCA 40459 (ATV, BMI)
2	2	10	<b>I'M SORRY</b> John Denver, RCA 10353 (Cherry Lane, ASCAP)
3	4	10	<b>GAMES PEOPLE PLAY</b> Spinners, Atlantic 3284 (Mighty Three, BMI)
4	1	9	<b>I ONLY HAVE EYES FOR YOU</b> Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
5	6	8	<b>CAROLINA IN THE PINES</b> Michael Murphey, Epic 8-50131 (Columbia) (Mystery, BMI)
6	8	5	<b>HELP ME MAKE IT (To My Rockin' Chair)</b> B.J. Thomas, ABC 12121 (Baby Chick, BMI)
7	20	3	<b>THE WAY I WANT TO TOUCH YOU</b> Captain & Tennille, A&M 1725 (Moonlight and Magnolias, BMI)
8	3	9	<b>AIN'T NO WAY TO TREAT A LADY</b> Helen Reddy, Capitol 4128 (Colgems, ASCAP)
9	9	8	<b>GONE AT LAST</b> Paul Simon & Phoebe Snow, Columbia 3-10197 (Paul Simon, BMI)
10	15	9	<b>I GO TO PIECES</b> Cotton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI)
11	18	6	<b>DIAMONDS &amp; RUST</b> Joan Baez, A&M 1737 (Chandos, ASCAP)
12	12	7	<b>MY FATHER'S SON</b> Barbra Streisand, Columbia 3-10198 (Leeds/Wild Screen, ASCAP)
13	13	6	<b>YOU'RE ALL I NEED TO GET BY</b> Tony Orlando & Dawn, Elektra 45275 (Jobete, ASCAP)
14	17	7	<b>WHO LOVES YOU</b> Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP)
15	5	10	<b>BRAZIL</b> The Ritchie Family, 20th Century 22 (Peer, BMI)
16	11	12	<b>DAISY JANE</b> America, Warner Bros 8118 (Warner Bros., ASCAP)
17	26	4	<b>LYIN' EYES</b> Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
18	23	7	<b>LADY BLUE</b> Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI)
19	25	6	<b>SUMMER OF '42</b> Biddu Orchestra, Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
20	34	3	<b>JUST TOO MANY PEOPLE</b> Melissa Manchester, Arista 0146 (Braintree/Rumainia Pickleworks, BMI)
21	19	8	<b>I DON'T BELIEVE IN IF ANY MORE</b> Roger Whittaker, RCA 10356 (Arcola, BMI)
22	29	2	<b>SAD EYES</b> Andy Williams, Columbia 10208 (Don Kirshner/Kirshner Songs, BMI)
23	10	12	<b>I BELIEVE I'M GONNA LOVE YOU</b> Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP)
24	22	9	<b>YOU ARE A SONG</b> Baldorf & Rodney, Arista 0132 (Keca, ASCAP)
25	14	9	<b>ICE CREAM SODAS, LOLLIPOPS AND A RED HOT SPINNING TOP</b> Paul Delicato, Artists Of America 101 (Songwriters Of America, BMI)
26	32	2	<b>MIDNIGHT SHOW</b> Bobby Vinton, ABC 12131 (Don Kirshner, BMI)
27	30	5	<b>ROCKY</b> Austin Roberts, Private Stock 45020 (Strawberry Hill, ASCAP)
28	31	5	<b>VOLARE</b> Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
29	21	12	<b>DANCE WITH ME</b> Orleans, Asylum 45261 (Hall/Mojahanna, BMI)
30	33	8	<b>MORNING</b> Michael Kenny, Tom Cat 10327 (RCA) (Cataclysmic/Dantroy/Kenny Tunes, BMI)
31	16	11	<b>SOLITAIRE</b> Carpenters, A&M 1721 (Don Kirshner, BMI/Kirshner, ASCAP)
32	47	2	<b>MEXICO</b> James Taylor, Warner Bros. 8137 (Country Road, BMI)
33	28	6	<b>BRAND NEW LOVE AFFAIR</b> Chicago, Columbia 3-10200 (Make Me Smile/Big Elk, ASCAP)
34	37	5	<b>CASTLES IN THE SAND</b> Seals & Crofts, Warner Bros. 8130 (Dawnbreaker, BMI)
35	NEW ENTRY		<b>SKY HIGH</b> Jigsaw, Chelsea 3022 (Duchess, BMI)
36	39	4	<b>BAD BLOOD</b> Neil Sedaka, Rocket 40460 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
37	40	4	<b>ALL OVER ME</b> Charlie Rich, Epic 8-50142 (Columbia) (Ben Peters/Chasy, BMI)
38	41	3	<b>KEEP ON TRYIN'</b> Poco, ABC 12126 (Fools Gold, ASCAP)
39	35	7	<b>DANCE MUSIC</b> Ronnie & Natalie, O'Hara, Legacy 105 (Happy Girl, ASCAP)
40	46	2	<b>JUST OUT OF REACH</b> Perry Como, RCA 10402 (Four Star, BMI)
41	44	3	<b>WHAT A DIFFERENCE A DAY MAKES</b> Esther Phillips, Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)
42	NEW ENTRY		<b>MANHATTAN SPIRITUAL</b> Mike Post, MGM 14829 (Zodiac, ASCAP)
43	43	5	<b>THE CHICAGO THEME (Love Loop)</b> Hubert Laws, CTE 27 (Motown) (Trunk, ASCAP)
44	38	4	<b>I STILL LOVE YOU (You Still Love Me)</b> Mac Davis, Columbia 3-10187 (Screen Gems-Columbia/Songpainter/Sweet Glory, BMI)
45	45	3	<b>MIRACLES</b> Jefferson Starship, Grunt 10367 (RCA) (Diamondback, BMI)
46	NEW ENTRY		<b>SUNDAY SUNRISE</b> Anne Murray, Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
47	48	4	<b>BIG MABLE MURPHY</b> Sue Thompson, Hickory 354 (MGM) (Acuff-Rose, BMI)
48	50	2	<b>COMING IN OUT OF THE RAIN</b> Gayle McCormick, Shady Brook 017 (Little Peanut, ASCAP)
49	49	3	<b>ONCE IS NOT ENOUGH</b> Henry Mancini, RCA 10355 (Famous, ASCAP)
50	NEW ENTRY		<b>BLUE EYES CRYIN' IN THE RAIN</b> Willie Nelson, Columbia 3-10176 (Milene, ASCAP)



# Classical

## ABC Classical Exec In Promo Tour Of Command, Earth Series

By ROBERT SOBEL

NEW YORK—Kathryn King, ABC Records director of classical a&r, is on a month's tour of major cities to promote the six new releases on Command and Command Music of the Earth.

Three of the releases are on the Command label. These are "La Dafne (1608)," a two-record set

marking the debut of the Musica Pacifica; "The Romantic Cello," featuring Geoffrey Solow and Doris Stevenson, and "Spell," performed by the Montagnana Trio. The three albums on Command/Music of the Earth are "Music Of Guatamala," "Music In Sikkim" and "Traditional Music Of Chile."

According to Ms. King, here from the West Coast for a week's stopover, the "Dafne" package is being highlighted in the promotion. The work is accompanied by a libretto and is available in both stereo and in Sansui QS. The recording was produced June 9-12 at the United-Western Recorders, in Los Angeles. Suggested list price is \$6.98. "The Romantic Cello" was recorded in October 1974; and "Spell," which consists of 20th-Century music, was cut in July of this year.

This series will be released on 8-track and cassette by GRT.

The "Earth" series represents new recordings licensed from collectors. Ms. King is particularly aglow over the series and feels that the buyer of such material is comprised of two segments: The consumer who follows this kind of ethnic music (a cult audience); and those persons who listen to music on an emotional level, without the knowledge of the cultist and who want to hear something different and unusual. She feels these factors give her series a double-pronged market thrust.

All the Music Of the Earth LP's have inserts of 12x24 sheets which reveal the culture and history of the land in photo and written form. A translation of the songs is also included. List price is \$3.49 for each LP. The Command series sells for the same price.

Ms. King's trip, in addition to visits in Philadelphia, Boston, Washington, San Francisco and Los Angeles, include a stopover at Wesleyan U., Ohio, to attend a music seminar. While here, she met with King Karol and Sam Goody executives, among others, and talked with local sales representatives of ABC.

## BSO Carnegie Concerts

NEW YORK—The Boston Symphony Orchestra will offer two series of five concerts each for its 1975-76 New York season, which will bring the orchestra back to Carnegie Hall for its regular subscription series. Music director Seiji Ozawa will conduct three of the five planned programs, which will take place on Wednesday and Thursday evenings in the Boston Symphony's new New York home.

Ozawa conducted Berlioz "Romeo and Juliet" as the opening concerts, on Oct. 8 and 9, with Julia Hamari, Roger Soyer and Jean Dupouy as soloists. On Nov. 12 and 13, Ozawa will lead the Boston Symphony in performances of Haydn's Symphony No. 31, Schoenberg's "Theme and Variations," and Saint-Saens' Symphony No. 3 (Organ) with Anthony Newman as soloist; on Feb. 11 and 12, 1976, he will present Crumb's "Echoes of Time and the River," Leonard Bernstein's "Serenade for Violin and Orchestra," with the Boston Symphony's concertmaster Joseph Silverstein as soloist, and Ives' Symphony No. 4.

Michael Tilson Thomas will conduct the programs of Jan. 7 and 8, 1976, which will be devoted entirely to Mahler's Ninth Symphony, and principal guest conductor Colin Davis will lead the remaining pair of concerts, on April 7 and 8, 1976, which will be comprised of the Rhine Journey, Forest Murmurs and Funeral March from Wagner's "Goetterdaemmerung" and Sibelius' Symphony No. 1.

These concerts at Carnegie Hall will be the only appearances in New York by the Boston Symphony Orchestra during the 1975-76 season.

## Michigan U. American March LP

ANN ARBOR—In commemorating the U.S. Bicentennial, the University of Michigan School of Music is offering a new stereo recording featuring American march music. Proceeds from the sale will go to the music scholarship fund.

The album, recorded in Hill Auditorium with students conducted by Prof. Clifford P. Lillya, highlights march tunes of the colonial era, brass band music of the Civil War while emphasizing the heyday of the march in the late 19th and early 20th centuries.

A special insert presenting historical notes about the band in America, the American march, as well as comments on each piece, is also included with the album.

The record is being sold through mail orders to the School of Music and at stores in the area around Ann Arbor. Albums are being retailed at \$6.98 each plus tax and mailing charges.

## San Diego Performing Arts Unit Set

SAN DIEGO, Calif.—A new performing arts organization has been formed here to present major touring attractions in the coming seasons. A nonprofit corporation, it has been named the Performing Arts Society of San Diego, Inc.

It will present great recital artists, ballet, drama, and other performing arts attractions to San Diego audiences. Membership in the organization will be solicited community-wide. Members will have an active role in promotion and volunteer support of Society activities.

Work will begin immediately in the organization of the membership activities and in the development of plans for the coming seasons, according to the directors.

Plans are being made to present a series of great attractions in the Civic Theater, or other central facilities in the city, as well as an intimate series in Sherwood Hall at the La Jolla Museum of Contemporary Art.

## Classical Notes

David Gilbert, first-prize winner in 1970 Dimitri Mitropoulos Competition, named assistant conductor of New York Philharmonic. . . . Anne Howells and Ryland Davies are the first English married couple to sing at Metropolitan. They'll make their Met debuts Wednesday (15) in "Cosi Fan Tutte." . . . William Blossom and Donald Harwood have joined the New York Philharmonic as bassist and bass trombonist, respectively.

Robert Conrad, vice president and program manager of WCLV, Cleveland's fine-arts station, received a Media Support of the Arts Award from the Ohio Arts Council "in recognition of significant contributions to the arts in Ohio and the nation." . . . Philips has changed two classical cassette numbers. The old were 18028CAA and 18242CAA. They've been changed to 7300.386 and 7300.388, respectively. . . . Samuel Barber has been commissioned to write an original work for piano as part of the repertoire for the fifth Van Cliburn Intl. Piano Competition to be held in Fort Worth, Tex., in September 1977.

Norman Singer named to new post of executive director of Chamber Music Society of Lincoln Center. . . . The executive committee of the board of trustees of the Cincinnati Musical Festival Assn. has named Thomas Peck its director of choruses for the 1976 May festival. He succeeds Elmer Thomas. . . . Lorin Maazel, music director of the Cleveland

Orchestra, for the first time conducts and narrates key concerts for children Friday and Saturday (17 & 18) at Severance Hall, Cleveland. Theme of concerts is "We've Got Rhythm." . . . Composer-conductor John Green has been commissioned by the Denver Symphony to write major work for the orchestra. The work, "Mine Eyes Have Seen," is set to bow in Denver Center for Performing Arts new concert hall in fall of 1977.

To make opera more accessible to young audiences, the Metropolitan Opera will introduce a new series. The Met Sampler, during the coming season.

The series will consist of 10 "mini-subscriptions" of three operas each, for patrons 35 years of age and younger. The \$30 package will include orchestra tickets to three performances, a free libretto for each opera, a free backstage tour, and a free trial subscription to the Metropolitan Opera Guild's magazine, Opera News. If purchased separately, the tickets and extra benefits would cost between \$55 and \$73. The Met Sampler program is being made possible by support from the New York State Council on the Arts.

The operas to be included in the Met Sampler are this season's new productions of "Le Nozze di Figaro" and "Il Trittico," as well as "Carmen," "Il Barbiere di Siviglia," "La Gioconda," "Un Ballo in Maschera," "Fidelio" and "Elektra."

ROBERT SOBEL

## Billboard Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	23	MOUSSORGSKY: Pictures At An Exhibition Isao Tomita, RCA Red Seal ARL1-0838
2	3	27	SCOTT JOPLIN: The Easy Winners Perlman, Previn, Angel S 37113 (Capitol)
3	1	13	MASSENET: La Navarraise (Complete) Ambrosian Opera Chorus & London Symphony Orchestra (de Almeida), Columbia M 33506
4	NEW ENTRY		ROSSINI: Barber Of Seville Sills, Milnes, Gedda, Angel SCLX 3761 (Capitol)
5	6	18	GOLDEN DANCE HITS OF 1600's Siegfried Behrend, Siegfried Fink, Ulsamer College, DGG Archive 2533.184 (Polydor)
6	5	23	ROSSINI: The Siege Of Corinth London Symphony Orchestra (Schippers), Angel SCLX 3819 (Capitol)
7	15	70	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
8	40	5	THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN National Philharmonic Orchestra (Herrmann), Phase 4 SPC 21137 (London)
9	NEW ENTRY		PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
10	NEW ENTRY		VERDI: I Masnadieri New Philharmonia Orchestra (Gardelli), Philips 6703.064 (Phonogram)
11	10	13	RAMPAL: Festival Of Flute Concertos Paillard Chamber Orchestra (Paillard), I Solisti Veneti (Scimone), Erato CRL2-7003 (RCA)
12	8	13	RAVEL: Daphnis et Chloe Cleveland Orchestra (Maazel), London CS 6898
13	4	18	ORFF: Street Song BASF HC 25122
14	NEW ENTRY		CHOPIN: Etudes (Op. 10 & 25) Ashkenazy, London CS 6844
15	NEW ENTRY		BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
16	26	10	MAHLER: Symphony #6 Stockholm Philharmonic Orchestra (Horenstein), Nonesuch HB 73029 (Elektra)
17	21	10	ORGAN ORGY (A Wagner Sound Spectacular) Anthony Newman, Organ, Columbia M 33268
18	13	40	STRAVINSKY: Rite Of Spring Chicago Symphony (Solti) London CS 6885
19	11	27	BELLINI: I Puritani Sutherland, Pavarotti, London Symphony Orchestra (Bonyng), London OSA 13111
20	NEW ENTRY		RACHMANINOFF: Symphony #1 London Symphony Orchestra (Previn), Angel S 37120 (Capitol)
21	18	18	RALPH VAUGHAN WILLIAMS: Sir John in Love (Complete) John Alldis Choir & New Philharmonia Orchestra (Davies), Angel SCLX 3822 (Capitol)
22	7	36	ALBINONI: Adagio & Other Pieces Academy of St. Martin-in-the-Fields (Marriner) Angel S 37044 (Capitol)
23	16	13	SCHOENBERG: Gurre-Lieder BBC Symphony Orchestra & Chorus (Boulez), Columbia M 33303
24	NEW ENTRY		SAINT-SAENS: Intro & Rondo Capriccioso; HAVANAISE: CHAUSSON: Poeme; RAVEL: Tzigane Orchestre de Paris (Martinon), Angel S 37118 (Capitol)
25	38	5	19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860) Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
26	NEW ENTRY		FOOTLIFTERS: A Century Of American Marches Columbia All-Star Band (Schuller), Columbia M 33513
27	17	32	ORFF: Carmina Burana Cleveland Orchestra & Chorus (Thomas), Columbia M 33172
28	28	5	DEBUSSY: Complete Orchestra Music, Vol. 5 French National Radio Orchestra (Martinon), Angel S 37068 (Capitol)
29	14	32	AFTER THE BALL: A Treasury Of Turn-Of-The-Century Popular Songs Joan Morris, William Bolcom, Nonesuch H 71304 (Elektra)
30	32	23	RODRIGO: Concerto di Aranjuez John Williams, guitar, English Chamber Orchestra (Barenboim), Columbia M 33208
31	NEW ENTRY		MASSENET: La Navarraise London Symphony Orchestra (Lewis), RCA Red Seal ARL1-1114
32	NEW ENTRY		HERRMANN: Music From The Great Film Classics London Philharmonic Orchestra (Herrmann), Phase 4 SP 44144 (London)
33	25	10	RICHARD TUCKER IN MEMORIAM Columbia D3M 33448
34	30	10	SCHUMANN: Kreisleriana Ashkenazy, Piano, London 6859
35	NEW ENTRY		JULIAN BREAM: Concertos For Lute & Orchestra RCA Red Seal ARL1-1180
36	NEW ENTRY		BACH: Complete Lute Music on Guitar Williams, Columbia M2 33510
37	27	13	WELCOME TO VIENNA Beverly Sills, Audio Treasury, ATS 20009 (ABC)
38	NEW ENTRY		KARAJAN CONDUCTS WAGNER ALBUM Angel S 37097 (Capitol)
39	NEW ENTRY		RIMSKY-KORSAKOV: Scheherazade Los Angeles Philharmonic (Mehta), London CS 6950
40	29	40	SCOTT JOPLIN: Piano Rags Vol. 3 Joshua Rifkin, Nonesuch H-71305 (Elektra)



# Soul

KPRT & KPRS

## Kansas City Twins Turn To Automation

By JEAN WILLIAMS

LOS ANGELES—After 25 years of live soul broadcasting, KPRT-AM and its sister KPRS-FM in Kansas City are now automated.

The stations, two of the first black-owned radio outlets in the country, are now programming the top 30 national hits. But in addition to r&b, pop and disco music are aired.

"Both stations are using the deejays who were with the stations before automation to cut tapes," says Ogle Cunningham, who recently retired from radio but remains as consultant.

He reports the move was initiated for economic reasons. "Management felt that an auto-

ated situation would save on personnel," says Cunningham. "But it has not," he adds, listing the numerous responsibilities attached to successful automation.

He cites the stations as being the only soul outlets in the Kansas City area, and says they are still obligated to satisfy the needs of the black community.

He also points out KPRT-AM sporting 1,000 watts and KPRS-FM with 100,000 watts cover more than 250 miles.

"The audience response to the stations being automated has been overwhelming. We have had to put on additional salesmen, and we also have national advertisers," he claims.

## WPAL Goes Into Schools

CHARLESTON, S.C.—WPAL-AM directs its music to the 18-34 audience, but it has tied into area schools in an attempt to capture that market.

In gaining the youth market, the announcers visit schools discussing personal problems which students may be having, while at the same time asking their opinions and preferences in music. The station also sponsors discos in the schools, says program director Clarence Pitts.

Brothers Broadcasting, which purchased the Spidel Radio chain, received WPAL as part of the package, and has since given it an FM affiliate, WWWZ.

Pitts explains the format of the FM station was to boost the AM by airing Top 40 during the day and soul at night.

"This method did not work so we have changed the FM to 24-hour Top 40, while AM is all soul," says Pitts.

He claims that blues is on the rise in Charleston. "Blacks seem to now want to identify with blues," he says, adding, "gospel is a must in this area, and we play one hour of gospel before signoff. We also let our audience select the music."

He does not take the responsibility of selecting music to be aired. His entire DJ staff meets weekly to decide which 35 records merit exposure.

Pitts hosts the 6 a.m.-10:30 a.m. show, followed by Bill Black 10:30 a.m.-3 p.m. and Theron Snype 3 p.m.-signoff.

## Commodores Form Own Publishing Co.

LOS ANGELES—Motown recording artists, the Commodores, have formed their own publishing firm, Commodores Music, Inc., which will share rights with Jobete Music.

The group is in the middle of a three-week European trek which began Oct. 9 following a tour of the Orient earlier this summer. Cities being covered during the tour are Amsterdam, Dusseldorf, Hamburg, Frankfurt, Birmingham, Bristol, Manchester and London.

## Mercury Strives To Promote R&B On Par With Pop

By JEAN WILLIAMS

LOS ANGELES—Bill Haywood, Mercury Records' new national promotion director of r&b product, says he intends to see that r&b acts receive the same treatment given other acts, adding that some earlier r&b campaigns could have been handled more professionally.

He admits that in the past the label's r&b department lacked the ability to pull together the people within the company to launch soul acts.

Haywood plans utilizing the usual streamers, mobiles and posters in promoting Mercury's acts, but he will also depend on television appearances, preferably on local TV dance shows in different parts of the country.

Charitable benefits are other areas being eyed by Haywood, but he insists they be legitimate benefits. He says the label is willing to provide acts with transportation and expenses to get additional exposure in these areas.

He explains that although the r&b department was once unable to use the support of other departments, he notes that Mercury has always had the facilities.

"I have not had to hire new promotion personnel because the people on staff are stable," he says. "This is a direct outgrowth of the label's conservative attitude."

Another area which Haywood is observing is Mercury's roster of acts. "The company primarily lacks a broad list of r&b acts. I would like to expand this considerably.

"We do not have a female act or group under contract at this time, and I intend to explore this area," he says.

Most of the label's acts are groomed for personal appearances, but Haywood says he will take the grooming technique a step farther.

He will attempt to get his acts closer to their audiences. "I believe that people like to feel close to an act, and in turn that sells product," he says.

"I will also, whenever possible, have the acts involved in autograph sessions when they are in certain areas," he explains.

The Ohio Players, the label's hot- (Continued on page 43)

## Soul Sauce

### High Energy DJs Out At KSFX-FM

By JEAN WILLIAMS

LOS ANGELES—Since moving into its new format several months ago, KSFX-FM in San Francisco has gone from very low ratings to one of the top rated stations in the market, says program director Sean Conrad.

Prior to the change, KSFX was Top 40 with high energy personalities. Conrad has not given a title to the new format, but the station's audience tags it disco.

He admits that 80 percent of the music aired is high powered r&b which could by today's standards appear disco oriented. However, the personalities are absolutely "de-personalized," he says.

Conrad contends that the San Francisco market is considered more progressive and sophisticated than most markets, and treated differently than other markets. "In our survey, we have found that this audience tends to merely like more music as opposed to a lot of chatter," he says.

Explaining that listeners are changing their attitudes about FM stations, he says, "they are more acceptable to r&b music on FM outlets because FM is no longer just 'elevator' music."

In adopting its new format, the 7,000-watt station retained its same deejays. But the announcers are being instructed in de-personalized radio.

"Initially, when changing our programming, we went way down to a layed back music delivery. We have since moved it back up to where we feel that we now have a comfortable blend," says Conrad.

"We have no steadfast rule, and we are thinking as we go along, then making changes as we see fit. That's the way I feel a station should be programmed."

Tommy Saunders, host of the 6 a.m.-10 a.m. show, is on leave, being replaced by Dirk Robinson. Jack Friday follows in the 10 a.m.-3 p.m. slot. Ron Samuels takes over 3 p.m.-7 p.m., Eileen Fields 7 p.m.-12 a.m. and Jack Friday hosts the all-night show which is taped.

Arista recording artist Gil Scott-Heron is working on the score for the upcoming film "Baron Wolfgang Von Tripps," starring Calvin Lockhart.

He has completed two tunes with lyrics titled "Dark Side Of Town" and "Diamond Mines."... Richard Pryor's two-month-old album on Warner Bros. Records, "Is It Something I Said" will be followed by the re-release of his gold album from 1972, "That Nigger's Crazy."... The Funkadelic, on the Westbound label, has come up with a new promotional gimmick. During the group's appearance in Boston, special "funkt up" tea bags are being designed by the group's leader George Clinton to be distributed during a week-long engagement Oct. 20-26.

George and Gwen McCrae are recording their first duet album produced by Steve Alaimo and Clarence Reid for TK productions.

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

Billboard SPECIAL SURVEY for Week Ending 10/18/75

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)
1	1	8	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)	32	32	10	PHENIX	Cannonball Adderley, Fantasy F 79004
2	2	9	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	33	41	2	EVERYBODY'S DOIN' THE HUSTLE & DEAD ON THE DOUBLE BUMP	James Brown, Polydor PD 6054
3	3	10	KC AND THE SUNSHINE BAND TK 603	34	27	18	CHOCOLATE CHIP	Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)
4	5	8	MELLOW MADNESS Quincy Jones, A&M SP 4526	35	46	2	BAD LUCK IS ALL I HAVE	Eddie Harris, Atlantic 1675
5	11	4	AL GREEN IS LOVE Hi HSL 32092 (London)	36	42	10	SATURDAY NIGHT SPECIAL	Norman Connors, Buddah BDS 5643
6	7	7	SPIRIT OF THE BOOGIE Kool & The Gang, De-Lite DEP 2016 (PIP)	37	45	2	EXPERIENCE	Gloria Gaynor, MGM M3G 4997
7	4	11	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876	38	21	9	COME AND GET YOURSELF SOME	Leon Haywood, 20th Century T 476
8	10	5	BOOGIE DOWN, U.S.A. People's Choice, TSOP KZ 33154 (Epic/Columbia)	39	43	3	ACID QUEEN	Tina Turner, United Artists UA-LA 495-G
9	9	8	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022	40	50	2	VISIONS OF A NEW WORLD	Lonnie Liston Smith, Flying Dutchman BDL1-1196 (RCA)
10	14	5	PHOENIX Labelle, Epic PE 33579 (Columbia)	41	30	6	EARTHBOUND	5th Dimension, ABC ABCD 897
11	6	11	PICK OF THE LITTER Spinners, Atlantic SO 18141	42	48	2	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK	Staple Singers with Curtis Mayfield, Curtom CU 5005 (Warner Bros.)
12	12	11	INSEPARABLE Natalie Cole, Capitol ST 11429	43	57	2	THE SOUND OF SUNSHINE	The Sunshine Band, TK 604
13	16	10	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)	44	47	4	FROM DISCO TO LOVE	Van McCoy, Buddah BOS 5648
14	15	7	GET ON DOWN WITH BOBBY BLAND ABC ABCD 895	45	NEW ENTRY	IN THE SLOT	Tower Of Power, Warner Bros. BS 2880	
15	28	5	FIRST CUCKOO Deodato, MCA 491	46	52	2	THE BEST OF MICHAEL JACKSON	Motown MG-851 S1
16	20	15	WHY CAN'T WE BE FRIENDS? War United Artists UA-LA441-G	47	NEW ENTRY	MUSIC KEEPS ME TOGETHER	Taj Mahal, Columbia PC 33801	
17	25	3	THIRTEEN BLUE MAGIC LANE Blue Magic, Atco SD 36-120	48	59	2	ACTION SPEAKS LOUDER THAN WORDS	Chocolate Milk, RCA APL1-1188
18	18	6	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)	49	NEW ENTRY	COOLEY HIGH/ SOUNDTRACK	Motown M6-840 S1	
19	8	18	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	50	51	3	I FEEL A SONG	Glady's Knight & The Pips, Buddah BDS 5612
20	36	2	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800	51	49	14	ODE TO MY LADY	Willie Hutch, Motown M6-838 S1
21	17	11	NON-STOP B.T. Express, Roadshow RS 41001 (Scepter)	52	NEW ENTRY	SONG FOR MY LADY	Jon Lucien, Columbia PC 33544	
22	29	4	WATERBED Herbie Mann, Atlantic SD 1676	53	56	15	FIRST IMPRESSIONS	Impressions, Curtom CU 5003 (Warner Bros.)
23	19	32	THAT'S THE WAY OF THE WORLD Earth Wind & Fire, Columbia PC 33280	54	33	9	7-6-5-4-3-2-1 BLOW YOUR WHISTLE	Gary Toms Empire, PIP 6814
24	26	9	FAITH, HOPE & CHARITY RCA APL1-1100	55	NEW ENTRY	DARYL HALL & JOHN OATES	RCA APL1-1144	
25	31	5	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)	56	NEW ENTRY	LOVE TO LOVE YOU BABY	Donna Summer, Oasis OCLP 5003 (Casablanca)	
26	13	11	IN THE CITY Tavares, Capitol ST 11396	57	39	11	MORE MILES PER GALLON	Buddy Miles, Casablanca NBLP 7019
27	24	15	STEPPIN' Pointer Sisters, ABC/Blue Thumb BTSD 6021	58	NEW ENTRY	NOT A LITTLE GIRL ANYMORE	Linda Lewis, Arista AL 404	
28	22	32	MISTER MAGIC Grover Washington Jr, Kudu KU 20 S1 (Motown)	59	37	12	THE BOY'S DOIN' IT	Hugh Masekela, Casablanca NBLP 7017
29	23	13	GET DOWN Joe Simon, Spring SPR 67061 (Polydor)	60	38	6	STORM AT SUNUP	Gino Vannelli, A&M SP 4533
30	34	12	STILL CAUGHT UP Millie Jackson, Spring SPR 6708 (Polydor)					
31	40	4	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)					

OCTOBER 18, 1975, BILLBOARD

## STARTED WITH COUNTRY DJs

## 'Opry' Celebration Blooms Into An Annual Fete Of Intl Renown

• Continued from page 1

Ole Opry's success flowered annually. The party grew from a one-room, two-hour session to a two-day weekend event. The Country Music Disk Jockey Convention evolved, and that later spawned the Country Music Assn. (CMA).

Virtually every major record label will be represented at the 1975 af-

fair. Numerous shows, dinners, luncheons, banquets, hospitality suites and private parties are planned, but it isn't all fun and games. Countless business deals are made during the festivities.

The Grand Ole Opry was first broadcast Nov. 28, 1925, with only one featured performer. He was 80-year-old Jimmy Thompson, who

played fiddle. Since that cool autumn night thousands have performed. Even the president of the U.S., Richard Nixon, spun a yo-yo a couple of years back on an Opry segment that was nationally televised.

From the fee paid by each registrant, \$10 is extracted and placed into the Opry trust fund, from which money is withdrawn to aid members of the Opry cast when they are in dire need. To date, more than \$300,000 has been paid out.

Yet for all the hectic socializing, most visitors to the convention find themselves reminiscing about the old days, and the year 1953 when the only acts who participated were the late Tex Ritter, Chet Atkins, Cowboy Copas, Fred Rose, Charlie and Ira Louvin, Jimmie Davis, Pee Wee King, Grandpa Jones and Martha Carson.

That, too, was the year of the first sponsors—RCA Records, Capitol, Hill & Range and Peer-International. No others. Two labels and two music publishers.

It's all a different scene in 1975. But those first DJs who assembled in the early '50s are not forgotten.

They included Hal Durham, WROL, Knoxville; Ralph Emory, WAGG, Franklin, Tenn.; Bob Ferguson, KWSC, Pullman, Wash.; Bob Neal, WMPS, Memphis, and Porter Wagoner, KWTO (Keep Watching The Ozarks) in Springfield, Mo.

Durham now manages the Opry, Emory is one of the top jockeys in the land with WSM, Ferguson is an a&r producer for RCA, Neal is boss of the William Morris office in Nashville and Wagoner rates as one of the true country superstars on records and with his own syndicated television show.

## Fender Extending Helping Hand To A Lonely Convict

AUSTIN, Tex.—Freddy Fender gave a benefit performance here Oct. 2 to help finance a new lease on life for Raul Morales, 79, a prisoner for the past 48 years without a single visitor or even a letter.

It all came to light when Mary Lou Martinez, a medical clerk at Rosewood Medical Center, visited the prison and saw Morales. He asked her to sign a piece of paper so he could prove to the other prisoners he had had a visitor once.

She then offered her home if the board of pardons would release him. The board faces the complications of Morales' age and inability to speak English in their decision to release him. The Spanish he speaks is an old dialect long forgotten by most. He would require someone to take care of him since he has no employable skills.

Since then E. A. Glavan, assistant district attorney, three banks, Austin newspapers and a Chicana Women's organization are involved in the case.

"I can relate to him," says Fender. "I'm a Mexican-American but that doesn't have much to do with it. I just want to do this thing. I'm looking forward to meeting him."

Fender, who has been on the

(Continued on page 37)

## Going Into the Past; Were They the Good Old Days?

By JOHN SIPPEL

LOS ANGELES—Country music has always garnered its own potpourri of unusual and uncanny developments. To wit:

## 1945

Tex Ritter monopolized the first three slots in Billboard's "Juke Box Folk Records" with "I'm Wastin' Tears On You"; "There's A New Moon Over My Shoulder" and "Jealous Heart" during January ... Curt Massey moving from Chicago to Hollywood, where he'll do a five-per-week show on Mutual Radio ... Slim Carter and his wife, Blue Eyes, celebrated their 13th year at WKST, New Castle, Pa. ... Hank the Yodelling Ranger, a hit on Canadian RCA for years, moves over the border to WWVA, Wheeling, working as Clarence E. Snow.

Yodelling Bill Haley doing a daily show over WSNJ, Bridgeton, N.J. ... The Hoosier Hot Shots completed "Rockin' In The Rockies" with the Three Stooges ... Carson Robinson got his first guest shot at the WLS, Chicago, Barn Dance ... Bradley Kincaid moved from WKRC, Cincinnati, to WLW, Cincinnati ... Radio Dot & Smokey, Bob Shelton and Bill Nettles were features at the hour-long KWKH, Shreveport, Jamboree ... Roy Acuff, Ernest Tubb and PeeWee King all readying movie parts ... Columbia signed the Old Hickory Singers ... Jimmy Wakeley touring with his movie, "Song of the Range," ... Capitol releasing its first sides by Wesley Tuttle and the Coon Hunters. Merle Travis and Cliffie Stonehead are in the band ... Robert Lunn, WSM, Nashville, and Dick Thomas on National are khaki-bound ... Zeke Manners gets an honorable Army discharge ... Art Satherly signs Roy Acuff, the Bailes Brothers, Texas Ruby & Curley Fox and Bill Monroe for Columbia ... Stuart Hamblen working at KFWB, Hollywood, and raising blooded horses.

Wade Ray is the fiddler with Sally Foster's band on KMOX, St. Louis ... Louisiana Governor Jimmy Davis appoints publisher Fred Rose an honorary state colonel ... Carson Robinson buys a 200-acre farm at Pleasant Valley, N.Y. ... Beasley Smith batoning the WSM band on the Jack Baker show there ... Cliff Bruner, KJAC, Port Arthur, Tex., inks with Decca ... Roy Acuff buying a new home in Nashville on the Cumberland River. He has a log fence around it, which he obtained from an old farm nearby ... Lee Penny joins Hill and Range Songs as an exclusive writer ... Gene Laverne, who toured with Roy Rogers and Smiley Burnette, joins Ambrose Haley at KXOK, St. Louis ... Jolly Joyce lining up top names for a string of Pennsylvania folk music parks ... Dave Denney leaves Rube Tronson's WLS band to do a nightclub single ... Gene Autry to the

East coast for rodeos and Columbia recording.

Curley Williams and his Peach Pickers departing WSM to join Foreman Phillips Barn Dance, Los Angeles ... George Dewey Hay writing a book on the Grand Ole Opry ... Foy Willing and the Riders of the Purple Sage are the first folk group to go overseas for the USO ... Johnny Bond inks with CBS, Hollywood, preparing to host and appear on a number of radio shows ... Red Foley and wife entertaining convalescent troops at hospitals in the Midwest ... Hank the Yodelling Ranger moved from WWVA back to CKCW, Canadian station ... Denver Darling, after months of eastern appearances, is settling down at WNEW, New York ... Wiley Walker and Gene Sullivan recording sides for Columbia with Art Satherly, while working at WKY, Oklahoma City ... DJ Cottonseed Clark of Los Angeles has published a book of poetry ... Jenny Lou Carson confirms a rumor she's to be married in September in Chicago to a prominent health club executive ... Edward Wallerstein, Columbia Records' president, signed Gene Autry to a long-term renewal ... Red River Dave McInerney, WOAI, San Antonio, signs with Continental label.

Hugh Cross joins WAVE, Louisville ... Mr. and Mrs. Webb Pierce working the KWKH Hillbilly Hayride ... Cactus Jack doing a nightly DJ sting at KXL, Oakland, Calif. ... The Sons of the Pioneers working late summer gigs at Pennsylvania's chain of folk music parks ... Gene Autry doing 10 weeks at USO in the Pacific ... Tex Ritter bowing his own publishing firm, Tex Ritter Music ... Spade Cooley sold his autobiography to a publisher ... Bob Wills and the Texas Playboys set for their first film. They are a daily feature over KMJ, Fresno. Vocalist Tommy Duncan reported ready to leave to do a single ... Deuce Spriggins married Carolina Cotton in Yuma ... Ted Daffan and his Texans joined Foreman Phillips' gang at the Venice (Calif.) Pier ... Rosalie Allen doing guest shots at WFIL, Philadelphia.

Foreman Phillips opened his sixth show site in Compton, Calif., near Town Hall ... Tex Ritter has added his wife, Dorothy Fay, former movie actress, to his show troupe ... Charlie Monroe and the Kentucky Partners are new at WBT, Charlotte ... Bill and Jim Boyd doing SRO through Texas ... Bill Nettles signing with RCA ... Shelby Jean Davis re-joined WLS, working with Karl and Harty ... Eddy Arnold and his Tennessee Plowboys recorded for RCA in Chicago.

## 1955

Hank Thompson kicks off the Meadowbrook, Cedar Grove, N.J.,

(Continued on page 40)

## Superdome Simply Too Big: Jennings

NEW ORLEANS—The \$164 million Superdome's first country music show was held last week with some of the biggest names in the business on the stage for the first time together.

Jessi Colter, Waylon Jennings, Charley Pride, Merle Haggard and June and Johnny Cash co-headlined, in that sequence, and

## Name Acts Due At Kustom's Concert

NASHVILLE—Kustom Electronics, which has provided the sound for many of the shows during DJ conventions, will present a free concert at the War Memorial Auditorium Oct. 16.

Jerry Lee Lewis and the Memphis Beats will headline the show with Linda Gail Lewis, Billy Thunderclod and The Chieftones, Lamar Morris and the Morris Code, Ronnie Prophet, T. G. Shepard, and Johnny Cowboy Brower.

"Our reason for the show is to express our appreciation to the industry by giving DJs and others an opportunity to see these great acts in a full in-concert situation, instead of coming on from one side of the stage for a song and walking off the other side," says Earl Owens of Kustom National.

presented a five-hour show that was well received by the audience. Despite questionable acoustics (Jennings said he couldn't hear himself or the audience), fans left their seats to dance in the aisles and snap photographs.

Some 19,000 fans turned out for the show, presented by Superstar Productions, a new company headed by actress Terry Moore. However, only the portion directly in front of the stage was full, as the facility seats 85,000. A four-sided television screen telecast the stage events in color. During each singer's portion of the show, his name flashed in big gold letters on a 12 by 50-foot scoreboard sign before the audience.

The artists had varied reactions to the whole thing. Jennings said, "You can't tell if the audience is applauding or booing, it's too big for something like this. Count me out next time."

Pride said simply, "It's big, ain't it," and was whisked off in a golf cart to his dressing room. Haggard said: "They sandwiched me in here between Pride and Cash, and I didn't know what the hell to do."

Louisiana Gov. Edwin Edwards enjoyed his \$100 seat and had pictures taken with Pride and Cash, after he had pulled up a sofa to stand on as he was dwarfed between the two.



**IMPORTANT MESSAGE**

TO *CMA Guests*

FROM *Granite Records*

*Come see*

**STU STEVENS**

*perform*

**HONEY, WHAT'S THE MATTER?**

*on the International Show at the Opry!*

DATE *Oct 16* TIME *4 pm*

*(from his lp)*

**Returning Your Call**

## Smith Unshutters New Houston Store

HOUSTON—Houston's largest record retail store, Cactus, opened Oct. 15 under the direction of Merriman F. Smith III, known as Skip Smith. He was formerly area manager of Disc Records.

Cactus will be a showcase for all labels, featuring new artists as well as established ones. "With our inventory, there should be no need for special orders. Customers will have \$300,000 worth of records and tapes to select from, with up-to-date catalogs of new releases at their disposal," explains Smith. "Also, we're really working closely with local record suppliers and feel that with our merchandising ideas plus value prices, we can force other stores to follow a trend toward increased record sales."

The store will be open from 10 a.m. to midnight six days a week.

# Hollywood 'Moving In' On Music City

By COLLEEN CLARK

NASHVILLE—Hollywood "discovered" Nashville and country music last year and practically moved in, bag and baggage. Three major movies were filmed here, using mostly local talent. Many other films and television specials and shows are on the drawing boards for the area in a rush to cash in on country music's popular explosion.

While acting is not entirely a new thing to a lot of Nashville artists, it is another outlet for the overabundance of talent here and a lucrative one. Marty Robbins was probably one of the first country artists to appear in movies. Robbins has been involved since as early as 1955. Some of the movies to his credit are "Six Guns Over Texas," "The Badge of Marshal Brennan," "Ballad of a Gunfighter," "Road To Nashville," "Hell On Wheels," in which he played a race driver and singer, just as he is in real life. Robbins played the part of a country singer in "Country Music" filmed at the old Opry house about five years ago. Carl Smith and Webb Pierce appeared with Robbins in "Buffalo Guns" several years ago.

Robbins has done countless soundtracks for movies including "The Alamo," "The Hangin' Tree" and "Emperor of The North" with Lee Marvin. So many country artists have done soundtracks that it would be impossible to list all the credits here, but these were some of the earlier ones.

The last movie Robbins appeared in was "Guns of A Stranger" with Chill Wills and Dovie Beams. He also produced it.

Johnny Cash is another country artist who has made several movies, either for the screen or television. Cash played opposite Kirk Douglas in "A Gunfight" in 1971, a western filmed in New Mexico. He also had a feature role in a two-hour special with Peter Falk in a "Columbo" show. He played a gospel singer who had murdered his wife and almost escaped the infallible detective.

In 1971 Cash took an entire crew to the Holy Land to film "Gospel Road." He and wife June Carter Cash, publisher/producer, Larry Lee, Kris Kristofferson and Rita Coolidge and The Statler Brothers all appeared in the film. They hired local people for the technical crew. Cash financed the film himself, and although no figures have been released, reliable sources say that he has more than recouped his investment. Those close to the family are quick to point out that this was not Cash's concern, the film was a personal testimony that he would have done even had he thought it would have been a loser. The film premiered in Nashville and was directed by Emmy Award winner Bob Elfsgrom.

The film is now distributed by World Wide Distributors, a division of the Billy Graham Enterprises. Over 500 prints are currently in circulation around the country and is being shown every week.

Mel Tillis has done several bit parts in the last couple of years. He has done several "Love American Style" shows and comedy spots on "Tony Orlando and Dawn" show. Tillis had a part in "W.W. and The Dixie Dancekings" with Burt Reynolds and is currently preparing to do a pilot for CBS that is expected to become a regular series. It's a situation comedy with Tillis starring.

The biggest success to date was "W.W. and The Dixie Dancekings" with Burt Reynolds. Filmed entirely in Music City USA, it is one of the

first major movies to depict country music as a unique art form that has inspired a multimillion-dollar industry. Light and humorous, entertaining throughout, Reynolds fell into the role as if he had been raised backstage at the Opry. Conny Van Dyke, who couldn't even get an audition at first, landed the female lead as Dixie, opposite Reynolds, over several top Hollywood actresses. Ned Beatty and Art Carney also co-star in the story of a lovable con artist outrageously promoting a naive country band to stardom in the year 1957. The film spotlights such music favorites as Jerry Reed, Mel Tillis and Don Williams. Director John G. Avildsen even utilized many of the local business and music personalities in the other various extra roles. The film premiered at Nashville's Crescent Theatre with all the fanfare it deserved.

An obvious lover of country music, Reynolds is proud of his supporting cast in the movie. "I can tell you firsthand how enthusiastic country music fans are. Everytime I go somewhere with a country entertainer, I get knocked down in a stampede of autograph seekers headed for the other person," Reynolds laughed. "But I fixed it so they're going to have to look at me. We've got some of their favorite personalities in 'W.W.'" Reynolds also stated, "'W.W. and The Dixie Dancekings' may be a comedy, but we treat country music with the respect it deserves. Thomas Rickman's screenplay

paints it as something one is privileged to be part of."

Consequently, Ms. Van Dyke went on to act in the "Sunshine" series for television and also had a role in the "Police Woman" series with Angie Dickenson.

"Framed" is another movie filmed here which Ms. Van Dyke co-starred in with Joe Don Baker. The music was produced by Jim Fogle-song, who produced Ms. Van Dyke at the time and is president of ABC/Dot Records. Three local songwriters, Ben Peters, Arthur Kent and Frank Stanton did the other songs for the soundtrack.

Jerry Reed is currently filming his second picture, "Gator" with Reynolds on location in Savannah, Georgia and has a major role.

When Robert Altman's "Nashville" premiered here, it received the most negative reaction of all. While some felt it would be good for the movie boom in Nashville, others said "who needs it?"

Webb Pierce said it was "a nightmare." Jeanne Pruett felt "it was honkey from start to finish." Producer Billy Sherrill remarked, "When you show the anatomy of a man, you should try to show something besides his rear end first."

Loretta Lynn, supposedly the model for Barbara Jean, the doomed, childlike Opry star in the film, said she didn't intend to see the movie ("I'd rather see 'Bambi'") but expressed annoyance that she hadn't been asked to play herself. She

guessed that Altman couldn't afford a real star.

Whether intended as a satire or depicted as the producers and directors really saw it, no one seems to be quite sure. Perhaps the likeness of some of the characters was too close. Few local personalities were used in the film and the music was anything but the "Nashville sound." Perhaps that's what Nashvillians didn't like about it; especially when you consider that about half of all the music put on tape in this country comes from here and there are over 57 professional recording studios, some 1,500 songwriters and over a thousand artists living here, with artists from all over the world coming in to record.

However, when you consider also the fact that Jerry Reed is currently filming another movie, Conny Van Dyke is busy reading scripts for her next one, Mel Tillis is in production for a television series, and even the Motion Picture and Television Service of the United States Information Agency has been in Nashville doing a government-financed film, Nashville and country music have a lot to look forward to.

## A Lonely Convict

• Continued from page 36

wrong side of bars himself, hopes to raise \$10,000 to provide financial security for Morales should the Texas board of pardons and paroles release him.

## Alabamians Hail Tree's Killen

FLORENCE, Ala.—Numerous Nashvillians plus a busload of Tree writers and industry associates joined Alabamians in honoring Buddy Killen, president of Tree International, in his home town here Oct. 3.

The festivities began Friday morning when Killen visited his alma mater, Coffee High School, followed by a luncheon at Turtle Point Country Club on Lake Wilson. A proclamation from Mrs. Cornelia Wallace on behalf of Gov. George Wallace was presented.

Killen led a parade down the main street of the city to a VIP reception and cocktail party in his honor with nearly 450 friends and former classmates gathered. Mayor Bill Batson presented Killen with a key to the city and Jim Allen, special ad-

sor to Gov. Ray Blanton of Tennessee, presented a special proclamation on behalf of Tennessee. Killen presented the school with a \$1,000 scholarship that brought the crowd to its feet for a standing ovation.

Killen's daughter Linda was introduced to the audience and sang a

song she had written herself to honor her father, which came as a surprise to him. He described the day as "the greatest of my life."

The day was coordinated by Betty Hofer of Bill Hudson & Associates. The Jack Greene/Jeanie Seely Show performed to conclude the evening.

## 'Tubb Day' Set For Texas Town

LUFKIN, Tex.—Nov. 29 has been declared "Ernest Tubb Day" in Livingston, Tex., just outside Lufkin, by Joe Pedigo, Mayor.

A Texas native, Tubb has been a member of the "Grand Ole Opry" for 30 years and was elected to the Country Music Hall of Fame in 1965.

The day's activities will include a presentation of a special award and the key to the city with a barbecue at the fairgrounds. The celebration will conclude with a concert at 7:30 p.m. in the covered rodeo arena featuring Tubb and his Texas Troubadors. Tubb's recording of "Walking The Floor Over You" has sold more than two million copies.

Tubb has helped numerous entertainers over the years including Cal Smith and Jack Greene, who were once members of the Texas Troubadors.

Top  
**C&W**  
RECORDS  
1949-1971

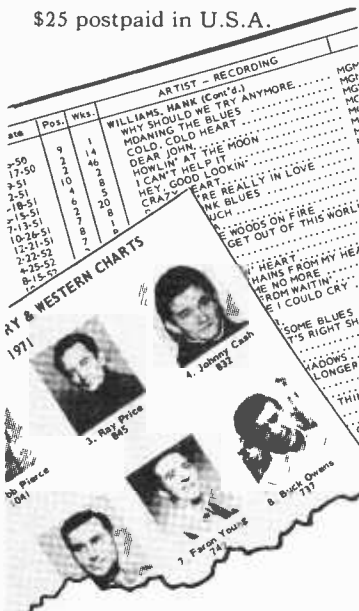
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OCTOBER IS  
COUNTRY  
MUSIC  
MONTH

# The one word for Country is Opry.

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Honky Tonk  
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Songs Today/  
GRC  
I Love The Blues  
And The  
Boogie Woogie/  
ABC  
Is It Wrong/  
Columbia  
It Was Always So  
Easy (To Find An  
Unhappy Woman)/  
GRC

January Jones/ABC  
Mama Don't 'Low/  
ABC  
Rock On Baby/MCA  
Room Full Of  
Roses/Playboy  
Ruby Baby/ABC  
San Antonio  
Stroll/MCA  
Sanctuary/RCA  
She's Already  
Gone/ABC  
Then Who Am I/  
RCA  
Too Late To Worry,  
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RCA  
You Ring My Bell/  
Capitol

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Moe Bandy  
Johnny Carver  
Billy "Crash" Craddock  
Narvel Felts  
Lefty Frizzell  
Mickey Gilley  
Ray Griff  
Ferlin Husky  
Sonny James  
Brenda Lee  
Ronnie Milsap  
Jim Mundy  
Marie & Donny Osmond  
Elvis Presley  
Charlie Pride

Ronnie Prophet  
Jonny Rodriguez  
Hank Snow  
Statler Bros.  
Hank Thompson  
Tanya Tucker  
Faron Young

#### Our Hit Writers:

Gayle Barnhill  
Rory Bourke  
Ray Brockman  
Bill Dees  
Gene Dobbins  
Ladysmith  
Jim Mundy  
Docile Owens  
Darrell Statler  
Gene Vowell  
Johnny Wilson

Congratulations to the Grand Ole Opry on its 50th Anniversary



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Billboard Hot Country Singles

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Table with columns for 'This Week', 'Last Week', 'Weeks on Chart', 'TITLE-Artist', and 'STAR PERFORMER-Singles registering greatest proportionate upward progress this week.' containing 100 rows of chart data.

Country Nashville Scene

By COLLEEN CLARK

During a recent appearance at the Landmark Hotel in Las Vegas. Diana Trask was asked by Harry James to come back on stage and sing a special selection of his standards. The segment was so successful they kept it in the show. ... The Amazing Rhythm Aces are at Knotts Berry Farm Oct. 17 through 22 and will tape the Dick Clark Show and "The Midnight Special" while there. ... Dick Curless underwent surgery last week and is recovering at his home in Bangor, Me. ... Tanya Tucker moves into her new ranch outside Nashville soon. She says it is a dream come true for her. She will raise an exotic breed of cattle known as Simmental.

T. G. Shepard on a Western tour this month with stops from Bakerville to Tucson. ... Dorsey Burnette's son frequently backs up his father, but has his own group and will have his first record out soon. ... RCA Records has signed part of the Charley Pride Show to a recording contract. Dave and Sugar. Their first single will be released this month. ... Other RCA signings include Helen Cornelius by producer Bob Ferguson and writer/artist Gary Paxton by Chet Atkins. ... Tommy Overstreet is headlining the ninth edition of "Country Music U.S.A." at the Landmark's Jubilee Room. He will be there four weeks.

Dave Gillian, writer of Roy Clark's "Heart To Heart," has signed an exclusive writing contract with Moss-Rose Publications. ... Tammy Wynette was hospitalized briefly in Cheyenne, Wyo., last week after complaining of stomach cramps. On an extended tour of several Western states, she spent the night and flew on to meet her band, which had gone on ahead in their bus. A spokesman for her said she had a nervous stomach and had gone in to get medication. She is back touring now.

Writer Roger Bowling has signed a contract with United Artists Records and his first single is just released. Bowling penned "Blanket On The Ground," "I'd Like To Sleep Till I Get Over You" and "Stay Away From The Apple Tree." Bowling has had 29 songs recorded in the last six weeks.

Judy Bryte, Opryland artist, has retained Leo Thomas as her manager. ... Roy Clark will be special guest on Tony Orlando and Dawn Oct. 15. He is currently headlining the main room at the Frontier Hotel in Las Vegas. ... Fretone Records has signed Gene Mitchell and Lyle Emmons, better known as "We Too," to a contract. Their first single, "Plymouth Rock" has just been released.

Danny Davis has just completed his 19th album for RCA titled, "Country Gold." The LP will be released later this month.

Jerry Lee Lewis Opens New Club

MEMPHIS—Jerry Lee Lewis, who sold his once popular night club here, has opened a new club on Adams Street, Jerry's Place.

Asked how often he would be appearing at the club, he replied, "As often as I sit down at the piano," which means as often as his schedule will permit.

OCTOBER 18, 1975, BILLBOARD

# Were They the Good Old Days?

• Continued from page 36  
monthly country show Jan. 18-19... "Town Hall Party" from the Coast is set for full NBC radio network. Cast includes: Tex Ritter, Merle Travis, Wesley Tuttle, Freddie Hart, and Joe Maphis and Rose Lee plus guests each Saturday night... Jimmy Key is a DJ at KERC, Eastland, Tex... Ralph Emery takes over the new morning show over WSIX, Nashville... Bob Neal takes over management of Elvis Presley, 19, in addition to his work as DJ at WMP, Memphis... Jimmy Newman and band working Friday nights over KPLC-TV, Lake Charles, La... Eddy Arnold celebrates his 10th anniversary in country music in late January.

Hal Smith signs Carl Smith to a management pact... Jim Reeves re-

## Nashville Sees Hurst 'Opry' Book

NASHVILLE—Author Jack Hurst was in Nashville last week to present his new book "Nashville's Grand Ole Opry" to Roy Acuff and officials of the National Life and Accident Insurance Co., WSM and the "Opry."

"I'm sure all of you have had occasion to think how fortunate accidents have as much to do with the way things turn out as plans of men do," Hurst said as he presented first copies of the book to National Life chairman William Weaver, WSM president Irving Waugh, Opryland manager Bud Wendell and Acuff. "The founding of WSM, as I understand it, was an accident of sorts, the beginning of the Opry was an accident, and good and bad accidents have been happening on and around the Opry stage ever since."

But he admitted it took more than an accident to bring about his 50-year history of the Opry which is a 400-page work with more than 400 illustrations and an introduction by Acuff.

It all began when Margaret Kaplan, managing editor of Harry N. Abrams, Inc., happened to be watching when President Richard Nixon appeared on the "Grand Ole Opry" in March of 1974, the opening night of the new Opry House. She came away from the program with the feeling that the "Grand Ole Opry" was an institution which obviously meant a great deal to the American people. She went to work the following day to get Abrams to publish a book on the "Opry."

Hurst, formerly a staff member of the Nashville Tennessean and now with the Philadelphia Enquirer, took a three-month leave of absence in order to finish the book in time for the 50th anniversary celebration.

In writing the history, Hurst said he drew on his 10 years' experience with the Tennessean. "What I tried to do with the book was write not a history but a narrative. I didn't want to present a lot of dry facts and dates. I wanted to capture the background and the spirit of the people on the Opry and the people who listen to it."

"From its inception, it has been a changing 'Grand Ole Opry' and yet there are things about it that are constant and will never change," he said.

Everyone is in the book from Uncle Dave Macon to Dolly Parton. Hurst is a native of Maryville, Tenn., and has personally witnessed the progress and changes in the "Opry," for some 20 years.

turns to KWKH, Shreveport, after a tour of foreign military installations... Col. Tom Parker and aide, Tom Diskin, touring the U.S... Sheriff Tex Davis at the WCMS, Norfolk, mikes... Ditto Bill Collie at KNUZ, Houston... WLS added a two-and-one-half hour afternoon show of live country... Webb Pierce and Red Sovine on one-niters for promoter Marty Landau... Flatt & Scruggs ankle the Old Dominion Barn Dance, Richmond, to join WSM.

Red Foley and a large cast featured the opening of the Saturday night ABC-TV web series from Springfield, Mo., where Dub Albritten was handling Foley... Judy Lynn moved to KLPM, Minot, N.D... Lulu Belle & Scotty were on Emerald Records and still at WLS... Sam Wallace guiding Atlanta ops and dealers on a weekend to the Grand Ole Opry... Bob Jennings at WLAC, Nashville; Tom Perryman doubled between manager and the mike at KSIJ, Gladewater, Tex... Doyle and Teddy Wilburn are on Faron Young's band... Tommy Cutrer working a slot at KCIJ, Shreveport, La. Mae Boren Axton flacking Hank Snow... Roy Drusky, Atlanta singer, cut his first four sides for Starday... Ken Nelson to Nashville for recordings for Capitol.

Marty Robbins won a listeners' poll for favorite artist on WSIX, Nashville... Hugh Cherry went to WLW, Cincinnati, from Nashville... Randy Blake spinning wax at WJJD, Chicago... Mrs. Lillian Stone, Hank Williams' mother, passed away late in February... Smiley Burnette opening a national cafe chain, Checkered-Shirt Drive-In... Chet Atkins' brother, Jim, producing a country show at KOA, Denver... Little Jimmy Dickens broke his arm during a horse race with Carl Smith... Ferlin Huskey signed with X. Cosse, Martha Carson's mentor... The Wilburns inked with Decca. Dee Kilpatrick is overseeing Mercury's country section... Connie B. Gay, promoter doing DJ at WARL, Arlington, Va., is seeking a new girl singer for the Jimmy Dean troupe... Personal manager Jim Halsey keeping Hank Thompson busy with road gigs... Jimmie Skinner celebrates his fourth DJ year at WNOP, Newport, Ky... ABC-TV added the Pee Wee King Show for the summer.

Fred Rose named Country Man of the Year, with Steve Sholes and Jim Denny as runners up... Texas Bill Strength to Capitol Records... Gabe Tucker managing Ernest and Justa Tubbs... Kenny Roberts split from Iz Nathan... Wayne Rainey joined WWVA, Wheeling... Bristol, Tenn., honoring hometown boy, Tennessee Ernie Ford... Floyd Cramer playing piano for Elvis... John Kelley promoting dates out of Boise, Idaho... Grandpa Jones working Nova Scotia... Stoney Cooper and Wilma Lee did their first for Hickory Records... Don Reno and Red Smiley from WBT to WRVA... Steven Stebbins of Americana Corp. skedding Freddie Hart... Charlie Adams, Lefty Frizzell, Eddie Dean, Tex Williams and Gene Autry rented a fishing boat and went fishing with Columbia's Don Law in Mexican waters... Porter Wagoner touring for A.B. Bamford... Tillman Franks working at KWKH, Shreveport... Moon Mullican returned to Texas to be near his ailing father.

Charlie Lamb quit trade papering to open his own PR office in Nashville... Billy Gray was touring for Hap Peebles, while Webb Pierce dittoed for Lucky Moeller... Chuck Wagon Gang feted on their 20th year

with Columbia... Wade Ray and Hank Penny teaming on Los Angeles TV... Uncle Joe Allison joined WSIX as a DJ... Red Stewart ankled Pee Wee King for WBBM-TV, Chicago... Slim Whitman jumped from KWKH to WSM permanently... Hubert Long started promoting one-nighters... Johnny Horton and David Houston were on the Louisiana Hayride, KWKH... Bob McKinnon joining KTKT, Tucson, as morning man... An attendance of 1,000 was expected for WSM's fourth annual DJ Festival... A Grand Ole Opry troupe played a week at the Palace Theater, New York... Winners in the 1955 Billboard C&W DJ Poll are: Hank Thompson, favorite band; Eddy Arnold, top artist; Webb Pierce, most-played; Elvis Presley, most-promising; while Nelson King, WCKY, Cincinnati, was top DJ... George Jones doing Coast personals... Sonny James is a regular on the Big D Jamboree, Dallas... Jim Reeves moved to WSM... Grelun Landon is with Hill and Range's New York office... Mac Wiseman based at WRVA, Richmond.

### 1965

Bob Cooper elevated from general manager to vice president of WSM Radio... Vito Pelletieri, vet stage manager of the Grand Ole Opry, feted at his 75th birthday... Bobby Wooten replaced Chris Lane as program director at KAYO, Seattle, with Lane headed for WJJD, Chicago, swinging to country format... Jimmy Key booking Bobby Bare... Starday president Don Pierce to the Orient on a business swing... Don Light writing country for Billboard... Jerry Kennedy named Mercury country a&r director.

Dan McKinnon, KSON, San Diego, hosted a gather of country station managers in Los Angeles... Bill Anderson got a syndicated TV country show... Sacred music was a \$6.5 million market annually in the U.S... Gladys Hart was preparing Colorado's third annual country music fest... Roy Clark guested on Johnny Carson... Top-country names dotted the weekly ABC-TV web Jimmy Dean hour... George Jones recording with Gene Pitney... Lucky Moeller buys out the Jim Denny interest in their talent agency... Jim McConnell, 64, head of Acuff-Rose Talent, dies.

"Tennessee Waltz" made the state's official song... John Lair running Renfro Valley, Ky., park... B.J. (Basil) McElwee joined Monument's national promo staff... Paul Cohen recording talent for Kapp... Frank Jones joins Columbia from Canada... Slim Whitman touring South Africa... Roger Miller won five country Grammy awards... CMA slating an all-star show for Chicago's ad executives... Tex Ritter joined the Grand Ole Opry... Buddy Lee pacted Claude King to management... Minnie Pearl and Ferlin Huskey co-star in a flick, "Forty-Acre Feud"... Merle Kilgore trying to sell a syndicated TV series... Panola, Tex., set up a memorial park for native son, Jim Reeves... Tom T. Hall appointed manager of Newkeys Music... Bill Williams handling publicity for WSM and the Grand Ole Opry... CMA weighing a golf tourney in Nashville in the fall.

Ira Louvin and his wife die in a Missouri car crash... The CMA tightened up its Hall of Fame election procedures... WJRZ, Newark, N.J., went country full day... Hubert Long constructing \$250,000 building on Music Row... T. Tex Tyler touring the U.S. as an evangelist

# Hot Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 10/18/75

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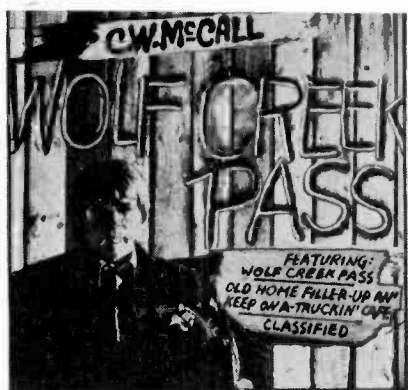
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	18	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
2	2	10	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
3	4	11	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
4	3	11	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
★	10	3	WINDSONG—John Denver, RCA APL1-1183
6	5	11	BEST OF—Dolly Parton, RCA APL1-1117
7	6	15	CHARLEY—Charley Pride, RCA APL1-1038
8	8	13	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
★	11	7	HOME—Loretta Lynn, MCA 2146
★	13	7	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
11	7	30	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
12	12	6	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
13	15	26	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot D0SD 2020
14	14	15	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
15	17	6	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
16	16	7	GREATEST HITS VOLUME 1—Roy Clark, ABC/Dot D0SD 2030
17	19	33	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
18	9	11	BURNIN' THING—Mac Davis, Columbia PC 33551
19	21	16	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
20	20	23	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot D0SD 2021
21	25	23	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
22	22	7	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson, Columbia KC 33691
★	29	4	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
24	31	2	I WANT TO HOLD YOU IN MY DREAMS—Stella Parton, Country Soul & Blues 6006 (IRDA)
★	42	2	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
★	36	2	DOLLY—Dolly Parton, RCA APL1-1221
27	27	4	BANDY THE RODEO CLOWN—Moe Bandy, GRC 10016
28	28	5	LOVIN' AND LOSIN'—Billy Walker, RCA APL1-1160
★	35	2	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 (Phonogram)
30	30	6	WHATEVER I SAY MEANS I LOVE YOU—Donna Fargo, ABC/Dot D0SD 2029
31	32	18	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
32	18	18	RECONSIDER ME—Narvel Felts, ABC/Dot D0SD 2025
33	26	21	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
34	39	3	M-M-MEL—Mel Tillis, MGM M3G 500Z
35	23	9	TANYA TUCKER'S GREATEST HITS, Columbia KC 33355
36	38	5	THIS SIDE OF THE BIG RIVER—Chip Taylor, Warner Bros. BS 2882
★	NEW ENTRY		SEARCHIN' FOR A RAINBOW—Marshall Tucker Band, Capricorn CP 0161 (Warner Bros.)
★	NEW ENTRY		NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot D0SD 2036
★	NEW ENTRY		CLEARLY LOVE—Olivia Newton-John, MCA 2148
★	NEW ENTRY		THE FIRST TIME—Freddie Hart, Capitol ST 11449
41	45	2	LOOK AT THEM BEANS—Johnny Cash, Columbia KC33814
42	24	16	MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)
43	43	4	OH HOW LOVE CHANGES—Don Gibson & Sue Thompson, Hickory H3G 4520 (MGM)
44	46	2	A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
45	NEW ENTRY		PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
46	48	17	TODAY—Elvis Presley, RCA APL1-1039
47	NEW ENTRY		I STILL BELIEVE IN FAIRYTALES—Tammy Wynette, Epic KE 33582 (Columbia)
48	41	5	DREAM COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-1043
49	37	33	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
50	34	15	LIVE IN PICAYUNE—Jerry Clower, MCA 486

list... Loretta Lynn became a grandmother at 31... WSM established an Opry trust fund to aid needy performers. Wesley Rose recorded Roy Acuff's son, Roy Neill... Bob Wills on the mend after his second heart attack... Neil Wilburn building a Nashville studio... CMA membership hit 1,750 nationally...

Kitty Wells, Johnny Wright, George Morgan and Billy Grammer returned to the Opry after being out a year because they didn't work 20 weeks during 1964... Jack Stapp and Buddy Killen bought stock in Harlan Howard's Wilderness Music... Jeannie Sealey joined the Porter Wagoner troupe.



# WATCH FOR BULLETS ON BLACK BEAR ROAD



The Album:  
"Wolf Creek Pass" M3G 4989



The Album:  
"Black Bear Road" M3G 5008  
The Single:  
"Black Bear Road" M 14825

Everywhere C. W. McCall goes, the bullets are flying.

Take his last album, "Wolf Creek Pass," for example. It went #1 in Country, then crossed to Pop. Three singles from the album, including the title tune and "Classified," went to #1, too.

Only four weeks into its trip up Billboard's Country Singles Chart, C. W.'s "Black Bear Road" is moving along like a hopped-up pickup full of fresh-from-the-still hootch.

At #74 with a bullet,  
people noticed.

At #55 with a bullet,  
folks ducked.

At #44 with a bullet,  
C. W. was cooking.

At #36 with a bullet,  
C.W. is nothing but a blur.

It started like a sniper attack. Now "Black Bear Road" is heading like a rocket for the top of the charts.

"Black Bear Road," a smash single and album from C. W. McCall.



Marketed by Polydor  
Distributed by Phonodisc  
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11,000 classified one-line gags, \$10. Catalog free!  
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CLASSIFIED  
ADVERTISING  
DOESN'T  
COST,  
IT PAYS.

• Continued from page 25

N.J., replacing **John Glen Stone** who has gone to WHFM in Rochester, N.Y., as an announcer. . . **Stephanie Covine Tinfo**, announcer at WNNJ, has gone to WRAN in Dover, N.J., as production director.

The new lineup at WGY in Schenectady, N.Y., includes **George L. Davis** morning, **Harry Downie** 10-noon and 2-3 p.m., and **Ellie Pankin** with talk after a noon report 12:30-2 p.m. At 3 p.m., **Tom McCarthy** does the afternoon drive show. "CBS Mystery Theater" is aired at 7 p.m. and **Bill Miller** hosts a two-way talk thing until midnight. **Lee Fowler** guides the whole shebang, a very big station in the market in prestige and earnings.

All too often, the good things a man does in life goes unmentioned. Especially in radio. **Gary Owens** of KMPC, for example, was chairman of the Diabetes Bike Ride Sunday (5) that raised \$500,000. McDonald's was behind the whole project. Gary claims that during the ride he got a "vapor lock on my hand brake," which probably means that he didn't finish the whole 20 miles. Last year, the bikeathon raised \$300,000. It's a pity that radio stations and radio air personalities don't get more public credit for the public good that they do individually and as a team.

**Ed Hider**, who does humor for air personalities under the guise of Hype Ink, Los Angeles, has joined ABC-TV network's "The Rowan And Martin Report" that airs Nov. 5. It's a half-hour satirical comment on the news and Hider is writing some of it. . . **Harvey (Humble Harve) Miller** has moved into the 6-10 p.m. slot on KIIS-FM (the former KKDJ). He'll be spotlighting an LP an hour and playing some good cuts you don't ordinarily hear on radio.

From **Jim Bohannon**, newscaster and self-appointed music director of WTOP Newsradio 15 in Washington, D.C.: "In your issue of Aug. 30, all of page 13 was devoted to an ad by Mulberry Square Records. They were pushing their one and only record to date, a single called 'Benji's Theme—I Feel Love' from the movie about the dog, also produced by Mulberry Square. Along with the usual promotional pronouncements was the usual section entitled: "Airplay includes. . ." And it's quite a list—WNEW, WGN, KSFO—and there 11th from the top, even though we're in the seventh market, WTOP, Washington. Well! Free publicity. And most unexpected, for, as I told Mulberry Square veeep **Ben Vaughn**, it isn't every day that WTOP gets a mention in Billboard for airplay on a record. Especially, not for the past six years. Since we went all-news. In tracking down how that mention was made, I found that a copy of the record, along with an airplay verification card was apparently sent to WTOP and somebody here apparently filled it out with the comment: 'We are playing the record and response has been so-so' and checked the column marked: Please send me another record, a poster, and six Benji buttons. Well, what could we do? Lest Mulberry Square get hit with a false advertising rap, WTOP played the record (as background) to an interview with **Ben Vaughn** on the 'File 15' feature I produce daily. And Vaughn even sent us a poster and a six-pack of Benji buttons. We still don't know who sent in the verification card and got the originals."

**Richard Booth**, former manager of WHFM in Rochester, N.Y., has

## Vox Jox

been appointed general manager of WBAX, a **Merv Griffin** station in Wilkes-Barre, Pa. The announcement was made by **Stephen B. Labunski**, executive vice president of the radio group. You know, Merv really has a nice little group of stations: they're not flashy, but stable.

**Bill Chadwick** reports in from Fort Worth where he's now advertising director for Performance, a talent weekly magazine, and doing weekend air work on WBAP—in fact, the **Bill Mack** show. Good to hear from you, Bill. . . **K. O. Bayley**, 714-272-3454 or 3958 Mission Blvd., San Diego, Calif. 92109, writes: Even though no one likes you, I must confess I have always found you adequate. Does this sound like a **Ted Atkins** memo? Now as far as your comment on the guy in Atlanta, why should he have said "Atlanta" rather than "market"? He should not have said either! Both ways, you are talking down to the audience. When the statement is made: "I don't know if this song will make it in the market (Atlanta)," you are telling your listeners they are not hip enough to love this song, or that you're playing band music for them. You must love the music you play, or if **Buzz Bennett** is picking it, pretend you like it. Sign me, **K.O.** (withering on the vine at KUDE, Oceanside, Calif.) **Bayley**. P.S. See, never knock the product, only the boss. No one likes him anyway."

TM Productions, Dallas, has launched a new division to offer music, film and print concepts to advertising agencies and heading up the operation is **Otis L. Conner Jr.** He'll report to **Jim Long**, chief executive officer of TM Productions. Connor used to be president of Commercial Productions. . . **Mike Jeffries** is looking for an MOR or Top 40 personality job; very good with production. 714-982-0611. Says he would like to hear from **John Ryan**; "we worked together at WBAB in New York."

**Dave Mitchell** came by about a week ago; he was on vacation from KEAN, a country music station in Brownwood, Tex. The station, incidentally, needs both singles and albums and assures airplay. Send to program director **Rick Whitworth**; it's the only 24-hour station in that part of the country and the lineup has **Rick** and **Dave** doing a two-man show 6-10 a.m., with **Kerry Craig** 10 a.m.-1 p.m., **Dave Mitchell** 1-4 p.m., **Rick Whitworth** 4-6 p.m., **Bill Roderd** 6-midnight, **Gerry Dalton** midnight-6 a.m., and **Don Howard** on weekends. I think Dave was impressed (well, shocked may be a better word) by my knowledge of Brownwood.

**Steve Wendell** reports in. "I've finally received my master's degree in political science from the Univ. of Dayton, Ohio. I worked part-time for WHIO-AM all through my graduate program. I was also an announcer on WVUD, the FM progressive station owned by the university. Since graduation, I've come back home to suburban New York to work for my Ph.D. in political science at Columbia Univ. and am now working part-time as an announcer, newsman and production man at WRKL in Rockland County, Pomona, New York." Good to hear from you after all these years, Steve. . . **Frank Kingston Smith**, afternoon drive personality at WHDH in Boston, has joined WVBF, an FM rocker in that city. Smith will do the 9 am.-1 p.m. shift, following a 6-9 a.m. stint by **Bill Gardner**, who just joined the station from Dallas. Smith has

worked at stations such as WIBG in Philadelphia and WRKO in Boston.

Old buddy **Red Jones** has been named station manager of WJEM, country music operation in Valdosta, Ga. He'll also do a 6-9 a.m. air shift. President of the station is **J.C. Johnson**, who is celebrating about 30 years in radio; he came to Valdosta 25 years ago and still does a weekly radio show. **Vernon Arnold** is new general manager of the station and others on the staff include **Allan Murray**, **Tom Rogers**, and **Gary Monroe**. Say, Red—do you remember the "Country Calvacade" on KVET in Austin, Tex.?

**Jack Fitzgerald** is the new program director of KSTT in Davenport, Iowa, and the lineup at the Top 40 station includes **McFarland-In-The-Morning** 6-10 a.m., **Jack Fitzgerald** 10 a.m.-2 p.m., music director **Jack McKay** 2-6 p.m., **Van Dyke** 6-10 p.m., **Sean Kelly** 10 p.m.-2 a.m., and **J. David Morgan** 2-6 a.m., with weekenders **Lew Craig**, **Mike Tanner**, and **Chuck Hamilton**. Fitzgerald used to do afternoon drive at WCUE in Akron. . . General manager **Johnny Biscuit** of radio J-94, 666 N. Main, Logan, Utah 84321. Logan is the home of Utah State Univ. Biscuit and program director **Rod Goodliffe** took the station from automation to progressive and needs album service desperately with airplay assured for all product received. "We would like to have some oldies, too, as well as album product. And Rod would like some audition tapes from time to time." Biscuit thanks **Roger Holloway**, the music director at WTLC in Indianapolis "who consulted the music here for a while, until we got going."

WELI in New Haven, Conn., is having its 40th anniversary celebration Oct. 13 and **Tom Whalen** wants everyone who worked there in the past to call him for a beeper phone message that'll be broadcast that day. Call him after lunch any weekday. . . **Don Kelly**, who programmed KIOI-FM-AM in San Francisco, and did a damned good job of it, is looking for work. You can reach him at 415-937-7335.

KLAC, country music station in Los Angeles, is looking for a production man with a first phone. Pays a "bunch of money." Talk to program director **Hal Smith**. You don't necessarily have to have country radio experience, but you would probably have to be a fast learner.

## Mercury Strives

• Continued from page 35  
test r&b group to date, has given the company two gold records and two gold singles, with a new release "Honey" now on the charts.

Other r&b acts signed to Mercury are the Joneses, Joe Quarterman, Tomorrows Promise, Ralph Carter and as of last month, the Dells with an LP due momentarily.

Haywood, who comes to the record industry with 14 years as a radio programmer, feels he is in a position to know what the stations and general market want in the way of music. Therefore, he is gearing his promotional programs in that direction.

## Saunders In Studio

BERKELEY, Calif.—Merl Saunders returns to the studio to record his fifth album for Fantasy Records. Saunders and his son, bassist Tony Saunders, have recently completed a West Coast tour with their group Aunt Monk.

## Dealer Demo 'Q' Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry/label sources and Billboard reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.

### QS Matrix Quadraphonic

- Soul**—"Ain't Nobody Home" from "Best Of B.B. King," B.B. King, ABC, ABCX 767.  
**Jazz**—"Free Again" from "Tranquility," Ahmad Jamal, Impulse, AS 9238.  
**Classical**—Title cut from "Spell," The Montagnana Trio, Command, COMS 9005.  
**Pop**—Title cut from "Play With Fire," Laura Yager, Ovation, OVQD 1436.  
**Electronic**—"Monterey" from "Abyss," Robb Kunkel, Tumbleweed (ABC), TWS 111.  
**Rock**—"Sooner Or Later" from "Greatest Hits," The Grass Roots, Command, CQD 40013.

### Matrix 4-Channel

- Classical**—Prelude to "Die Meistersinger" from "Karajan Conducts Wagner, Album 2," Von Karajan and Berlin Philharmonic, Angel, S-37098.  
**Folk**—"When The Party's Over" from "Between The Lines," Janis Ian, Columbia, PCQ 33394.  
**Soul**—Title Cut from "Survival," The O'Jays, Philly Intl. (Columbia), ZQ 33150.  
**MOR**—"At Seventeen" from "Love Will Keep Us Together," Ray Conniff, Columbia, CQ 33884.  
**Rock**—"Nothin' Good Comes Easy" from "The Edgar Winter Group With Rick Derringer," Columbia, PZQ 33798.  
**Country**—"Rufus Was A Redneck" from "Burnin' Thing," Mac Davis, Columbia, PCQ 33551.

### CD-4 Discrete 4-Channel

- MOR**—"Brother Can You Spare A Day" from "Judith," Judy Collins, Elektra, EQ 1032.  
**Rock**—Title cut from "Trouble In Paradise," The Souther Hillman, Furay Band, Asylum, EQ 1036.  
**Classical**—Opening from "Beethoven, Symphony No. 3 (Eroica)," Stokowski and London Symphony, RCA, ARD1-0600.  
**Jazz**—"Blues March" from "Art Blakey & The Jazz Messengers," JVC, CD4W-7006.  
**Country**—"Green, Green Grass Of Home" from "Super Country Hits," Floyd Cramer, RCA, APD1-0155.  
**Soul**—"Respect" from "Live At Fillmore West," Aretha Franklin, Atlantic, QD 7025.

Earlier Dealer Demo 'Q' Disks charts appeared in Billboard issues of Aug. 9 (March-July compilation), Aug. 16, Sept. 20.

## NEW EXHIBITORS

### Phila. Hi Fi Show Growing

PHILADELPHIA — Additional demand for exhibit space has caused the Philadelphia High Fidelity Music Show to expand to another floor at the Benjamin Franklin Hotel for the Nov. 7-9 downtown expo, producers Bob and Teresa Rogers report.

Among the new companies participating are Duntech Labs, Corpus Christi, Tex., floor-standing DL-15B speaker; Fuji Photo Film, New York, its new line of FX and FL cassettes and 8-tracks; Janis Audio Associates, New York, new model W-1 super woofer; Lux Audio of America, Syosset, N.Y., complete hi fi line, and Mesa Electronics, Chicago, turntables.

Other products to be shown for the first time in a show here, according to the producers, include the Advent VideoBeam large-screen TV projection system; Becker Autoradio cassette player with amplifier/short wave adapter; Bozak mixer/pre-amp; new Allison, Frazier and KLH speakers; Great American Sound Godzilla amp and Thaedra pre-amp; Leslie DVX speaker with swivel-mounted dipole couple; Meriton audio/cassette line, Radio Shack CB equipment and Sankyo Seiki stereo cassette players.

Retailer exhibitors include Audio World/Silo, High Fidelity House, Radio 437 Store, Radio Shack, Sam

Goody and Stereo Equipment Sales. Working with the show producers are a manufacturers representatives committee headed by Ted Roussil and a retailer group chaired by Bob Dinnerman.

Special features include U.S. Pioneer's multimedia history of sound presentation, live broadcasts by radio WMMR and WYSP, and free electronic lab checkups by Electronic Servicer of Philadelphia.

NEW YORK—BASF of Germany has launched a multimillion-dollar expansion of its U.S. blank tape operations, and has started construction of two new tape plants in Argentina and Indonesia, as part of its ambitious plan to be the No. 1 blank tape operation throughout the world.

The staggering investment at the Bedford, Mass., plant is separate from the estimated \$3 million the company is spending in a nationwide advertising campaign designed to engrave the BASF name on the minds of all American blank tape users (Billboard, Aug. 9).

## Montreal Stereo '76 A Success

By MARTIN MELHUISE

MONTREAL—Stereo '76, billed as "Canada's Eighth National Audio Show" at Place Bonaventure here, had close to \$2 million worth of audio equipment and over 1,000 products on display.

The show offered demonstrations and seminars by audio professionals on speakers, phono cartridges, FM radio—including Dolby and 4-channel broadcasting.

Three separate panels dealt with topics related to the Canadian music scene, both English and French.

• Many exhibitors took the soundproof booths offered by the show, but many others exhibitors, without soundproof booths, demonstrated their equipment anyway causing sound levels to remain very high.

• Turntables were very much in the limelight due to the marked increase in the number of different lines now available.

• Quadraphonic sound was conspicuous by its absence at the show and it was obvious that in Canada quad has entered a period of limbo.

H. Burrell Hadden, a contributing editor to Audio Scene Canada, the magazine that presented the four-day audio show, and moderator of a panel discussing developments in FM broadcasting, indicated that quadraphonic sound won't make any headway in the marketplace until one proper system for transmitting quad on FM stations has been completed.

"Stereo records didn't sell either until radio stations made a wholesale switch from mono," says Hadden. "There is more quad hardware out there than there is software and the consumer has decided that it is pointless spending all that money on an SQ, CD-4 or QS system unless there is something to play on it. It's a vicious circle because record companies aren't going to be inclined to release more quad product unless they can be assured of some exposure of that product on radio, in quad form."

CHOM-FM in Montreal is equipped with a Sansui QS encoder which enables them to broadcast in Matrix quad but the Canadian Radio and Television Commission, the governing body of broadcasters, has ruled that the station may not switch to that mode of broadcast, reasoning

(Continued on page 46)

AT N.Y. EXPOS

## Better Audio Seen In New Video Units

• Continued from page 1

panel on the 4-channel tape revolution saw a welcome return of the trade group from recent mainly video emphasis to its audio roots that began with the development of car stereo a decade ago.

At Video Expo, sponsored by Knowledge Industry Publications at Madison Square Garden's Exposition Rotunda, a dozen different manufacturers among the 80-plus exhibitors demonstrated various videotape recorders and the new large-screen TV projection systems—and virtually every model boasted improved video signal-to-noise-ratios and better audio frequency response.

The new Sony VO-2600, which replaces the VO-1800 at \$1,850 (a \$200 jump), will be available in December with a better 45 dB video S/N ratio (equivalent on one generation in the vital duplication process from a master) and increased frequency response of 50 to 15,000 Hz. Upgraded model has an optional timer at \$375 for off/air taping while viewing another program, and an optional RF modulator at \$140 for use with any TV set in the absence of a monitor with built-in RF unit.

Although the new Sony Betamax 1/2-inch home videotape console was not shown, it has gone at sale at

Bloomington's in suburban White Plains at \$2,400, with built-in stereo speakers tied to the Japanese giant's long-range plans to build a consumer videotape market.

Stepping up to the improved model VCR-200 IVC 1-inch video-cartridge recorder, completely re-engineered and selling at \$4,500 (versus \$2,000 for the original VCR-100), improved video S/N ratio is 43 dB plus 2-channel audio capability with bandwidth of 75 to 10,000 Hz on audio 1 and 250 to 7,500 Hz on audio 2.

At the high end, the new Ampex 7900A 1-inch color videotape teleproduction recorder at \$18,245 offers a video S/N ratio of 45 dB. Audio frequency response for two channels is 50 to 15,000 Hz in audio 1 with 50 dB S/N ratio and 50 to 12,000 Hz on audio 2 with 40 dB S/N ratio.

Both the Advent VideoBeam and Muntz-Markoff Theater-Vision large-screen projection systems were demonstrated with basic institutional emphasis. However, in metro area selling situations at Sam Goody and the Muntz showroom, simple hooks up to hi fi sound systems are a big sales point that aims at a "complete home entertainment center." Spokesmen for both companies readily acknowledge that even the

(Continued on page 48)

## Car Stereo

### Blaupunkt Tape Units Due In America Through Bosch

By ANNE DUSTON

CHICAGO—Blaupunkt, one of the largest manufacturers of radio and radio/tape units in Europe, is introducing radio/tape units directed to the American automobile market through its U.S. distributor here, Robert Bosch Corp., headquartered in suburban Broadview.

First product for the domestic market are an 8-track AM/FM/FM unit, the CR4081 Combo 8, with universally adjustable shafts, retailing at \$162.40, and a cassette with automatic reverse, the CR4090 Stereo Combo 2, at \$197 list, with adjustable shafts limited to 148 millimeters.

Also introduced for the American market is a three-piece AM/FM/FM and cassette, the Berlin, with all

controls operated by fingertip pressure. A remote control head with flexible shaft can be mounted on the steering wheel and controls on/off, volume and balance on the cassette as well as radio controls.

The receiver is a separate unit that can be installed anywhere in the car. The in-dash cassette offers play and record in either mono or stereo, and features fast forward, fast rewind and eject. Radio includes short wave and long wave bands, but is limited to European FM wave band. Retail is \$960.

A marketing plan for the American market is being prepared by Dan Slim, national marketing manager. Currently, product is primarily distributed through a system of independent distributors for foreign car dealers and importers, with some distribution through U.S. retailers.

## TAPE GOAL: NO. 1

### BASF Adds Plants, Rackjobbers

By RADCLIFFE JOE

According to Gerry Berberian, national sales manager, BASF Systems, the capital investment in the U.S. plant will blanket the entire operation, adding to and upgrading such critical equipment as loaders, winders, costers and slitting machines, with much emphasis placed on quality control operations.

The investment reflects BASF's confidence that the multi-faceted marketing campaign, aimed primarily at opening the doors of the all-important mass consumer market, will be successful.

Berberian explains that the whole project is a long-term operation de-

signed to cop for BASF the lion's share of the estimated \$500 million U.S. blank tape market by 1980. He feels that the concurrent expansion of manufacturing facilities with the marketing program is essential if the company is to meet the anticipated market demands that will be triggered by the nationwide exposure of the brand name.

Although BASF will not be able to effectively monitor market reaction to its blitz campaign before January of next year, Berberian does not think the investment is a risky one. He stresses that the BASF

(Continued on page 48)

### 'Sight & Sound' Hess Expo On

ALLENTOWN, Pa.—Citizens Band products and scanning equipment will highlight Hess's annual Sight & Sound Exposition which will be held this year at the department store's 6,000-square-foot exposition hall here, Monday (13) through Saturday (18).

The show, open to the general public, will also feature hi fi equipment and blank tape products from such manufacturers as Zenith, General Electric, Panasonic/Technics, RCA, Sony, Sharp, Midland, Fisher, Koss, TDK and Memorex.



## Introducing The Strongbox.

JBL took its K series loudspeakers and put them in an airfreight-proof, weather-proof, idiot-proof thermoplastic case.

No more crating. No more uncrating. The enclosure is the crate. (It even has built-in carrying handles and suspension holes.) Four fasteners on an optional, removable thermoplastic cover are all that's between you and the music.

The Strongbox comes with two different line arrays:

**The 4681.** Four JBL K-110 10-inch extended range musical instrument loudspeakers. Yours for \$897.

**The 4682.** Four K-110's plus two 2402 high frequency ring radiators and a dividing network. \$999 American.

Both will take all the 300 watts RMS you want to give them.

Save the family jewels! Get a Strongbox.

**JBL**

## Montreal Stereo '76 a Success For Firms, Fans

• Continued from page 44

that it would give Sansui an unfair advantage. There is the suggestion that CHOM may be allowed to broadcast in quad for test purposes but will not be allowed to advertise the fact.

Even though the weather was bad and there was a transit strike in Montreal, the turnout show was excellent. Ian Masters, one of the organizers, was not really surprised. "We've always had success with our shows in Montreal," says Masters. "We always get a lot of feedback from audiophiles here. They're a hardy lot and you can expect them to come out in any weather. In general, there is a more sophisticated and knowledgeable group of audio enthusiasts in Canada than in the U.S. Consumer hi fi shows are not doing well there but ours seems to get bigger every year."

Though prices for audio equipment in Canada can be as much as 50 percent higher than in the U.S. because of various Canadian duties and taxes, audiophiles seem to find the money for the system they want. A new turntable from Technics with a price tag of \$1,700, brought nary a wink from most showgoers.

Among the exhibitors were Environmental Audio Distributors who distribute Gerwin Vega, EPI, Epicure and Microtower in Canada; Recrion Ltd., featuring BGW amplifiers and the new Bertagni Electroacoustic speaker systems; BASF blank tape line; 3A presenting the ERA speaker and turntable line from France as well as the Andante pressure feedback system speaker; ALTEC, showing Stonehenge speakers; Gentronics Ltd., introducing the Japanese-designed and manufactured Luxman line; White Electronics, displaying TEAC, Elac, Concord and Videotone products; and TriTel Associates Ltd., featuring Fisher amplifiers and the new Maxell Epitoxial UDXL cassettes.

Electrohome, a Canadian manufacturer of audio equipment, introduced their Planar line of receivers and amplifiers and presented Ortofon cartridges and speakers; Artech Labs introduced the Lecson Audio line of pre-amplifiers, power amps and loudspeakers systems, and the J.A. Mitchell Reference turntables; Magnasonic Canada showed JVC quadrasonic equipment as well as product from Kenwood and Goodman; AGS Electronics introduced a new loudspeaker system; Musimart of Canada showed B&O turntables and receivers as well as the BSR line. Superior Electronics displayed its own brand name components as

### Sony Starts On New Ala. Plant

DOZHAN, Ala.—Sony Corp. of America has broken ground for the construction of its proposed \$15 million manufacturing facility here, first reported in Billboard earlier this year. The ceremony was attended by key state and local officials, and executives of Sony, including its deputy president Harvey Schein and president Kazuo Iwama. The project is being financed through Dothan's Industrial Board.

The facility, expected to begin production of audio and videotapes for the U.S. and Canadian markets by early 1977, will initially employ about 250 persons. The figure is expected to be doubled as production is stepped up. The factory will occupy about 180,000 square feet with a design that will allow for future expansion on the 45-acre site.

well as Nikko, Audio-Analyst, SEI, Accuphase, TDK and Nakasichi; and Shriro Canada Ltd. displayed Aiwa products.

Other exhibitors included Studer-Revox of Canada Ltd.; Ampex; Au-

diologic Corp. of Canada; Ionis Industries; S.H. Parker Company (Pioneer components and car stereos); 3M Canada Ltd.; Toshiba; Sherwood Agencies; Marsland Engineering Ltd.; Koma Limited; TC

Electronics (Sennheiser); Phillips Electronics Industries Ltd.; Hitachi; Canadian General Electric; Omnimedia Corporation; and Matsushita Electric of Canada (Technics). Memorex Canada Ltd. brought in

Avril Lund, the 1974 Penthouse "Pet Of The Year" and Yamaha had a vintage Rolls-Royce on display and Miss Canada Terry Meyers at their display. The car will be given away as part of a national contest.

# Audiomac The tape that's jam

**We think an organization should run as smoothly and reliably as the products it makes. That's why we've jamproofed our entire company to bring you the fastest, most efficient service possible.**

Late orders. Missing orders. Incorrectly filled orders. There's hardly a dealer who hasn't experienced these jam-ups... no matter what tape company he deals with. But we're doing something about this industry-wide problem. From the rep who takes your order — to the guy who delivers it, everyone you deal with along the way is committed to jamproof service. Because we understand how you feel — a good product is no good at all if you can't get it when your customers want it.

**There's someone here who knows all about you.**

When your order comes in, it's handled by

the same person every time... a Customer Service Expert who knows your region, your account and your specific order backward and forward. Want to know when your shipment will arrive? With the help of our new computer, your Customer Service Expert can tell you — exactly.

**Sound planning. That's where it starts.**

Even before you give us your order, we've been planning for it. Our manufacturing department works far ahead to keep up with future demand. So when you need tape, we can deliver — promptly. Our domestic and international plants can produce as many as 2 million cassettes a week. Which, by our estimates, makes us one of the world's top three recording tape manufacturers.

**A tape for every customer need.**

So you won't be put in a jam by your customers, we make audio recording tapes to meet every need.

## Unitrex Bowing 'Micro' Cassette

NEW YORK—Unitrex of America has joined the growing list of consumer electronics manufacturers to offer a micro-mini cassette recorder. The company began delivering its own unit with a \$69 price tag last month.

The unit is said to weigh 14

ounces, uses the Philips/Norelco half-hour mini-cassette, and can be powered either by penlight batteries or AC house current.

Among initial outlets carrying the unit are Lafayette Radio & Electronics, and Foley's department stores in Texas.

## BSR & Audio Dynamics Set Reorganization

NEW YORK—Audio Dynamics Corp. has merged its marketing division into that of parent company BSR as part of a major corporate reorganization plan aimed at what John Bubbers, ADC vice president

and general manager, calls "a smoother and more efficient manufacturer to dealer sell-through process."

Bubbers feels that the merger, and the rest of the corporate renovation,

will help streamline the company's service to dealers by virtue of BSR's ability to offer the retailer a full-package approach.

Under the merger arrangement BSR and ADC will share common orders, invoices and shipping mixes, which Bubbers expects will offer dealers convenience and timesaving steps.

Personnel changes instituted to complement the reorganizational plans include the appointment of Victor Amador, president of BSR consumer products group, to the presidency of ADC. Amador will hold both titles. Dual titles will also be held by Jack Murray, currently national sales manager for BSR, who will hold the same title with ADC. Murray will handle all ADC's domestic sales.

A third appointee is George Petetin, former sales manager for Pickering & Co., who has been named vice president, marketing, ADC. Petetin will handle sales to the OEM, professional, export and parts distributor markets.

In addition to administrative changes, ADC has expanded and redesigned its manufacturing facilities at New Milford, Conn. According to Bubbers, the facilities have been equipped with new tooling, as well as new work crews and quality control procedures that result in a "200 percent quality control standard" for ADC.

He feels that another plus factor for ADC is its ability to capitalize on the engineering expertise and manufacturing facilities of Tetrad, another BSR company, and a producer of ceramic cartridges and supplier of components for the ADC cartridge.

Bubbers believes the reorganizational process has played a major role in upgrading and expanding the entire ADC line. He discloses that every ADC cartridge now features the patented ADC "induced magnet" principle and design, incorporating "a low mass concept that enables each cartridge to deliver the highest degree of tracking accuracy."

ADC operations in Japan are also included in the reorganization, and Bubbers reports that already ADC is receiving excellent retailer and consumer response to its products on the Japanese market. The beefed-up Japanese operations are based on a growing demand for ADC products in that country, he says.

Meanwhile, on the domestic front ADC's sales and technical staff have instituted a series of retailer and consumer oriented sales and training seminars and clinics. The program will be made available, over an extended period of time, to all markets served by ADC.

(Continued on page 49)

## Zenith Markets Headphone Line

CHICAGO—Zenith Radio Corp. will be trying to garner some of the estimated \$415 million that will be spent this year on audio accessories, with the introduction of a nine-model series of headphones.

The estimate was made by Charles E. Weller, field sales manager for Zenith's parts and accessories division, who predicts that \$58.5 million will be spent on headphones, \$3.25 million will pay for such items as audio connectors, cables, cleaning tapes, and \$286 million will go for blank 8-track and cassette recording tape cartridges.

The headphone line includes six stereo models in the \$17 to \$65 range, and three 4-channel headphones in the \$46 to \$75 range.

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AudioMagnetics—A quality brand of high density, low-noise tape for the more demanding user. (Cassette, 8-track, open reel.)

Tracs—A good all-around low-noise tape available in a wide variety of packaging formats. (Cassette, 8-track, open reel.)

Audio 4—All purpose tape at promotional prices. (Cassette only.)

Bicentennial 76—A highly promotional low-noise tape introduced for the bicentennial celebration...complete with red, white & blue graphics. 76 minute length is perfect for recording 2 LP albums—one to a side.

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## AudioMagnetics. The Jamproof Company.

50-50 WITH OEM

## Audio Magnetics In Consumer Mart Bid

By RADCLIFFE JOE

NEW YORK—Audio Magnetics, long recognized as one of the major private label blank tape companies in this country, will later this year introduce about four consumer-oriented blank tape labels as part of a bold bid to re-establish itself as an important force in that market.

In the past, the company has enjoyed some moderate success with such consumer lines as Tracs and XHE, but according to William Dawson, the firm's marketing vice president, emphasis was always on the lucrative private label market.

The Audio Magnetics plan is calculated to build its consumer products line up to about 50 percent of its total blank tape business, while continuing to maintain a strong hold on its private label commitments, as

president Jack Kane emphasized at the summer Consumer Electronics Show (Billboard, July 5).

According to Dawson, Audio Magnetics' marketing strategy will try to establish the firm as "the original and true" jam-proof tape company, and will also stress its ability to meet market demands through its extensive manufacturing facilities.

Many of the plans for the firm's new bid for the consumer market are still on the drawing board, and will probably not be fully revealed until next year's winter CES.

However, Dawson reveals that the company hopes to re-enter the consumer market with at least four different brands of cassette and cartridge products. The brand names have not yet been established, but the names Tracs and XHE may be retained.

Open reel products will also be available in the consumer products line, but will be maintained at what he calls "realistic levels."

Dawson emphasizes that this company will not be allocating a multimillion-dollar budget to launch the new line of products. "We do not believe that is the correct type of marketing strategy," he says.

"The problem with a nationwide multimillion-dollar marketing campaign is that it does not have that very important long-range impact. It is short-term saturation, and experience has taught us that consumers have short memories."

So, instead of bedazzling promotional campaign dollar figures, Audio Magnetics will start out with a "smaller budget" and sustain its

## 'BEAUTIFUL' EARS SOUGHT

MILWAUKEE—The most beautiful pair of ears, either male or female, are being sought by Koss Corp. in a radio-supported campaign to hit the pre-Christmas buying season. The winner of the "Beautiful Listeners" contest will be selected by a drawing in mid-November and will receive a \$1,000 prize.

Participating radio stations will give away Koss Easy Listener stereophones daily in local drawings, as well as forward ear imprint entries for the national drawing. Company representatives will appear on college and university campuses to distribute flyers and posters describing the program.

Ear imprints are made by pressing an inkpad against the ear, and then lightly pressing a postcard against the inked ear. Clean-up is by alcohol or a disposable wash-and-wipe packet, according to executive vice president Thomas G. Needles.

merchandising campaign over an extended period of time.

Initially, that modest promotion will be concentrated on the trade press, which the firm will use to advantage to reacquaint dealers, distributors and reps with the Audio Magnetics name. Then, starting with the winter CES, and continuing through NARM and NEWCOM, the company will gradually expand to the consumer news media.

According to Dawson, the firm will not push formulations, or other confusing statistics in its ad campaign. Instead, the emphasis will be on simplicity of definition, and eye-catching packaging.

Audio Magnetics' far-ranging market plans will evolve over a three-year period, and will take the products first into the attractive music market, and later broadening into all other available outlets.

This move indicates a major change of marketing strategy for the company, which, in the past has concentrated heavily on discount shops with its Tracs and XHE products. Dawson feels that by first going into the music market, Audio Magnetics would stand a better chance of creating a better image for the proposed consumer lines, and thereby afford them a better chance of long-term success. This was the main reason for introduction of a limited new "Audio Magnetics" line at this year's NARM meet.

Neither Dawson nor his company is perturbed by the competition that

(Continued on page 49)

## Rep Rap

Newest reps for Columbia Magnetics, announced by Steve Benjamin, western regional sales manager, consumer division, include Rasmussen, Cavanah & Assoc., Ted Shirley, for Colorado, Wyoming; Spivey-LeBoeuf Assoc., 7547 Wilmerdean, Houston 77017, for Texas and Oklahoma; S&S Sales, Aaron Schneider and Howard Kahn, 3900 Veterans Blvd., Metairie, La. 70002, for Louisiana.

Added to Audio-Technica rep list is AudioRep Associates, 186 Crogan St., Lawrenceville, Georgia, to handle the line of cartridges, headphones and record cleaning products in Alabama, Georgia, Mississippi, North Carolina, South Carolina and Tennessee. Principals Dave Evans, Bob Russell and Norma Evans have branches in Charlotte, N.C. and Tuscaloosa, Ala.

## SAC Warns On Price-Only Sales

NEW YORK—The Society of Audio Consultants (SAC) has warned its members that trying to compete on a price-only basis is not the way to fight the avalanche of discounting that has threatened to bury the hi fi business in this area since the repeal of fair trade.

SAC president Jerry Joseph cautions that trying to sell the industry on price alone can do irreparable damage, and urges audio equipment specialists to stop competing with the discounters and return to selling quality, service and warranty advantages.

Joseph feels it is important for hi fi equipment sales personnel to convince their customers that the audio specialist is more than just another discounter or mail order house.

He clarifies, "The only similarity is the equipment. Unlike the discounter, the audio specialist sells a package that includes not only the

equipment, but warranty protection, reliability and service.

Joseph discloses that a growing number of SAC member stores are offering customer clinics and training seminars without charge. SAC itself offers an audio primer which Joseph feels offers the average consumer a broad idea about basic hi fi technology.

SAC has also been running a successful series of training programs for hi fi sales personnel. He explains that these have played an important role in helping to equip the hi fi dealer and his staff with a variety of tools essential in the battle of the current price wars.

"What it all boils down to is education as an important weapon against price cutting. If the dealer and his staff are enlightened they can easily win the confidence of the customer, and at the same time eradicate the threat of the discounter," says Joseph.

## BASF Adds Rackjobbers

• Continued from page 44

brand name has been a consistently reliable one, already proven through critical usage by audiophiles and hi fi buffs, and that his firm will take this same consistence in quality to the mass consumer.

Meanwhile, in another move to effectively blanket the mass consumer market, BASF is expanding its distribution to include rackjobbers. Berberian sees the nation's rack operations as an important adjunct to the mass consumer market, and reveals that his company is in the process of establishing "a comprehensive network of rackjobbers" to handle the line.

BASF has already established a network of audio reps to sell the line to specialized audio markets, and the firm's own direct field force is covering the basic mass consumer market.

Berberian stresses that unlike many other blank tape companies trying to establish a broad national brand image, the BASF promotional campaign will not include discounting. The BASF executive feels that most retailers are barely lukewarm to the idea of discounting, and that this marketing philosophy has hindered rather than helped many blank tape companies.

He further explains that BASF's buy-one-and-get-one-free promotions were merely short-term marketing aids, and that many of them have already been discontinued.

Meanwhile, on the international front, the completion of the two new blank tape plants in Argentina and Indonesia sometime in 1976 will bring to eight the number of major manufacturing facilities BASF has around the world.

## Video Sound Is Beefing Up

• Continued from page 44

best reproduction can do only so much for a basically poor transmission source, but they believe the future product will certainly benefit.

At the ITA seminar at the Essex House, the morning video session provided a solid update on videotape/cassette/cartridge/disk systems, moderated by Dick Buckley of Dupont. Better sound capability of both the Philips/MCA optical videodisk system and the Sony Beta-max 1/2-inch home tape system were noted.

George Kenney II, senior program manager from Philips Labs, also did his best to put to rest any misconceptions on the joint venture system. He re-emphasized that the target for U.S. marketing was late next year, at a price in the \$500 range for the player, and that the mass produced laser unit would not be far from the \$10 cost noted earlier.

For Sony, Gerald McGinty, man-

ager, technical publications and training, gave equal time to the growth of the 3/4-inch U-Matic system in the institutional market and the debut of the Betamax console in the U.S. consumer market. The improved tape used in the blank cartridge does as much for audio as for video, he reports, and Sony is definitely committed to a home tape system that affords consumers both off/air and home-movie record and playback capability.

Also providing a progress report on their respective systems were Carlos Kennedy, manager, non-proprietary products, for Ampex helical-scan; Ed Baars, product manager, for Philips 1/2-inch VCR, and Al Barshop, assistant general manager, sales, for Panasonic 1/2-inch video cartridge and the new high speed contact printer.

In separate discussions following their presentations, all agreed that audio already was playing a greater role in development of existing and future video record/playback units.

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## New Capitol Thrust For 'Music Tape'

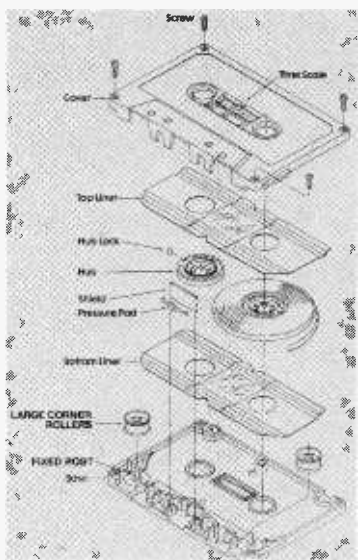
NEW YORK—Capitol Magnetics has launched a renewed marketing and merchandising push on the consumer blank tape market, following what officials of the company call a comprehensive reorganizing and strengthening of its distribution and marketing facilities.

The new campaign, like the original multimillion-dollar project launched last year, revolves around a heavy television ad schedule with spots on daytime sports and late night entertainment on network programming, as well as a number of 30 and 60-second spots in seven local markets including New York, Philadelphia, Chicago, Washington, D.C., Dallas, Chicago, Seattle and St. Louis.

The spots on selected local stations will run through October, while network programming will begin on Nov. 2 with 30-second spots on "NFL Football," "Wide World Of Entertainment," "The Tonight Show" and the "CBS Late Movie."

According to Jack Ricci, director of marketing services for Capitol Magnetics, the commercials will stress the importance of music in everyone's life. The spots will feature Capitol's new symbol for "The Music Tape" line, which is a human figure, animated and drawn in outline, that fills in with brilliant colors during the run of the commercial. Ricci explains that the figure symbolizes how people reach out and enjoy music.

The TV campaign is being supported by a comprehensive print campaign with ads in both consumer and trade publications. In the consumer ads Capitol is using the



## A NEW C-O BY CAPITOL

LOS ANGELES—Capitol Magnetics Products' Winchester, Va., plant is now molding a new plastic housing design for cassettes (C-O) which Joe Kempler, technical marketing services manager, claims virtually eliminates loss of high frequency response due to azimuth misalignment. New design incorporates permanent, molded-in perpendicular posts and oversized plastic corner rollers, and provides precisely parallel alignment between the gap of the playback head and the signal recorded on the tape, he says. It has been under development for almost two years, to be used initially for The Music Tape line.

slogan, "Sound Gatherer, Music Giver." While trade advertising, geared to distributors and retailers, will use the slogan "Traffic Builder, Profit Maker."

As a further support to the TV and print ads, Capitol Magnetics is supplying dealers with a broad range of point-of-purchase merchandising aids including floor and counter displays, racks, posters and banners, product brochures and other sales aids.

Other dealer incentives include buy-two-and-get-one-free product packs for both 8-track and cassette products. Ricci explains that Capitol is meeting the full cost of this promotion with the only dealer commitment being the purchase of a box of blank tape of any configuration.

The promotional tapes are packaged in regular boxes with a peg-board hole for easy hanging. Ricci feels that this type of packaging will help reduce the incidence of theft because of the bulk of the package.

Capitol officials feel the new merchandising thrust will have greater clout on the consumer market this time around because the company is better prepared to meet the expected

demand that will result from the nationwide exposure of the products.

The feeling at Capitol is that the initial campaign was not as successful as it could have been because the company had underestimated the resulting demand, and had neither the merchandising nor distribution facilities needed to adequately supply the market.

Meanwhile Capitol Magnetics is extending distribution of the Music Tape line to international markets under the Master Tape brand name. The line will be distributed through Audio Devices International, the worldwide marketing arm of Audio Devices, and will be available in cassette, cartridge and open reel.

Introduction of the line to the international market will be backed by a major advertising campaign in trade and consumer hi fi publications according to Jayme deBarros, president, Audio Devices International.

Capitol Magnetics operates in more than 60 countries worldwide with distribution centers, capable of 24-hour delivery, located in England, Germany, Singapore, Mexico and Canada.

## HOME, STUDIO EXPANSION

# AKG Cartridges, Reverb Unit Due

By EARL PAIGE

LOS ANGELES—Look for AKG to pop up in several new areas of audio with concentration in phono cartridges, microphones and recording studio units, according to Norbert Sobol, consulting engineer, who was here for AKG's initial exhibit at the recent Society of Motion Picture & Television Engineers (SMPTE) convention.

In fact, AKG recently changed its official name to AKG Acoustics to reflect its broader thrust (the old one spells out Akustische und Kino-Gerate GmbH., which emphasizes microphones). Most of the new units were previewed at the summer CES show in Chicago.

Yet another point according to Bob Miller, director of marketing development, is that AKG is distributed in the U.S. through Philips Audio Video Systems, which gives the German firm a lot of American muscle, but AKG is not a subsidiary of Philips as some might suppose, he says.

AKG's newest thrust will be in phono cartridges, an area that's becoming quite competitive and one emphasizing several technical approaches to improving disc pickup characteristics. Phono cartridge development has been spurred greatly by the push by firms to get a quadraphonic model that serves for both quad and stereo. And while AKG's entry comes in the midst of this quad

push, AKG will not initially at least, bow a quad cartridge and its needle tip will be elliptical, that is, not of the variety such as Shibata and so forth for CD-4 characteristics.

However, other characteristics of AKG's phono cartridge will be in new areas. Even though elliptical, the tracking force will be such that the cartridge will track down to 1/4 gram for the quad requirements of compatibility and up to anything the hi fi end requires.

The real design breakthrough says Sobol is the use of a moving ion principle, similar to what ADC is doing. There are a number of new technological approaches. Several cartridges now utilize the moving coil principle.

AKG's cartridges will be available by year end and will probably be displayed at the upcoming Audio Engineering Society (AES) exhibit Oct. 31-Nov. 3 in New York.

Another area of concentration with AKG is in such items as recording studio reverb units. Sobol says the AKG BX10 at \$1,795 is "the first truly portable two-channel reverb unit." It utilizes the Torsion Transmission Line principle of the larger and more well-known AKG BX-20.

Explaining elements of the BX-10, Sobol says that with a spring coil the challenge became one of finding how you could introduce random-

ness or spontaneity. Each loop of the coil produces an even effect. AKG overcomes this by random notches cut in the coil loops which change the reverberation cycles. Also, AKG introduces an acid process to randomly change the diameter and area of the spring coil, again, creating spontaneity. These notch and etching changes result in a controlled damping that is placed in non-periodical distances along the spring system.

Additional damping via electronics using motional feedback, permits a variation in decay time selected by a three-position switch allowing increments of 1.5, 2.5 or 3.5 seconds.

## Reorganization

• Continued from page 47

ADC is also preparing information brochures on the use, care and technical aspects of its products including the entire category of magnetic cartridges. Emphasis will be on the use of the products both as sales tools for the dealer, and a point of reference and information for the consumer.

Bubbers points out that in this project, as with all others, ADC will tie-in with BSR and Glenburn to provide both dealer and consumer with a complete package.

## Tape Duplicator

A marketing seminar for distributors of professional sound, MATV, CATV and CCTV, with emphasis on servicing, will be held prior to NEWCOM, on May 3, in New Orleans.

Following a keynote speaker, sessions on market potential, product applications, selling techniques, installer-service technician training and orientation, and distributor and manufacturer support, will be presented.

Working with Arch T. Hoyne, Argos Sound, and marketing division vice president of the Electronic Industry Show Corp., are C. W. Mangels, Radonics, St. Louis; Jack Berman, Jack Berman Co., Inglewood, Calif.; James Banard, Winegard Co.; Howard Ladd, Sanyo; John Leedom, Wholesale Electronic Supply, Dallas; Don Palm-

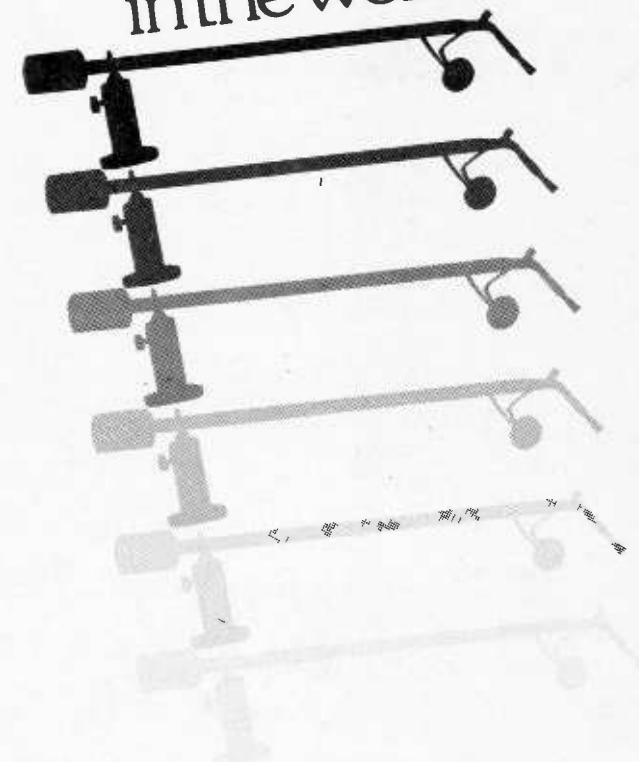
quist, Altec Lansing; Ken Reichel, Shure Brothers; and William Stumpe, Radonics.

## Audio Magnetics

• Continued from page 48

must be faced from the ever-increasing number of blank tape manufacturers in the market. The Audio Magnetics official feels that the line will stand on its quality, and the company's ability to turn out some two million cassettes a week—more than enough to service the needs of the domestic market.

Groov-Kleen® has the shortest shelf life in the world!



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## WEA In U.K. Restructures Low-Price Promo Campaign

LONDON—Following representations from the Gramophone Record Retailers Committee, WEA here has restructured its autumn sales promotion campaign which involved selling low-price albums direct to the public.

Dealers participating in the scheme will be allowed a 60 cent handling charge on all the bargain offers sold through the campaign.

Under the initial scheme, the company had offered consumers who bought a full-price album from WEA's list of best-sellers a second album by mail, retailing at only \$2.56—less than the actual dealer price.

But later meetings were arranged between WEA managing director

Richard Robinson, GRRC chairman Laurie Krieger and secretary Harry Tipple.

Now, at the option of the retailer, bargain-priced records can be sent by mail from WEA direct to the dealer, for collection by customers, and whether or not he adopts this method, the dealer will be given the 60 cent handling charge.

Tipple says: "Retailers weren't too happy with the campaign as it stood, because it meant that consumers had no particular reason for visiting the record shops a second time. Now the albums can be collected by the customers, it means that the dealer has another chance perhaps to interest him in other product as well.

"The price of the albums has been increased to \$3.05 and retailers get the handling charge for all bargain records bought through the shop, regardless of whether they were delivered either to him first, or directly to the consumer."

Robinson says: "When the campaign was first presented, it was really only the bare bones of it, and it was only right to have consultations with the GRRC and find out what they thought."

He adds that the scheme is to make WEA full-price albums an even more attractive proposition to the public, but it was optional whether or not the dealer decided actually to handle the second record. "Some may not want to be bothered because of the busy Christmas period coming up.

"The GRRC has put forward other suggestions—for instance that dealers would prefer floor dumper bins, rather than counter browsers at Christmas, because of the lack of surface space, and we've been happy to accept these."

## Crosby, Nash Polydor Tie

HAMBURG—U.S. performers David Crosby and Graham Nash have signed an exclusive deal with Polydor International for all markets outside the U.S. and Canada.

The deal was announced here by Mike Hales, head of popular music management at Polydor. The duo, on ABC in the U.S., will have their "Wind On The Water" album, just out in America, out on Polydor almost immediately.

The new agreement only calls for albums by Crosby and Nash as a duo. Their solo activities and commitments as members of the Crosby, Stills, Nash and Young group remain with Atlantic worldwide.

Says Hales: "This is an important signing and simply stresses the fact that we are aggressively seeking further top international stars to add to the roster, but at the same time developing our own acts."

## EMI Import Business Soars

LONDON—EMI's imports division doubled turnover this year with sales in excess of \$3 million.

And at the divisional sales conference, general manager Peter Jamieson hailed the success as "one of the most unexpected and exciting EMI stories of recent times."

He added that it proved to EMI management that the imports was not a necessary and space-consuming evil, but an operation with proven sales success—it claims to be responsible for breaking the international hit "El Bimbo"—and considerable potential for the future

both in terms of sales and profitability.

With U.K. origination costs continually rising it was argued that imports provide a viable alternative and offer the U.K. consumer a range of product that would otherwise be unavailable.

Imports are becoming an increasingly important function at EMI International. Clive Swan told the conference that imports were important for the independent retailer, for they allowed him to compete with price-cutting in the High Street by offering a better service to the consumer.

He said the import department Rock series and 100,000 copies of Capitol's "Magical Mystery Tour" album.

Following on from these, the Silver Star series of swing recordings is to be offered in coming months as well as a Masters Of Dixieland series, while from Japan comes a live Cliff Richard double album recorded on his 1974 tour.

And the current success of country music here is being followed up by a Dillards' album, a Masters Of Country Merle Haggard album, and numerous other country collections.

was selective about its releases, putting only product on the market that it knew would sell. He said that with the recent price rises in the U.K., import now offer a similar price and dealer discount structure.

While a large part of the turnover is accounted for by specialist jazz and ethnic imports, in the rock field the division has astounded even the most optimistic by selling 75,000 units of the Electrola Masters Of



'GOLD' IN JAPAN—Capitol Records artist Helen Reddy receives gold disk award from Noboru Takamiya, president of Toshiba-EMI, on occasion of her first performance tour of Japan, promoted by Kyodo Tokyo. Sales of her recordings in Japan are expected to increase still further as a result of her SRO concerts and weekly appearance as hostess of the "JUN Sounds in '75," color TV series being aired by the Fuji telecasting network every Saturday night.

## Rule In U.K. Court

## Dealer Must Name Pirate

LONDON—EMI Records made a successful plea in the High Court here to ensure that a Rochdale record dealer disclose his source of pirate recordings.

The retailer, Mohamed Khawaja, trading as Moon Agency, maintained that he had complied with an earlier order and should not be made to pay the cost of the enforcement proceedings.

However, the vice-chancellor, Sir Antony Plowman, said it was clear that up to Sept. 25 Khawaja was in contempt of court for not complying with the order. EMI Records did not press for an order committing Khawaja to prison for contempt, but he was ordered to pay the costs of the hearing.

EMI counsel Robin Jacob said that when record companies secured orders against dealers requiring them to name suppliers, they were determined those orders would be obeyed.

At a separate hearing, another dealer, Christopher Harris, trading as Penny Lane Records, of Liverpool, promised not to sell bootleg copies of a Pink Floyd album, or pirated pressings of an Elton John LP. He was sued by the group, by Pink Floyd Music Publishers and by Elton John.

The action arose out of an unauthorized recording of a Pink Floyd performance and dealings in pirated records of Elton John, which infringed copyright.

## Jet Revives Polydor Deal

LONDON—After concluding a distribution deal with Island seven months ago, managing director Don Arden has switched his Jet label here back to Polydor under a licensing deal.

The new contract takes effect immediately, with three singles released now and three albums to come in November.

Arden says although he did want to leave Polydor earlier in the year he had not realized the difficulties of being separate from Polydor in the U.K., when the company had Jet product for the rest of the world, outside North America.

"If we deliver product to Polydor in London, the company does the

(Continued on page 57)

## JOINS MOTOWN IN U.K.

## East Exits British Decca —Differences Are Reason

LONDON—Ken East has resigned as managing director of British Decca almost exactly 12 months after taking up his appointment as the first managing director of the record division in the company's history.

East left his office on Friday, having tendered his resignation to chairman Sir Edward Lewis the day before, and on the Monday following announced he had joined Motown Records as international vice-president working from the London office.

East says: "Sir Edward and I have had a difference of opinion over management policy and by mutual agreement we have decided to part good friends."

As yet Decca has made no announcement regarding who would takeover from East, but a statement from Sir Edward praised East's con-

tribution to the company. "He has done a marvelous job over the past year in streamlining the company while maintaining our relationship in business. I am sorry to see him go and am extremely grateful to him for everything he has done."

To take the Decca assignment, East gave up a 22-year career with EMI and at the time commented that no other job in the record industry would have tempted him to leave EMI.

That East should leave Decca after such a short period and with his restructuring of the company yet to show real results is one of the biggest shocks in the industry here this year.

However, his decision to move to Motown is less of a surprise. Dating back to his time as managing director of EMI Records U.K., East has had close links with the American company.

Over the years he has developed a close friendship with Barney Ales, whose recent return to Motown as executive vice-president has coincided both with the label's switch back to EMI under license, after an announcement of U.K. independence, and with East joining the company in the job which Ales at one time handled himself.

## 6.2 Mil Cassette Sales In France

PARIS—Recent market research carried out here by the SEDODIP company has produced projected figures showing estimated sales of 6,275,000 cassettes in France for 1975, and further gives projected 1976 figures of a further 21 percent increase in sales.

The figures suggest that 86 percent of the 1975 cassette sales are pop and 14 percent classical music. French pop is responsible for 39 percent of the total, with international pop accounting for 15 percent. Then there is 15 percent for background music, 5 percent for children's product, and 12 percent on jazz.

Double duration cassettes show an increase of 40 percent on last year. The research also shows that 38 percent of recorded music in France is heard on cassettes and of that figure 22 percent are in-car installations.

One-third of the total goes to record retailers, 50 percent to other stores and the rest are sold by mail-order or other distributors.

## WEA Int'l Planning German Press Plant

• Continued from page 3

Tanus Tontechnik, a company that has provided most of Ariola's pressing equipment as well as installing a new plant for Island Records in the U.K.

Record Service will supply all product for the German company and make its service available to the other European affiliates of WEA. As a start, it is expected the annual turnover will provide seven million albums and five million singles. Friedrich Coch is general manager of the new company, with Gunter Severin head of manufacturing and Klaus Ollmann in charge of finance and accounting. Siegfried Loch is managing director.

WEA Hamburg moves its warehouse to the new premises Jan. 1, as Alsdorf is ideally located for central European distribution.

## Blue Note Disks Via UA Released

LONDON—United Artists has scheduled the first Blue Note product here since the prestigious jazz label reverted to UA from Transatlantic earlier this month.

Releases include a couple of singles, Donald Byrd's "Black Byrd," and Carmen McRae's "Who Gave You Permission" and 14 albums.

This album supplement, available this week, features seven re-issues and seven new items. In the former category are Sam Rivers' "Involution," Paul Chambers and John Coltrane's "High Step," Lester Young's "The Aladdin Sessions," Jackie McLean's "Jackknife," Cecil Taylor's "In Transition," Andrew Hill's "One For One," and Gil Evans' "Pacific Standard Time."

The new items are Donald Byrd's "Black Byrd," Ronnie Foster's "Cheshire Cat," Dom Minasi's "I Have The Feeling I've Been Here Before," Ronnie Laws' "Pressure Sensitive," Carmen McRae's "I Am Music," Moacir Santos' "Carnival Of The Spirits," and Eddie Henderson's "Sunburst."

United Artists' policy on Blue Note will be to import the majority of U.S. catalog items and manufacture locally only occasionally. All singles, however, will be U.K.-pressed.

General manager Cliff Busby says: "We are delighted to have Blue Note back in the fold. I'm sure this will prove a very valuable addition to our catalog, and we shall be working extremely hard to break through with the new type of music that the label is currently producing."

## TV Ad Step-Up For Fall Is Planned By U.K. Firms

LONDON—Television advertising is figuring prominently in record companies' promotion budgets this fall. Apart from heavy activity by TV merchandisers K-Tel, Ronco, Arcade and Multiple Sound Distributors, there are campaigns from Pye, EMI, DJM, Polydor and Bradleys, all in addition to Phonogram's previously reported expensive plans for the new Peters and Lee album.

K-Tel is in mid-campaign with "Forty Singalong Pub Songs" on both radio and television and will launch a \$610,000 effort on behalf of "Perry Como's Greatest Hits," a two-album package. Arcade concentrates on a Jim Reeves' double-album set "Forty Golden Greats," as well as fresh promotion for its successful 1974 Elvis Presley package.

Ronco's television plans embrace its "Blazing Bullets" and two other compilations yet to be announced,

while Multiple Sound is to place \$2.1 million behind four new albums.

Then DJM will promote the new Elton John album "Rock Of The Westies" with television advertising. Pye has announced a TV push for "Barry White's Greatest Hits," and the company is also buying screen-time for its Golden Hour series from mid-October.

EMI's campaign is devoted to Max Boyce, Welsh entertainer, on behalf of his new album "We All Had Doctor's Papers." Bradleys moves into TV advertising for the first time with more than \$44,000 worth of commercials for the new Goodies' album.

Polydor is committed to a major MOR artist, as yet unnamed, and this extensive campaign is expected to be the first of several ahead for the company.

### Start of Something Big?

## 2 Caroline DJs Are Fined

LONDON—The prosecution of two ex-Radio Caroline disk-jockeys in Southend magistrates court is expected to have far-reaching effects on the music business.

The two men, caught last October after leaving a fishing boat which had tendered the Caroline ship, a "pirate" radio station, in the Thames Estuary, were fined \$210, plus \$110 costs.

In court, available as evidence, were a number of tapes and records, confiscated while on the way to the ship. Now that the disk jockeys have been prosecuted, there is every chance that further investigations will be started into the supplying of records to the station by record companies.

## Harvest Held To Contract

LONDON—The four members of Polydor group Barclay James Harvest offered no defense in the High Court here last week to a claim that they had entered into binding copyright agreements with the Rak music-publishing company.

The judge granted Rak a declaration that it held the copyright in the group's compositions and also banned the group from breaking the terms of the agreement, which runs until December 1976.

Group members Stuart Wolstenholme, Melvyn Pritchard, John Lees and Richard Holroyd were not present, or represented, and were ordered to pay costs.

Rak counsel Richard Hayward said the group had contested interim proceedings heard by a judge sitting in private, but had not challenged a finding by that judge that the agreement was valid and binding.

The judge said in those circumstances he had no alternative but to make the orders as requests, but if the group wished they could apply for the judgement to be set aside.

## Austria Goes Eurovision

VIENNA—For several years, Austria has not taken part in the Eurovision Song Contest but now, following a suggestion from Ernst Grisseemann, chief of the Austrian pop program "Oe 3," the Austrian Television Company (ORF) has decided to organize an entry for the next contest, to be held in Amsterdam.

## International

## EMI Business Up; Profits Dip

LONDON—As with the British Decca figures announced a few weeks ago, the annual report of EMI shows a story of booming consumer business, but sharply declining profits.

Over the 12 months to the end of June, EMI's music activities—combining records, tape, publishing and instruments—contributed a gigantic \$529.52 million to group turnover, almost \$92.25 million more than in 1973-74.

This accounts for 51 percent of the total (53 percent last year). But the blame is laid on a "downturn in consumer spending, particularly in the second half of the year—for a 25 percent fall in profits from \$53.71 million in 1973-74 to \$40.59 million last year.

Because of the profitability squeeze, music activities slumped from accounting for 65 percent—more than all the other divisions combined—of profits in 1973-74 to 46 percent last year. Music remained the biggest single contributor, but with electronics, radio and TV equipment doubling its profits to \$29.93 million (33 percent), thanks in part to the elimination of losses following the disposal of the Italian subsidiary Voxson, the music side can no longer claim to be bigger than all the other divisions together.

Leisure activities, including films, theater, hotels and restaurants, also performed impressively, lifting profits from \$5.33 million to just under \$12.3 million on sales of \$136.53 million.

Total sales amounted to \$1031.15 million, over \$205 million up on 1973-74, with the U.K. contributing \$406.11 million (\$339.45 million previously), Europe \$275.52 million (\$215.66 million previously) and North America \$160.11 (\$137.56 million previously). Profits before taxation and interest came out at \$88.56 million (\$83.64 million), of which the U.K. accounted for \$33.82 million (\$34.44 million), Europe \$19.88 million (\$18.45 million) and North America \$14.55 million (\$13.12 million).

Profit before taxation of \$71.54 million was within 1 percent of the 1972-73 level of \$71.75 million.

## French Music Salon Held

PARIS—While the Las Vegas-based Musexpo received considerable publicity round the world and was described as the first international exhibition of its type, very little was heard of the Second Music Salon, held in Paris.

Of international flavor, with exhibitors from many countries, more than 60 display stands gave an up-to-date view of the development of music as an industry.

Unfortunately, financial restrictions meant the Salon had to be held in the disused Bastille railway stations. However it attracted more visitors than last year and included new exhibitors, such as Lesage pianos of Canada. The Salon is specifically of a technical nature and several new synthesizers attracted attention.

The exhibition also included teaching methods, a variety of instruments, amplifiers from the U.S., along with mixing units and components.

Altogether, 20 countries were represented, led by the U.S. with some 70 different trading companies represented by agents.

Italy came next with more than 40, then the U.K. with 30-plus and then France. Other countries represented included Belgium, Bolivia, Brazil,

Canada, Korea, Spain, Japan, Holland, Poland, East Germany, West Germany, Sweden, Switzerland, Formosa and Czechoslovakia.

Organizer Bernard Becker says the 1974 attendance figure of 47,000 visitors was broken, though final figures have yet to come through. And this year, in the concert field, the accent was on three types—pop, jazz and classical, musicians on show including Joe Turner, Claude Bolling and Kenny Clarke.

## Manila Raid On Pirates

MANILA—Mareco, Inc., licensee in the Philippines of CBS International, Warner-Elektra-Atlantic and other major labels, renewed its antipiracy campaign recently, resulting in government agents raiding an electronics firm in Quezon City and confiscating equipment valued at \$40,000.

Some 880 programmed cassettes and cartridges and 12 recorders were seized. It was found that the firm operated without permit and license from the government. Mareco certified that licenses to duplicate legally had not been issued to the firm (the



ALOHA, HAWAII—George Ariyoshi of Hawaii signing the antipiracy bill recently passed by the Hawaii State legislature in their last session. Ariyoshi sitting center. Left to right: Buddy Peterson, president of the Musicians Union; Mrs. Peterson; John Akaka, vice president of the Musicians Union; Don McDiarmid Jr., president of Hula Records, and recording artist Genoa Keawe.

## From The Music Capitals Of The World

### LONDON

Larry Page, producer of John Kincaid, who has sold more than five million records through Europe, has signed long-term deal for U.S. with Chelsea Records' West Farrell, with a first single release "Love Her Like A Lover" and plans to record Kincaid in Los Angeles. ... Rory Gallagher signed a worldwide long-term deal with Chrysalis Records, having previously been with Polydor where he cut six albums, one ("Live In Europe") going gold.

Radio Luxembourg British service starting an hour earlier each evening (6:15 Sundays, 6:45 weekdays) through to 3 a.m., still the only national radio network to be on the air after midnight. ... Ex-Phonogram chief Fred Marks quit as Walt Disney marketing manager in U.K. and plans a return to the record industry.

Show business writer Weston Taylor, of the mass-circulation News of the World, died in a Geneva hospital, at 47, while on an assignment on the movie "Return Of The Pink Panther." ... Left homeless because of fire which ravaged the CBS-Arbiter musical instrument showroom in Tottenham Court Road, London, the Music Trades Association now functioning on a temporary basis from 5, Denmark Street, London's Tin Pan Alley.

Monty Lewis, managing director of Pickwick International, presented a Mr. Pickwick gold statuette to RCA president Ken Glancy, to mark the sale of 15 million RCA Camden budget albums and tapes by Pickwick in six years. ... Supporting the Who tour, and the new Polydor album "Who By Numbers," is a special Who Magic Bus, a double-decker, kitted out as a luxury bar. ... First visit here by Blue Oyster Cult

(Oct. 19), the glam-band bringing in six tons of equipment.

Mike Gibbs has formed The Mike Gibbs Orchestra for a special starring appearance at the Berlin Jazz Festival on Nov. 8, the line-up including U.K., U.S. and German musicians. ... And his new album "The Only Chrome Waterfall Orchestra" is part of Bronze Records' biggest-ever release schedule, with product from David Byron (of Uriah Heep), Gene Pitney and Osibisa. ... Copyright disputes here over two chart singles, "I'm On Fire," by 5000 Volts and "L-L-Lucy" by Mud. ... After nine years, Stu Dingley, head of Ember concerts division, leaving to build his own management and tour promotion company.

Former Decca, CBS and Magnet promotion chief Steve Collier making his disk debut on Polydor, produced by David Essex. ... Top U.S. executives Mike Stewart (chairman and president), George Boyle (vice-president and chief financial officer), Harold Seider (vice-president and head of business affairs), and Jerry Thomas (vice-president) here for meetings.

New U.K. group Heavy Metal Kids cancelled out their fall U.S. tour to concentrate on European gigs. ... New Strawbs' album "Nomadness" features Rick Wakeman as guest, the keyboard man having been with the group for some 18 months. ... Paul Kossoff, of Back Street Crawler, recovering after near-fatal heart attack. ... Temptations in this week for concert gigs.

Strong possibility of Tom Jones and Engelbert Humperdinck being next pop personalities to seek tax haven refuge. ... Art Garfunkel in for press and tv promotions and is followed in by Paul Simon for concert dates. ... Peter Skellern, Island artist, unable to play works from his new "Hard Times" album because he broke a finger playing cricket.

A \$500,000 campaign to catch out Britain's 650,000 TV license doggers launched by the Government, the cheats costing the country \$10 million a year. ... Japanese rock band the Sadistic Mika Band in for television shows. PETER JONES

### BRUSSELS

Polydor artist Gloria Gaynor here for two concerts, at Liege and Kortrijk and a two-show visit also of RSO blues star Freddie King and his band, for Ghent and Turnhout. ... Biggest Polydor successes at present: Gloria Gaynor's "Do It Yourself"

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# From The Music Capitals Of The World

• Continued from page 51

single and the album "Experience." Lulu's "Boy Meets Girl," Roger Daltrey's "Walking The Dog," and Eric Clapton's "Knockin' On Heaven's Door."

U.K. pop group **Shabby Tiger**, whose "Slow Down" (Fonier) was No. 1 in the Belgian charts, touring here until Sunday (19) and appearing on the November National Lottery Show, with singer **Malcolm Roberts**. ... Morgan studios in Brussels report that three of the big current hits in France were recorded in their studios: "Brasilia Carnival," by **Chocolats**; "Aie" by **Black Blood**; and "Charlie Brown," by the **Two Man Sound**, and recent visitors to the studios were Greek singer **Nana Mouskouri** and U.K. band **Jethro Tull**.

Big hit here for **Kamahl's** "Elephant Song," following its chart-topping success in Holland, and the singer's album is also a sure chart success. ... **Roger Whittaker's** "The Last Farewell" third in the BRT Top 30 and a big jump by "Dolly My Love," by the **Moments**, with good chances that the Moments, together with other All Platinum acts like **Shirley and Co.**, **Retta Young**, the **Rimshots** and **Jackson** to play in Belgium late November.

Comedy performer **Nico Haak**, following his "Foxie-Foxtrot" hit now doing well with "Doedelzakke-pakkie," following his slot on the BRT "Binnen and Buiten" program. ... **Mud** doing well with their single "L-L-Lucy" and are here late Octo-

ber for television. ... After **Jimmy Frey's** "Binnen and Buiten" show. Phonogram order services busy on his "De Smash Van Je Lippen."

Eurovox Music Group acquired the sub-publishing rights for new French movie "Histoire D'O," with recordings by **Nicole Croisille**, **Frank Pourcel**, **Paul Mauriat**, **Andre Popp** and the **Loveletts** now being promoted by Eurovox and the film company. ... Soundtrack from top German film, "Goodbye Bruce Lee," also gone to Eurovoa, who placed the original master single by **Kandy** with Polydor (Belgium).

PMP, record affiliate of Eurovox, released seven albums with Polydor Special, and eight with BASF here. ... Producer **Louis Van Rymenant** now recording albums with the **Kees Brug Show**, **Jan Verbraeken**, **Santivasco**, **Rudy Witt**, **Bobby Setter**, the **Madrinas**, the **Country Boys**, **Will Sompel**, **Johnny Silent** and a stack of tracks for the Eurovox tape library of mood music and background sounds. During the next MIDEM, he is to be presented with a gold album for sales of more than one million units of children's material over the past 10 years.

Composer **Santiago Vasco** received gold disk from Eurovox for 500,000 sales of "Gloria In Excelsis Deo," which has had more than 70 releases in 27 countries since first out in 1963 but which has never reached the chart. Eurovox now is reviving this copyright and top U.S. artists are to record the Christmas song in coming months.

JULL ANTHONISSEN

## PARIS

Vogue Records to inaugurate new and ultra-modern studios here next month. ... French artist **Cora Vaucaire** currently giving an "a la carte" performance at the Theater Montparnasse, the audience being invited to choose from a "menu" of the 100 numbers in her repertoire.

RCA to handle **Sherlyn Music**, which is the T.K. Record catalog, for France, and included are **George MacCrae**, **Gwen MacCrae** and the **Sunshine Band**. ... Barclay Riviera offering two albums for the price of one, disks including **Sidney Bechet's** "King Of New Orleans" and "Don Byas In Paris." ... SM Records putting out "Douze Petits Noel" by **Raymond Fou** for Christmas, and the record, intended for children, will include a puzzle picture on the sleeve.

SM has also recorded ten of the top numbers from a new religious musical called "Jeans ... Ou Le Fou D'Assisi" and the songs do not tell of the saint but of a modern young man who copied his return to nature instead of accepting riches. ... Barclay has recorded the music from the film "Histoire D'O," one of the most controversial movies of the year, with music by **Pierre Bechelet**. Dubbed top porn production, the film started a Women's Lib riot and gave the French Minister of Finance the idea of levying a special tax on "porn" movies.

Pathe-Marconi has released an album devoted entirely to Paris, with every song including Paris in the title

and including old favorites such as "Sous Les Toits De Paris" and "The Last Time I Saw Paris," all instrumental and featuring **Frank Pourcel's** orchestra. ... **Johnny Halliday's** "La Terre Promise," recorded by him in Nashville, Tennessee, released this month here by Phonogram. ... Vogue to handle the Italian Fonit Cetra label for France.

Barclay has signed up German company **Montana Records**. ... **Georges Moustaki** has re-signed a whole world, long-term contract with Polydor. ... A special train being laid on from Paris for the 20th anniversary concert of **Tele Luxembourg**, featuring **Michel Polnareff** and his American musicians. ... **Frank Tenot** and **Daniel Filipacci** organized a Paris jazz festival this month, featuring **Louis Bellson**, **Ella Fitzgerald**, **Count Basie** and the **Tommy Flanagan Trio**.

HENRY KAHN

## VIENNA

The Austrian Television Company (ORF) has started a new monthly pop series named "Pop-scope," which presents the latest hits. ... Bellaphon artist **Wolfgang Ambros** got a gold disk for 50,000 singles sold of his "Zwick's Mi". ... Austrian pop duo **Waterloo and Robinson** (Amadeo) recording a new English version of their hit "Hollywood" for Cube Records and at the same time Amadeo releases their new single "Walk Away" in Austria, Germany and Switzerland.

Polydor released an album with the Austrian Ski-team, and well-

known groups in the folk music field. ... Germany's **Udo Lindenberg** (Telefunken), Austria's **Peter Cornelius** (Polydor) and **Springtime**, also Polydor, recorded here for the television show "Spotlight." ... U.K. group the **Who** here Oct. 28 for a concert in the 12,000-seater Vienna Stadthalle, building interest for the film "Tommy" which opens here November 14.

German pop singer **Frank Zander** (Hansa) received a gold disk from Ariola for 80,000 sales of single "Ich Bin Der Ururenkel von Frankenstein" in Austria. ... Earlier this month, the fifth Hi-Fi Exhibition took place in Vienna, with 49 exhibitors presenting 150 companies' product in the stereo equipment field.

Conductor **Franz Salmhofer**, who made several recordings, died here, aged 75. He had been, for several years, general manager of the Opera House in the Theater an der Wien, and from 1955-63 general manager of the Vienna Volksoper. ... New concert season in Vienna started

(Continued on page 60)

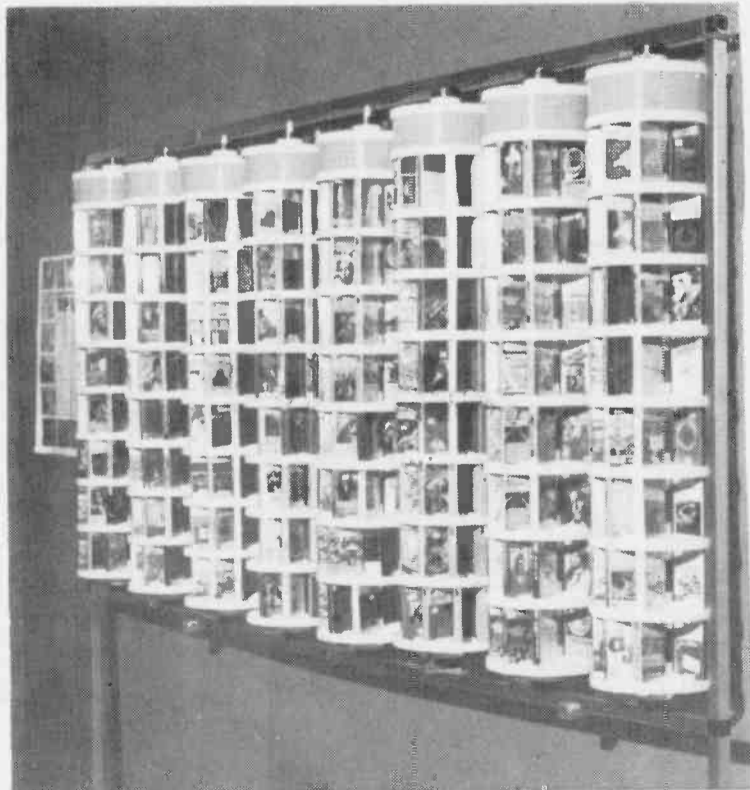
## Paris Shops

• Continued from page 50

At present, though, compensation amounts to no more than 80 percent, but a new law is to be put forward which, if passed, would assure full compensation. The French government is also to consider the whole question of legislation on demonstrations.

OCTOBER 18, 1975, BILLBOARD

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# Reuter & Reuter

Swedish Publisher  
is 50 Years Young  
and Going Strong

5  
One of the true pioneers of Swedish music and publishing, Lennart Reuterskiold, is still leading the way today after exactly 50 years in the business.

It was in 1925 that Lennart Reuterskiold decided to go into the music-publishing business and set up his Reuter and Reuter Forlags AB. He was anxious to do business with many foreign countries and, recognizing the problems non-Scandinavians might have in pronouncing his name, he simply took the first half of the name—and repeated it.

"I was very young, very ambitious and very interested in music," Reuterskiold recalls. "It was principally this enthusiasm for music that prompted me to set up my company, though naturally I was interested in running a profitable business as well."

"My first deals were with Swedish composers and writers, and the first years of involvement were very hard, full of ups and downs. But that is as always in the publishing business, a fact I've been able to verify on countless occasions over the last half-century!"

(Continued on page 54)

A Special Section Sponsored By Friends Of Reuter & Reuter



Above, King Gustav V of Sweden visited the concert given by Leopold Stokowski in Stockholm, in May, 1939, the event arranged and promoted by Lennart Reuterskiold, left, talking with the king.

Above right, among the biggest international hits published by Reuter and Reuter was Evert Taube's song "Anglarnas Tårar," the most successful chart record of 1972. The English version, re-titled "Where Angels Tread," was recorded by U.K. chart regular Roger Whittaker, right, with Reuterskiold.

Below, one of the many big international artists associated with Reuterskiold was the late Josephine Baker, here with the music publisher in Stockholm, 1950.



OCTOBER 18, 1975, BILLBOARD

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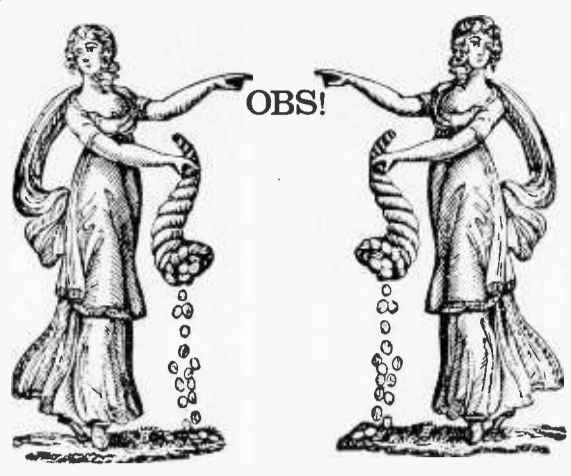
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### Reuter & Reuter—50 Years Young And Going Strong

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"In the mid-1930s I closed by first American deals with Irving Berlin, by then already a world-famous composer, the deal set through Saul Bornstein (later Saul Bourne) and with the dynamic and visionary Jack Robbins. If you entered a restaurant or theater in New York with Jack Robbins in those days, you heard 'Hello, Jack!' yelled from every corner.

"Irving Berlin's songs from 'Top Hat' became some of my biggest successes and, personally, I must confess that 'Cheek To Cheek' holds its position as my favorite song through the years.

"During World War II, it was extremely hard to get hold of music sheets from my international contacts. Sometimes I had to depend on special couriers who brought in the sheets from abroad. And if that didn't work, I had to take rather more dramatic steps to hear new material.

"One song from England sticks in the memory. It was called 'Where Was I?' and it seemed there was no way we could get it, neither on record nor on sheet music. However, through diplomatic contacts, I had my dilemma explained to the British Broadcasting Corp. people in London and asked if they could play the song over the air on a certain time on a certain day.

"They complied with my unusual request. And as the song came across on the broadcast, I gathered some music people in my office and they wrote down both words and music."

Both before the war and afterwards, Reuterskiöld had a short and very successful career as an impresario. In 1939, for example, he arranged the first-ever European tour of Duke Ellington who, with his big band, toured all over the continent and gave 40 performances—all sold out.

In May of the same year, Reuterskiöld arranged and promoted a guest performance of world famous conductor Leopold Stokowski. This very successful concert, held in the Stockholm Concert Hall, was attended by the Swedish monarch, King Gustav V.

Reuterskiöld recalls that he asked Stokowski his opinion about Ellington, who had just completed his tour, and his reply was: "Ellington is one of the world's great musicians."

And Reuterskiöld was to engage artists from La Scala in Milan to perform four operas at the Swedish Royal Opera.

But after the war, he withdrew from the concert-promoting business. "It took too much of my time," he says, "and it was very laborious. But on the whole, I really enjoyed that world. I made some very good friends among the artists and musicians. And furthermore, the concert promotions added up to good publicity for Reuter and Reuter."

During several trips to European countries and the U.S.,

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Reuterskiold made new contacts and met his old associates. The list of composers published by Reuter and Reuter reads like a "Who's Who Of The Music World."

Just to mention a few: Irving Berlin, Cole Porter, George Gershwin, Duke Ellington, Charlie Chaplin, Stevie Wonder, Pete Seeger, W.C. Handy, Jerome Kern, Glenn Miller, Eric Coates, Hoagy Carmichael, Peter Kreuder, Paul Durand, Marguerite Monnot, Charles Trenet, Mikis Theodorakis, Jimmy McHugh, Oscar Hammerstein, Smokey Robinson.

And a few more to add to what seems a never-ending list: Alan Jay Lerner, Frederick Loewe, Frank Loesser, Joan Baez, Leslie Bricusse, Oscar Brown Jr., Herb Brown, Frank Churchill, Walter Donaldson, Dimitri Tiomkin, Harry Warren, Richard Rodgers, Fred Coots, Mick Jagger, George M. Cohan, Henri Salvador, Joseph Kosma, Sylvia Moy, and the trio Eddie Holland, Lamont Dozier, Brian Holland.

Swedish composers represented by Reuter and Reuter also include heavyweight names like Fred Winter, Povel Ramel, Olle Adolphson, Carl-Anton, Alf Hambe, Britt Lindeborg, Fritz Sjoström, Tor Bergner, Cornelis Vreeswijk. Plus Everet Taube, known as "the grand old man of songs and ballads" throughout Sweden this century, a doctor of literature and member of many learned academies.

Taube is now 85 years old. In 1972, he wrote "Anglamark," both words and music, and it was that year's most successful song in the Swedish charts. The English version, re-titled "Where Angels Tread," was recorded by Roger Whittaker.

Among original compositions published by Reuter and Reuter which have become big international successes are: "Swedish Rhapsody," by Charles Wildman; "Mysterious People," by Olle Adolphson; "Bluesette," by Toots Thielemans; "Gotlandsk Sommarnatt" (Homesick For Old England) by Svante Pettersson; "En Fransman I Stockholm," (Saunabad) by Henri Salvador-Lars Forssell; "Pa Rue De L'Amour," by Sam Samson-Tryggve Arnesson; and "Anglamark," by Everet Taube.

Talking about his company's international successes, Reuterskiold says laughingly that he himself is a composer and actually won first prize with his song "The Marionettes" in the 1959 international contest in Pesaro in Italy, against competition from 12 nations.

Year by year, Reuter and Reuter has broadened its educational and serious music department, which now is in a leading international position, known in many countries outside Scandinavia. For many years, the company has represented the German publisher Henle in Sweden, and that catalog of the great masters—Beethoven, Mozart, Haydn and Chopin among others—is recognized at a world number one.

Reuterskiold says: "Even if rock music has particularly attracted young people and even if the sale of contemporary pop music is reaching millions and millions of records every

*(Continued on page 56)*

# Congratulations to REUTER & REUTER A.-B. on 50 years of success in music publishing.

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## Reuter & Reuter—50 Years Young And Going Strong



On his many visits to the U.S., Reuterskiöld met and became friendly with top personalities of the music world. Here, at dinner in New York in 1950, he is pictured (right) with bandleader Guy Lombardo, an early apostle of the melodic popular music which Reuterskiöld is convinced is starting to enjoy renewed popularity.

• Continued from page 55

year, I believe very much in a comeback of more melodious music. The trend towards such music is obvious, both in regard to new compositions and revivals of the old evergreens.

"I am a music publisher, and like to print. The word publish certainly means that you print something and I think that the sale of printed music is most important, even if the performing right fees and the sale of records is also very important and can give the publisher perhaps bigger revenue than is available from printed music.

"Also, I like to print music because as long as there are instruments in the world, people like to use them. And we must not forget in this context the most important of all: the human voice."

Reuterskiöld's attitude to what a music publisher should be is further strengthened by a look round his office, where an ever-present grand piano holds a dominating position.

The reason for Reuter and Reuter's strong position in the educational field is the fact that they have managed to sign very high-rated professional names, all with a strong pedagogic interest.

Among them: Claes Pehrsson, professor of recorder at the

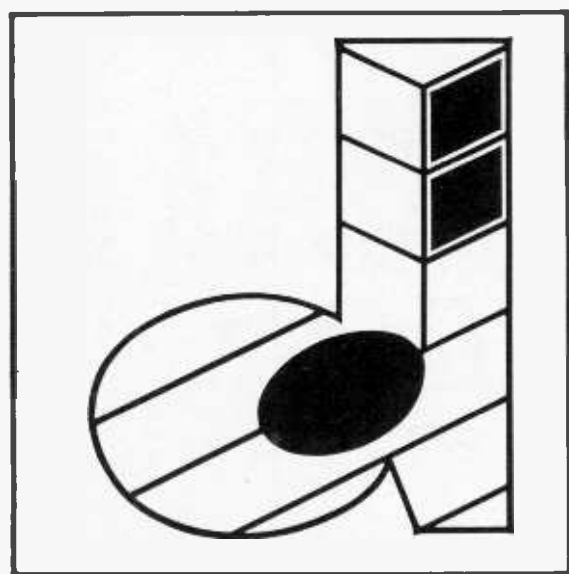
Royal Swedish Academy; for play recorder, Berth Eriksson; the cello school, headed by Michael Bajomi; Lena Brodin, for the flute school; and Berth Eriksson again for the piano school; plus the Ensemble Playing.

Says Reuterskiöld: "Our biggest success so far is Ulf G. Ahslund, professor of guitar at the Royal Swedish Academy. His nom-de-plume in foreign countries is Ulf Goran, and he is hugely successful with his courses which include arrangements and compositions for guitar.

"His ideas are unique in the music world, as he showed in his course 'Play Guitar,' published in the U.K. by Oxford University Press. His 15-program 'Play Guitar' television series through Yorkshire Television in the U.K. attracted very large audiences. His work will now be published in many other countries, notably in Germany by Gerig, by Curci in Italy and by Fazer in Finland."

Before Reuter and Reuter celebrates its 51st birthday in 1976, the company is to release its biggest project ever.

This relates to a brand-new method of playing and learning all kinds of musical instruments, solo or in ensemble. This is another fully international project and will appear in many different countries and languages and is to be coordinated by Ulf Goran.



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# CAPAC Quits Jingle Collections; Writers To Deal With Ad Agency

TORONTO—The Composers, Authors and Publishers Association of Canada Limited will no longer collect and distribute writer's fees arising from performance rights of commercials and jingles. The Canadian performing rights society has found that there is no way in which they can receive effective reporting from the users of such messages.

Adds John Mills, the general manager of CAPAC, "The distribution rule applicable throughout the

past years has greatly reduced the value with respect to a credit given to a commercial musical message because of the very nature and use of such material, and even if the appropriate information and safeguard as to copyright ownership could be achieved, the financial return would be minor compared to the overhead factor that would be imposed upon the association."

After consideration CAPAC is suggesting that writers involved in

creating commercial jingles keep control over their works by contractual arrangements between the composer and the advertising agency. "It would clarify the situation if our members realized that in entering into the contractual arrangements for the production of commercial jingles, they should negotiate a fee on the understanding and realization that they will not be collecting performing right fees for the use of such commercial messages," adds Mills. "It was felt by the board of directors of CAPAC that it was the responsibility of the advertising agency commissioning the commercial to see that adequate compensation was paid to the creator of the commercial message."

CAPAC has suggested that the following clause be incorporated into any contract with regards to commercials: "It is understood and agreed between the parties hereto that this agreement shall constitute a license and gives to 'the Agency' the exclusive right to the use of the said 'jingle' as a commercial message only and that all copyright in and to the said music and lyrics remains the property of the 'composer/lyric writer' for all other purposes."

# Bee Gee Sounds Off On U.K. High Taxes

MONTREAL—Guaranteed to get British artists up on soapboxes these days is the tax situation in England. Barry Gibb of the Bee Gees, who have just completed a highly successful tour of Canada, is no exception.

Both Barry and Maurice Gibb live on the Isle of Man in the Channel Islands, to escape Britain's stringent tax laws for entertainers. Robin Gibb, on the other hand, has decided to live in England and pay the taxman his due.

"Robin likes England and wouldn't think of leaving it," explains Barry. "I think that he has managed some sort of deferment plan, that he doesn't have to pay all the tax immediately."

"We'd have to pay 83 percent tax if we went back now. The rock artists are the ones that are getting crucified. If the tax was cut to only 50 percent, for instance, you would find that most rock artists would return to England because they love the country. They all want to live there and their money can help. What I can't understand is how government can push you out of the country by taking about everything that you've got in tax and then at the same time talk about being poor."

"Maybe if they didn't force everybody out perhaps they wouldn't be poor. If some of this money was to go back to England it might help in some little way. It all helps."

Apparently, the band is still trying to sell their house in England, but there have been no buyers because people can't afford it, partially because of these high taxes.

The Bee Gees played to packed houses all across Canada on their recent tour. "We've been here twice before and we had a feeling this time that we could fill the houses out," says Gibb. "We played bigger halls in Canada this time but during the last tour we worked theaters and the sound was better. We worked some theaters this time because we loved working them. You can't really get a beautiful sound working Maple

## Polydor Deal

• *Continued from page 50*  
rest of the work for us. As we are not a large company, to have remained separate from Polydor in London would have meant doubling our small staff to cope with the extra work. It was, therefore, a logical move."

Polydor managing director Freddy Haayen says he welcomes the renewed link with Jet. "The previous arrangement was not satisfactory. That earlier deal had been awkwardly structured and was not easy to work, but we're delighted to do business again."

Leaf Gardens in Toronto or the Montreal Forum or places like that. The sound wasn't any problem even when we did play those big arenas."

Gibb indicates that the Bee Gees are moving into a new era of growth. "It's something that we have wanted to do for a while but the changes have to come naturally. We were basically getting ourselves together as a band for the last two or three years. In that time we have been touring steadily rather than making records."

# Studios Advantages Stressed: Mushroom

VANCOUVER—Mushroom Records, an affiliate of the Vancouver-based Can-Base Studios, has found that access to a fully-equipped recording studio has many advantages. Shelly Siegel, the general manager of the label, explains, "One of the things that we have been very successful with lately is giving a number of well-known producers and acts who we feel have some possibility of creating something *carte blanche* for studio time. We just tell them if they come up with something we want first refusal rights. If they don't come up with something that interests us, they can sell the product elsewhere."

"The economics of that system are obvious. For me to sign an act and put them into the studio... well, just my musicians fees alone could run four to five thousand dollars. If I make a production deal, on the other hand, the production company pays the musicians fees and I put up the studio time. It's just a transaction on paper. If we refuse an act after giving them studio time and they get a deal somewhere else, studio costs come right off the top of the money they receive on that deal."

As an offshoot of Can-Base Studios, which is managed by Mike Flicker, the Mushroom label has had a number of small record successes in Canada. "It has been a great asset to the record company being associated with a studio but ever since the studio was built, we've been in debt," says Siegel. "The building is in a great location. The land's worth a fortune and we're paying off loans and mortgages and things. That's been pretty heavy but without the studio we'd really be in trouble as a label. I couldn't afford to put acts into the studio at \$25,000 a shot to do an album."

Recently Mushroom has signed production deals with Cheyenne Productions, headed by Daryl Burlingame, a former on-air personality

at CFUN in Vancouver, and Keith Steen, who has been an engineer at Can-Base for a number of years. Burlingame's first productions were with country acts Richard Stepp and Stan Bell. For Mushroom, it is their first introduction to the country music market.

Stepp's first single "Chasing A Dream/You On My Mind" is picking up some significant airplay in Canada on country and pop stations.

One of the acts on the Mushroom roster that has given them reason for optimism is Heart featuring Ann Wilson. Their second single for the label "Magic Man" has hit the top ten in most of the major markets across Canada. They recently opened for the Bee Gees in Victoria, Kamloops and Lethbridge and also opened three western dates on the Strawbs cross country tour. Mushroom held a champagne party for the band's opening at Oil Can Harry's in Vancouver recently where they played to SRO audiences every night. The band's first LP for Mushroom, "Dreamboat Annie" has just been released.

Mushroom has a first refusal deal with Island Records in the U.S. which means that all Mushroom product is offered to Island first but currently, with Island growing so fast and having a large product flow, it is becoming increasingly difficult for Siegel to get a rush release on any product through Island.

As well as Heart's product, Mushroom has released Paul Horn's album "Sunset Pink" with a single of the same name. Jayson Hoover's album was released late in the summer and the label has rush released the single "Holding Out" from it. Spring and Songbird also have material ready for release.

With the label's current expansion, Gerildine Danish has been hired as promotional coordinator for Mushroom.



GETS PLAQUE—Mel Shaw, right, president of the Canadian Academy of Recording Arts and Sciences, presents an Academy Founders Plaque to Arnold Gosewich, president of Capitol Records-EMI of Canada Ltd. The plaque is awarded in acknowledgement of Gosewich's contributions to the establishment of the CARAS. Walt Grealis was the first to receive the award.

# Tempo Studios Expansion

MONTREAL—Tempo Studios, one of the Montreal studios that has recently been one of the most active recording centers in this city, is to be torn down within a year and will move into a renovated movie theater in Pointe St. Charles, a suburb of Montreal.

"The new studio will be a Westlake studio, the same as the one we are in right now in downtown Montreal," says Gail Mezo, the general manager of Tempo. "In the new location, however, the control room will be bigger and in general so will everything else. One of the biggest selling points for the new studio is that we are going to be able to have live shows in the back. We are leaving the stage in the theater. The offices will be in the front of the complex, the studios in the middle and the small theater in the back. Recording can be done right from the theater."

Tempo was initially founded because the group of producers who were into both record and jingle production were generally dissatisfied

with the quality of studios in downtown Montreal. Yves Lapierre, Francois Cousineau and Bernard Scott spent a year and a half looking for a good location downtown. Gail Mezo was then hired from a jingle firm in Montreal called Kwasniak Productions Ltd.

The downtown studio, which is booked solid seven days a week, is operational seven days a week. Approximately six hours a day is taken with jingle production on weekdays.

Some of the major acts in Quebec have recorded product there including April Wine, Diane Dufresne, Michel Pagliaro, Harmonium, Mahogany Rush, Louise Forestier, Pauline Julien and Beau Dommage, who had their first album certified platinum and their second shipped as platinum. Tempo's chief engineer Michel La Chance, worked with Beau Dommage and their platinum record now hangs in the studio. Stanley Clarke and Lenny White did some tracks while they were in town recently for their new album.

# International Turntable

Jack Boyce, most recently at RCA and prior to that marketing manager at Pye in London for three years, has joined Transatlantic as general manager. He is the first of a number of major staff appointments by managing director Nat Joseph since the merger with the Granada Group three months ago.

Boyce has had a long career in the record industry. He spent nine years with Decca as international classical-marketing manager and three years with Philips as manager of the classical division.

Reporting to Boyce is sales manager Ray Cooper, publicity manager Martin Lewis, production controller Bob Franks, art director Philip Warr and warehouse and distribution manager Jim Jones. Transatlantic's a&r, international and accounts departments will continue to report directly to Joseph.

Graham Churchill is the second appointment in the Transatlantic staff expansion. Churchill, for eight years professional manager of Essex Music, joins Heathside Music as professional manager. During his time with Essex he was responsible for signing such writers as Joni Mitchell, John Kongos, Pink Floyd, Ralph McTell and T. Rex.

The appointment coincides with the move, from their current premises in London's Tin Pan Alley (Denmark Street), of the Lorna Music staff, headed by Alan Paramor and Peter Pavey, to new offices

within the Transatlantic/Heathside headquarters. Paramor will work alongside Churchill as administration manager of Heathside.

Transatlantic has acquired another 6,000 square feet of space at their head office, in which the press, promotion and publicity departments are being moved, along with the new publishing setup.

Now the company is advertising for a radio and television promotion manager.

Aaron Sixx has been appointed director, international operations, for Arista Records. In his new job he will be responsible for representing Arista U.S. catalog and artists to the company's licensees round the world. Initially, he will be based in New York, to familiarize himself with the record operation, artists and product. But later he will move to London. Sixx was previously with United Artists where he was European a&r director in London.

Barbara Isaacs, formerly an assistant in Phonogram's personnel department in London, has joined the company's field promotion team. She reports direct to field promotion manager Stewart Coxhead.

Jim Flynn, formerly in the a&r division of B&C/Mooncrest, has joined Pye Records as U.K. a&r manager, reporting to creative director Peter Prince.

Chevi Semprini, Intersong Music  
(Continued on page 58)

# International Turntable

• Continued from page 57

executive in London, has left the company to take up a new career outside the music business. His duties are being absorbed by managing director **Adrian Rudge** and professional manager, **Eric Holland**.

**Mike Hitches** is now general manager of the newly created sales and marketing division at Polydor, which will bring all aspects of sales, marketing, display and special account selling under one roof. He was previously general manager of the sales division.

Reporting to Hitches is pop marketing manager **Dave Chapman**, sales promotion manager **Ron Drew**, national sales manager **Bill Lamb** and tape marketing manager **John Howes**. Special accounts will be handled by **Rod Cunningham**.

A major re-structuring of Phonogram's a&r department in London is

## EMI Italy Names Bush

ROME—John Leonard Bush, 45, has been named managing director of EMI Italiana, succeeding Ramon Lopez Serrano, who is transferring to London as the New Director, International Operations, of EMI.

Bush, a graduate of Cambridge University and former general manager of EMI-Capitol in Mexico City, comes to Italy after 20 years with EMI.

"I do not know in what direction popular music is going worldwide," said Bush at a press conference announcing his new appointment. "In every country the music is going in a different direction and if you know where it is going worldwide, you can get to be very rich."

Bush, who has four children, has been president of the Royal Society of St. George in Mexico. A board member of the Anglo-Mexican Institute of Culture, a board member of the Anglo-Mexican Chamber of Commerce and former treasurer of Amprofon, the Mexican Industry Record Assn.

The change in EMI-Italiana management was announced during the company's annual convention which ended Oct. 7.

Bush says EMI-Italiana is doing well this year despite the recession which has cut into production and the political situation that was blamed by outgoing director Lopez for the paucity of concerts and musical events in Italy.

## U.K. Govt. Probes Disks To Caroline

• Continued from page 1

music industry here have been questioned in recent weeks, including record company promotion men.

However, the view of promotion men is that it would be difficult, if not impossible, given the differing sources to which promotion copies are supplied, to make a direct link between the industry and the off-shore pirate station.

A new system of supplying records to the ship was discovered last week. It is understood that records are handled by an organization set up in Germany which also deals with advertising, and this company is also being investigated.

It also appears that other disk jockey prosecutions are likely soon.

announced, with **Nigel Grainge**, currently the company's a&r manager for U.S. product, taking control of all creative a&r decisions to become creative manager. And **David Baker**, specializing in legal and financial matters for the company, is now business affairs manager. Managing director **Tony Morris** says the moves mean he is handing over the reins to Grainge and Baker.

Phonogram has previously had an a&r committee and though it will continue, its responsibilities will be less. With the strengthened a&r division, **John Franz** continues to have special MOR responsibilities, reporting direct to Morris. Franz celebrates 21 years with the company next month.

The promotion of Grainge is a major success story. He joined in 1970 as a credit controller and since then has been sales assistant, field promotion representative, disco and university promotion assistant and then U.S. label manager.

Baker joined in April this year. He is a solicitor who qualified 10 years ago and has specialized in entertainment industry matters, particularly over contracts, tax planning and exchange control.

**Paul Prenter**, former promotion manager at Motown in the U.K., has joined Buk Records in London as head of press and promotion.

And **Nick Underwood**, who was formerly in control of the department, transfers to a&r. Two other new appointments are **Tommy Sanderson**, who joins as promotions assistant and was formerly in charge of Radio 2 promotion at Decca, and **David Roberts**, a newcomer to the music business, who will be responsible for regional promotion.

**David Munns** has replaced **Neil Stafford** as EMI's senior label manager in London. Stafford has left to join Purple Records, and the replacement for Munns as licensing manager of EMI International is **Roger Ames**.

**Martin Satterthwaite** appointed general manager of Island's promotion department, reporting to promotion manager **Clive Banks**. Satterthwaite takes up the post after five years with the company, the past four as southern area promotion manager, in which position **Geoff Scourfield** succeeds him. Satterthwaite will be largely involved in supervision of Island's field promotion team, now almost five years old.

Virgin Records' field promotion representative in Scotland, **Roger Ferdinand**, moves to London promotion manager. He will, however, continue to have responsibility for Scottish area promotion activities, commuting between London and Scotland.

**Keith Skues**, program director at Radio Hallam, has been appointed a director of the company as of Oct. 1, the company's first birthday. Skues has been in the radio industry for 18 years.

**David Curtis** has been appointed advertisement manager of Melody Maker and Black Music, succeeding **Keith Ellis** and **John Hassinger** respectively, who have both resigned. Curtis, 29, was previously assistant advertisement manager of Melody Maker.

**Gill Light**, of the Phonogram press department, is leaving to take up a position in the music industry in Holland. She has been with Phonogram for nearly two years, handling press representation for a long list of artists, including **Lena Zavaroni**, **Peters and Lee**, the **Bachelors** and recently has been more in the contemporary pop field, notably with **5000 Volts**.

## MOA Will Woo Foreign Guests

CHICAGO—Foreign guests to the Music Operators of America Exposition Oct. 17-19 will be able to meet each other and get help, including translators, through the International Lounge to be set up for the first time this year through the efforts of Millie McCarthy, chairman, extra activities, and member of the New York State Coin Machines Assn.

Ms. McCarthy reports that interpretation of over eight languages will be offered, but she is still looking for someone with a knowledge of Japanese to assist expected visitors.

The lounge will also include a message center for foreign guests to contact each other.

## British Rock

• Continued from page 32

also enjoying a good year, according to Greg McCutcheon, vice president. He says schools are booking all types of music in all price ranges. These include Brian Auger, the Eagles, Graham Central Station, Joni Mitchell, ZZ Top, Rod Stewart, Kiss, Neil Young and Nils Lofgren.

Although country music, of sorts, is holding its own on colleges, hard core Nashville country music will probably not catch on, according to Don Light of Nashville-based Don Light Talent Inc.

He says business is holding up very well for his country roster of Jimmy Buffett, Alex Harvey and Dick Feller, but has doubts if anything other than underground country will catch on for college bookings.

Jazz continues to take off on campuses, but many of the partially unknown musicians are finding it hard to get dates for the prices offered. To combat this, David Wilkes of the Coffee House Circuit and Great Metropolitan Gramophone Co. has set up a new company, The Jazz Bureau.

"I am trying to establish a bloc booking scheme for our artists like Andrew Hill, Dave Liebman and Anthony Braxton, so that they can afford to take college dates without it ending up costing them money," Wilkes states.

"Most of the acts will be priced between \$1,200 and \$1,500 for a bloc, and we hope to get enough dates so that artists like Braxton can make it worth their while—both financially and creatively."

## Lennon Wins Stay

NEW YORK—The deportation order against John Lennon has been reversed by the U.S. Circuit Court of Appeals here. The two-to-one decision held that Lennon's 1968 conviction in London for possession of marijuana was not a sufficient ground for deporting the artist from this country.

## Rowe Introduces

• Continued from page 32

full five-year warranty on all moving parts, a five-year no-lube feature, and optional burglar alarm. A low-cost theft and fire insurance program for high risk locations is available.

The credit computer is solid state, and eliminates noises as well as offering simplified setting changes.

## Rack Singles Best Sellers

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As Of 10/6/75

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

- |   |  |
|---|--|
| 1 MR. JAWS—Dickie Goodman—Cash 451 (Private Stock)          | 21 THE WAY I WANT TO TOUCH YOU—Capt. & Tennille—A&M 1725                                       |
| 2 RHINESTONE COWBOY—Glen Campbell—Capitol 4095              | 22 SOMETHING BETTER TO DO—Olivia Newton-John—MCA 40459   |
| 3 BALLROOM BLITZ—Sweet—Capitol 4055                         | 23 GAMES PEOPLE PLAY—Spinners—Atlantic 3284  |
| 4 ROCKY—Austin Roberts—Private Stock 45020                  | 24 ISLAND GIRL—Elton John—MCA 40461  |
| 5 BAD BLOOD—Neil Sedaka—Rocket 40460                        | 25 SOS—Abba—Atlantic 3265  |
| 6 FAME—David Bowie—RCA 10320                                | 26 I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka & Odia Coates—United Artists 685 |
| 7 FEELINGS—Morris Albert—RCA 10279                          | 27 NIGHTS ON BROADWAY—Bee Gees—RSO 515   |
| 8 WASTED DAYS AND WASTED NIGHTS—Freddy Fender—ABC/Dot 17558 | 28 BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasha Band—Pye 71012                   |
| 9 I'M SORRY—John Denver—RCA 10353                           | 29 DAISY JANE—America—Warner Bros. 8118  |
| 10 AIN'T NO WAY TO TREAT A LADY—Helen Reddy—Capitol 4128    | 30 THE HUSTLE—Van McCoy & The Soul City Symphony—Avco 4653                                     |
| 11 MIRACLES—Jefferson Starship—Grunt 10367                  | 31 BLUE EYES CRYIN' IN THE RAIN—Willie Nelson—Columbia 3-10176                                 |
| 12 LYIN' EYES—Eagles—Asylum 45279                           | 32 JIVE TALKIN'—Bee Gees—RSO 510   |
| 13 RUN JOEY RUN—David Geddes—Big Tree 16044                 | 33 SOMEONE SAVED MY LIFE TONIGHT—Elton John—MCA 40421  |
| 14 GET DOWN TONIGHT—KC & The Sunshine Band—TK 1009          | 34 BORN TO RUN—Bruce Springsteen—Columbia 10209  |
| 15 DANCE WITH ME—Orleans—Asylum 45261                       | 35 YOU—George Harrison—Apple 1884  |
| 16 HEAT WAVE—Linda Ronstadt—Elektra 45282                   | 36 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049  |
| 17 LADY BLUE—Leon Russell—Shelter 40378 (MCA)               | 37 HELP ME RHONDA—Johnny Rivers—Epic 8-50121   |
| 18 WHO LOVES YOU—4 Seasons—Warner Bros./Curb 8122           | 38 WHY CAN'T WE BE FRIENDS?—War—United Artists 629   |
| 19 THIRD RATE ROMANCE—Amazing Rhythm Aces—ABC 12078         | 39 BRAZIL—Ritchie Family—20th Century 2218   |
| 20 JUST TOO MANY PEOPLE—Melissa Manchester—Arista 0146      | 40 IT ONLY TAKES A MINUTE—Tavares—Capitol 4111   |

## Rack LP Best Sellers

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As Of 10/7/75

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

- |   |  |
|---|--|
| 1 WINDSONG—John Denver—RCA APL1-1183                                    | 20 STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413                        |
| 2 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039                             | 21 KC & THE SUNSHINE BAND—TK 603   |
| 3 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142         | 22 HONEY—Ohio Players—Mercury SRM-1-1038                                 |
| 4 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999                        | 23 SEDAK'S BACK—Neil Sedaka—Rocket 463                                   |
| 5 WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453                       | 24 MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis CHR 1082 (Warner Bros.) |
| 6 GREATEST HITS—Elton John—MCA 2128                                     | 25 IV—Led Zeppelin—Atlantic SD 7208                                      |
| 7 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405         | 26 VENUS AND MARS—Paul McCartney & Wings—Capitol SMAS 11419              |
| 8 CAT STEVENS' GREATEST HITS—A&M SP 4519                                | 27 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280      |
| 9 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020        | 28 NO WAY TO TREAT A LADY—Helen Reddy—Capitol ST 11418                   |
| 10 BETWEEN THE LINES—Janis Ian—Columbia PC 33394                        | 29 YOUNG AMERICANS—David Bowie—RCA APL1-0998                             |
| 11 FANDANGO—Z.Z. Top—London PS 656                                      | 30 BORN TO RUN—Bruce Springsteen—Columbia PC 33795                       |
| 12 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307                         | 31 DARK SIDE OF THE MOON—Pink Floyd—Harvest 11163                        |
| 13 GREATEST HITS—John Denver—RCA CPL1-0374                              | 32 PICK OF THE LITTER—Spinners—Atlantic SD 18141                         |
| 14 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133               | 33 TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502                  |
| 15 THE HEAT IS ON—Isley Bros.—T-Neck PZ 33536                           | 34 HORIZON—Carpenters—A&M SP 4530  |
| 16 GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045                     | 35 GORILLA—James Taylor—Warner Bros. BS 2866                             |
| 17 BACK HOME AGAIN—John Denver—RCA CPL1-0548                            | 36 IS IT SOMETHING I SAID?—Richard Pryor—Reprise MS 2227                 |
| 18 HEARTS—America—Warner Bros. BS 2852                                  | 37 OUTLAWS—Arista AL 4042  |
| 19 WIN, LOSE OR DRAW—Allman Bros. Band—Capricorn CP 0156 (Warner Bros.) | 38 BLUES FOR ALLAH—Grateful Dead—Grateful Dead GD-LA494-G                |
|   | 39 ATLANTIC CROSSING—Rod Stewart—Warner Bros. BS 2875                    |
|   | 40 FLEETWOOD MAC—Reprise MS 2225   |

## Siegel-Schwall Together Again

CHICAGO—A benefit program for Chucky DeMeyer will bring the Siegel-Schwall Band back together after two years for three performances at the Quiet Knight Oct. 20.

DeMeyer, pianist with the Jim Schwall hand, was paralyzed in a re-

cent automobile accident while returning from a performance in Wisconsin.

Other Chicago acts will perform for the benefit, with Quiet Knight owner Richard Harding turning over all proceeds from the \$5 tickets.

## Latin Scene

### LOS ANGELES

**Joe Cayre** of Salsoul has come up with a West Coast Latin rock group called **Evil**. ABC Bookings has them on tour in Canada until late November.

**Johnny Nelson** has changed his salsa orchestra to Latin rock.

The salsa market has been improving in California. As of now there are 20 radio stations playing salsa every week, including r&b stations.

"Salsoul Hustle" on top 100 single charts. Soul has now been added to r&b stations KJLH, KDAY and KGFJ.

Salsa orchestras are turning to Latin Hustle, now booming all over the country.

Caytronics International All-Star Show at Madison Square Garden, Oct. 5 played to capacity. The headliner, **Roberto Carlos**, received standing ovations. He was followed by International All-Stars **Antonio Marcos**, **Marco Antonio Muniz**, **Sonia Lopez**, **Sonora Santanera**, **Valentina Leyva Mariachi Mexico**, **Chucho Avellanet**, **Herminio Ramos**, **Leo Dan**, **Raul Abramzon**, **Lyda Zamora**, **Claudia** and **Rolando Barral**.

**Al Santiago** is one of the most underrated persons in the Latin music business, but make no mistake about it, Al is probably the most talented and knowledgeable Latin studio producer we have.

Al comes from a musical family and could read music before he could write his own name. His uncanny ear for spotting potential in young bands and musicians led him to discover and record in the early '60s many of the most popular musicians of today. He is responsible for the early recordings of **Pacheco**, **Eddie Palmieri**, **Charlie Palmieri** and **Willie Colon** to name a few. Though for the last five years Al has been in semi-retirement, he has recently spotted talent that he felt must be recorded.

**Orchestra Yambu** and the group **Tambo** have recorded some excellent music and **Al Santiago** has begun both Montuno Records and another stage in his life-long love affair with salsa.

News from T.R. Records: **Novel** is back in the studio with a new LP for T.R. titled "Novel With A Touch Of Brass."

The Latin N.Y. Magazine All-Star Band under the direction of **Louie Ramirez**, are planning a monster recording for T.R. which will be produced by **Marty Sheller**.

The **Novel** and **Latin N.Y.** albums will again show T.R. quality productions. **Phil Decarlo**, President of

## DISK DEALER PENS BITTER DEATH SONG

By GLADYS CANDY

SAN ANTONIO—The shotgun killing of a Castroville man a month ago has inspired a new song, in Spanish, composed by the owner of several San Antonio record stores.

Salome Gutierrez' ballad, "El Corrido De Ricardo Morales" charges that Morales was assassinated by a Castroville law man on a dark country road, and that the body was transported to East Texas where it was buried.

Gutierrez has clefted more than 2,000 "corridos" about fellow Texans but this latest effort appears to have the strongest chance of becoming at least a big-selling territorial hit.

T.R., feels quality with album ingredients people want to hear become classics, not just releases.

The **Luis Miranda Quartet** is breaking attendance records at the Red Onion Restaurant in Cerritos, Calif.

**Luis Miranda**, one of the country's finest conga players, formerly with such greats as **Charlie Parker** and **Machito**, has developed a unique concept of playing a standard drum set in combination with two congas, giving the group a variety of sounds and styles not often heard from a small combo.

Fania Records is proud to announce the signing of **Larry Harlow** to a five-year exclusive production agreement with his company, Passing Clouds Music, Inc. Larry will deliver 12 LPs and 24 singles from his own Orchestra Harlow over the next five years. This is Larry's 10th year with Fania and he is looking forward to the next five years of harmony, excellent music and spicy salsa. Larry Harlow is an independent producer, engineer, composer and arranger as well as a dynamic performer.

**Pacheco** is in the studio recording his new release, "El Maestro." The LP has long been awaited by salsa fans.

Salsa sweeps Montreal for the first time on Oct. 20 when **Charlie Palmieri** makes his Canadian debut. The experienced salsa master will turn the crowds out with selections from his new album "Adelante Gigante."

**Joe Cuba**, the "bang, bang" man will release a crossover salsa album, "Joe Cuba's Latin Hustle" produced by **Louis Ramirez**. According to the ever-smiling Louis, the album will feature diverse moog synthesizer work, English lyrics and Spanish coro.

**Pete "El Conde" Rodriguez** goes into the studio next week with **Louis Ramirez**, who will produce Pete's album.

**Tito Puente** will team up with **Santos Colon** for a new LP to follow on the heels of the exciting "Es El Mejor."

**Kako**, Allegre's newly signed artist, will release an LP "La Llave" produced by **Louis Ramirez**.

**Ismael River's** Christmas album "Feliz Navidad" will soon be released.

**Vitin Aviles'** bolero single "Senora Fulana De Tal" is taking to the charts.

**Sabor**, featuring the charismatic showman **Angel Canales**, one of the fiery Latin singers, will release a new single, "Lejos De Ti."

The smoldering success of "Guarare," a cut from **Barretto's** album titled simply "Barretto," has resulted in the release of a second cut, "Valle Mas Une Guaguano."

"Latin Rhapsody," a single by **Louis Ramirez**, is a smash jukebox hit at army bases across the country.

**Trio Electronics** has become the new licensee rep for the Tico/Allegre catalog in Japan. The contract was negotiated by **Jose Florez** of Fania.

Sonido Ritmo S.A. of Mexico has already released 30 albums of the Fania Vaya catalogue. Sales are reported excellent.

Island Records in London is having success in Latin/soul/rock—and now salsa. The movie, "Our Latin Thing" will be shown on TV in London shortly. **RAY TERRACE**

# Latin

## Mexicans See Settlement Of 2 Vexing Disk Problems Imminent

By MARV FISHER

Robert Ascott, new president of EMI-Capitol De Mexico, sees the overall stoppage as something hitting only the few who do buy classical and jazz lines. He feels some of this type product can be duplicated, although the quality most likely would not be the same. Ascott predicts a quick solution long before the end of this year.

As if the tie-up in getting a smooth flow of product isn't enough for the majors, EMMAC is looking for practically a double increase in mechanical royalties over the previous two-year contract. "We're only looking for something like two cents on the dollar, instead of a penny," exhorts organization's president Ramon Paz. He vows they weren't about to "give in" too easy to any

counterdemands by AMPROFON members.

Paz explains that heretofore all majors were accustomed to siphoning off 200 units from every thousand—and paying on just 800." He says they (the labels) were looking to get away with this amount indefinitely. "But due to the rising costs and profits, we now consider it only fair to reduce that number of 'promotional pieces' to half that amount and making it a flat 100."

Heinz Klinckwort, Peerless head and AMPROFON president, is a little perplexed at EMMAC's demands, but likewise sees some rays of hope in rectifying the matter before too long. "This is the first time we ever entered into any serious negotiations with them (EMMAC)."

MEXICO CITY—Although all major record companies have been burdened for the past several weeks with two major problems involving a slowdown on imported products and settling of a percentage dispute with EMMAC, the publishing society, the forecast by most industries is that settlements will be forthcoming before the end of this month.

Two of the labels affected more than the others because of the July government order of every single import requiring a permit are Polydor and Capitol. Each brings in completed packages produced in other countries, specifically several classical and jazz lines.

On the surface, it doesn't seem as though the edict would matter. It really doesn't, report some; however, it does present a cultural question for both sides of the argument as to whether a "minor" blocking of musical product should be adhered to on a strict basis such as electrical products.

The big objection by the Mexican government to foreign products pouring into the country is that it has created a tremendous "imbalance of trade." Consequently, by putting a stop to everything from passing customs unless there is a permit should bring into focus merchandise which could be easily manufactured within the boundaries of Mexico.

Up until now, almost all of the record companies imported masters for production here. But there have been a large collection of different offbeat numbers, i.e., practically all of the classical and jazz, which came in via shipments of anywhere from 50 to 200 masters. They were considered "impossible" to manufacture in this country because of cost factors, but they still had a good enough market to service the growing hordes of record collectors.

Luis Baston, general director of Polydor, regards the situation as frustrating for his company (last year they imported something like 75,000 units), nevertheless there is a "positive" resolution on the horizon.

AMPROFON, the major disk organization, has been coordinating the appeals of the companies into one single unit for confrontation with government officials. But until all of the bona fide information is compiled and studied, there would be no decision. It is known the music importation situation has been receiving a priority, lumping it more or less into the same classification as books.

Alberto Vega, attorney handling all the business affairs for AMPROFON, simply sees it from the start (midsummer) as something which requires time. Meanwhile, though, during the paper processing of all imported product, there was a jam-up even getting in masters and metal plates for sleeves. He says: "The government had no alternative but to make it a blanket situation." He was certain once the matter, with all of the facts, was studied carefully, everything would move smoothly again.

A small but important group of record outlets that specialize in exclusive imported product (basically from the U.S.) has immediate concern because of its supply dropping faster than normally without being able to replenish. This type of retailer caters to the sophisticated buyer who wants the original product rather than the duplication of the songs in his own country.

Billboard SPECIAL SURVEY for Week Ending 10/18/75

## Billboard Special Survey Hot Latin LPs™

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### IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>CAMILO SESTO</b> Camilo Sesto, Pronto Pts-1011	8	<b>GERARDO REYES</b> Rey de Los Camino, Caytronics 1440
2	<b>ANGELICA MARIA</b> Before The Next Teardrop Falls, Sonido Internacional SI-8014	9	<b>LOS BABYS</b> Un Viajo Amor, Peerless 1849
3	<b>KING CLAVE</b> Mi Corazon Lloro, Orfeon-38024	10	<b>CELIA &amp; JOHNNY</b> Tremendo Cache, Vaya XYS-37
4	<b>VICENTE FERNANDEZ</b> Hijo Del Pueblo, Caytronics 1441	11	<b>EDDIE PALMIERI</b> The Sun Of Latin Music, Coco 109XX
5	<b>VIKKI CARR</b> Hoy, Columbia 3334	12	<b>HECTOR LAVOE</b> La Voz, XSLP-Fania 461
6	<b>FREDDIE FENDER</b> Before The Next Teardrop Falls, ABC 2020	13	<b>LOS FREDDYS</b> Aqual Amor, Peerless 1021
7	<b>BARRETTO</b> Barretto, Fania XSLP-00486	14	<b>JUAN TORRES</b> Organo Melodico Vol. 22, Musart 1653
		15	<b>ANACANI</b> Anacani, Anahac ANC-880

### IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>LATIN BREED</b> U.S.A. GC 115	8	<b>FREDDIE MARTINEZ</b> Don Freddie Martinez, Freddie 1028
2	<b>SUNNY &amp; SUNLINERS</b> Carinosamente, Keyloc 3021	9	<b>LOS CLASICOS</b> Da Vinci, GC 114
3	<b>VICENTE FERNANDEZ</b> El Hijo Del Pueblo, Caytronics 1441	10	<b>JULIO IGLESIAS</b> A Mexico, Alhambra 21
4	<b>KING CLAVE</b> Mi Corazon Lloro, Orfeon 3824	11	<b>AUGUSTINE RAMIREZ</b> Mas Tierra Chicana, TC 1001
5	<b>LOS UNICOS</b> Volume II, UN 1004	12	<b>ANGELICA MARIA</b> My Most Recent Hits, Sonido Internacional SI-8015
6	<b>LITTLE JOE</b> Manana, Freddie 1030	13	<b>ROYAL JESTERS</b> Their Second Album, GC 112
7	<b>KING CLAVE</b> Los Hombres, Orfeon 38023	14	<b>AUGUSTINE RAMIREZ</b> Mas Exitos, EZ 1102
		15	<b>XAVIER PASSOS</b> Viva Matamoros, Fran 01



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## Aliens May Get Tax Break

• Continued from page 1

performances in the U.S. by foreign artists.

The major recommendations submitted to the IRS encompassed the following: 1. That the withholding agent (often the concert agent for the performer) be permitted to apply the withholding rate to an amount of income reduced by business-related expenses. 2. To establish a system which would allow an early determination of alien performers' tax liabilities. Such a system might include the setting up of rapid audit systems at IRS service centers located at international departure points. The centers would issue clearances to performers for presentation to U.S. customs officials when the entertainer leaves the country.

The third point in the proposal refers to the committee's position that the procedure of collecting income taxes due from alien entertainers is confusing. The committee recommends that the IRS publish guidelines which would (a) clarify which U.S. persons shall be the withholding agents; (b) instruct the Service's own collection personnel as to which funds are properly subject to tax; (c) inform everyone concerned about tax exemptions and procedures involved to obtain the exemptions.

Neil Rosenthal, ad hoc committee counsel, says that the present methods of collecting income taxes from the alien performers are unfair. He

says that it is the committee's desire to construct procedures which will avoid discouraging the importation of foreign talent in the U.S. and encourage the development of artists, who, under the present tax system, cannot afford to perform in the U.S.

"The committee is anxious to cooperate with the government in developing a system which will recognize and treat fairly the legitimate interests of the government and the artists," Shaw says.

## Capt. Kangaroo Hops To Chelsea

LOS ANGELES—"Good Morning Captain," the first original cast LP in 10 years showcasing music from CBS-TV's "Captain Kangaroo" show, bows this month on Chelsea Records. Single disk features songs by Bob Keeshan who plays Captain Kangaroo, plus other veteran on-air casters. LP retails for \$4.98.

Stephen Bedell produced the original cast for Coral Rock Productions. There are 12 cuts on the LP and the music runs through a wide range of song topics to match the program's own varied audience. Among the arrangers working on the TV music are Charles Calello, Vic Thomas, Joe Renzetti, Billy Arnell and Steve Loeb.

## Electronic Reps' Insight

• Continued from page 3

"The worst appears to be behind us as retail sales begun to increase beginning in late March, and inflation has dropped from 14 percent last year to 6 percent in the second quarter of 1975," Tung said.

"The inventory picture is mixed. Manufacturers are continuing to liquidate while the retailer is beginning to build inventory," he said.

Tung predicts a strong increase in the gross national product in the third quarter of 7 to 9 percent, with an improving employment figure, especially for August which shows an increased industrial production of 15 percent, the sharpest increase in three years.

## 'Q' Knowledge

• Continued from page 10

Magnetic Products, was generally upbeat but definitely pragmatic. The panel agreed that with 4-channel in the doldrums, it would take a much more concerted effort by the entire industry to make quad's potential pay off.

Retailers and manufacturers will continue to be cautious in spending plans, and expenditures for new plants and equipment will not improve until the profit incentive improves, he concluded.

## Consumer Panel

• Continued from page 3

Mihaly says. "This procedure is also applied to the black market."

Different persons are contacted each week throughout a quarter, with quarterly replications comprising all members of 4,200 households plus the various other specialized categories already mentioned above.

The consumer panel seeks to provide clients with information on brand share of units, brand share of dollar sales, total share of market, share of market by retail outlet, trends in music, trends in artists.

Also being spun out are demographic profiles of the disk/tape purchaser by age, sex, region, family income, personal monthly allowance, residence, race, employment occupation and school status.

## Executive Turntable

• Continued from page 4

Alfred Tolan, group controller with North American Philips, is named vice president, controller and chief financial officer of Magnavox Consumer Electronics. . . . William M. Kirsch rises from national TV/radio sales manager to national field sales manager for Sanyo Electronics. Gary S. Weissberg moves up from product coordinator, car stereo, to product manager at Sanyo. . . . William Ghent becomes national sales training manager for Zenith Radio Corp. . . . John Kearney, Sony Corp. national sales manager, hi fi products, elected chairman of Consumer Electronics Group audio division. . . . Estelle Finney adds duties of vice president, operations, at Wald Sound wing of Verit Industries, in addition to vice president, finance, and assistant secretary to the parent firm chores.

★ ★ ★

Elton Whisenhunt rejoins Billboard as its Memphis correspondent. He can be reached at (901) 382-3448.

★ ★ ★

Timothy Kehr, who left Columbia as Twin Cities' local promo for eight years, is joining Motown as Midwest regional promo chief. . . . Phil Picone, vice president of sales for Polydor Records for the past four years has left.

## Inside Track

Tony Martell has apparently left the ABC post he got after purchase of Famous Music, which he'd headed, and will be announced as a Columbia vice president this week. . . . Merrill Osmond is the first Osmond father, with infant son Travis starting the next Osmond generation.

Australians must never have picked up on the lyrics to "Poems, Prayers And Promises" where John Denver says how much he loves to sit evenings with his lady and friends as they "pass the pipe around." Denver nonchalantly admitted he smokes pot, in answer to a question at the Sydney press conference kicking off his first down-under tour. He immediately started getting the Aussies' Sinatra treatment, complete with calls for his instant deportation.

Dave Mason will play to some 500,000 on the 45-city U.S. tour of large arenas promoting his new "Split Coconut" LP. It's his biggest tour yet. . . . Bruce Springsteen mania has apparently reached the West Coast. The biggest advance ticket line at the Roxy this year turned up the morning that tickets for his stand there went on sale.

Bob Sheehy, Ampex Custom Western regional manager, recovering nicely from surgery. . . . New York's famed Improvisation cabaret opens a Los Angeles branch this week at the former Ash Grove site.

London Records is not dropping independent distribution of custom labels from its Chicago office as was reported last week. Los Angeles and New York are the two branches affected. Also, Herb Goldfarb, London's marketing vice president, says he never was at the San Francisco rackjobbers meeting. Billboard regrets placing him there.

The ATV/Pye record line is still being distributed by the London Records branch in Los Angeles. A report last week that the label had moved over to RR Record Distributors is inaccurate, says Carmen LaRosa, ATV/Pye national sales manager. LaRosa adds that ATV/Pye has not yet made a decision about future West coast representation, although it had been informed that London will be phasing out of custom label distribution by the end of the year (Billboard, Oct. 11). RR has taken on distribution of Granite Records, the label affiliate of ATV Music, an operation separate from ATV/Pye Records.

John Lennon had good news at long last. The U.S. stopped trying to deport him, and Yoko Ono gave birth to a boy, Sean, on Lennon's own birthday, Oct. 10. . . . The Shaboo Inn in Mansfield, Conn. is helping to promote a new book "Blues," published by Godine Press with a special concert featuring bluesman James Cotton and the book's co-authors Robert Neff and Anthony Connor.

The Earl Scruggs Revue is continuing to travel, without the services of Scruggs, who is recovering from an airplane accident. He hopes to rejoin the group in mid-November. . . . The United Nations Singers is presenting a benefit concert for the International Musicians Scholarship Fund on Wednesday (15) featuring David Aram, Elvin Jones Quartet, George Mgrdichian and Tashi. . . . Nov. 29 has been proclaimed Michael Murphey Day in Dallas. . . . Blackmore's Rainbow embarks on first national tour Monday (20) with a special stage show featuring lighting effects. . . . The Leslie West Band has been formed. It includes West on guitar, with Mick Jones on guitar, Don Kretmar on bass and Corky Laing on drums.

## Visiting American In Europe

• Continued from page 16

with many proposed tours, as well as numerous other album plans.

As far as growth on the European jazz and blues scene, the label which has grown at the quickest pace is Copenhagen-based Steeplechase Records. In fewer than three years, the label already has 35 releases with plans for five more by November.

Steeplechase began as a one-shot project of label president Nils Winther and jazz saxophonist Jackie McLean. The latter was performing in Copenhagen at the famed jazz club Montmartre Jazzhus, when Winther approached him about recording the date for his own use. After a quick agreement, the set was taped and after hearing the results, McLean, who was no longer recording for Blue Note Records, told Winther that he should release it as the start of a new label.

Since that time, Winther has recorded many American jazz musicians like Kenny Drew, Joe Albany, Paul Bley, Johnny Griffin, Ben Webster, Gary Bartz, Ken McIntyre, Anthony Braxton, Duke Jordan, Horace Parlan, Lee Konitz, Red

Mitchell, Andrew Hill, Billy Gault, Connie Crothers, Hilton Ruiz, Rene McLean, Michael Carvin, Mary Lou Williams, Clifford Jordan and Dexter Gordon.

The latter artist, a resident of Denmark for more than 13 years, recently signed an exclusive pact with the label and has been featured on five records thus far.

During his most recent recording session in Copenhagen, Gordon worked with a cross-section of young musicians including drummer Billy Higgins (from the U.S.), guitarist Philippe Catherine (Belgium) and bassist Niels-Henning Orsted Pedersen (Denmark).

Gordon will tour the U.S. in December with support from the label, according to Winther and the latter is hoping for an American label to pick up distribution.

Besides recording in Copenhagen, the label has also branched out into New York recorded productions, Winther says the success of Steeplechase in Europe is partly due to the constant touring of American jazz artists.

Other labels deeply involved in recording American jazz and blues

Elvis Presley will make up his cancelled shows at the Las Vegas Hilton from last August by working Dec. 2-15. Presley will play one show a night—per doctor's instructions, thus putting him in the one-shot slot with Frank Sinatra. Presley will play two on Saturday (which Sinatra also does). The one show during the week starts at 10:30. . . . Hugo Montenegro starting up doing arrangements for other musicians. Recently did a chart for Kostelanetz. . . . Joe Williams played one date at sea Friday (10) on the Queen Mary docked at Long Beach, Calif.

Vocalist Frankie Randall and his girlfriend were both given some unknown chemical in a soft drink at Elton John's recent Las Vegas concert. Both were taken unconscious to Sunrise Hospital where they stayed for several days and then released. Randall suffered a recurrence of emotional distress and was again hospitalized. Lenny Poncher, his manager, had him transferred to a hospital in Palm Springs last week. Poncher lives in the desert city and commutes to Los Angeles on business. Randall's girlfriend was put on a breathing machine in order to keep her alive. No one knows what was dropped into the drink or when or how.

Among the entertainers working Palm Springs now that the season has begun there is vocalist George Allardice, veteran club performer, who appears at Mel Haber's newly opened Melvyn's in the Ingleside Inn.

Carole Bayer Sager, writer with Melissa Manchester of "Midnight Blue," produced "Love's Gonna Find You," performed by Gail Eason for A&M Records, shipped last week. . . . ASCAP honored Mme. Manuzucca on her 50th year of membership. She was given an illuminated scroll in her Miami home.

Uriah Heep headlined a free concert at Moody Coliseum, on Southern Methodist Univ. campus Oct. 3. More than 10,000 fans jammed the site. . . . Hal Davis, head of the AFM, was elected a vice president of the AFL-CIO and member of its executive council. . . . RCA Corp.'s Robert Sarnoff will receive the Electronic Industries Assn. 1976 medal of honor. . . . Neil Diamond and the Band's Robbie Robertson joined as producers of new Columbia album by Diamond. Diamond is mapping plans for return to concert stage after three-year self-imposed sabbatical. . . . Composer Gerald Marks marked his 75th birthday on Oct. 13, in Nashville.

The Downbeat, known mainly as a jazz club in New York, is presenting Latin on Thursday nights. Eddie Palmieri and his orchestra will be appearing there Thursday (23). . . . Charles Fox will score the two-hour TV film "Valentino." . . . Pete Seeger has been added to the first Planetary Celebration scheduled for Friday (24). Also playing are Sonny Rollins, John McLaughlin, Carlos Santana and James Taylor.

Willie Colon is musical director of "Realidades," public television's first national bilingual Latino public and cultural affairs series, which makes its debut in New York Monday (13). . . . Wolfman Jack has done voice-over for three radio spots which will be used for the promotion of "Give 'em Hell, Harry."

The upcoming first annual rock and roll memorabilia extravaganza Saturday (18) and Sunday (19) is reportedly going to feature a guest appearance by Murray the K and his personal rock film collection.

artists are Germany's BASF (Art Farmer, Jimmy Heath, Dizzy Gillespie, Oscar Peterson), France's Vogue (Eddie Boyd, Memphis Slim), England's Transatlantic-Xtra (Johnny Shines), Sweden's Sonet (Champion Jack Dupree, Mighty Joe Young, Robert Pete Williams, and many others in a special blues series), Germany's CBS-Scout (assorted American Folk Blues Festivals), Germany's ECM (Chick Corea, Keith Jarrett, Gary Burton), Germany's Enja (Mal Waldron, and assorted other expatriates) and England's 77 Records (Dick Wellstood).

The latter label is owned by Doug Dobell, owner of London's Dobell's Records, who was one of the first people to recognize the boom in American jazz and blues with the opening of his two stores side-by-side, one blues and one jazz.

According to Eric Korstjens of Amsterdam's one-year-old Jazz Inn retail shop, jazz and blues sales have been growing at a steady rate for some time, yet it has only been during the last year that many European-based labels have begun to launch full-scale promotion campaigns to support their catalogs.

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Number of LPs reviewed this week **44** Last week **48**

## Pop

**TONY ORLANDO & DAWN**—*Skybird*, Arista AL-4059. Material that was unreleased before Orlando and the girls moved to Asylum is in the sophisticated vein he has since moved into. While on Bell and later Arista, the artist was known best for his ragtimey, somewhat teenybopper oriented songs. Apparently, however, he was cutting his "new" material then as well. A few of his old style songs blended in with some adult oriented new material and some rock oldies redone in the Orlando way. No throwaway material here—the LP is first class and equal to anything he is doing today.

**Best cuts:** "Skybird," "Come Back Billie Joe," "Personality," "All In The Game," "Straight Ahead."

**Dealers:** Orlando will be doing this material on TV.

**ZAPPA/BEEFHART/MOTHERS**—*Bongo Fury*, DiscReet DS 2234 (Warner Bros.). As might be expected when these two get together, total looniness prevails. Lots of raps on the Bicentennial, muffins and other relevant items, as well as some excellent musicianship from the Mothers. Zappa remains, of course, one of the better and more tasteful guitarists in rock. Set was cut live in Austin, and the spontaneity works, particularly on some of the more ridiculous raps. Kind of like the Firesign Theatre set to music. Some studio work also added.

**Best cuts:** "Debra Kadabra," "Sam With The Showing Scalp Flat Top," "Man With The Woman Head," "Muffin Man."

**Dealers:** Both Zappa and Beefheart have steady followings.

**COUNTRY JOE McDONALD**—*Paradise With An Ocean View*, Fantasy F-9495. First Fantasy LP for this veteran of the folk/rock/protest movement is his most commercial outing since his early days with the Fish. The man is doing rock and roll, with a protest lyric added from time to time to be sure—but still it's rock and roll. Good use of horns and female soulful backup throughout, with Bobby Keys leading the horn section among the guests. Bruce Barthol, one of the original Fish, is in on bass. Southern rock tinge is also present.

**Best cuts:** "Lost My Connection," "Save The Whales," "Oh, Jamaica," "Lonely On The Road," "Breakfast For Two."

**Dealers:** LP already on a number of key FM stations.

**JIM CROCE**—*The Faces I've Been*, Lifesong, LS 900. This effort, a two record set and the product debut from the Cashman & West label, proves out as a fairly honest retrospect of Croce's early recording career. While the bulk of the material isn't really geared for today's radio market, it still should be well received by Croce buffs, even though it's a far cry from the quality sound that brought him into the national spotlight. If anything, this package brings home even harder the fact that the artist made enormous strides in his professional development, cut short by his death. The musical fare is basically folk-oriented, with blues and country occasionally thrown in. One side is devoted almost solely to Croce "raps." Croce's wife, Ingrid, performs with him on three numbers. Special mention also for the packaging here.

**Best cuts:** Take them all for what they're worth—as a respect of an artist's growth.

**Dealers:** The same buyers who flocked to his disks after his death will want this one also.

## Country

**FREDDY FENDER**—*Since I Met You Baby*, GRT-8005. This is early Fender or maybe even before he was Freddy Fender. He co-wrote many of the selections. Many of the tunes have the sound of the 50's, a little on the rock side. There is one country standard and the set shows the versatility of Fender. The original vocals were used and new instrumentation put on.

**Best cuts:** (Crazy Baby), "Go On Baby (I Can Do Without You)," "Find Somebody New."

**Dealers:** Fender currently has two new singles going for him. Display country and pop.

**DON WILLIAMS**—*Greatest Hits*, ABC-Dot D0SD-2035. All the greatest tunes off his three previous albums. Some of his best are here such as "Amanda" and "I Recall A Gypsy Woman" and "Come Early Morning." Album is a must for Williams fans.

**Dealers:** Williams has built quite a following. Display front country.

**JERRY WALLACE**—*Jerry Wallace*, MGM M30-5007. Mostly ballads, some old and some new songs, a couple with a little Latin flavor and even a religious number that Wallace does beautifully. There's lots of single potential throughout the album.

**Best cuts:** "After You," "Ain't That Love Now," "Fool, Fool, Fool."

**Dealers:** Display country and pop

**FREDDY FENDER**—*Are You Ready For Freddy*, ABC-Dot D0SD-2044. This is Fender week, with two albums just released. This one is versatile too with a really varied selection of material. There are cajun tunes, a Spanish song, and even the old Patti Page cut on "Doggie In The Window." Probably

## Spotlight



**THE WHO**—*By Numbers*, MCA-2161. First new LP from one of the few supergroups in the world in nearly two years, and undoubtedly their best since the classic "Who's Next" four years ago. What we have here is a fine collection of songs—raucous rock and acoustic, smooth flowing ballads. No concept here, except the making of the kind of Who album their legions of fans like best. Daltrey's totally distinctive voice. Peter Townshend's unique chord style of guitar playing. John Entwistle's subdued by effective bass and Keith Moon's manic drums—all play an equal part. After a dozen years, the Who are the only unit still retaining the same personnel they had during the initial British musical invasion. The four make music well together, and when it comes to rock and roll, which is what we have here, there are few better.

**Best cuts:** "Slip Kid," "However Much I Booze," "Squeeze Box," "Blue Red And Grey," "They Are All In Love," "How Many Friends."

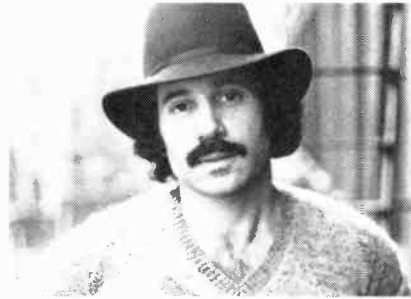
**Dealers:** Group set for first U.S. tour in two years.



**ART GARFUNKEL**—*Breakaway*, Columbia PC 33700. An absolutely beautiful album, highlighted by Garfunkel's crystal clear vocals and the simple yet stirring arrangements of Richard Perry. Mostly ballads, which is the kind of material the artist handles best, and mostly love songs, which he sings so convincingly. With help from the likes of Graham Nash, David Crosby, Steve Cropper, Toni Tennille, Bruce Johnston and Nikky Hopkins and material from Johnston, Paul Simon, Hal David and Ablert Hammond. Garfunkel has one of the best supporting casts in the business. Still, with his wonderfully melodic vocals and fine instrumental backup, it is the artist who steals the show. Romantic is an overused word, but Garfunkel is one of the few left who can sing an LP of genuinely romantic songs and pull it off.

**Best cuts:** "I Believe (When I Fall In Love It Will Be Forever)," "Disney Girls," "My Little Town" (with Paul Simon), "I Only Have Eyes For You" (current single), "The Same Old Tears On A New Background."

**Dealers:** Single moving rapidly up charts.



**PAUL SIMON**—*Still Crazy After All These Years*, Columbia PC 33540. First studio LP in several years from this superstar is a collection of exceptionally pretty and melodic songs with an occasional rocker tossed in to balance things out. Guests include the likes of Roger Hawkins, David Hood, Art Garfunkel (on "My Little Town"), Toots Thielmans, the Jessy Dixon Singers and Bob James and Joe Beck, with James handling some arrangements. Primarily a quiet LP, though horns are used sparingly, and the overall effect is the quiet Rhythmin' Simon who has produced so many masterpieces over the years. As always with Simon, lots of good story songs, and strong soul, jazz and gospel influences as well as his own original melodic strain.

**Best cuts:** "Still Crazy After All These Years," "My Little Town," "Night Game," "Gone At Last" (with Phoebe Snow), "Have A Good Time," "You're Kind."

**Dealers:** Simon hosted "Saturday Night" on NBC last week, so display prominently.



**FREDDY FENDER**—*Are You Ready For Freddy*, ABC-Dot D0SD-2044. The man who broke through the country and pop charts as a "15 year overnight sensation" earlier this year comes back with another set of country classics, pop standards redone the Fender way, a beautiful original and some fine Cajun material. The best thing about Fender is that nobody else sounds like him—as soon as one hears him he is immediately recognizable. And that's a trait few stars have. Production from Huey Meaux is simple and effective, with nothing overstated. As on the last set, a few of the songs have Spanish lyrics intermingled with the English—enough to make things interesting but not enough to make things gimmicky. The follow to a major LP is always the true test and Fender and Meaux pass with flying colors.

**Best cuts:** "Secret Love," "Take Your Time," "I Can't Put My Arms Around A Memory," "What'd I Say" (Cajun style), "How Much Is That Doggie In The Window," "(You Came In) The Winter Of My Life."

**Dealers:** Artist on road consistently and is now gaining TV experience.



**ELECTRIC LIGHT ORCHESTRA**—*Face The Music*, United Artists UA-LA 546-G. Another beautiful set from the seven Britishers who helped pioneer the merger of classical and rock on a mass basis. Divided fairly equally into smooth, flowing melodies fronted by equally relaxing singing and easy rocker, the guitar, vocals and writings of Jeff Lynne remain dominant. New to the group, however, is Kelly Groucutt, who handles bass and takes over on lead vocals from time to time. With a softer voice than Lynne's, Groucutt provides the balance that has been missed in past albums. Guitars, violins and cellos melt together easily under Lynne's production, and the unlikely combination works as well as anything the band has ever done. Musically, a truly beautiful LP.

**Best cuts:** "Waterfall," "Evil Woman," "Poker," "Down Home Town."

**Dealers:** UA will launch substantial push and group tours frequently.

the most unusual is the old Ray Charles hit "What'd I Say" done in a Spanish/cajun? style. Fender's phrasing is very unique and it really comes through on that one.

**Best cuts:** "Beggings To You," "What'd I Say," "Teardrops In My Heart."

**Dealers:** Display country and pop.

## Jazz

**STANLEY TURRENTINE**—*Have You Ever Seen The Rain*, Fantasy F-9493. This is sweet jazz crossover into pop music devoid of the harsh electronic sounds of blaring guitars, frenetic rock drumming and synthesizer bizarre tones. Turrentine's lovely flowingly warm tenor sax leads the melodic parade accompanied by Freddie Hubbard's equally rich trumpet and flugelhorn. Jazz superstar sidemen Ron Carter on bass and drummer Jack DeJohnette lend a righteous undercoating with pianist Patrice Rushen filling in comfortably. Repertoire is safe and secure and enjoyable with Gene Page's charts bringing out the richness of the warm strings.

**Best cuts:** "Reasons," "That's The Way Of The World," "Touching You."

**Dealers:** Leader is solid in the jazz field, gaining ground with young pop listeners.

**CHICO HAMILTON**—*Peregrinations*, Blue Note BN-LA520-G 0698 (United Artists). This is a band which can come up to the finest heights of swinging. Note how it flows along above the leaders pushingly smooth rim shots and cymbal work on "The Morning Side Of Love" which features Joe Beck's romantic guitar solo, some unusual synthesizer background sounds and some zesty vocal accompaniments. This is Hamilton's first LP in three years and the band of modern players is as fine an aggregation as he's led in some time. Tunes fit the moods of the time and the cover art is interesting and a dramatic change from the bad taste art which Blue Note has been heaping out on many of its recent LP's. Hamilton's brush work is vitally alert to the demands of alto saxophonist Arthur Blythe. Pop producer Keg Johnson is comfortable within the jazz milieu.

**Best cuts:** "The Morning Side Of Love," "Abdullah And Abraham," "Little Lisa."

**Dealers:** LP will need exposure and in-store play to make a dent with new jazz listeners.

**ELVIN JONES**—*Live, P.M.*, PMR 004. This is a nice slice of music from a John Coltrane Memorial concert in 1971, that features a superstar band composed of Elvin Jones, Frank Foster, Chick Corea, Gene Perla and Joe Farrell. Each of the five gets some great licks in and the music is contemporary sounding. This record could gain a lot of recognition for this Gene Perla owned label. It's well deserved judging from this album.

**Best cuts:** "Shinjitu," "Simone."

**Dealers:** Place this record in a spot, so that people know the personnel.

**LARRY RIDLEY**—*Sum Of The Parts*, Strata-East, SES 19759. Bassist extraordinaire Larry Ridley has pulled together one of the greatest arrays of musicians for this one. Included are sax and flute man Sonny Fortune, guitarist Cornell Dupree, pianist Onaje Allan Gumbs, drummer Grady Tate, and percussionist Crusher Bennett. The eight tunes on the record are a fitting tribute to Ridley, because they cover all types of jazz from Monk and Duke to a finely crafted "Never Can Say Goodbye." Even with all of the wonderous group efforts, it's still the solo bass work by Ridley on two tracks that's the most touching for the serious jazz listener. Fine production from Elliott Meadow.

**Best cuts:** "Change Chikuyo," "Well You Needn't," "In A Sentimental Mood," "Never Can Say Goodbye."

**Dealers:** If you have any kind of jazz sales, program this one into some in-store play.

## First Time Around

**THE CROWN HEIGHTS AFFAIR**—*Dreaming A Dream*, De-Lite DEP-2017 (Pickwick). Another key New York disco group, who scored recently with the title cut, come up with a driving LP featuring three strong horn players, a powerful rhythm section (including various synthesizers which are put to effective rather than gimmicky use) and a strong vocalist in Philip Thomas. The disco bottom formula is used as it is on most New York disco efforts, yet there are strong original elements, particularly through the synthesizer use and a strong Latin orientation. A few good straight ballads as well, with Harmony vocals playing a strong role here.

**Best cuts:** "Dreaming A Dream," "Every Beat Of My Heart," "Feeling Tall," "You Smiled."

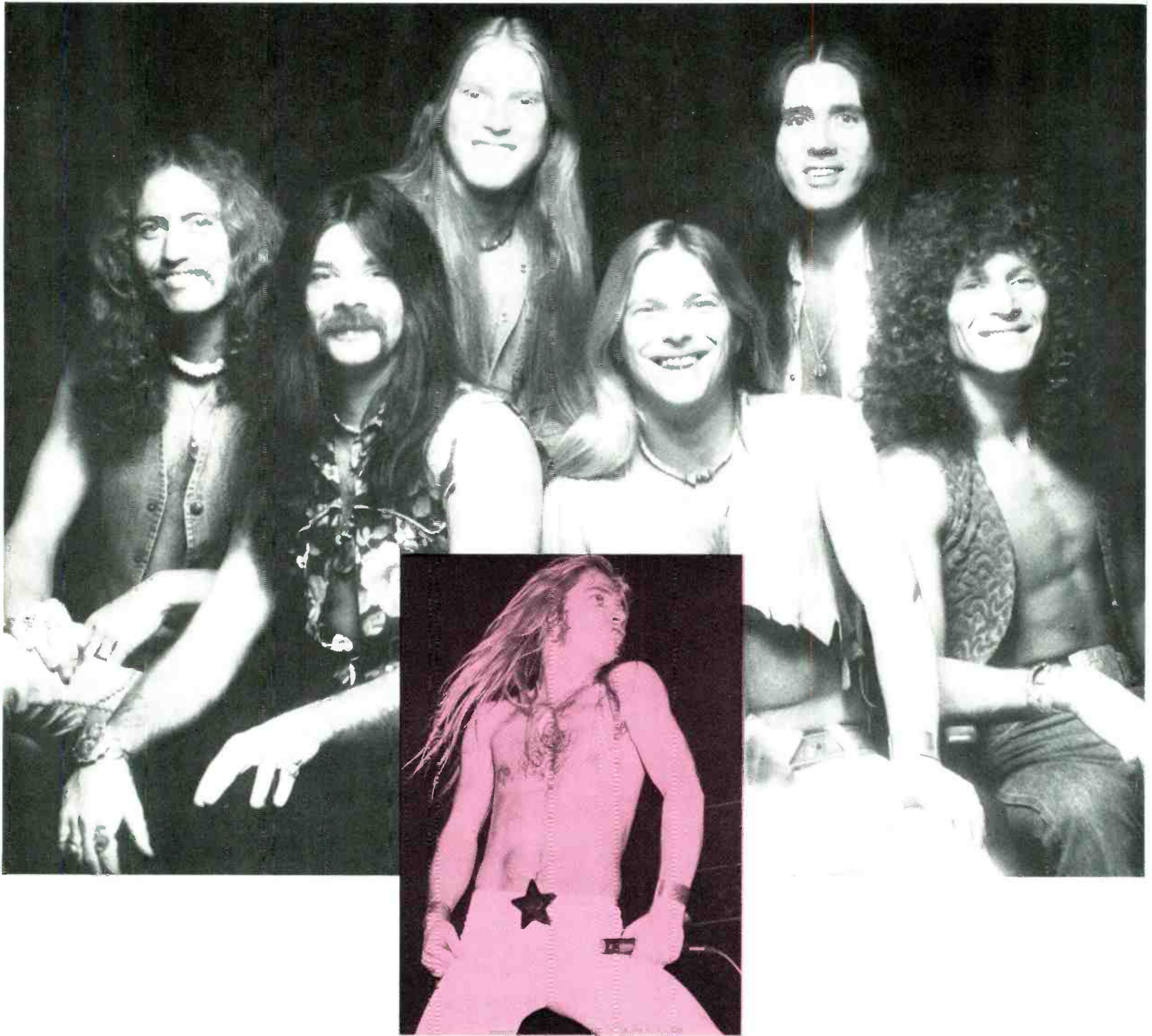
**Dealers:** De-Lite mounting major campaign.

(Continued on page 66)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegler, Nat Freedland, Claude Hall, Colleen Clark, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.



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**SIMON AND GARFUNKEL—My Little Town (3:52);** producers: Paul Simon, Art Garfunkel & Phil Ramone; writer: P. Simon; publisher: Paul Simon. BMI. Columbia 3-10230. Famous pair team up for the first time in years with this easy going rocker that is already on the Hot 100 at a starred 81. A good, nostalgic Americana style song that builds throughout. Song is on both of the pair's solo albums.

**FRANKIE VALLI—Our Day Will Come (3:58);** producers: Hank Medress & Dave Appell; writers: Bob Hilliard-Mort Garson; publishers: Almo/Shamley, ASCAP. Private Stock 45,043. Already on the Hot 100 with a star, Valli revives the old Ruby & Romantics hit fairly faithfully, with a strong disco beat the major difference from the original. Good break with strong percussion and some interesting female vocals. Good sax work as well.

**K.C. AND THE SUNSHINE BAND—That's The Way (I Like It) (3:06);** producers: Harry Wayne. Casey & Richard Finch; writers: H.W. Casey-R. Finch; publisher: Sherlyn, BMI. T.K. 1015. Another frenetic disco cut from Casey, Finch and company, following their recent No. 1 chart success. Usual highly identifiable TK beat with basic but extremely effective instrumentation. Flip: What Makes You Happy (2:49); info same in all categories.

## recommended

**FREDDY FENDER—Since I Met You Baby (2:32);** Producer: Wayne Duncan, reproduced by Dick Heard; writer: Ivory Joe Hunter; publisher: Unichappell Music Inc., BMI. GRT 031 (4234).

**THE GUESS WHO—When The Band Was Singing' "Shakin' All Over" (3:17);** producer: Jack Richardson; writers: B. Cummings-D. Troiano; publishers: Cummings-Troiano & Assoc./Cirrus/Septima, BMI. RCA JH-10410.

**FLYING BURRITO BROTHERS—Building Fires (3:17);** producers: Norbert Putnam & Glen Spreen; writers: D. Penn-J. Christopher-J. Dickinson; publishers: Dan Penn/Easy Nine/Soundtown, BMI. Columbia 3-10229.

**HEADSTONE—Turn Your Head (3:02);** producer: John Anthony; writer: Ashton; publishers: B. Feldman & Co./T/A Trident, ASCAP. 20th Century 2250.

**BRENTON WOOD—It Only Makes Me Want It More (3:18);** producer: A Midget Production; writers: Graham-Todd-Smith-Winn; publisher: Little Peanut, ASCAP. Warner Bros. 8144.

**SMOKIE—Don't Play Your Rock N' Roll To Me (3:18);** producers: Mike Chapman & Nicky Chinn; writers: Mike Chapman-Nicky Chinn; publisher: Chinnichap, BMI. MCA 40471.

**TOM JONES—Memories Don't Leave Like People Do (3:03);** producer: Johnny Bristol; writers: James Dean-Jerry Butler-John Glover-Johnny Bristol; publisher: Bushka, ASCAP Parrot 40086 (London).

**PERCY FAITH—Summer Place '76 (The Theme From a "Summer Place") (2:46);** producer: Ted Glasser; writer: M. Steiner; publisher: Warner Bros., ASCAP. Columbia 3-10233.

**SHA NA NA—Shanghied (2:45);** producer: Tony Camillo; writers: Bottler-Wayne; publishers: American Broadcasting/Artie Wayne, ASCAP. Kama Sutra 604 (Buddah).



**O'JAYS—I Love Music (Part 1) (3:37);** producers: Kenneth Gamble & Leon Huff; writers: K. Gamble-L. Huff; publisher: Mighty Three, BMI. Philadelphia International 3577 (CBS). Good disco styled cut with more energy in it than anything this group has come up with in some time. Title acts as effective hook throughout. Watch for pop crossover.

**ISAAC HAYES—Come Live With Me (3:30);** producer: Isaac Hayes; writer: Isaac Hayes; publisher: Incense, BMI. Hot Buttered Soul 12138 (ABC). First single on ABC for this groundbreaking artist is the kind of smooth, melodic love song he handles best. Lush background enhances the distinctive Hayes vocal. Already receiving heavy FM play, cut should cross to pop with little difficulty.

**GWEN McCRAE—Love Insurance (3:43);** producer: Steve Alaimo; writer: Clarence Reid; publisher: Sherlyn, BMI. Cat 1999 (T.K.). Follow to "Rockin' Chair" begins with an easy rap and moves into an easy disco melody. Good storyline and strong instrumental work from the TK stable of musicians.

**GARY TOMS EMPIRE—Drive My Car (3:07);** producers: Rick Bleiweiss & Bill Stahl; writers: John Lennon-Paul McCartney; publisher Maclen, BMI. P.I.P. 6509. Disco version of the Beatles' hit features good strong instrumental work and powerful harmony vocals. Group is currently on major promotional tour. Flip: The New Empire (3:51); producer: same; writer: Gary Toms; publishers: Bamber/Happy Endings, ASCAP.

## recommended

**DONALD BYRD—Change (Makes You Want To Hustle) Part 1 (3:16);** producers: Larry Mizell & Fonce Mizell; writer: L. Mizell; publisher: Alrubby, ASCAP. Blue Note 726 (United Artists).

**THE TYMES—God's Gonna Punish You (2:59);** producer: Billy Jackson; writers: B. Jackson-A. Thornton; publishers: In The Black/Chappell/In The Red, ASCAP/BMI. RCA JH-10422.

**JEANNIE REYNOLDS—Lay Some Lovin' On Me (3:20);** producer: Don Davis; writer: Charles Richard Cason; publisher: Double Sharp, ASCAP. Casablanca 846.

**RUBY WINTERS—Without You (3:20);** producers: Dean Mathis & Stan Shulman; writers: Ham-Evans; publisher: Apple, ASCAP. Playboy 6048.



**JUICE NEWTON & SILVER SPUR—The Sweetest Thing (I've Ever Known) (3:34);** producer: Bones Howe; writer: Otha Young; publishers: Sterling/Addison Street, ASCAP. RCA JH-10412. Very pretty country flavored cut with lead singer sounding a bit like Linda Ronstadt but still retaining originality.

**TOM MIDDLETON—One Night Lovers (3:05);** producer: Bob Gallo; writer: P. Davis; publisher: Web IV, BMI. Columbia 3-10231. Another pretty country type cut with an interesting story. Just what the title says.

**MILTON WRIGHT—Keep It Up (3:10);** producers: Seth Snyder & Willie Clarke; writer: Milton Wright; publisher: Sherlyn, BMI. Alston 3716 (T.K.). Betty Wright's brother joins the TK family with a solid disco effort.

**JOHN MILES—Highfly (3:13);** producer: Alan Parsons; writers: John Miles-Bob Marshall; publishers: Velvet/RAK. PRS. London 20084. Artist sounds a bit like early Yes with this soft rocker. Good storyline.

**JEAN PLUM—Look At The Boy (2:32);** producer: Willie Mitchell; writers: W. Mitchell-E. Randle; publisher: JEC, BMI. Hi 2297 (London). Good soul single with strong production from Willie Mitchell. Mid-tempo rocker.



**BILLIE JO SPEARS—Silver Wings And Golden Rings (3:25);** producer: Larry Butler; writers: M.A. Leikin/G. Sklerov; publisher: Almo Music/Peso Music, ASCAP. United Artists UA-XW712-Y. Good followup to a string of hits for Ms. Spears. Excellent production that builds to strong chorus. Flip: No info.

**MAC GAYDEN—Morning Glory (3:39);** producers: Buzz Cason & Mac Gayden; writer: M. Gayden; publisher: Singing Stone/Berry Hill Songs, BMI; ABC-Dot ABC-12122. One of the unsung heroes who's been around awhile but this should bring him to light. It's a refreshing new sound, good beat with lots of funk, but still country flavored. Crossover play almost assured. Flip: No info.

**RONNIE MILSAP—Just In Case (2:57);** producers: Tom Collins and Jack D. Johnson for Gemini Productions; writer: Hugh Moffatt; publisher: Pi-Gem Music, BMI. RCA PB-10420. Milsap slows down for this one. It's a ballad of a love lost. Good delivery with lots of feeling. Flip: No info.

**MEL TILLIS—Lookin' For Tomorrow (And Findin' Yesterday) (2:53);** producer: Jim Vienneau for Mike Curb Productions; writers: Billy Arr/David Allds; publisher: Sawgrass Music, BMI. MGM M14835. Taken from the album M-M-Mell, the swing type melody is really Mel's style. Tune is enhanced with lots of fiddle and steel. Flip: No info.

**WHITEY SHAFER—Let's Love It Over Again (2:32);** producer: Ray Baker; writer: Sanger D. "Whitey" Shafer; publisher: Acuff-Rose, BMI; MGM H359. The most commercial thing Whitey has done. It's up tempo with an infectious melody that makes you want to sing along. Good production throughout. Shows a new side to writer/artist Shafer. Flip: No info.

**CHARLIE MCCOY—(I Heard That) Lonesome Whistle (3:11);** producer: C. McCoy; writers: Hank Williams-Jimmy Davis; publisher: Peer International, BMI. Monument ZS8 8672. Taken from McCoy's "Harpin' The Blues" album, this is a most unusual rendition of this old standard. Beginning with the sound of rain and a soft background chorus, it goes to a recitation in the middle and ends with the lonesomest sound you'll ever hear. Great production. Flip: No info.

**JIM REEVES—You'll Never Know (2:51);** producer: Chet Atkins; writers: Mack Gordon-Harry Warren; publisher: Bregman/Vocco and Conn, ASCAP. RCA PB10418. Soft and tender ballad done in Reeves smooth style that will never be forgotten. Flip: No info.

## recommended

**BARBARA WYRICK—Pity Little Billy Jo (3:09);** producers: Ivey & Woodford for Wishbone, Inc.; writers: S. Bryce-T. Woodford; publisher: Stone Diamond Music & Widget Pub., BMI. Melodyland ME-6023F-A. Flip: No info.

**MIKE LUNSFORD—Sugar Sugar (2:37);** producer: Tommy Hill; writers: Kim Barry; publisher: Don Kirshner Music, BMI. Starday GO 133. Flip: No info.

**BILL RICE—Yesterday's Leavin's (4:25);** producer: Jim Vienneau for Curb-Vienneau Prod.; writers: Jerry Foster-Bill Rice; publisher: Jack & Bill Music, ASCAP. 20th Century TC 2232. Flip: I Can See Me Lovin' You Again' (3:10); prod: same credits.

**KENNY SERATT—Let's Hold On To What We've Got (2:30);** producer: Steve Stone for Curb-Stone Productions; writer: J. Allen; publisher: Tree, BMI. Melodyland ME-6024F-A. Flip: No info.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor Bob Kirsch.

## Billboard LPs

• Continued from page 64

**THE EDDIE BOY BAND—MCA-2153.** Good set of solid rock, with some interesting twists tossed in. Some fun sounding material, sounding like '30s music. For the most part, harmony vocals dominate, but the harmonies work well as rockers rather than as a smooth sound. Double lead guitars also work well without sounding like imitation Southern rock. Side two the stronger side, though side one has a bit more variety.

**Best cuts:** "The Maze," "Come On Virginia (I Wanna Win Ya)," "The Gambler," "Sixteen Ladies."

**Dealers:** MCA set to launch big push on band.

**ZUIDER ZEE—Columbia PC 33816.** Group sounds much like some of the fun groups of the mid '60s British musical invasion, with the lead voice sounding particularly like Paul McCartney at times. Mix of easy going rock and more driving material balances well. Simple, yet effective instrumentation, with tasteful guitar solos standing out. Harmony vocals also work well. Nice to hear a new group that is content to stick with rock and roll.

**Best cuts:** "The Last Song Of Its Kind," "Zeebra," "You're Not Thinking," "The Breaks," "Magic Fingers."

**Dealers:** Good cover for step-down display.

**ESTHER SUTTERFIELD—Once I Loved, A&M SP-3408.** Lady discovered by Chuck Mangione has one of those pure voices that rarely hit the pop world, able to work with booming, gospel sounding cuts or the tenderest ballads, with jazzy, almost scat singing songs or African melodies. Some new material, some sparkling revitalizations of standards and some good work with contemporary classics. Instrumental backup is simple and often jazz flavored, with Mangione handling the production. Basically, Ms. Sutterfield sounds like an up to date supper club stylist, and one who doesn't need disco rhythms to get her message across. A distinctive sound right from the start, which is rare enough these days.

**Best cuts:** "Lift Every Voice And Sing," "Love Is Stronger Far Than We," "Summertime," "Love Music," "The Summer Knows."

**Dealers:** Place in pop, soul and jazz.

**AZAR LAWRENCE—Summer Solstice, Prestige P-10097**

(Fantasy). Haunting soprano sax work by the leader sets the tone for this fine modernistic LP replete with Latin influenced rhythms and tempos which do a lot of jumping around. Lawrence's playing veers into some heavy avant-garde gyrations but for the most part this is a solid sextet.

**Best cuts:** "From The Point Of Love," "Novo Ano."



**MASSENET: LA NAVARRAISE—Horme, Domingo, London Symphony (Lewis), RCA ARL1:1114.** Columbia's version is well-ensconced on the chart, but now will face some imposing competition. Marquee power of the artists here is strong enough to lure many buyers of the earlier set to duplicate their purchases. And they will not be disappointed. Passionate and emotional elements are stressed in this effective performance, and some magnificent singing is to be heard. Occasional use of literal sound effects underscores the opera's more turbulent moments. The one-record set is boxed and a 12-page libretto-and-notes booklet is enclosed.

**Dealers:** Lots of label promotion on this one.



## pop

**THELMA HOUSTON—I've Got The Music In Me, Sheffield Lab 2.** LP cut direct to disk has a good clear sound, but the real highlights are the strong soulful vocals of Ms. Houston and the excellent instrumental work of Pressure Cooker, which includes Larry Knechtel, Michael Omartian, Larry Carlton, Dean Parks, Jim Gordon, Jim Keltner and Tom Scott. Half instrumental, half vocals, the LP moves through pop, soul and jazz.

**Best cuts:** "I've Got The Music In Me," "Pressure Cooker," "Dish Rag," "Got To Get You Into My Life."

**IRON BUTTERFLY—Sun And Steel, MCA-2164.** Second LP for MCA is another good blend of hard rock, electronics and strong melodic cuts. Erik Braunn's distinctive, rough vocals are the highlight. Last LP did well on charts, and group has solid following. **Best cuts:** "Free," "I'm Right, I'm Wrong," "Watch The World Go By."

**URSULA DUDZIAK—Ursula, Arista, AL 4065.** Experimental songstress and wife of Michal Urbaniak (who arranged and produced here), Ms. Dudziak uses her voice as an instrument throughout and the results, at times, are worth the listen, especially on a cut like "Papaya," which seems destined for solid radio coverage. Overall, the LP has a progressive jazz feel. While the artist's use of a phase shifter on vocals can be exciting, it can also prove quite tedious and repetitive sounding. The very commercial sounding "Papaya" could push this LP over the top. **Best cuts:** "Papaya," "Butterfly," "Mosquito Dream," "Sno King."

**GENE HARRIS—Nexus, Blue Note BN-LA 519-G (United Artists).** LP attempts to hit the pop and jazz fields and the mixture of synthesized piano sounds, crisp drum breaks, subtle background gal vocals and funky playing help achieve this goal. Harris hasn't been heard from in some time. **Best cuts:** "Sauda," "Funky Blues," "Rushin' Roulette."

**VOUDOURIS AND KAHANE—There's A Secret Goin' On, Capitol ST-11452.** Very pretty, melodic LP with some acoustic work and some fine jazz influences. Good solo and harmony singing, with the emphasis on smooth harmonies. **Best cuts:** "Good Friend Of Mine," "Time Is Love."

**SHIRLEY BASSEY—Good, Bad But Beautiful, United Artists UA-LA542-G.** Usual booming Bassey vocals applied to up-tempo and ballad material. The lady has one of the most instantly recognizable voices in pop, and this set of show tunes, contemporary classics and fine arrangements from Arthur Greenblade. **Best cuts:** "Emotions," "Sing," "All In Love Is Fair," "Jesse."

**WILLIE NELSON—Country Willie, United Artists, UA-LA410-G.** These are the early Liberty recordings from the early '60s. Nelson is hitting big country and pop these days, and this work remains some of his best. **Best cuts:** "Country Willie," "Night Life," "I'll Walk Alone," "There Goes A Man."

**THE NIGHTHAWKS—Rock & Roll, Aladdin ALP 101.** This is a very reputable first effort by Washington's premier white blues-r&b band. The material covers a wide variety of styles—from black blues standards to soul to rock blues to r&b, and they do it all pretty well. The instrumentation is similar to the J. Geils band. **Best cuts:** "Red Hot Mama," "Keep Cool," "Shake And Finger Pop," "Heat Wave."

**MORRIS THE TROUBADOUR SEABOARD COASTLINERS—Our Centennial Album, Mayhams Collegiate, LP 40904.** One of the older veterans of our business is at it again with a compendium of old and new. There's a mix of pop, r&b and even rock and roll by Norris. This album is a two-record set and there's something for everyone on it. **Best cuts:** "I Am Back From Vietnam," "Maryann McCarthy," "Grits And Gravy," "Blue Am I," "Christmas Time Philosophy."

**RONNIE MILSAP—Vocalist Of The Year, Crazy Cajun 1007.** Milsap is, of course, one of the finest and most popular country singers of the day. Time was, however, when he was a man who mixed country and the blues and did it well. Cut over a decade ago by Huey P. Meaux (Freddie Fender's producer), Milsap worked up a storm with a voice we would not recognize today. Good material and good work from the artist, some of which is the kind of material he does in live shows today. **Best cuts:** "Not For The Love Of You," "Don't Forget About Me," "Wish You Were Here," "Ain't No Soul Left In These Old Shoes."

**PAPA JOHN CREACH & THE MIDNIGHT SUN—I'm The Fiddle Man, Buddah BDS 5649.** Good blend of the kind of fiddle work the man is best known for, with some big band sounds, some disco oriented instrumental and some strong soul oriented vocals. **Best cuts:** "I'm The Fiddle Man," "Enjoy," "You Left Your Happiness."

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- Oct. 16 Chicago, Illinois — Arie Crown Theatre
- Oct. 17 Detroit, Michigan — Cobo Hall
- Oct. 18 Cincinnati, Ohio — Riverfront Stadium
- Oct. 21 Milwaukee, Wisconsin — Riverside Theatre
- Oct. 22 St. Louis, Missouri — Opera House
- Oct. 23 Vancouver, B.C. — Commodore Ballroom
- Oct. 24 Seattle, Washington — Moore Theatre
- Oct. 26 Portland, Oregon — Paramount Theatre
- Oct. 29 Berkeley, California — Community Theatre
- Oct. 30 Phoenix, Arizona — Celebrity Theatre
- Nov. 1 Los Angeles, California — Shrine Auditorium
- Nov. 2 San Diego, California — Golden Hall



THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (TK 1015)
I LOVE MUSIC (Part 1)—O'Jays [Philadelphia International 3577 (Columbia)]
COME LIVE WITH ME—Isaac Hayes [Hot Buttered Soul 12138 (ABC)]
SEE TOP SINGLE PICKS REVIEWS, page 66

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Billboard Hot 100 chart table with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and other details for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

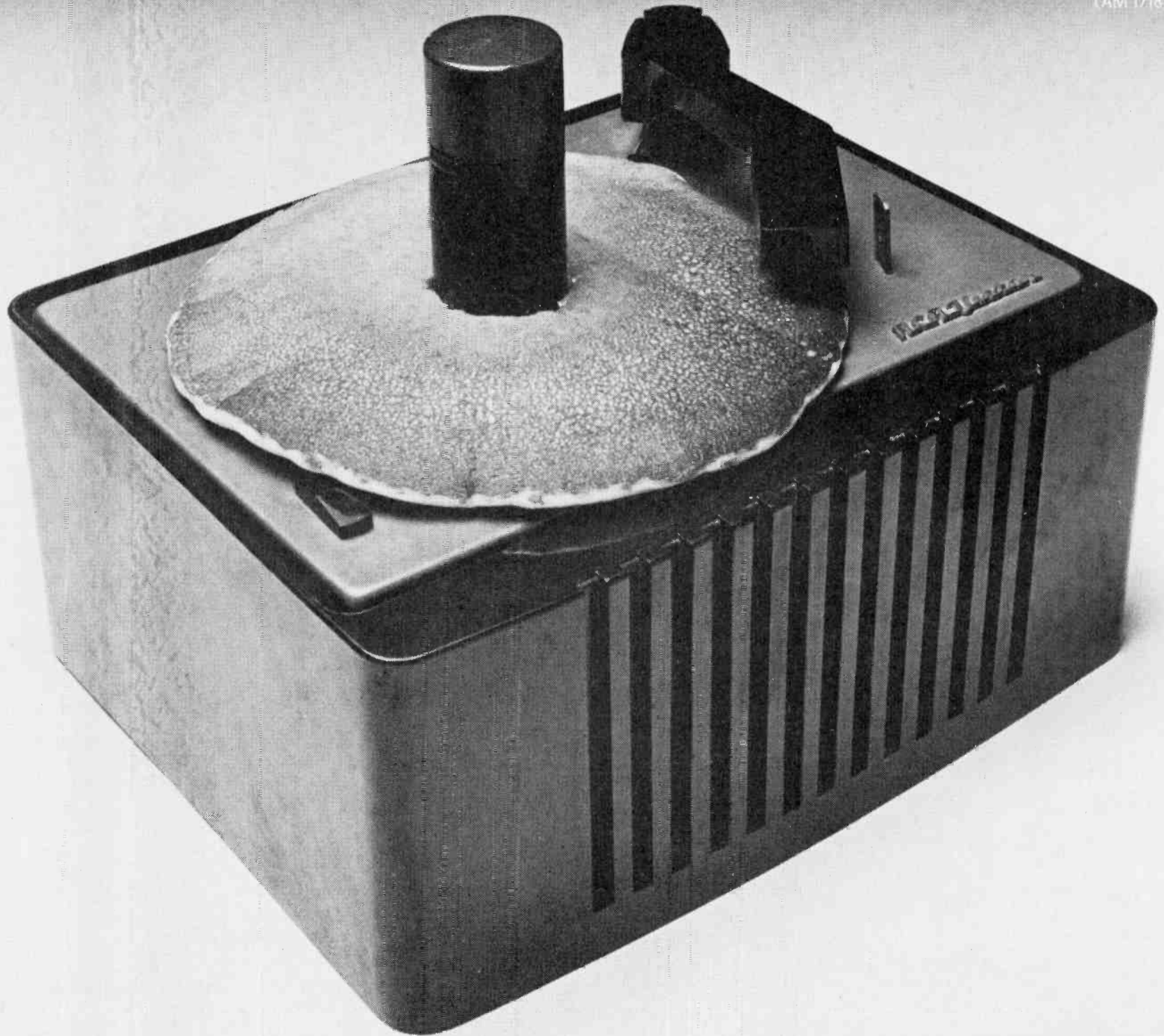
Index table listing songs and their publishers/licenses alphabetically from A to Z.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

# SON OF "FLAT AS A PANCAKE"

## HEAD EAST'S NEW SINGLE, "NEVER BEEN ANY REASON"

(AM 1718)



The song that's been making Head East's first album sell like hotcakes is now a single.

(SP 4537)



**ON A&M RECORDS**

Produced by Roger Boyd

# Billboard® TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE								
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	
1	2	3	<b>JOHN DENVER</b> Wingsong RCA APL1-1183	6.98		7.95		7.95			40	10	<b>ORLEANS</b> Let There Be Music Asylum 7E-1029	6.98		7.97		7.97			81	3	<b>THE CHARLIE DANIELS BAND</b> Nightrider Kama Sutra KSBS2 2607 (Buddah)	6.98		7.95		7.95		
2	1	4	<b>PINK FLOYD</b> Wish You Were Here Columbia PC 33453	6.98		7.98		7.98			37	23	<b>ISLEY BROS.</b> The Heat Is On Featuring Fight The Power A&M SP 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98			72	51	<b>GRAHAM CENTRAL STATION</b> Ain't No 'Bout A Doubt It Warner Bros. BS 2876	6.98		7.97		7.97		
3	3	6	<b>BRUCE SPRINGSTEEN</b> Born To Run Columbia PC 33795	6.98		7.98		7.98			38	38	<b>AEROSMITH</b> Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98			73	84	<b>RAMSEY LEWIS</b> Don't It Feel Good Columbia PC 33800	6.98		7.98		7.98		
4	6	14	<b>JEFFERSON STARSHIP</b> Red Octopus Bruno BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95			42	42	<b>NEIL SEDAKA</b> Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98			74	76	<b>AEROSMITH</b> Get Your Wings Columbia PC 32847	6.98		7.98	7.98	7.98		
5	5	6	<b>ALLMAN BROTHERS BAND</b> Win, Lose Or Draw Capricorn CP 0156 (Warner Bros.)	6.98		7.97		7.97			40	41	<b>ZZ TOP</b> Fandango London PS 656	6.98		7.95	7.98	7.95			75	85	<b>HERBIE MANN</b> Waterbed Atlantic SD 1576	6.98		7.97		7.97		
6	4	17	<b>THE EAGLES</b> One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97			53	2	<b>DAVID CROSBY/GRAHAM NASH</b> Wind On The Water ABC ABCD-902	6.98		7.95		7.95			76	88	<b>HARRY CHAPIN</b> Portrait Gallery Elektra 7E-1041	6.98		7.97		7.97		
7	9	3	<b>LINDA RONSTADT</b> Prisoner In Disguise Asylum 7E-1045	6.98		7.97		7.97			44	19	<b>THE CAPTAIN &amp; TENNILLE</b> Love Will Keep Us Together A&M SP 3405	5.98		6.98		6.98			77	87	<b>MELISSA MANCHESTER</b> Melissa Arista AL4031	6.98		7.98		7.98		
8	8	11	<b>SPINNERS</b> Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97			43	36	<b>JOAN BAEZ</b> Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98			78	50	<b>AMERICA</b> Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97		
9	10	4	<b>ETHRO TULL</b> Winstrel In The Gallery Chrysalis CHR 1082 (Warner Bros.)	6.98		7.97		7.97			48	5	<b>LABELLE</b> Phoenix Epic PE 33579	6.98	7.98	7.98	7.98	7.98			79	65	<b>WAYLON JENNINGS</b> Dreaming My Dreams RCA APL1-1062	6.98		7.95		7.95		
10	34	2	<b>GEORGE HARRISON</b> Extra Texture Apple SW 3420 (Capitol)	6.98		7.98		7.98			45	56	<b>SILVER CONVENTION</b> Save Me Midland International BKL1-1129 (RCA)	6.98		7.95		7.95			80	121	<b>BONNIE RAITT</b> Home Plate Warner Bros. BS 2864	6.98		7.97		7.97		
11	7	31	<b>JANIS IAN</b> Between The Lines Columbia PC 33394	6.98		7.98		7.98			46	46	<b>JOHN DENVER</b> Greatest Hits RCA CPL1-0374	6.98		7.95		7.95			81	113	<b>KISS</b> Alive! Casablanca NBLP 7020	6.98		7.98		7.98		
12	14	7	<b>ROD STEWART</b> Atlantic Crossing Warner Bros. BS 2875	6.98		7.97		7.97			47	57	<b>LEON RUSSELL</b> Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98			82	93	<b>THE RITCHIE FAMILY</b> Brazil 20th Century T-498	6.98		7.98		7.98		
13	11	20	<b>ELTON JOHN</b> Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98			48	4	<b>J. GEILS BAND</b> Hotline Atlantic SD 18147	6.98		7.97		7.97			83	94	<b>MONTY PYTHON'S</b> FLYING CIRCUS Pye 12115	6.98		7.98		7.98		
14	16	7	<b>GRATEFUL DEAD</b> Blues For Allah Grateful Dead GD-LA494-G (United Artists)	6.98		7.98		7.98			49	39	<b>HELEN REDDY</b> No Way To Treat A Lady Capitol ST 11418	6.98		7.98		7.98			84	86	<b>AEROSMITH</b> Columbia PS 32005	5.98		6.98		6.98		
15	13	11	<b>OUTLAWS</b> Arista AL 4042	6.98		7.98		7.98			50	55	<b>RENAISSANCE</b> Scheherazade And Other Stories Sire SASD 7510 (ABC)	6.98		7.95		7.95			85	60	<b>JACK SABBATH</b> Sabotage Warner Bros. BS 2822	6.98		7.97		7.97		
16	18	9	<b>QUINCY JONES</b> Mellow Madness A&M SP 4526	6.98		7.98		7.98			51	54	<b>TONY ORLANDO &amp; DAWN</b> Greatest Hits Arista AL 4045	6.98		7.98		7.98			86	97	<b>CLIMAX BLUES BAND</b> Stamp Album Sire SASD 8507 (ABC)	6.98		7.95		7.95		
17	19	11	<b>GLEN CAMPBELL</b> Rhinstone Cowboy Capitol SW 11430	6.98		7.98		7.98			52	52	<b>EARTH, WIND &amp; FIRE</b> That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98			87	98	<b>THE ALBUM OF THE</b> 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		
18	20	9	<b>OHIO PLAYERS</b> Honey Mercury SRM-1-1038 (Phonogram)	6.98		7.98	7.98	7.98			54	26	<b>CRUSADERS</b> Chain Reaction ABC/Blue Thumb BTSD 6022	6.98		7.95		7.95			88	45	<b>BEE GEES</b> Main Course RSO SO 4807 (Atlantic)	6.98		7.97		7		
19	15	12	<b>KC &amp; THE SUNSHINE BAND</b> TK 603	6.98		7.98		7.98			55	27	<b>B.T. EXPRESS</b> Non-Stop Roadshow RS 41001 (Scepter)	6.98		7.98		7.98			89	64	<b>THE MANHATTAN TRANSFER</b> Atlantic SO 18133	6.98		7.97		7.97		
20	22	7	<b>ERIC CLAPTON</b> E.C. Was Here RSO SO 4809 (Atlantic)	6.98		7.97		7.97			56	59	<b>EAGLES</b> On The Border Asylum 7E-1004	6.98	7.99	7.97	8.97	7.97			90	117	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest st. 11163 (Capitol)	6.98		7.98	7.98	7.98		
21	25	6	<b>GRAND FUNK RAILROAD</b> Caught In The Act Grand Funk SABB 11445 (Capitol)	8.98		10.98		10.98			57	68	<b>NEIL SEDAKA</b> The Hungry Years Rocket PIG 2157 (MCA)	6.98		7.98		7.98			91	106	<b>JOHN FOGERTY</b> Asylum 7E-1046	6.98		7.97		7.97		
22	24	6	<b>LOGGINS &amp; MESSINA</b> So Fine Columbia PC 33810	6.98		7.98		7.98			58	69	<b>PEOPLES CHOICE</b> Boogie Down The USA Tsoy KZ 33154 (Epic/Columbia)	6.98		7.98		7.98			92	95	<b>EAGLES</b> Desperado Asylum SD 5068	6.98	7.98	7.97	8.97	7.97		
23	12	9	<b>RICHARD PRYOR</b> Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98		7.97		7.97			59	61	<b>BRUCE SPRINGSTEEN</b> Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98			93	104	<b>NITTY GRITTY DIRT BAND</b> Dream United Artists UA-LA 469-G	6.98		7.98		7.98		
24	21	12	<b>FLEETWOOD MAC</b> Warner Bros. BS 2225	6.98		7.97		7.97			60	62	<b>BRUCE SPRINGSTEEN</b> Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98			94	107	<b>SMOKEY ROBINSON</b> A Quiet Storm Fania T6-337 S1 (Motown)	6.98		7.98		7.98		
25	31	6	<b>MARSHALL TUCKER BAND</b> Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97			75	8	<b>NATALIE COLE</b> Inseparable Capitol ST 11429	6.98		7.98		7.98			95	99	<b>PAUL McCARTNEY &amp; WINGS</b> Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98		
26	28	11	<b>TAVARES</b> In The City Capitol ST 11396	6.98		7.98		7.98			79	7	<b>MORRIS ALBERT</b> Feelings RCA APL1-1018	6.98		7.95		7.95			96	96	<b>GINO VANNELLI</b> Storm At Sunup A&M SP 4533	6.98		7.98		7.98		
27	29	13	<b>SWEET</b> Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98			74	13	<b>WILLIE NELSON</b> Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98			97	100	<b>THE EAGLES</b> Asylum SD 5054	6.98	7.98	7.97	8.97	7.97		
28	30	16	<b>WAR</b> Why Can't We Be Friends? United Artists UA-LA441-G	6.98		7.98		7.98			64	43	<b>GARY WRIGHT</b> The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97			98	103	<b>AN EVENING WITH</b> JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95		
29	49	2	<b>OLIVIA NEWTON-JOHN</b> Clearly Love MCA 2148	6.98		7.98		7.98			77	3	<b>BLUE MAGIC</b> Thirteen Blue Magic Way A&M SP 4519	6.98		7.97		7.97			99	116	<b>BAY CITY ROLLERS</b> Arista AL 4049	6.98		7.98		7.98		
30	32	12	<b>BARRY MANILOW I</b> Arista AL 4007	6.98		7.98		7.98			56	66	<b>POINTER SISTERS</b> Steppin' ABC/Blue Thumb BTSD 6021	6.98		7.95		7.95			100	110	<b>AMBROSIA</b> 20th Century T 434	6.98		7.98		7.98		
31	35	7	<b>RITCHIE BLACKMORE'S</b> RAINBOW Polydor PD 6049	6.98		7.98		7.98			78	48	<b>ELTON JOHN</b> Greatest Hits MCA 2128	6.98		7.98		7.98			101	108	<b>SHAWN PHILLIPS</b> Do You Wonder A&M SP 4539	6.98		7.98		7.98		
32	33	12	<b>ESTHER PHILLIPS w/BECK</b> Kudu KU 23 S1 (Motown)	6.98		7.98		7.98			58	70	<b>BUDDY MILES</b> More Miles Per Gallon Casablanca NBLP 7019	6.98		7.98		7.98			102	67	<b>KOOL &amp; THE GANG</b> Spirit Of The Boogie De-Lite 2016 (PIP)	6.98		7.98		7.98		
33	37	6	<b>AL GREEN IS LOVE</b> Hi HSL 32092 (London)	6.98		7.98		7.98			69	71	<b>JUDY COLLINS</b> Judith Elektra 7E-1032	6.98	7.98	7.97	8.97	7.97			103	72	<b>BEACH BOYS</b> Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98		
34	17	31	<b>DAVID BOWIE</b> Young Americans RCA APL1-0998	6.98		7.95		7.95			80	6	<b>DARYL HALL &amp; JOHN OATES</b> RCA APL1-1144	6.98		7.95		7.95			104	82	<b>BOB DYLAN &amp; THE BAND</b> The Basement Tapes Columbia C2 33682	9.98		9.98		9.98		
35	47	3	<b>DAN FOGELBERG</b> Captured Angel Epic PE 33499 (CBS)	6.98		7.98		7.98													105	89	<b>MUSIC FROM THE ORIGINAL</b> MOTION PICTURE SOUNDTRACK "JAWS" MCA 2087	6.98		7.98		7.98		

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)

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- JOHN DENVER—WINDSONG  
—APS1/APK1-1183
- BOBBY VINTON—MELODIES  
OF LOVE—ABC 851
- LONNIE LISTON SMITH—  
VISION OF A NEW WORLD—  
BDS1/BDK1-1196
- ISAAC HAYES—CHOCOLATE  
CHIP—ABC 874
- FAITH HOPE & CHARITY—  
F H & C—APS1/APK1-1100
- THREE DOG NIGHT—COMING  
DOWN YOUR WAY—ABC 888
- DARYL HALL & JOHN OATES  
—HALL & OATES—  
APS1/APK1-1144
- AMAZING RHYTHM ACES—  
STACKED DECK—ABC 913
- SILVER CONVENTION—SILVER  
CONVENTION—BKS1/BKK1-1129
- FREDDIE FENDER—BEFORE THE  
NEXT TEARDROP—DOT 2020
- BOWIE—YOUNG AMERICANS—  
APS1/APK1-0998
- BARRY MANILOW—BARRY  
MANILOW I—ARISTA 4007

- STARSHIP—RED OCTOPUS—  
BFS1/BFK1-0999
- MELISSA MANCHESTER—  
MELISSA—ARISTA 4031
- MORRIS ALBERT—FEELINGS—  
APS1/APK1-1018
- MONTY PYTHON—SOUNDTRACK  
FROM THE HOLY GRAIL—  
ARISTA 4050
- CHARLIE RICH—GREATEST  
HITS—APS1/APK1-0857
- BAY CITY ROLLERS—BAY  
CITY ROLLERS—ARISTA 4049
- BOWIE—ZIGGY STARDUST—  
P8S/PK-1932
- KOOL & THE GANG—SPIRIT OF  
THE BOOGIE—DELITE 2016
- BOWIE—HUNKY DORY—  
P8S/PK-1850
- CROWN HEIGHTS AFFAIR—  
DREAMING A DREAM—  
DELITE 2017
- GUESS WHO—BEST OF—  
P8S/PK-1710
- CHARLIE DANIELS BAND—  
NIGHT RIDER—  
KAMA SUTRA 2607
- STARSHIP—DRAGON FLY—  
BFS1/BFK1-0717
- FRANKIE VALLI—CLOSE UP—  
PRIVATE STOCK 2000
- STARSHIP—WORST OF—  
P8S/PK-1653
- MAGIC ORGAN—A MAGIC  
CHRISTMAS—RANWOOD 8136
- JOHN DENVER—GREATEST  
HITS—CPS1/CPK1-0374

- GUY AND RALNA—LOVELIGHT  
—RANWOOD 8146
- SOUND OF MUSIC—SOUND  
OF MUSIC—08S/OK-1001
- CLIMAX BLUES BAND—  
STAMP ALBUM—SIRE 7507
- FIDDLER ON THE ROOF—  
FIDDLER—08S/OK-1005
- RENAISSANCE—  
SCHEHERAZADE—SIRE 7510
- EDDY ARNOLD—BEST OF—  
P8S/PK-1185
- OUTLAWS—OUTLAWS—  
ARISTA 4042
- JIM REEVES—BEST OF—  
P8S/PK-1175
- SAM COOKE—BEST OF—  
P8S/PK-1151
- BARRY MANILOW—  
BARRY MANILOW II—  
BELL-ARISTA 1314
- TONY ORLANDO & DAWN—  
GREATEST HITS—  
ARISTA 4045

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| Eugene Ormandy      | Roy Clark       |
| Mario Lanza         | Freddie Fender  |
| Tomita              | Barry Manilow   |
| Dolly Parton        | Monty Python    |
| Elvis Presley       | Ray Stevens     |
| Cleo Laine          | Caravan         |
| Jose Feliciano      | G. Knight       |
| Main Ingredient     | New Birth       |
| Waylon              | Kool & The Gang |
| Pure Prairie League | Al Stewart      |
| Hot Tuna            | Charlie Daniels |
| Lou Reed            | Frankie Valli   |
| Kinks               | Lawrence Welk   |
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# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																				
				ALBUM	4-CHANNEL	B-TAPE	Q-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	B-TAPE	Q-8 TAPE	CASSETTE	REEL TO REEL														
106	101	17	★ <b>AVERAGE WHITE BAND</b> Cut The Cake Atlantic SD 18140	6.98		7.97		7.97				138	140	21	★ <b>BACHMAN-TURNER OVERDRIVE</b> Four Wheel Drive Mercury SRM-1-1027 (Phonogram)	6.98		7.95	7.95	7.95				149	NEW ENTRY	★ <b>FREDDY FENDER</b> Are You Ready For Freddy ABC/Dot D05D 2044	6.98		7.95		7.95			
107	92	8	★ <b>JOE COCKER</b> Jamaica Say You Will A&M SP 4529	6.98		7.98		7.98				140	144	6	★ <b>JOHN DENVER</b> Back Home Again RCA CPL1-0548	6.98		7.95		7.95					171	177	2	★ <b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887	6.98		7.97		7.97	
108	112	27	★ <b>FREDDY FENDER</b> Before The Next Teardrop Falls ABC/Dot D05D 2020	6.98		7.95		7.95				141	102	14	★ <b>GOOD VIBRATIONS—BEST OF THE BEACH BOYS</b> Reprise/Brother MS 2223 (Warner Bros.)	6.98		7.97		7.97					172	139	11	★ <b>UFO</b> Force It Chrysalis CHR 1074 (Warner Bros.)	6.98		7.97		7.97	
109	90	21	★ <b>JAMES TAYLOR</b> Gorilla Warner Bros. BS 2866	6.98	7.98	7.97	8.97	7.97				142	152	5	★ <b>ASLEEP AT THE WHEEL</b> Texas Gold Capitol ST11411	6.98		7.98		7.98						173	NEW ENTRY	★ <b>GLADYS KNIGHT &amp; THE PIPS</b> 2nd Anniversary Buddah BDS 5639	6.98		7.95		7.95	
110	91	11	★ <b>ROGER DALTRY</b> Ride A Rock Horse MCA 2147	6.98		7.98		7.98				143	154	25	★ <b>JESSI COLTER</b> I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98						174	NEW ENTRY	★ <b>STRAWBS</b> Nomadness A&M SP 4544	6.98		7.98		7.98	
111	127	15	★ <b>EDDIE KENDRICKS</b> The Hit Man Tania T6-338 S1 (Motown)	6.98		7.98		7.98				144	109	66	★ <b>BEACH BOYS</b> Endless Summer Capitol SVBB 11307	6.98		7.98		7.98						175	129	33	★ <b>GROVER WASHINGTON JR.</b> Mister Magic Kudu KU 20 S1 (Motown)	6.98		7.98	7.98	7.98
112	123	7	★ <b>DEODATO</b> First Cuckoo MCA 491	6.98		7.98		7.98				145	147	10	★ <b>GENTLE GIANT</b> Free Hand Capitol ST 11428	6.98		7.98		7.98						176	188	2	★ <b>BOB MARLEY &amp; THE WAILERS</b> Burnin' Island ILPS 9256	6.98		7.98		7.98
113	126	7	★ <b>ATLANTA RHYTHM SECTION</b> Dog Days Polydor PD 6041	6.98		7.98		7.98				146	181	2	★ <b>LEO SAYER</b> Another Year Warner Bros. BS 2885	6.98		7.97		7.97						177	111	18	★ <b>HUBERT LAWS</b> The Chicago Theme CTI 6058 S1 (Motown)	6.98		7.98		7.98
114	118	23	★ <b>DOOBIE BROTHERS</b> Stampede Warner Bros. BS 2835	6.98	7.98	7.97	8.97	7.97				147	153	5	★ <b>JOHNNY RIVERS</b> New Lovers And Old Friends Epic PE 33681 (Columbia)	6.98		7.98		7.98						178	NEW ENTRY	★ <b>LINDA RONSTADT</b> Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98	
115	83	8	★ <b>JANIS IAN</b> Stars Columbia KC 32857	5.98		6.98		6.98				148	158	10	★ <b>LEON HEYWOOD</b> Come And Get Yourself Some 20th Century 1-476	6.98		7.98		7.98						179	186	18	★ <b>CHARLIE RICH</b> Every Time You Touch Me (I Get High) Epic PE 33455 (Columbia)	6.98	7.98	7.98	7.98	7.98
116	122	30	★ <b>TOMMY/ORIGINAL</b> SOUNDTRACK RECORDING Polydor PD2-9502	9.98	9.98	11.98		11.98				149	180	2	★ <b>GLORIA GAYNOR</b> Experience MGW M3G-4997	6.98		7.97		7.97						180	183	11	★ <b>RAY THOMAS</b> From Mighty Oaks Threshold THS 16 (London)	6.98		7.98		7.98
117	131	2	★ <b>SIMON &amp; GARFUNKEL</b> Greatest Hits Columbia PC 31350	6.98		7.98		7.98				150	145	28	★ <b>CHICAGO VIII</b> Columbia PC 33100	6.98		7.98		7.98						181	NEW ENTRY	★ <b>WARNER BROS. PRESENTS MONTROSE</b> Warner Bros. BS 2892	6.98		7.97		7.97	
118	120	27	★ <b>BAD COMPANY</b> Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97				151	73	9	★ <b>CHICAGO/ORIGINAL CAST</b> Arista AL 9005	6.98		7.98		7.98						182	NEW ENTRY	★ <b>THE EDGAR WINTER GROUP</b> WITH RICK DERRINGER Blue Sky 33798 (Epic/Columbia)	6.98		7.98		7.98	
119	119	17	★ <b>THE CARPENTERS</b> Horizon A&M SP 4530	6.98		7.98		7.98				152	163	4	★ <b>FOCUS</b> Mother Focus Atco SD 36-117	6.98		7.97		7.97						183	NEW ENTRY	★ <b>COMMANDER CODY &amp; HIS</b> LOST PLANET AIRMEN Tales From The Ozone Warner Bros. BS 2883	6.98		7.97		7.97	
120	124	31	★ <b>COMMODORES</b> Caught In The Act Motown M6-820 S1	6.98		7.98		7.98				153	160	4	★ <b>GLEN CAMPBELL'S</b> GREATEST HITS Capitol AL 4049	6.98		7.98		7.98						184	NEW ENTRY	★ <b>AMAZING RHYTHM ACES</b> Stacked Deck ABC ABCD 913	6.98		7.95		7.95	
121	132	5	★ <b>CANNONBALL ADDERLEY</b> Phenix Fantasy F 79004	5.98		6.98		6.98				154	171	2	★ <b>BRIAN AUGER'S</b> OBLIVION EXPRESS Reinforcements RCA APL1-1210	6.98		7.98		7.98						185	NEW ENTRY	★ <b>LONNIE LISTON SMITH &amp;</b> THE COSMIC ECHOES Visions Of A New World Flying Dutchman BDL 1-1196 (RCA)	6.98		7.95		7.95	
122	136	2	★ <b>GRAEME EDGE BAND</b> featuring Adrian Gurvitz Kick Off Your Muddy Boots Threshold THS 15 (London)	6.98		7.95		7.95				155	157	5	★ <b>TINA TURNER</b> Acid Queen United Artists UA-LA495-G	6.98		7.98		7.98						186	NEW ENTRY	★ <b>VAN McCOY</b> The Disco Kid Aveo AV 69009	6.98		7.98		7.98	
123	135	2	★ <b>TOWER OF POWER</b> In The Slot Warner Bros. BS 2880	6.98		7.97		7.97				156	166	4	★ <b>THE BEST OF</b> MICHAEL JACKSON Motown M6-851 S1	6.98		7.98		7.98						187	NEW ENTRY	★ <b>BLACK OAK ARKANSAS</b> X Rated MCA 2155	6.98		7.98		7.98	
124	128	9	★ <b>CARAVAN</b> Cunning Stunts BTM 5000 (Janus)	6.94		7.95		7.95				157	168	23	★ <b>BOB MARLEY &amp; THE WAILERS</b> Natty Dread Island ILPS 9281	6.98		7.98		7.98						188	151	7	★ <b>FIREBALLET</b> Night On Bald Mountain Passport PPSD 98010 (ABC)	6.98		7.95		7.95
125	137	8	★ <b>FAITH HOPE AND CHARITY</b> RCA APL1-1100	6.98		7.95		7.95				158	165	13	★ <b>MILLIE JACKSON</b> Still Caught Up Spring SPR 6708 (Polydor)	6.98		7.98		7.98						189	NEW ENTRY	★ <b>RUSH</b> Caress Of Steel Mercury SRM-1-1045 (Phonogram)	6.98		7.98		7.98	
126	130	8	★ <b>HEAD EAST</b> Flat As A Pancake A&M SP 4537	6.98		7.98		7.98				159	170	3	★ <b>LOGGINS &amp; MESSINA</b> On Stage Columbia PG 32848	7.98		8.98		8.98						190	NEW ENTRY	★ <b>JEFFERSON STARSHIP</b> Dragon Fly Grunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.98	7.95	
127	161	14	★ <b>FUNKADELIC</b> Let's Take It To The Stage 20th Century Westbound W 215	6.98		7.98		7.98				160	162	5	★ <b>KRAFTWERK</b> Ralk And Florian Vertigo VEL 2006 (Phonogram)	6.98		7.95		7.95						191	NEW ENTRY	★ <b>BOB SEGER</b> Beautiful Loser Capitol ST 11378	6.98		7.98		7.98	
128	125	18	★ <b>ISAAC HAYES</b> Chocolate Chip Hot Buttered Soul ABCD 874 (ABC)	6.98		7.95		7.95				161	164	21	★ <b>MINNIE RIPERTON</b> Adventures In Paradise Epic PE 33454 (Columbia)	6.98	7.98	7.98	7.98	7.98						192	NEW ENTRY	★ <b>TAJ MAHAL</b> Music Keeps Me Together Columbia PC 33801	6.98		7.98		7.98	
129	NEW ENTRY	★ <b>DAVE MASON</b> Split Coconut Columbia PC 33698	6.98		7.98		7.98				162	172	2	★ <b>NORMAN CONNORS</b> Saturday Night Special Buddah BDS 5643	6.98		7.95		7.95						193	195	4	★ <b>TRAFFIC</b> More Heavy Traffic United Artists UA-LA526-G	6.98		7.98		7.98	
130	134	35	★ <b>MICHAEL MURPHEY</b> Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98				163	173	2	★ <b>TIM WEISBERG</b> Listen To The City A&M SP 4545	6.98		7.98		7.98						194	114	29	★ <b>PAUL ANKA</b> Feelings United Artists UA-LA367-G	6.98		7.98		7.98
131	141	3	★ <b>JERRY JEFF WALKER</b> Ridin' High MCA 2156	6.98		7.98		7.98				164	175	14	★ <b>POCO</b> Head Over Heels ABC ABCD 890	6.98		7.95		7.95						195	190	14	★ <b>BILLY PRESTON</b> It's My Pleasure A&M SP 4532	6.98		7.98		7.98
132	142	31	★ <b>ALICE COOPER</b> Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97				165	176	3	★ <b>THE CROWN HEIGHTS AFFAIR</b> Dreaming A Dream De-Lite DEP-2017 (P.I.P.)	6.98		7.95		7.95						196	184	237	★ <b>CAROLE KING</b> Tapestry Dde SP 77009 (A&M)	6.98		7.98	7.98	7.98
133	143	6	★ <b>MANFRED MANN'S EARTH BAND</b> Nightingales & Bombers Warner Bros. BS 2877	6.98		7.98		7.98				166	167	10	★ <b>A CHORUS LINE/ORIGINAL</b> CAST RECORDING Columbia PS 33581	6.98		7.98		7.98					197	105	14	★ <b>RUSTY WEIR</b> Don't It Make You Wanna Dance 20th Century I 469	6.98		7.98		7.98	
134	159	4	★ <b>RONNIE LAWS</b> Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98		7.98				167	146	7	★ <b>MERRY CLAYTON</b> Keep Your Eye On The Sparrow Ode SP 77030 (A&M)	6.98		7.98		7.98					198	115	167	★ <b>ROLLING STONES</b> Hot Rocks 1964-71 London ZPS 606-7	11.98	11.98	11.98			
135	138	5	★ <b>JIMMIE SPEERIS</b> The Dragon Is Dancing Epic PE 33565 (Columbia)	6.98		7.98		7.98				168	169	10	★ <b>HERBIE HANCOCK</b> Man-Child Columbia PC 33812	6.98		7.98		7.98					199	197	16	★ <b>STEPHEN STILLS</b> Stills Columbia PC 33575	6.98		7.98		7.98	
136	149	3	★ <b>THE SUNSHINE BAND</b> The Sound Of Sunshine TK 604	5.98		7.98		7.98				169	NEW ENTRY	★ <b>HERBIE HANCOCK</b> Man-Child Columbia PC 33812	6.98		7.98		7.98						200	174	18	★ <b>SYNERGY</b> Electronic Realizations For Rock Orchestra Passport PPSD 98009 (ABC)	6.98	6.98	7.95		7.96	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Cannonball Adderley	121
Aerosmith	38, 74, 84
Morris Albert	62
Allman Brothers Band	5
Amazing Rhythm Aces	184
Ambrosia	100
America	78
Paul Anka	194
Asleep At The Wheel	142
Atlanta Rhythm Section	113
Average White Band	106
Brian Auger	154
B.T. Express	55
Bachman-Turner	138
Bad Company	118
Juan Baez	43
Bay City Rollers	99
Beach Boys	103, 141, 144
Bee Gees	88
Black Oak Arkansas	187
Black Sabbath	85, 171
Blue Magic	65
David Bowie	34

Glen Campbell	17, 153
Captain & Tennille	42
Caravan	124
Carpenters	119
Harry Chapin	76
Chicago	150
Eric Clapton	20
Merry Clayton	167
Climax Blues Band	86
Joe Cocker	107
Natalie Cole	61
Grand Funk Railroad	21
Judy Collins	69
Jessi Colter	143
Commander Cody	183
Commodores	120
Norman Connors	162
Alice Cooper	



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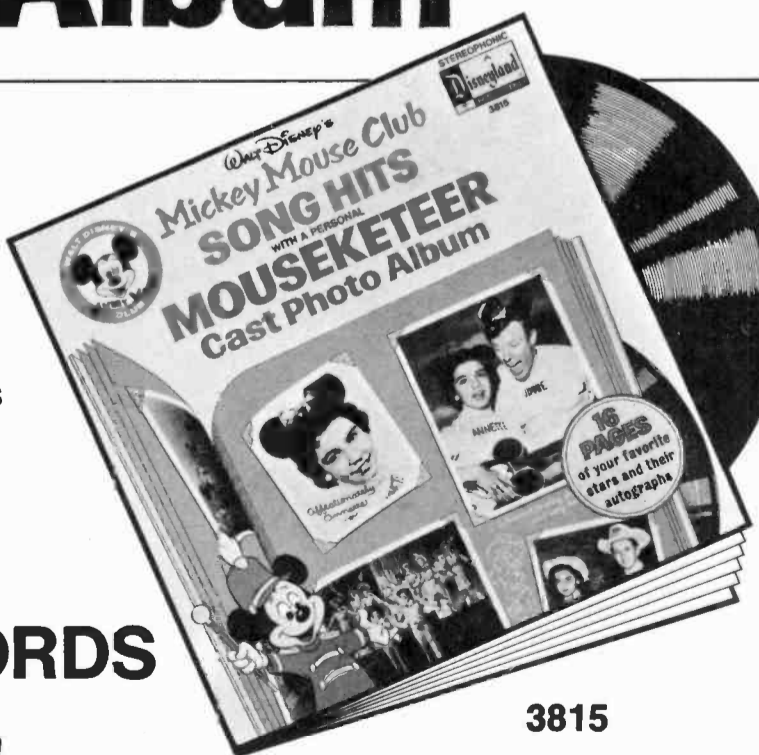


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# Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 10/18/75

## Top Add Ons-National

**WHO**—By Numbers (MCA)  
**ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)  
**PAUL SIMON**—Still Crazy After All These Years (Columbia)  
**DAVE MASON**—Split Coconut (Columbia)

## Top Requests/Airplay-National

**LINDA RONSTADT**—Prisoner In Disguise (Asylum)  
**PINK FLOYD**—Wish You Were Here (Columbia)  
**DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)  
**DAVE MASON**—Split Coconut (Columbia)

## National Breakouts

**WHO**—By Numbers (MCA)  
**ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)  
**PAUL SIMON**—Still Crazy After All These Years (Columbia)  
**DAVE MASON**—Split Coconut (Columbia)

**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.

### KZEL-FM—Eugene

- **TOM JANS**—The Eyes Of An Only Child (Columbia)
- **AZTEC TWO**—Second Step (RCA)
- **JIVA**—Dark Horse (A&M)
- **WHO**—By Numbers (MCA)
- ★ **TOOTS & THE MAYTALS**—Funky Kingston (Island)
- ★ **LINDA RONSTADT**—Prisoner In Disguise (Asylum)
- ★ **BONNIE RAITT**—Home Plate (Warner Brothers)
- ★ **BAKER GURVITZ ARMY**—Elysian Encounter (Atco)

### KBPI-FM—Denver

- **WHO**—By Numbers (MCA)
- **DAVE MASON**—Split Coconut (Columbia)
- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **COUNTRY JOE McDONALD**—Paradise With An Ocean View (Fantasy)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **DAN FOGELBERG**—Captured Angel (Epic)
- ★ **GEORGE HARRISON**—Extra Texture (Apple)

## Southwest Region

### TOP ADD ONS:

**WHO**—By Numbers (MCA)  
**ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)  
**PAUL SIMON**—Still Crazy After All These Years (Columbia)  
**LEO KOTTKE**—Chewing Pine (Capitol)

### ★ TOP REQUEST/AIRPLAY:

**PINK FLOYD**—Wish You Were Here (Columbia)  
**DAVE MASON**—Split Coconut (Columbia)  
**KISS**—Alive (Casablanca)  
**DAN FOGELBERG**—Captured Angel (Epic)

### BREAKOUTS:

**WHO**—By Numbers (MCA)  
**ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)  
**DAN FOGELBERG**—Captured Angel (Epic)  
**PAUL SIMON**—Still Crazy After All These Years (Columbia)

### KSHE-FM—St. Louis

- **DUDES**—We're No Angels (Columbia)
- **WHO**—By Numbers (MCA)
- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **LEO KOTTKE**—Chewing Pine (Capitol)
- ★ **TED NUGENT**—(Epic)
- ★ **DAVE MASON**—Split Coconut (Columbia)
- ★ **KISS**—Alive (Casablanca)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)

### KLOL-FM—Houston

- **WHO**—By Numbers (MCA)
- **HERBIE HANCOCK**—Man-Child (Columbia)
- **DAVE MASON**—Split Coconut (Columbia)
- **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)

### KY-102-FM—Kansas City

- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)
- **WHO**—By Numbers (MCA)
- **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **DAN FOGELBERG**—Captured Angel (Epic)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **MANFRED MANN'S EARTH BAND**—Nightengales & Bombers (Warner Brothers)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)

### WRNO-FM—New Orleans

- **NEIL SEDAKA**—Hungry Years (Rocket)
- **NITTY GRITTY DIRT BAND**—Dream (United Artists)
- **BONNIE RAITT**—Home Plate (Warner Brothers)
- **DAN FOGELBERG**—Captured Angel (Epic)
- **GINO VANNELLI**—Storm At Sunup (A&M)
- **METERS**—Fire On The Bayou (Reprise)
- **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

## Midwest Region

### TOP ADD ONS:

**ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)  
**WHO**—By Numbers (MCA)  
**HERBIE HANCOCK**—Man Child (Columbia)  
**PAUL SIMON**—Still Crazy After All These Years (Columbia)

### ★ TOP REQUEST/AIRPLAY:

**PINK FLOYD**—Wish You Were Here (Columbia)  
**WHO**—By Numbers (MCA)  
**DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)  
**LINDA RONSTADT**—Prisoner In Disguise (Asylum)

### BREAKOUTS:

**WHO**—By Numbers (MCA)  
**ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)  
**DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)  
**HERBIE HANCOCK**—Man Child (Columbia)

### WWWW-FM—Detroit

- **BAKER GURVITZ ARMY**—Elysian Encounter (Atco)
- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **THE MOB**—(Private Stock)
- **WHO**—By Numbers (MCA)
- ★ **ROGER DALTRY**—Ride A Rock Horse (MCA)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **KISS**—Alive (Casablanca)

### WMSM-FM—Cleveland

- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **SAVOY BROWN**—(London)
- **LUCIFERS FRIENDS**—Banquet (ABC)
- **DAVID WARNER**—(RCA)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **LINDA RONSTADT**—Prisoner In Disguise (Asylum)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **WHO**—By Numbers (MCA)

### WNAP-FM—Indianapolis

- **WHO**—By Numbers (MCA)
- **HERBIE HANCOCK**—Man-Child (Columbia)
- **DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)
- **BLACK OAK ARKANSAS**—X Rated (MCA)
- ★ **WHO**—By Numbers (MCA)
- ★ **MARSHALL TUCKER BAND**—Where We All Belong (Capricorn)
- ★ **TROOPER**—(MCA)
- ★ **AEROSMITH**—Toys In The Attic (Columbia)

### WEBN-FM—Cincinnati

- **JERRY JEFF WALKER**—Ridin' High (MCA)
- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- **WHO**—By Numbers (MCA)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **DAVE MASON**—Split Coconut (Columbia)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)

### WYDD-FM—Pittsburgh

- **WHO**—By Numbers (MCA)
- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **ZAPPA/BEEFHEART/MOTHERS**—Bongo Fury (DiscReet Records)
- **HERBIE HANCOCK**—Man-Child (Columbia)
- **BRIAN AUGER'S OBLIVION EXPRESS**—Reinforcements (RCA)
- **DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)
- **GINO VANNELLI**—Storm At Sunup (A&M)
- **RITCHIE BLACKMORES RAINBOW**—(Polydor)

## Southeast Region

### TOP ADD ONS:

**WHO**—By Numbers (MCA)  
**FOGHAT**—Fool For The City (Bearsville)  
**ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)  
**DAVE MASON**—Split Coconut (Columbia)

### ★ TOP REQUEST/AIRPLAY:

**JETHRO TULL**—Minstrel In The Gallery (Chrysalis)  
**WHO**—By Numbers (MCA)  
**JEFFERSON STARSHIP**—Red Octopus (Grunt)  
**DAN FOGELBERG**—Captured Angel (Epic)

### BREAKOUTS:

**WHO**—By Numbers (MCA)  
**FOGHAT**—Fool For The City (Bearsville)  
**ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)  
**DAVE MASON**—Split Coconut (Columbia)

### WSHE-FM—Ft. Lauderdale

- **DAVE MASON**—Split Coconut (Columbia)
- **WHO**—By Numbers (MCA)
- **FOGHAT**—Fool For The City (Bearsville)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **ERIC CLAPTON**—E.C. Was Here (RSO)
- ★ **DAN FOGELBERG**—Captured Angel (Epic)

### WHFS-FM—Washington

- **WHO**—By Numbers (MCA)
- **FIRE SIGN THEATER**—In The Next World (Columbia)
- **HAPPY & ARTIE TRAU**—Hard Times In The Country (Rouder)
- **TOM JANS**—Eyes Of An Only Child (Columbia)
- ★ **LINDA RONSTADT**—Prisoner In Disguise (Asylum)
- ★ **BONNIE RAITT**—Home Plate (Warner Brothers)
- ★ **JOHN FOGERTY**—(Asylum)
- ★ **TAJ MAHAL**—Music Keeps Me Together (Columbia)

### WRAS-FM—Atlanta

- **WHO**—By Numbers (MCA)
- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **LEO KOTTKE**—Chewing Pine (Capitol)
- **COMMANDER CODY & HIS LOST PLANET AIRMEN**—Tales From The Ozone (Warner Brothers)
- ★ **WHO**—By Numbers (MCA)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)

### WAIV-FM—Jacksonville

- **SILVER CONVENTION**—Save Me (Midland International)
- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **WHO**—By Numbers (MCA)
- **FOGHAT**—Fool For The City (Bearsville)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)

## Northeast Region

### TOP ADD ONS:

**WHO**—By Numbers (MCA)  
**ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)  
**PAUL SIMON**—Still Crazy After All These Years (Columbia)  
**ZAPPA/BEEFHEART/MOTHERS**—Bongo Fury (DiscReet)

### ★ TOP REQUEST/AIRPLAY:

**DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)  
**DAVE MASON**—Split Coconut (Columbia)  
**LINDA RONSTADT**—Prisoner In Disguise (Asylum)

### BREAKOUTS:

**WHO**—By Numbers (MCA)  
**ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)  
**PAUL SIMON**—Still Crazy All These Years (Columbia)  
**ZAPPA/BEEFHEART/MOTHERS**—Bongo Fury (DiscReet)

### WNEW-FM—New York

- **WHO**—By Numbers (MCA)
- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- **ART GARFUNKEL**—Breakaway (Columbia)
- ★ **DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **DAVE MASON**—Split Coconut (Columbia)
- ★ **LINDA RONSTADT**—Prisoner In Disguise (Asylum)

### WLIR-FM—New York

- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **WHO**—By Numbers (MCA)
- **DAVE MASON**—Split Coconut (Columbia)
- **BAKER GURVITZ ARMY**—Elysian Encounter (Atco)
- ★ **DAVE MASON**—Split Coconut (Columbia)
- ★ **DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)
- ★ **BAKER GURVITZ ARMY**—Elysian Encounter (Atco)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)

### WGRQ-FM—Buffalo

- **STRAWBS**—Nomadness (A&M)
- **DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)
- **DAN FOGELBERG**—Captured Angel (Epic)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **WHO**—By Numbers (MCA)

### WMMR-FM—Philadelphia

- **ZAPPA/BEEFHEART/MOTHERS**—Bongo Fury (DiscReet)
- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **WHO**—By Numbers (MCA)
- **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **DAVE MASON**—Split Coconut (Columbia)
- ★ **LEO SAYER**—Another Year (Warner Brothers)
- ★ **LINDA RONSTADT**—Prisoner In Disguise (Asylum)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

### WAFF-FM—Worcester

- **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- **WHO**—By Numbers (MCA)
- **DAVE MASON**—Split Coconut (Columbia)
- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- ★ **DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **GEORGE HARRISON**—Extra Texture (Apple)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)

### WPLR-FM—New Haven

- **FIRE SIGN THEATER**—In The Next World (Columbia)
- **LEO KOTTKE**—Chewing Pine (Capitol)
- **COUNTRY JOE McDONALD**—Paradise With An Ocean View (Fantasy)
- **ZAPPA/BEEFHEART/MOTHERS**—Bongo Fury (DiscReet)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **NITTY GRITTY DIRT BAND**—Dream (United Artists)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)

### WBRU-FM—Providence

- **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- **WHO**—By Numbers (MCA)
- **JIMMY CLIFF**—Follow My Mind (Reprise)
- **LEO KOTTKE**—Chewing Pine (Capitol)
- ★ **AZTEC TWO**—Second Step (RCA)
- ★ **LEO KOTTKE**—Chewing Pine (Capitol)
- ★ **JIMMY CLIFF**—Follow My Mind (Reprise)
- ★ **TOWER OF POWER**—In The Slot (Warner Brothers)

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The image is Getting Clearer



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(MCA-40461)  
B/W  
"Sugar On The Floor"

**MCA**

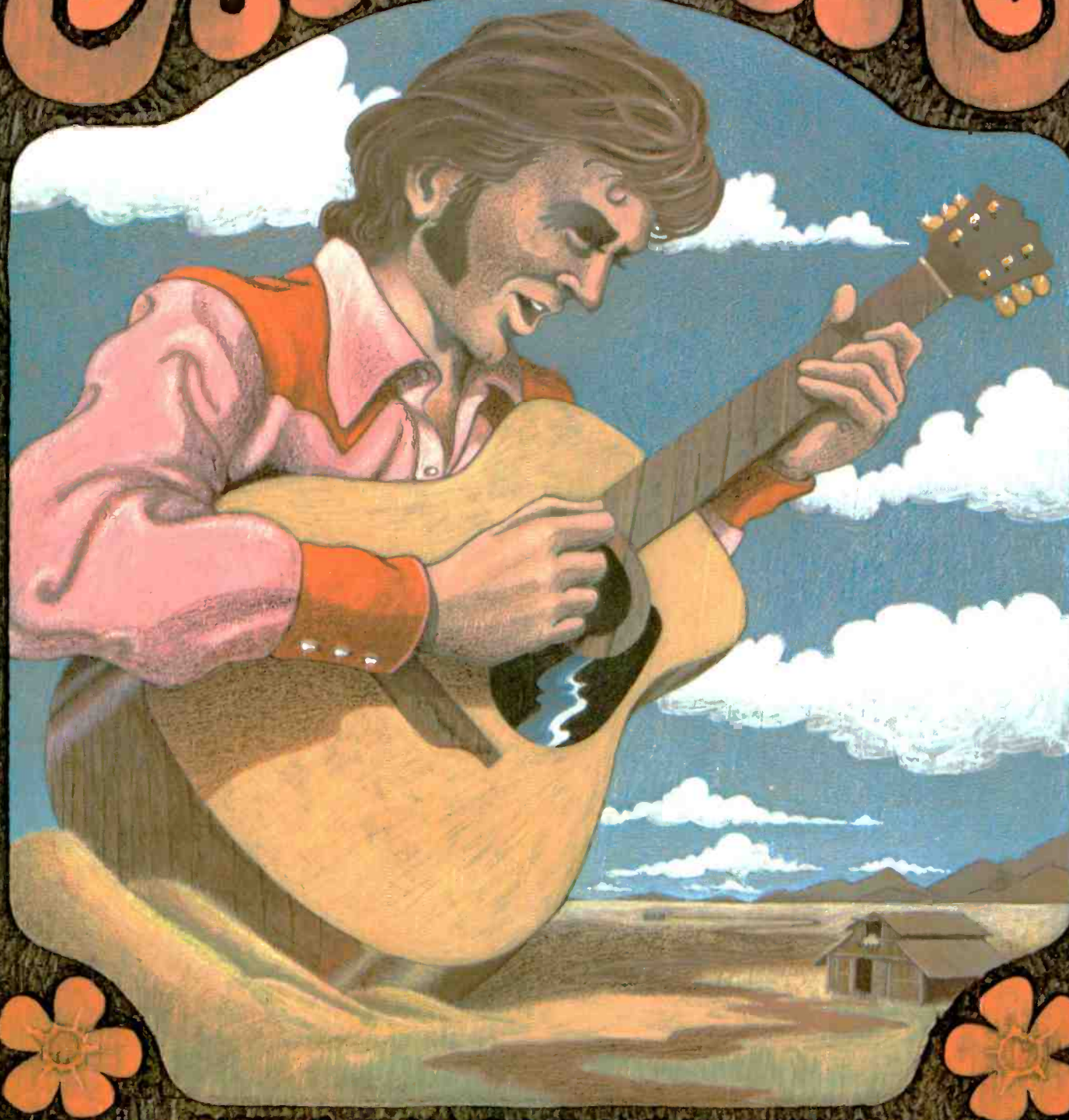
**RECORDS**



October 18 1975/Section 2

BILLBOARDS 13th ANNUAL

# World of country music



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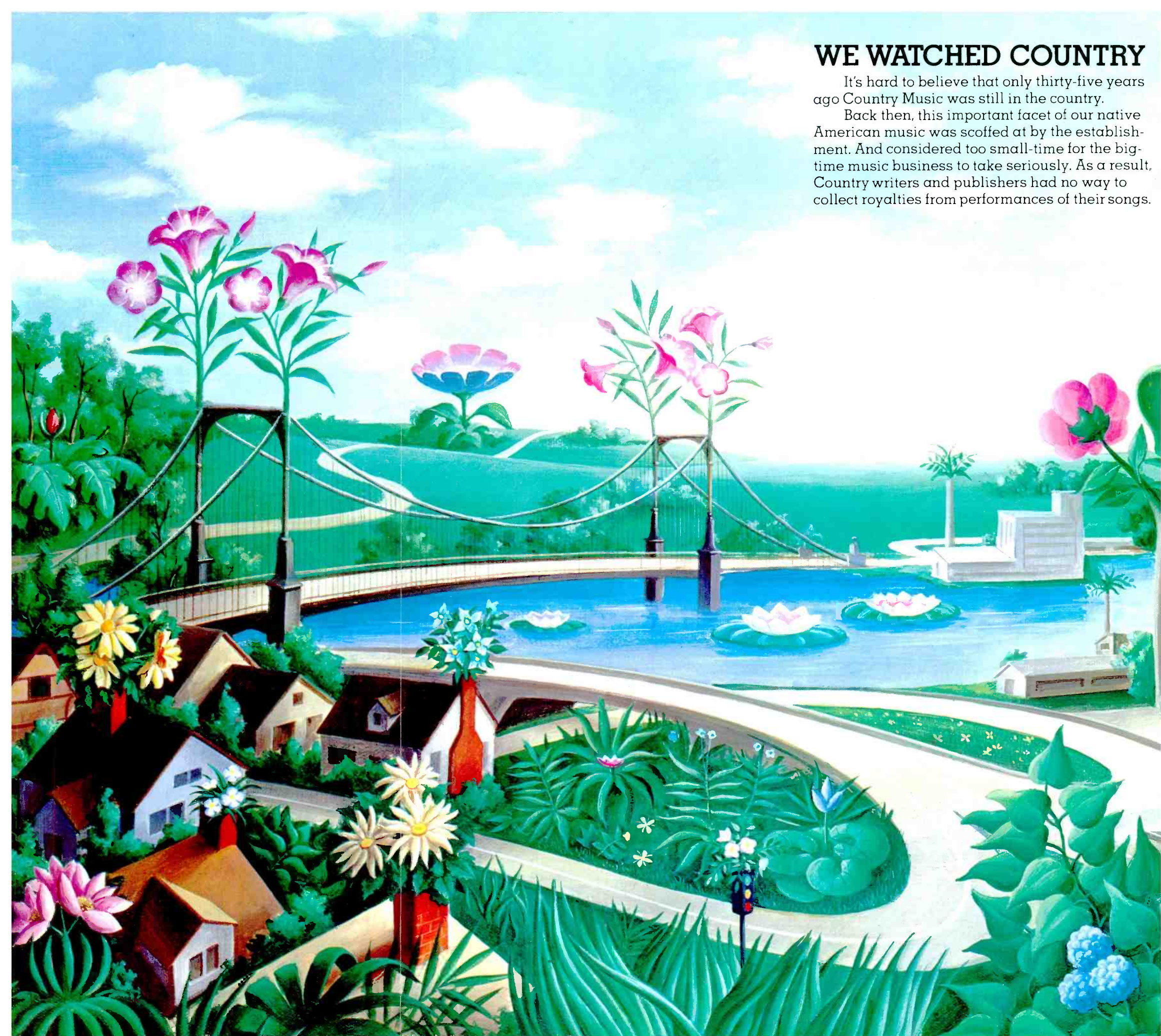
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## WE WATCHED COUNTRY

It's hard to believe that only thirty-five years ago Country Music was still in the country.

Back then, this important facet of our native American music was scoffed at by the establishment. And considered too small-time for the big-time music business to take seriously. As a result, Country writers and publishers had no way to collect royalties from performances of their songs.



# TAKE OVER THE COUNTRY

Until 1940. In 1940 Broadcast Music Incorporated began to license Country Music. Today, BMI is the world's largest performing rights organization, and Country Music is a major reason why. From April 1, 1974 until March 31, 1975, 80% of the top Country songs on the trade paper charts were licensed by BMI.

Our Nashville office has grown into a gleam-

ing building on Music Row. And Nashville has blossomed into an international phenomenon called Music City U.S.A.

Country Music is city music. It's everywhere. Where it's green or where it is concrete, Country Music is firmly rooted. At last.

**BMI**

**BROADCAST MUSIC INCORPORATED**  
The world's largest performing rights organization.



**E**xpansion, variation, communication, professionalism and organization and sophistication—these key words perhaps best describe the growing industry we call country music today.

Expansion, because of all popular musical formats, no music has made the strides country has in terms of reaching the mass consumer audience—through close to 150 labels offering country product, through more than 30,000 hours of country radio programming in the past year, through more nationally syndicated country TV shows than ever before, through more TV variety shows offering country on a regular basis than ever, through more country oriented in-person performances and through more general awareness of country.

Variation, because it is now apparent that there is room for many types of musical approaches. Traditional country is now stronger than several years ago. So-called outlaw or renegade country is at a peak. Country-rock has become an acceptable format to many country fans, as has easy listening or MOR country. Bluegrass, particularly through live performance, remains a vital musical force and all country formats have "grown with the times." The list can go on and on, but the various pieces all fall under one heading in the end—country.

Communication, because the world of country music is communicating its sound, through the TV and radio and records mentioned at a more rapid and powerful pace than ever before. As for publications directly concerned with or at least touching on country on a regular basis, there are more of these than ever as well.

Professionalism has always been a part of country music, yet recent times have seen the most professional approach taken to country yet. It is no longer essential to cut an LP in four sessions. The majority of artists, producers and labels want to do it until it is right. Arrangements and productions on record, approaches to radio and TV formats, in-person appearances by artists, concert promotions and club conditions—all take a professional course that many once thought reserved for the rock field.

Organization, because of all our popular musical formats, only country has so effectively disciplined itself. The Country Music Assn. in Nashville and the Academy of Country Music in Los Angeles are two powerful national organizations dedicated to country music. Numerous states and areas have spawned their own country organizations. The Country Music Foundation in Nashville is much like a university dedicated to music, with library, museum and even lecturers soon off to visit other educational institutions.

Finally, sophistication. Take the five



CBS photo



ABC/Dot photo

CBS photo



CBS photo

# Country Music Exploding In All Areas

By Bob Kirsch



CBS photo



Capitol photo

RCA photo

International impact of country music is seen above as Glenn Sutton, husband and producer of Lynn Anderson (far left), Lynn and Ron Bledsoe (right), vice president of CBS' Nashville operations, discuss a gold record for overseas sales. Others: Freddy Fender, Billy Sherrill with Andy Williams (right in right middle-above photos); the drawing power of country at the Willie Nelson picnic; the increasingly sophisticated store displays of product; Linda Ronstadt (left below) and Ronnie Milsap.

words discussed above and you come up with an aura of sophistication that has grown more quickly than in any other musical genre and can today match any other "category."

What are some of the other key factors that have influenced country during the past year?

Crossover is certainly an important word, as more and more country records move into the pop field. Artists like Freddy Fender, Charlie Rich, Waylon Jennings, Jessi Colter, Merle Haggard, Conway Twitty, Loretta Lynn, Willie Nelson and T.G. Sheppard show up regularly on the pop charts.

Equally important, country radio has shown itself open for such primarily pop names as John Denver, B.J. Thomas, Linda Ronstadt, Olivia Newton-John, Mac Davis, Elvis Presley, the Eagles, Gordon Lightfoot and Paul McCartney—many of whom record in Nashville. Other pop stars, like Dr. Hook and Bobby Bland, have cut in Nashville.

And songs jump back and forth from pop to country, with many major country names adapting old rock and soul hits and rock names culling current hits from the country files.

There are more labels devoting themselves to, or at least becoming involved in country, than at any other time. True, many are small labels that may initially press only a few thousand copies of a single. But from such labels have come the Mickey Gilleys, Gene Watsons and Freddy Fenders, to name a few. More important, new labels all over the country are choosing to enter the business through country music. The South is no longer the only country stronghold. Now the Billboard review panel receives product from virtually every state in the union. As for the larger labels entering country, the strides made by Melodyland, Playboy, 20th Century, Warner Bros. and Elektra over the past several years speak for themselves.

Country producers are better known than at any other time, with pop acts often seeking the big names in country for help on their projects. The track records of Billy Sherrill, Jerry Kennedy, Owen Bradley, Fred Foster, Frank Jones, Audie Ashworth, Jack Clement, Chet Atkins are self-evident. And the past year has seen the likes of Huey Meaux return to the country fold. More country artists, like Waylon Jennings, Porter Wagoner, Tompall Glaser and Buck Owens are also involved in producing themselves. The sophistication all these people have added to their product, through more adventurous arrangements and use of more types of instruments has been mentioned before.

Country, of course, has spread throughout the United States and, indeed, much

(Continued on page 62)

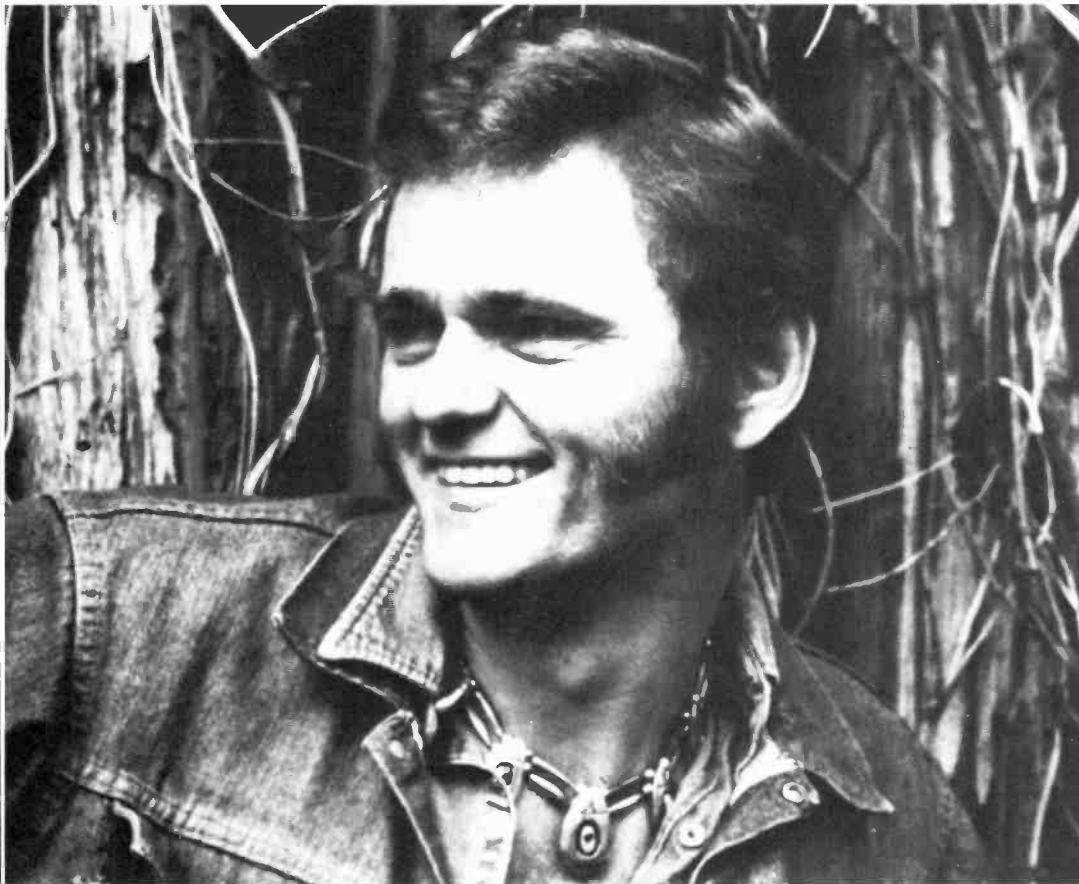


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**RCA**

# Coast Country Scene Flourishing

**N**ashville is certainly the home of country music, but if there is such a thing as a "home away from home" for any musical genre, then the West Coast certainly merits that title for country.

"What is so country about the West Coast? For a start, there are a number of Coast based labels which, through their Nashville offices, make a strong and consistent impact on the country charts. Perhaps more important are the labels launched during the past year who conduct most of their business from California but have made exceptional splashes on the country listings.



Melodyland photo



Playboy photo

Labels such as Melodyland (with Jerry Naylor, left) and Playboy (with Barbi Benton, below) and long-time star Buck Owens lend weight to Coast country scene.



Capitol photo

The West Coast also houses some of the most popular and influential country radio stations in the nation, as well as being home to a myriad of country night spots and several enterprises specializing in country promotion and booking.

Most of the major television shows featuring country entertainers on a regular basis while not being primarily country shows air from California.

More and more country hits are cut in the West, especially in the Los Angeles and Bakersfield areas. Several major country producers also headquarter on the Coast.

The West Coast also boasts a strong organization dedicated to country, in the Academy Of Country Music.

Perhaps most important, all the characteristics mentioned above have grown dramatically in the past year, more than keeping pace with the growth of country music in general throughout the United States.

What are some of the larger West Coast labels involved in country? Many major labels with strong Nashville wings, such as MCA, Capitol, ABC, United Artists and Warner Bros. are headquartered in Los Angeles.

Equally important are the labels launched during the past several years, headquartered in Los Angeles and conducting most of their business out of Los Angeles and still showing a strong penetration of the country charts.

20th Century has also had a successful country year, particularly with Lois Johnson, Nancy Wayne, Billy Thundercloud & The Chieftones and Margo Smith. The label is an-

other example of a young company (three years old) moving solidly but slowly into the country field through a mix of established artists and new talent.

Granite Records, now in its second year and headed up by veteran country executive, producer and publisher Cliffie Stone, has had consistent successes with Tex Williams and Molly Bee and continues to sign young country artists.

In the realm of live country entertainment, few areas are as active as California. Most major artists make it a point to stop at the Palomino in Los Angeles, the Brandin' Iron in San Bernadino, Nashville West in El Monte, the Patio Pizza in Semi and the Basement in Marina Del Rey when in the Los Angeles area. Lloyd Hickey's El Rancho Hotel in Sacramento currently houses one of the nation's largest country music complexes, including two major showrooms, several bars and plans for a possible hall of fame. All told, there are estimated to be more than 250 active night spots in the Los Angeles area alone where country music is played live on a regular basis.

In the realm of booking and promotion, Bob Eubanks is involved in both Concerts Express and American Management. Concerts Express has promoted many concerts for Merle Haggard and Porter Wagoner, while American Management has worked closely with Barbara Mandrell and Marty Mitchell among others. The William Boyd Agency in Los Angeles, headed up by Academy Of Coun-

*(Continued on page 63)*

## Academy Adds National Boost For Country

**J**ust as Nashville is home for the Country Music Assn., so the West Coast is home for another strong organization dedicated to country music, the Academy Of Country Music.

Formed 11 years ago as the Academy Of Country And Western Music, the Academy now includes more than 850 members nationally, is offering a network awards show for the third consecutive year and, under the guidance of chairman of the board David Skepner and president Bill Boyd, is heavily involved in a number of other activities.

Each spring, during the week of the awards show, the Academy organizes a celebrity golf tournament with proceeds going to the Marty Landau Fund. Similar events which provide relaxation for Academy members as well as offering exposure to country music in general, occur year 'round.

Softball games featuring Academy mem-

bers against teams of disk jockeys and celebrities are planned as an ongoing program, as are picnics featuring free entertainment. Board members, who serve without pay, organize the majority of the events.

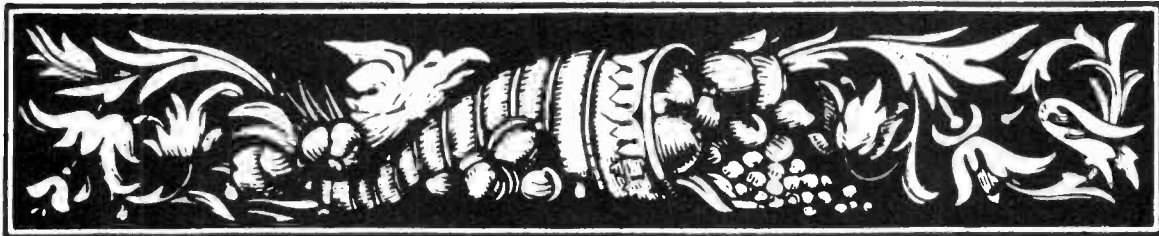
The Academy is also considering strongly the establishment of a Country Music Week on the West Coast. The week would center around the awards show and golf tournament, with other activities, including entertainment from major stars included as part of the plan.

In addition, the Academy is now actively involved in a membership drive to broaden the geographical scope of its roles.

Open meetings for all Academy members are held monthly at the Palomino and other leading country nightspots in the area.

If the growth of the Academy over the past 11 years is an indication of the growth of country in general, the music should have no worries.

# YIELD



**NOW'S A GOOD TIME TO PICK UP ON  
THE FALL RELEASES FROM GRC COUNTRY.**



**GINGER BOATWRIGHT**

"IF I GIVE MYSELF TO YOU"  
GRC 2075



**BILL NASH**

"HONKY TONK BAR ROOM BLUES"  
GRC 2078



**REX GOSDIN**

"HOW CAN ANYTHING THAT SOUNDS  
SO GOOD (MAKE ME FEEL SO BAD)"  
GRC 2074



**MOE BANDY**

BANDY THE RODEO CLOWN  
GA1006

"THANK YOU!"  
"IT'S BEEN A GREAT YEAR  
AND WE APPRECIATE IT!"



**LONZO & OSCAR**

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GA1004

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OCTOBER IS ALSO MOE BANDY MONTH.

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country music  
chart winners

The Billboard  
Country Awards

The following awards represent an editorial staff consensus based in great part on a 12-month analysis of Billboard's "Hot Country LPs" and "Hot Country Singles" charts. Other awards are based on estimates of the artists and/or labels' impact during the September 21, 1974—August 30, 1975 recap period.

COUNTRY MUSIC ARTIST OF YEAR: CONWAY TWITTY	(MCA)
BEST MALE VOCALIST: CHARLIE RICH	(EPIC)
BEST FEMALE VOCALIST: DOLLY PARTON	(RCA)
BEST DUO: CONWAY & LORETTA	(MCA)
BEST GROUP: STATLER BROTHERS	(MERCURY)
BEST INSTRUMENTAL GROUP: EARL SCRUGGS REVUE	(COLUMBIA)
BEST INSTRUMENTALIST: CHARLIE McCOY	(MONUMENT)
BEST SINGLE: "RECONSIDER ME," NARVEL FELTS	(ABC/DOT)
BEST ALBUM: "BACK HOME AGAIN," JOHN DENVER	(RCA)
BEST OVERALL SINGLES ARTIST: CHARLIE RICH	(EPIC)
BEST MALE SINGLES ARTIST: CHARLIE RICH	(EPIC)
BEST FEMALE SINGLES ARTIST: DOLLY PARTON	(RCA)
BEST OVERALL ALBUM ARTIST: CHARLIE RICH	(EPIC)
BEST MALE ALBUM ARTIST: CHARLIE RICH	(EPIC)
BEST FEMALE ALBUM ARTIST: OLIVIA NEWTON-JOHN	(MCA)
BEST DUO OR GROUP SINGLES: STATLER BROTHERS	(MERCURY)
BEST DUO OR GROUP ALBUMS: CONWAY & LORETTA	(MCA)
BEST NEW MALE ARTIST: FREDDIE FENDER	(ABC/DOT)
BEST NEW FEMALE ARTIST: JESSI COLTER	(CAPITOL)
BEST NEW DUO OR GROUP: AMAZING RHYTHM ACES	(ABC)
BEST COUNTRY COMIC: JERRY CLOWER	(MCA)
BEST SONGWRITER, MALE: BILL ANDERSON	(MCA)
BEST SONGWRITER, FEMALE: DOLLY PARTON	(RCA)
ARTIST RESURGENCE, MALE: WILLIE NELSON	(COLUMBIA)
ARTIST RESURGENCE, FEMALE: LOIS JOHNSON	(20TH CENTURY)
SPECIAL BREAKTHROUGH AWARD: JOHN DENVER	(RCA)
PIONEER AWARD: ROY ACUFF	(HICKORY)
BEST NEW COUNTRY LABEL:	PLAYBOY

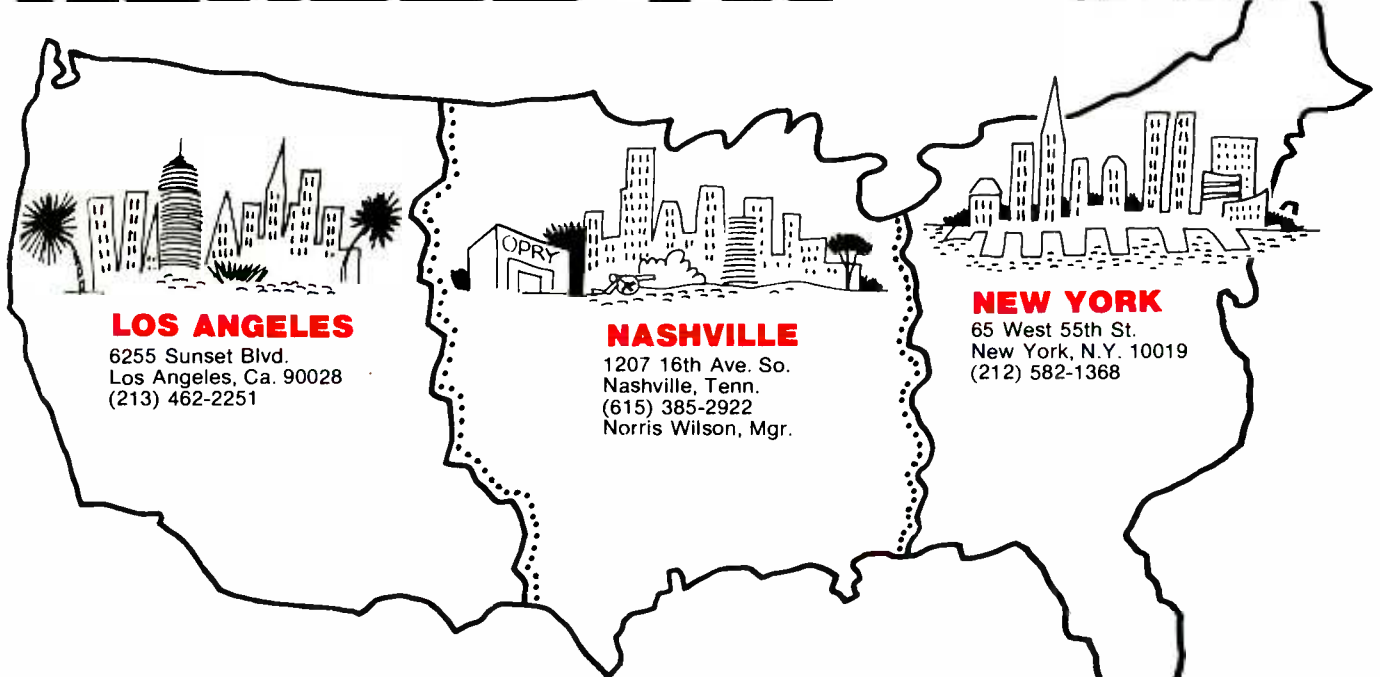


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★1975★

country music  
chart winners

Top Country Albums  
Top Country Singles



(Albums)

Pos. TITLE, Artist, Label (Dist. Label)

1. **BACK HOME AGAIN**, John Denver, RCA
2. **HEART LIKE A WHEEL**, Linda Ronstadt, Capitol
3. **IF YOU LOVE ME LET ME KNOW**, Olivia Newton-John, MCA
4. **BEFORE THE NEXT TEARDROP FALLS**, Freddy Fender, ABC/Dot
5. **MERLE HAGGARD PRESENTS HIS 30TH ALBUM**, Merle Haggard & The Strangers, Capitol
6. **HAVE YOU NEVER BEEN MELLOW**, Olivia Newton-John, MCA
7. **AN EVENING WITH JOHN DENVER**, John Denver, RCA
8. **COUNTRY PARTNERS**, Loretta Lynn & Conway Twitty, MCA
9. **THE RAMBLIN' MAN**, Waylon Jennings, RCA
10. **LINDA ON MY MIND**, Conway Twitty, MCA
11. **SONGS OF FOX HOLLOW**, Tom T. Hall, Mercury (Phonogram)
12. **IT'S TIME TO PAY THE FIDDLER**, Cal Smith, MCA
13. **I'M JESSI COLTER**, Jessi Colter, Capitol
14. **DON WILLIAMS, VOL. III**, Don Williams, ABC/Dot
15. **CITY LIGHTS**, Mickey Gilley, Playboy
16. **ROOM FULL OF ROSES**, Mickey Gilley, Playboy
17. **GREATEST HITS, VOL. 1**, Billy "Crash" Craddock, ABC
18. **KEEP MOVIN' ON**, Merle Haggard, Capitol
19. **BEHIND CLOSED DOORS**, Charlie Rich, Epic (Columbia)
20. **OUT OF HAND**, Gary Stewart, RCA
21. **RUB IT IN**, Billy "Crash" Craddock, ABC
22. **SONGS ABOUT LADIES & LOVE**, Johnny Rodriguez, Mercury (Phonogram)
23. **SONS OF MOTHERLAND**, Statler Brothers, Mercury (Phonogram)
24. **ONE DAY AT A TIME**, Marilyn Sellars, Mega (PIP)
25. **I CAN HELP**, Billy Swan, Monument (Columbia)

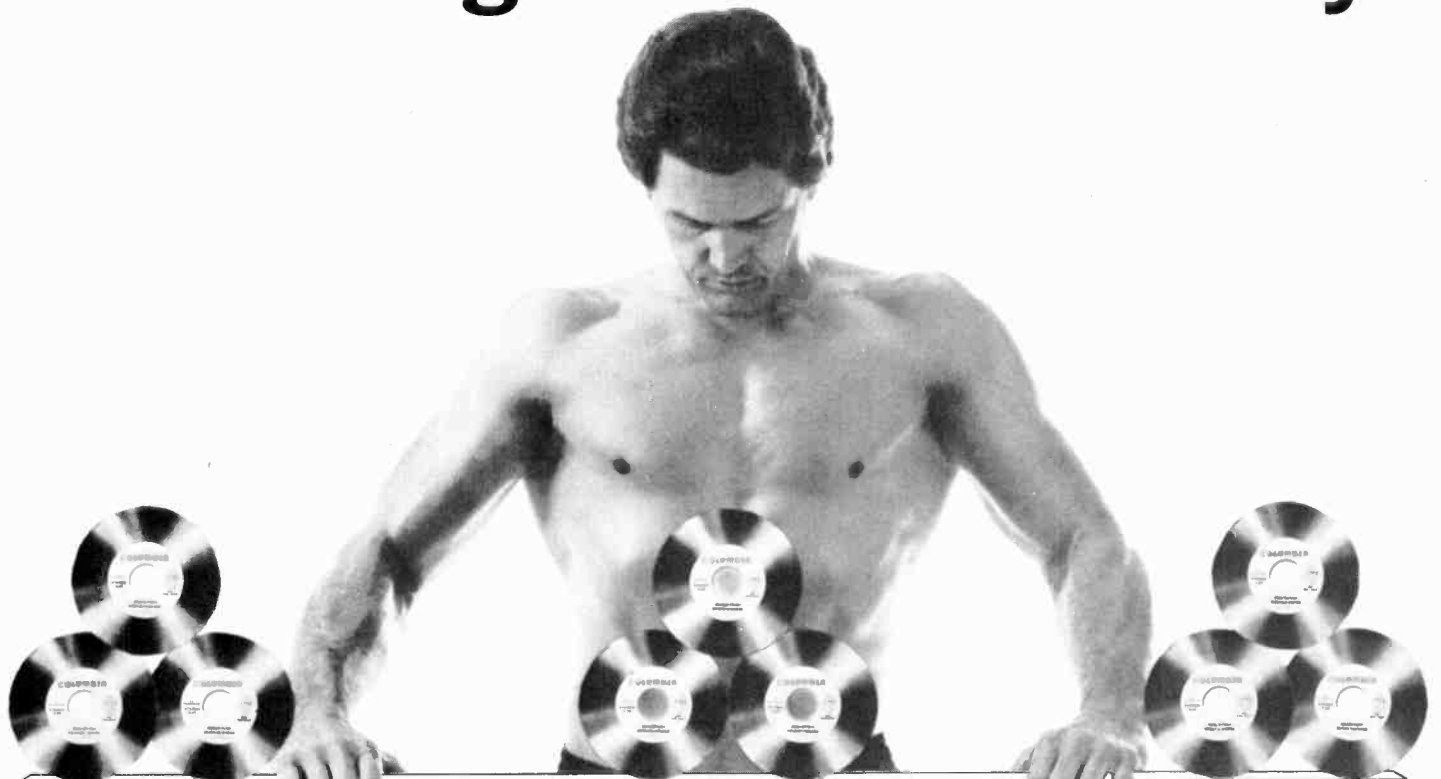
(Singles)

Pos. TITLE, Artist, Label (Dist. Label)

1. **RECONSIDER ME**, Narvel Felts, ABC/Dot
2. **IT'S TIME TO PAY THE FIDDLER**, Cal Smith, MCA
3. **YOU'RE MY BEST FRIEND**, Don Williams, ABC/Dot
4. **WRONG ROAD AGAIN**, Crystal Gayle, United Artists
5. **TROUBLE IN PARADISE**, Loretta Lynn, MCA
6. **LIZZIE & THE RAINMAN**, Tanya Tucker, MCA
7. **BEFORE THE NEXT TEARDROP FALLS**, Freddy Fender, ABC/Dot
8. **I SEE THE WANT TO IN YOUR EYES**, Conway Twitty, MCA
9. **WINDOW UP ABOVE**, Mickey Gilley, Playboy
10. **TRYIN' TO BEAT THE MORNING HOME**, T.G. Sheppard, Melodyland (Motown)
11. **DEVIL IN THE BOTTLE**, T.G. Sheppard, Melodyland (Motown)
12. **I'M NOT LISA**, Jessi Colter, Capitol
13. **TOUCH THE HAND**, Conway Twitty, MCA
14. **I CAN'T HELP IT (If I'm Still In Love With You)**, Linda Ronstadt, Capitol
15. **GET ON MY LOVE TRAIN**, La Costa, Capitol
16. **(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG**, B.J. Thomas, ABC
17. **LOVE IS LIKE A BUTTERFLY**, Dolly Parton, RCA
18. **COUNTRY IS**, Tom T. Hall, Mercury (Phonogram)
19. **ALWAYS WANTING YOU**, Merle Haggard, Capitol
20. **MISTY**, Ray Stevens, Barnaby, (Janus)
21. **WHEN WILL I BE LOVED**, Linda Ronstadt, Capitol
22. **KENTUCKY GAMBLER**, Merle Haggard, Capitol
23. **JUST GET UP AND CLOSE THE DOOR**, Johnny Rodriguez, Mercury (Phonogram)
24. **BLANKET ON THE GROUND**, Billie Jo Spears, United Artists
25. **TAKE ME HOME TO SOMEWHERE**, Joe Stampley, ABC/Dot



# Our strength is in the Country.



<p><b>WILLIE NELSON</b> <b>RED HEADED STRANGER</b> including: Blue Eyes Crying In The Rain Bandera/Time Of The Preacher Hands On The Wheel/Red Headed Stranger</p> 	<p><b>DAVID ALLAN COE</b> <b>ONCE UPON A RHYME</b> including: Would You Lay With Me (In A Field Of Stone) Another Pretty Country Song/ Shine It On Would You Be My Lady You Never Even Called Me By My Name</p> 	<p><b>LYNN ANDERSON</b> <b>I'VE NEVER LOVED ANYONE MORE</b> including: He Turns It Into Love Again/I'm Not Lisa A Good Old Country Song/Faithless Love We've Got It All Together Now</p> 	<p><i>Johnny Cash</i> <i>Look at them beans</i> including: Texas-1947/All Around Cowboy I Never Met A Man Like You Before No Charge I Hardly Ever Sing Beer Drinking Songs</p> 
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A quick rundown of the country single and LP charts in any given week will prove our point. Columbia country artists are consistently represented as among the best selling, most popular acts.

We've broken acts like Willie Nelson and David Allan Coe coast-to-coast. We continue to score with established stars like Johnny Cash, Mac Davis, Lynn Anderson, Sonny James, Barbara Fairchild and Johnny Duncan. And we continue to introduce acts destined for the top of the charts like Jerry Jaye and Troy Seals. We salute and support country music, and hail the great strides it's taken.

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Country Artists.  
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On Columbia Records  
and Tapes.**

**October is Country  
Music Month.**

★ 1975 ★

# country music chart winners

# Singles, Albums

Pos.	ARTIST, Label (Dist. Label)	No. Of Singles On Chart
1.	CHARLIE RICH, Epic (Columbia) Mercury (Phonogram) RCA	3 1 2
2.	JOE STAMPLEY, ABC/Dot Epic (Columbia)	4 2
3.	MICKEY GILLEY, Playboy	4
4.	FREDDY HART, Capitol	4
5.	CONWAY TWITTY, MCA	4
6.	MERLE HAGGARD, Capitol	4
7.	RAY PRICE, Columbia Myrrh (ABC/Word) ABC	2 2 1
8.	CHARLEY PRIDE, RCA	4
9.	TOM T. HALL, Mercury (Phonogram)	4
10.	JOHNNY RODRIGUEZ, Mercury (Phonogram)	4
11.	JOHN DENVER, RCA	4
12.	DON WILLIAMS, ABC/Dot	4
13.	GARY STEWART, RCA	4
14.	MEL TILLIS, MGM	3
15.	BILLY "CRASH" CRADDOCK, ABC	3
16.	RONNIE MILSAP, RCA	4
17.	SONNY JAMES, Columbia	4
18.	GLEN CAMPBELL, Capitol	3
19.	MOE BANDY, GRC	4
20.	T.G. SHEPPARD, Melodyland (Motown)	3
21.	WAYLON JENNINGS, RCA	3
22.	CAL SMITH, MCA	3
23.	TOMMY OVERSTREET, ABC/Dot	4
24.	BOBBY G. RICE, GRT (Janus)	4
25.	GEORGE JONES, Epic (Columbia)	4

Pos.	ARTIST, Label (Dist. Label)	No. Of Singles On Chart
1.	DOLLY PARTON, RCA	3
2.	OLIVIA NEWTON-JOHN, MCA	3
3.	LA COSTA, Capitol	3
4.	TANYA TUCKER, Columbia	4
5.	DONNA FARGO, ABC/Dot	3
6.	LORETTA LYNN, MCA	3
7.	BRENDA LEE, MCA	4
8.	LINDA RONSTADT, Capitol	2
9.	CONNIE SMITH, Columbia	4
10.	CRYSTAL GAYLE, United Artists	3
11.	JEANNE PRUETT, MCA	4
12.	TAMMY WYNETTE, Epic (Columbia)	2
13.	LYNN ANDERSON, Columbia	4
14.	LOIS JOHNSON, 20th Century	3
15.	ANNE MURRAY, Capitol	3
16.	BILLY JO SPEARS, United Artists	3
17.	JEAN SHEPARD, United Artists	3
18.	MARIE OSMOND, MGM	2
19.	SUSAN RAYE, Capitol	3
20.	SUNDAY SHARPE, United Artists	4
21.	JESSI COLTER, Capitol	2
22.	DIANA TRASK, ABC/Dot	3
23.	SAMMI SMITH, Mega (PIP)	2
24.	BARBARA FAIRCHILD, Columbia	3
25.	CONNIE CATO, Capitol	3

## Top Male Vocalists Singles



## Top Female Vocalists Singles



## Top Male Vocalists Albums



## Top Female Vocalists Albums



Pos.	ARTIST, Label (Dist. Label)	No. Of LP's On Chart
1.	CHARLIE RICH, Epic (Columbia) RCA Hi (London)	5 3 1
2.	JOHN DENVER, RCA	3
3.	MICKEY GILLEY, Playboy	4
4.	MERLE HAGGARD, Capitol	2
5.	BILLY "CRASH" CRADDOCK, ABC	3
6.	CONWAY TWITTY, MCA	3
7.	ELVIS PRESLEY, RCA	4
8.	CAL SMITH, MCA	3
9.	TOM T. HALL, Mercury (Phonogram)	3
10.	WAYLON JENNINGS, RCA	3
11.	DON WILLIAMS, ABC/Dot	2
12.	MAC DAVIS, Columbia	4
13.	JOHNNY RODRIGUEZ, Mercury (Phonogram)	2
14.	RONNIE MILSAP, RCA	2
15.	FREDDY FENDER, ABC/Dot	1
16.	MOE BANDY, GRC	2
17.	RAY STEVENS, Barnaby (Janus)	3
18.	FREDDIE HART, Capitol	2
19.	CHARLEY PRIDE, RCA	3
20.	GARY STEWART, RCA	1
21.	BILLY SWAN, Monument (Columbia)	1
22.	BILL ANDERSON, MCA	2
23.	C. W. McCALL, MGM	1
24.	MEL TILLIS, MGM	4
25.	RAY PRICE, Columbia	2

Pos.	ARTIST, Label (Dist. Label)	No. Of LP's On Chart
1.	OLIVIA NEWTON-JOHN, MCA	3
2.	LINDA RONSTADT, Asylum	2
3.	LORETTA LYNN, MCA	3
4.	ANNE MURRAY, Capitol	2
5.	DOLLY PARTON, RCA	3
6.	JESSI COLTER, Capitol	1
7.	MARILYN SELLARS, Mega (PIP)	1
8.	LA COSTA, Capitol	2
9.	TANYA TUCKER, Columbia MCA	2 1
10.	BILLIE JOE SPEARS, United Artists	1
11.	MARIE OSMOND, MGM	2
12.	DONNA FARGO, ABC/Dot	1
13.	TAMMY WYNETTE, Epic (Columbia)	2
14.	JEAN SHEPARD, United Artists	2
15.	CONNIE SMITH, Columbia	3
16.	BARBI BENTON, Playboy	1
17.	EMMY LOU HARRIS, Reprise	1
18.	SUSAN RAYE, Capitol	2
19.	BARBARA FAIRCHILD, Columbia	2
20.	SAMI JO, MGM	2
21.	LYNN ANDERSON, Columbia	1
22.	CONNIE CATO, Capitol	2
23.	BRENDA LEE, MCA	1
24.	JEANNE PRUETT, MCA	2
25.	DIANA TRASK, ABC/Dot	1



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THE HIGHLY RATED **BOBBY GOLDSBORO**

**T.V. SHOW . . .**

★ 1975 ★

# country music chart winners

# Top Artists & Publishers

## Top Country Artists Singles

Pos.	ARTISTS, Label (Dist. Label)	No. of Singles On Chart
1.	CHARLIE RICH, Epic (Columbia)	3
	RCA	2
	Mercury (Phonogram)	1
2.	JOE STAMPLEY, ABC/Dot	4
	Epic (Columbia)	2
3.	MICKEY GILLEY, Playboy	4
4.	FREDDY HART, Capitol	4
5.	CONWAY TWITTY, MCA	4
6.	MERLE HAGGARD, Capitol	4
7.	RAY PRICE, Columbia	2
	Myrrh (ABC/Word)	2
	ABC	1
8.	CHARLEY PRIDE, RCA	4
9.	TOM T. HALL, Mercury (Phonogram)	4
10.	JOHNNY RODRIGUEZ, Mercury (Phonogram)	4
11.	JOHN DENVER, RCA	4
12.	DOLLY PARTON, RCA	3
13.	DON WILLIAMS, ABC/Dot	4
14.	OLIVIA NEWTON-JOHN, MCA	3
15.	GARY STEWART, RCA	4
16.	MEL TILLIS, MGM	3
17.	BILLY "CRASH" CRADDOCK, ABC	3
18.	LA COSTA, Capitol	3
19.	RONNIE MILSAP, RCA	4
20.	SONNY JAMES, Columbia	4
21.	TANYA TUCKER, Columbia	2
	RCA	2
22.	GLEN CAMPBELL, Capitol	3
23.	MOE BANDY, GRC	4
24.	DONNA FARGO, ABC/Dot	3
25.	T.G. SHEPPARD, Melodyland (Motown)	3

## Top Country Artists Albums

Pos.	ARTIST, Label (Dist. Label)	No. Of LP's On Chart
1.	CHARLIE RICH, Epic (Columbia)	5
	RCA	3
	Hi (London)	1
2.	JOHN DENVER, RCA	3
3.	OLIVIA NEWTON-JOHN, MCA	3
4.	MICKEY GILLEY, Playboy	4
5.	MERLE HAGGARD, Capitol	2
6.	BILLY "CRASH" CRADDOCK, ABC	3
7.	CONWAY TWITTY, MCA	3
8.	ELVIS PRESLEY, RCA	4
9.	CAL SMITH, MCA	3
10.	TOM T. HALL, Mercury (Phonogram)	3
11.	LINDA RONSTADT, Asylum	2
12.	LORETTA LYNN, MCA	3
13.	WAYLON JENNINGS, RCA	3
14.	LORETTA LYNN & CONWAY TWITTY, MCA	2
15.	DON WILLIAMS, ABC/Dot	2
16.	MAC DAVIS, Columbia	4
17.	JOHNNY RODRIGUEZ, Mercury (Phonogram)	2
18.	RONNIE MILSAP, MCA	2
19.	FREDDY FENDER, ABC/Dot	1
20.	ANNE MURRAY, Capitol	2
21.	DOLLY PARTON, RCA	3
22.	MOE BANDY, GRC	2
23.	RAY STEVENS, Barnaby (MGM)	3
24.	FREDDIE HART, Capitol	2
25.	JESSI COLTER, Capitol	1



## Top Country Publishers

Pos.	PUBLISHER, Licensee	No. Of Singles On Charts
1.	ACUFF-ROSE, BMI	28
2.	TREE, BMI	29
3.	ALGEE, BMI	21
4.	OWEPAR, BMI	8
5.	AL GALLICO, BMI	18
6.	JACK, BMI	11
7.	KECA, ASCAP	7
8.	HALLNOTE, BMI	6
9.	HOUSE OF GOLD, BMI	4
10.	HILL & RANGE, BMI	12
11.	STALLION, BMI	5
12.	COAL MINERS, BMI	4
13.	BARON, BMI	4

Pos.	PUBLISHER, Licensee	No. Of Singles
14.	JACK & BILL, ASCAP	9
15.	SAWGRASS, BMI	4
16.	TWITTY BIRD, BMI	5
17.	CHAPPELL, ASCAP	7
18.	HANK WILLIAMS, JR., BMI	5
19.	DANOR, BMI	9
20.	BLUE BOOK, BMI	5
21.	ACOUSTIC, BMI	5
22.	PRIMA DONNA, BMI	3
23.	RICCI MARENO, SESAC	5
24.	WINDOW, BMI	6
25.	EVIL EYE, BMI	5

BEST MALE VOCALIST

**THANKS AGAIN...\***

BEST OVERALL SINGLES ARTIST

**& AGAIN,**

BEST MALE SINGLES ARTIST

**& AGAIN,**

BEST OVERALL ALBUM ARTIST

**& AGAIN,**

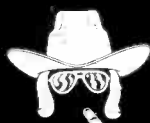
BEST MALE ALBUM ARTIST

**& AGAIN.**



*Charlie Rich*

\* For two years in a row, Charlie has been honored with these same awards for musical excellence. So thanks again for the repeat performance.



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★ 1975 ★

# country music chart winners

## Groups, Labels



### Top Duos & Groups Singles

Pos.	ARTIST, Label, (Dist. Label)	No. Of Singles	On Charts
1.	STATLER BROTHERS, Mercury (Phonogram)	3	3
2.	MEL TILLIS & SHERRY BRYCE, MGM	2	2
3.	PORTER WAGONER & DOLLY PARTON, RCA	2	2
4.	FIDDLIN' FRENCHIE BOURQUE & THE OUTLAWS, 20th Century	2	2
5.	LORETTA LYNN & CONWAY TWITTY, MCA	2	2
6.	GEORGE JONES & TAMMY WYNETTE, Epic (Columbia)	2	2
7.	BILLY THUNDERKLOUD & THE CHIEFTONES, 20th Century	1	1
8.	JACK BLANCHARD & MISTY MORGAN, Epic (Columbia)	2	2
9.	DAVID HOUSTON & BARBARA MANDRELL, Epic (Columbia)	1	1
10.	BOBBY BARE & FAMILY, RCA	1	1

### Top Duos & Groups Albums

Pos.	ARTIST, Label (Dist. Label)	No. Of LP's On Charts
1.	LORETTA LYNN & CONWAY TWITTY, MCA	2
2.	STATLER BROTHERS, Mercury (Phonogram)	2
3.	PORTER WAGONER & DOLLY PARTON, RCA	1
4.	ROY CLARK & BUCK TRENT, ABC/Dot	1
5.	BOBBY BARE & THE FAMILY, RCA	1
6.	NITTY GRITTY DIRT BAND, United Artists	1
7.	KRIS KRISTOFFERSON & RITA COOLIDGE, Monument (Columbia)	1
8.	EARL SCRUGGS REVUE, Columbia	1
9.	RED, WHITE, & BLUE (GRASS), GRC	1
10.	BILLY THUNDERKLOUD & THE CHIEFTONES	1



### Top Country Labels Singles

Pos.	LABEL (Dist. Label)	No. Of Singles On Charts	Pos.	LABEL (Dist. Label)	No. Of Singles On Charts
1.	RCA	66	11.	20th CENTURY	10
2.	MCA	48	12.	GRT (Janus)	13
3.	CAPITOL	46	13.	PLAYBOY	10
4.	ABC/DOT	37	14.	MELODYLAND (Motown)	10
5.	EPIC (Columbia)	32	15.	ELEKTRA	11
6.	COLUMBIA	40	16.	WARNER BROS.	11
7.	MGM	30	17.	HICKORY (MGM)	7
8.	MERCURY (Phonogram)	24	18.	GRC	5
9.	ABC	28	19.	MEGA (PIP)	6
10.	UNITED ARTISTS	25	20.	A & M	7

### Top Country Labels Albums

Pos.	LABEL (Dist. Label)	No. Of LP's On Charts	Pos.	LABEL (Dist. Label)	No. Of LP's On Chart
1.	RCA	40	11.	MONUMENT (Epic/Columbia)	7
2.	MCA	29	12.	UNITED ARTISTS	10
3.	CAPITOL	22	13.	GRC	3
4.	ABC/DOT	20	14.	BARNABY (Janus)	3
5.	COLUMBIA	21	15.	MYRRH (Word/ABC)	1
6.	EPIC (Columbia)	13	16.	A & M	2
7.	MERCURY (Phonogram)	10	17.	MEGA (PIP)	1
8.	MGM	15	18.	GRT (Janus)	3
9.	ABC	6	19.	REPRISE (Warner Bros.)	1
10.	PLAYBOY	4	20.	20th CENTURY	3

# **MUSIC IS OUR BUSINESS**

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**Hank Snow**

**Jack Ruth**

**Anita Kerr**

**Dottie West**

**Charley Pride**

**Jim Reeves**

**Karen Wheeler**

**Waylon Jennings**

**Ronnie Milsap**

**Sarah Johns**

**Randy Parton**

**Barbara Lea**

**Dolly Parton**

**Porter Wagoner**

**Rob Galbraith**

**The Radio Flyers**

**Thomas Cain**

**The Pridemen**

**Dave and Sugar**

**RCA Records and Tapes**

# Major Labels Maintain Dominance

**W**hile small and/or new labels have made strong inroads into the country market over the past several years, it is still the long-established, "major labels" that continue to dominate the charts on a regular basis.

The older labels have been firmly entrenched in Nashville for years, and, while some may feel they lack the clout they once did, they remain remarkably proficient in producing hit records, finding new young stars and adapting in many ways to changing times.

Most of the majors have now offered top artists production control if they desire it, and many have taken a "pop" approach to country in merchandising and promotion.

The pop approach does not infer that the established labels are in any way copping out on country music. Rather, they are applying more sophisticated methods of merchandising, advertising, promoting and exposing country product than ever before. And they are also coming up with "country" money that seemed long reserved for the kings and queens of pop music.

MCA Records has been one of the leaders in all the above mentioned fields, receiving a great deal of publicity

(perhaps unfairly at times) for reported huge amounts of money to acquire the contract of Tanya Tucker as well as distribution rights to Merle Haggard's Tally Records.

"We operate in country in a similar manner to the way in which we operate in pop," says J.K. "Mike" Maitland, president of MCA. "We are willing to pay a reasonable amount of money for an established artist if the track record is consistent and if the management, production arrangements and the artist's ability to perform is strong. And we look for artists who will be ongoing. So, if we find an artist whose contract has expired at another label or who is dissatisfied for one reason or another and wants to look around, we are willing to pay what we feel is a proper amount of money to work with that artist."

Maitland emphasizes that the pop and country philosophies are fairly similar, feeling that established acts are well worth working with in either field.

He also emphasizes, however, that "We are not out to buy everybody. The real challenge is to find someone who is not a star, and work with that artist and perhaps contribute to building them to star status."

As well as Tanya Tucker, MCA, of  
(Continued on page 48)



MCA photo



MGM photo



Phonogram photo



Capitol photo



RCA photo

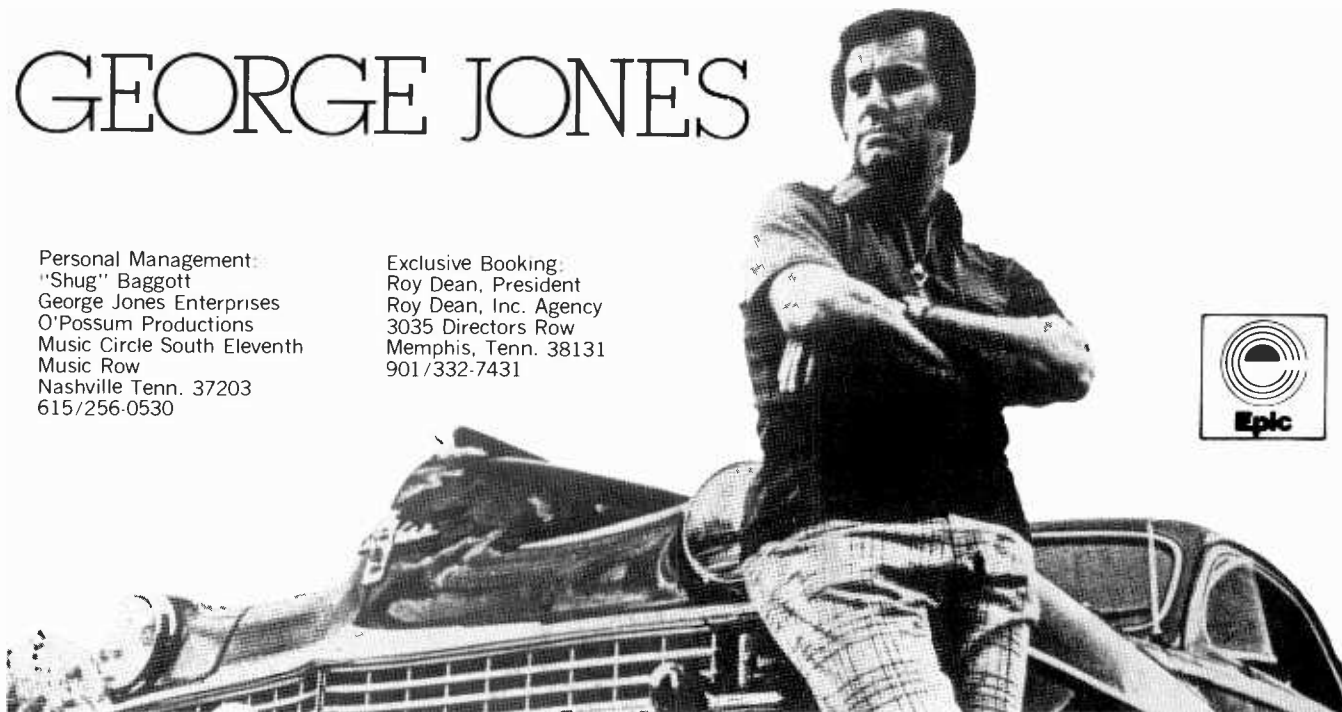
Tanya Tucker, Jim Stafford, Tom T. Hall (from left above), Merle Haggard and Dolly Parton (from left below) represent some of popular acts on major labels.

## MR. COUNTRY MUSIC... HAS IT ALL TOGETHER.

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# Country Artists

## A

**ACUFF, ROY** (Vocalist w/Vocal & Instrumental Group—6). Hickory: BA Howard Forrester—Acuff-Rose

**ADAMS, DON** (Vocalist). Atlantic.

**ADAMS, KAY** (Vocalist). Capitol: BA Steve Stebbins—Americana: PM Clifflie Stone.

**ADAMS, RUSTY** (Vocalist/Comedian). Plantation: BA Frederick Burton. Larry Wilt.

**AGA-JANIAN, DENNIS** (Vocalist/Instrumentalist). House of Hits: PM Dan McKinnon—McKinnon Ents.

**AGAPE SINGERS** (Vocal & Instrumental Group—3). Skylite: BA Doug Wayne—Skylite Talent. PM Happy Caldwell

**ALAN, BUDDY** (Vocalist). Capitol: BA Omac Artist: PM Jack McFadden.

**ALBERT, UREL** (Vocalist). Toast: BA Buddy Lee. PM Johnny Elgin.

**ALBRIGHT, BOBBY** (Vocalist w/Group—5). National: BA/PM: Bud Andrews—LSI Mgmt

**ALLEN, JAMES, SHOW** (Vocalist w/Vocal & Instrumental Group—5). Phoenix: BA Atlas Artist

**ALLEN, JEFF** (Vocalist). United Artists: BA ICM. PM J M Tucker—Tanya Inc.

**ALLEN, JOE** (Vocalist). Warner Bros

**ALLEN, MELODY** (Vocalist). Mercury. BA Lavender Blake. PM: Jim Anderson/L R Sharp.

**ALLEN, REX, JR.** (Vocalist). Warner Bros : BA Moeller Talent

**ALLEY, JIM** (Vocalist). Avco

**AMAZING RHYTHM ACES** (Group). ABC. PM Knox Phillips—Southern Rooster

**AMBASSADORS QUARTET** (Vocal & Instrumental Group). Skylite: BA Doug Wayne—Skylite Talent: PM Lee Daniel

**ANDERSON, BILL** (Vocalist). MCA: BA: Bill Goodwin

**ANDERSON, LYNN** (Vocalist). Columbia. BA ICM

**ANDERSONS** (Vocal & Instrumental Group—3): BA Cal-Sac Entertainment: PM Jay Vander Maidein

**ANTHONY, RAYBURN** (Vocalist w/Vocal & Instrumental Group—5). Phoenix. BA Nashville Int'l: PM Reggie M. Churchwell

**ARMSTRONG, BILLY** (Vocalist/Fiddler). Starday. BA. Betty Kaye, Steve Stebbins—Americana. PM Clifflie Stone.

**ARNOLD, EDDY** (Vocalist). MGM: PM G.W Purcell

**ASHLEY, LEON** (Vocalist). Ashley. PM Linda G Denny—Country Music Spectacular.

**ASHWORTH, ERNIE, SHOW** (Vocalist w/Vocal & Instrumental Group—5). INSCO. BA Buddy Lee

**ASLEEP AT THE WHEEL** (Vocal & Instrumental Group—9). Capitol: BA: William Morris. PM Laura DuPuy

**ATKINS, CHET** (Guitarist). RCA: BA Sutton Artists. PM X Cosse—ARCCO Ents

**AUSTIN, KAY KAY** (Vocalist). Country Sound. BA Steve Stebbins—Americana. PM Leroy Durbin

**AXTON, HOYT** (Vocalist/Guitarist). A&M: BA Athena Ents (Concerts). ICM (TV & Film): PM Martin Pichinson—BNB

## B

**B, LARRY** (Vocalist/Guitarist). Soundwaves. BA: Larry B

**BAILES, DONNIE LEE, & TONY STARR SHOW** (Vocal & Instrumental Group—6). Capitol Star Artist: BA Country Talent: PM Don Redanz—Country Talent.

**BALLARD, LARRY** (Vocalist/Guitarist). Capitol, BA Scott Faragher—Nova Agency. Frederick Burton: PM Bob Schwaid—Thruppence Ltd

**BANDY, MOE** (Vocalist/Guitarist). GRC: BA: Top Billing: PM: Ray Baker

**BARBER, AVA** (Vocalist). Ranwood: BA Buddy Lee.

**BARBER, DEBRA** (Vocalist). RCA.

**BARBER, GLENN** (Vocalist/Guitarist). Hickory: BA Bill Goodwin.

**BARE, BOBBY** (Vocalist/Guitarist w/Vocal & Instrumental Group—5). RCA. BA William Morris.

**BAREFOOT JERRY** (Group—6). Monument: BA: Variety Artists

**BARLOW, RANDY** (Vocalist/Guitarist). Gazelle: BA: Joe Taylor. PM Fred Kelly—Low Key.

**BARNES, KATHY** (Vocalist). MGM. BA Joe Taylor.

**BARNEY, DENNIS, & THE NASHVILLE REBELS** (Vocal & Instrumental Group—5): BA: Cal-Sac Entertainment.

**BARNHILL, JOE BOB** (Vocalist). Capitol. Contact: Central Songs.

**BATTLE, DARLENE** (Vocalist): BA: Joe Taylor.

**BEE, MOLLY** (Vocalist). Granite. BA: Steve Stebbins—Americana: PM: Clifflie Stone.

**BEEVING, CARL** (Vocalist). MCA: BA Bill Goodwin

**BELLOTTO, CHRIS** (Vocalist): BA Roger Talent: PM: Roger Jaudon—Roger Talent.

## C

**BENTON, BARBI** (Vocalist). Playboy: BA: William Morris: PM Tommy Amato.

**BERKELEY, JIMMY** (Vocalist). Corona.

**BERNARD, JOHNNY, JULIE JONES SHOW** (Vocalists w/Vocal & Instrumental Group—4). Arco: BA Buddy Lee

**BEST, TONY, & THE 25TH HOUR** (Vocal & Instrumental Group—4). United Artists: BA: Richard Lutz

**BEVERLY ANN** (Vocalist). Chisholm. PM: Jim Anderson/L R. Sharp.

**BLACK DIAMOND STRINGERS** (Vocal & Instrumental Group—5). Garden: Contact: Smokey Warren.

**BLACK'S, BILL, COMBO** (Instrumental Group—5). Hi: BA Top Billing: PM: Bob Tucker/Entertainment Directions.

**BLAKE, NORMAN** (Vocalist/Guitarist). Flying Fish: BA Athena Ents.

**BLANCHARD, JACK, /MISTY MORGAN SHOW** (Vocal & Instrumental Duo). Epic: BA: Buddy Lee

**BLANTON, HARRY, & FOOTSTEPS** (Vocalist w/Vocal & Instrumental Group—5). Chart. BA: Buddy Lee: PM Chuck Honey.

**BLUEFIELD** (Vocal & Instrumental Group). Mercury: PM Bob Schwaid—Thruppence Ltd.

**BLUE JUG** (Group—5). Capricorn: BA Frederick Burton.

**BOND, JOHNNY** (Vocalist). Lamb & Lion: BA: Steve Stebbins—Americana.

**BONNIE & CLYDE** (Vocal & Instrumental Duo). Hillside: PM William Earl

**BOONE, PAT** (Vocalist). Melodyland: BA: ICM.

**BOONE, RANDY** (Vocalist w/Vocal & Instrumental Group—5): BA Doug Wayne—Skylite Talent.

**BOOTH, TONY** (Vocalist). Capitol: BA Omac Artist.

**BRADFORD, BRAD** (Vocalist). Showman: BA: Showman Talent: PM Fred Harper—Showman Talent.

**BRESH, TOM** (Vocalist). MGM: BA: William Boyd.

**BRIDGES, JERRY** (Vocalist). Showman: BA: Showman Talent: PM: Fred Harper—Showman Talent.

**BRIGHAM, RED** (Vocalist/Guitarist). Volunteer: BA: Redwood Promos.. PM. Marianne Burguiere.

**BROMBERG, DAVID, BAND** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—7). Columbia: BA: Magna Artists: PM Gary Haber—All-Arts

**BROOKS** (Vocal & Instrumental Group—4): BA/PM: Jim Halsey

**BROWN, JIM ED, & THE GEMS** (Vocalist/Guitarist w/Vocal & Instrumental Group—5 or 7). RCA: BA Top Billing.

**BROWN, JOSIE** (Vocalist). BA: Moeller Talent.

**BROWN, MARTI** (Vocalist): BA Buddy Lee

**BRUCE, ED** (Vocalist). United Artists: BA. Patsy Bruce

**BRUSH ARBOR** (Group—5). Capitol: BA: ICM: PM: Dan McKinnon—McKinnon Ents

**BRYANT, JIMMY, /SPEEDY WEST** (Guitar Duo): BA: Lavender Blake

**BRYCE, SHERRY** (Vocalist). MGM. BA Lavender Blake

**BUCHANAN, MARY** (Vocalist). Showman: BA: Showman Talent: PM. Fred Harper—Showman Talent.

**BUCKAROOS** (Vocal & Instrumental Group—6). Capitol: PM Jack McFadden. (Also see Buck Owens.)

**BUCKEYE** (Group—6): BA. Frederick Burton

**BUCKLEY, JIMMY, SHOW** (Vocalist w/Instrumental Group—5). Crank: BA: Showcase Talent.

**BUFFETT, JIMMY** (Vocalist/Guitarist w/Vocal & Instrumental Group—5). ABC-Dunhill: BA Magna Artists: PM Don Light.

**BURGESS, WILMA** (Vocalist). Shannon: BA: Buddy Lee

**BURKE, FIDDLIN' FRENCHIE** (Vocalist/Fiddler). 20th Century: BA Stinsonic Talent: PM: G.D. Stinson.

**BURNETTE, DORSEY** (Vocalist). Melodyland: Contact: Melodyland Recs.

**BUSH, JOHNNY** (Vocalist w/Vocal & Instrumental Group—7). Warner Bros.: BA: Charlie Cotten—Johnny Bush Attractions. Stinsonic Talent: PM: Charlie Cotten—Rio Talent.

**BUTLER, CARL & PEARL** (Vocal Duo). Chart: BA Buddy Lee.

**CAMPBELL, DEBBIE** (Vocalist). Playboy: BA/PM Jim Halsey.

**CAMPBELL, GLEN** (Vocalist/Guitarist). Capitol. BA Roger Adams—Regency Artists: PM. Nick Sevano

**CAMPBELL, SONNY** (Vocalist). RCA. BA Smokey Warren. PM: Jack Avery.

**CARLISLE, BILL, SHOW** (Vocalist w/Vocal & Instrumental Group—3). Vanguard. BA. Buddy Lee

**CARSON, WAYNE** (Vocalist/Guitarist). Private Stock: BA Top Talent: PM Sr Siman.

**CARTER FAMILY** (Vocal Group—4). Columbia: BA Lavender Blake

**CARVER, JOHNNY** (Vocalist/Guitarist). ABC. BA Top Billing.

**CASE, JIMMY** (Vocalist). Crank: BA Showcase Talent.

**CASE, ROBERT MAXWELL** (Vocalist). Ambrotype. BA R.M. Case

**CASH, GENE** (Vocalist w/Vocal & Instrumental Group—4). Brougham: BA Buddy Lee

**CASH, JOHNNY** (Vocalist/Guitarist w/Vocal & Instrumental Group). Columbia. BA Lou Robin—Artist Consultants. Marty Klein—APA (only Nevada appearances & TV): PM: Lou Robin—Artist Consultants.

**CASH, TOMMY, & THE TOMCATS** (Vocalist w/Vocal & Instrumental Group—6). Elektra: BA/PM Buddy Lee

**CATO, CONNIE** (Vocalist). Capitol: BA: Lavender Blake. PM: G D Stinson

**CHAPIN, TOM** (Vocalist/Guitarist). ABC. PM: Richard Golub—Wonder Boys

**CLARK, GUY** (Vocalist w/Instrumental Group—4). RCA. PM: Stephen Frank & Michael Brovsky—Shadrack Artists.

**CLARK, ROY** (Vocalist/Guitarist/Banjoist). ABC-Dot: BA/PM: Jim Halsey (Also performs with Buck Trent)

**CLEMENTS, VASSAR, BAND** (Vocalist/Violinist w/Group—6). Mercury. BA Athena Ents. PM Millie Clements

**CLODHOPPERS, CLEM** (Instrumentalist/Impressionist). Showman: BA: Showman Talent: PM: Fred Harper—Showman Talent.

**CLOWER, JERRY** (Comedian). MCA. BA Top Billing: PM: Tandy C. Rice Jr.

**COCHRAN, CLIFF** (Vocalist). Enterprise.

**COE, DAVID ALLAN** (Vocalist w/Group—10). Columbia. BA: Lavender Blake: PM: Media Consulting

**COLDER, BEN** (Vocalist/Comedian). Portland. BA Omac Artist: PM: Doug Cooper. (Also known as Sheb Wooley)

**COLLINS, BRIAN** (Vocalist w/Group—6). ABC-Dot. BA Roger Talent: PM Roger Jaudon—Roger Talent

**COLOURS** (Vocal & Instrumental Group—5): BA Stone County. PM Lance Smith—Stone County

**COLTER, JESSI** (Vocalist). Capitol: BA Nova Agency. PM Waylon Jennings Ltd

**COMMANDER CODY & HIS LOST PLANET AIRMEN** (Vocal & Instrumental Group—8). Warner Bros : BA Magna Artists: PM: Rick Higgenbotham

**COMPTON BROTHERS** (Vocal & Guitar Duo). ABC-Dot

**CONLEY, EARL** (Vocalist). GRT: PM: Nelson Larkin.

**COOLIDGE, RITA**, see Kris Kristofferson & Rita Coolidge

**COOPER, STONEY**, see Wilma Lee & Stoney Cooper

**COPELAND, SHARON** (Vocalist). Showman. BA: Showman Talent: PM: Fred Harper—Showman Talent

**CORNELIUS, HELEN** (Vocalist). RCA: BA. Lavender Blake. PM: Jerry Crutchfield.

**COUNTRY AMERICANS** (Instrumental Group—6). Showman: BA: Showman Talent: PM Fred Harper—Showman Talent.

**COUNTRY CAVALEERS** (Vocal Duo). CSA: BA Buddy Lee: PM John Centinaro

**COUNTRY COMBINATION** (Vocal & Instrumental Group—4). Professional Artists: BA: Richard Lutz

**COUNTRY GENTLEMEN** (Vocal & Instrumental Group). BA: Don Light.

**CRADDOCK, BILLY "CRASH"** (Vocalist). ABC: BA: United Talent. PM Dale Morris

**CRAFT, PAUL** (Vocalist). Truth

**CRAMER, FLOYD** (Pianist). RCA: BA Sutton Artists: PM: X Cosse—ARCCO Ents

**CRAWFORD, DICK** (Vocalist/Fiddler). Popularity. BA Wayne P. Falbe—Showay Talent.

**CURRENCE BROTHERS** (Vocal & Instrumental Group—4-6). Peaceable: BA/PM: C Randolph Nauert—Peaceable Music.

**CUZZIN SIPE** (Comedian). Illini: BA: Attractions Inc.: PM Marve Hoerner.

(Continued on page 24)



T.G. Sheppard

Kenny Serratt

Ronnie Dove

Dorsey Burnette

Jerry Naylor

Terry Stafford

Pat Boone

Jud Strunk

Darla Foster

Barbara Wyrick

and the entire Melodyland staff



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## D

**DAKOTA ENTERPRISE** (Vocal & Instrumental Group—5), BA Richard Lutz

**DALTON, MARK** (Vocalist). ABC-Dot. BA Roger Talent. PM Bob Cox—Roger Talent

**DANA, VIC** (Vocalist w/Group—5). MGM. BA Interstate Talent. PM Bill Sizemore—Interstate Talent

**DARRELL, JOHNNY** (Vocalist). Capricorn

**DAVE & SUGAR** (Vocal Group—3). RCA; BA R B Kramer—Chardon Inc.; PM Don M Keirns—Chardon Inc

**DAVIS, DANNY, & THE NASHVILLE BRASS** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—9). RCA. BA/PM Buddy Lee.

**DAVIS, MAC** (Vocalist/Instrumentalist). Columbia BA ICM. PM Sandy Gallin—Katz-Gallin Ents

**DAVIS, PAUL** (Vocalist). Bang: PM Management Three

**DAVIS, SKEETER, SHOW** (Vocalist w/Vocal & Instrumental Group—4). BA Buddy Lee

**DEAN, JIMMY** (Vocalist). PM Jimmy Dean Prod'ns

**DEHAVEN, PENNY** (Vocalist). BA Buddy Lee

**DELICATO, PAUL** (Vocalist). Artists of America

**DEMARCO, ANN** (Vocalist). Garden; PM Jim Rose

**DENVER, JOHN** (Vocalist/Instrumentalist). RCA. BA William Morris PM Management Three

**DeVOL, SKIP** (Vocalist/Instrumentalist); BA/PM Jim Halsey

**DICKENS, JIMMY, & THE COUNTRY BOYS** (Vocalist w/Group—4). Brite Star. BA Moeller Talent.

**DILLARDS** (Vocal & Instrumental Group—5). United Artists. BA Stone County. PM Keith Case—Stone County

**DOT, JOHNNY** (Vocalist w/Group). Warner Bros. BA Lavender Blake. Buddy Lee

**DOTTIE MAE** (Vocalist). Yale; Contact Smokey Warren

**DOTTSY** (Vocalist). RCA; BA William Morris. PM Happy Shahan—Alamo Village

**DOUGLAS, JIMMY** (Vocalist w/Group—5). Huron; BA Nashville Int'l.

**DOUGLAS, JOE** (Vocalist). Monument. BA/PM Tex Davis

**DOVE, RONNIE** (Vocalist w/Group). Melodyland. BA Interstate Talent. Buddy Lee. PM Bill Sizemore—Interstate Talent

**DRUMM, DON** (Vocalist). Chart

**DRUSKY, ROY** (Vocalist). Capitol. BA Bill Goodwin

**DUDELY, DAVE** (Vocalist). United Artists BA Key Talent PM E Jimmy Key—Key Talent

**DUKE OF PADUCAH** (Banjoist/Comedian); BA Top Billing. Atlas Artist

**DUNCAN, JOHNNY** (Vocalist/Guitarist). Columbia. BA/PM Jim Halsey

**DURRENCE, SAM** (Vocalist). River; PM Harper Prod'ns

## E

**EARL, KENNY** (Vocalist w/Vocal & Instrumental Group—5). MGM; BA Nashville Int'l. PM Reggie M Churchwell

**EATON, CONNIE** (Vocalist). ABC-Dot; PM Cliff Williamson

**EATON, ROLAND** (Vocalist). Casino. Contact Carl Friend

**EDWARDS, BONNIE** (Vocalist). Hilltop. BA Showcase Talent

**EDWARDS, GARY, & SAGE** (Vocal & Instrumental Group—B). Epic. BA Babe Bellagamba; PM Sy Rosenberg

**EDWARDS, JONATHAN** (Vocalist/Guitarist w/Vocal & Instrumental Group—4) BA Athena Ents PM Castle Music

**EDWARDS, STONEY** (Vocalist). Capitol. BA John Kelly

**ELLEDGE, JIMMY** (Vocalist). 4 Star

**ENGLISH, JOHN, & THE COSMIC WESTERN BAND** (Vocalist w/Group—5). Warner Bros. BA Brumley Artist

**ESQUIRE III** (Vocal & Instrumental Group—3). Camaro. BA Operation Music; PM Nada C Jones

**EVERLY, PHIL** (Vocalist/Guitarist, w/Group—5). Pye. BA Athena Ents. William Boyd. PM Phillip Browning

## F

**FAIRCHILD, BARBARA** (Vocalist/Guitarist w/Vocal & Instrumental Group—6). Columbia. BA/PM Jim Halsey

**FALLS, RUBY** (Vocalist). 50 States. PM Johnny Howard—Choo-Choo.

**FAMILY REUNION** (Vocal & Instrumental Group—7); BA Doug Wayne—Skylite Talent; PM Joel Dorch

**FARGO, DONNA** (Vocalist). Warner Bros. BA William Morris. PM Stan Silver—Prima-Donna

**FELLER, DICK** (Vocalist). Elektra/Asylum; BA Don Light. Contact Rainbow Collection

**FELTS, NARVEL** (Vocalist/Guitarist). ABC-Dot BA Joe Taylor

**FENDER, FREDDY** (Vocalist/Guitarist). ABC-Dot. BA/PM Jim Halsey

**FISHER, JIM** (Vocalist w/Vocal & Instrumental Group—4) Showcase. BA Nashville Int'l

**FLETCHER, VICKY** (Vocalist). Columbia. BA Buddy Lee

**FLYNN, SALLY**, see Clay Hart/Sally Flynn Show

**FOOTSTEPS**, see Harry Blanton & Footsteps

**FORBUS, MARK** (Vocalist). PM Happy Shahan—Alamo Village

**FORD, TENNESSEE ERNIE** (Vocalist). Capitol; BA William Morris. PM Jim Loakes—Beford Corp

**FOSTER, JERRY, SHOW** (Group—7). Melodyland. BA Larry Wilt

**FOUR GUYS** (Vocal Group). BA Lavender Blake

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**FOWLERS** (Vocal Group—4 w/3 Instrumentalists). Supreme; BA Top Billing.

**FRENCH, EARL** (Vocalist/Instrumentalist). Kaymar. BA Sound Mgmt.; PM: SIBA.

**FRIEDMAN, KINKY** (Vocalist). ABC; PM Management Three

**FRIZZELL, DAVID** (Vocalist). Capitol; BA Omac Artist. Brumley Artist

**FROMHOLZ, STEVE** (Vocalist). Capitol. BA Moon-Hill. PM Larry Watkins—Moon-Hill

**FRUSHAY, RAY** (Vocalist). Casino; PM Sam Cammarata

**FUDPUCKER, ELMER** (Vocalist/Comedian). Quartercash; BA/PM Bob Evans

## G

**GAIL, CHERI** (Vocalist). BA; Operation Music. PM Nada C. Jones

**GALLAGHER, LEE** (Vocalist/Pianist) Festival—Australia. BA Barbara Barber.

**GATELEY, JIMMY** (Vocalist). ABC-Dot. BA Bill Goodwin

**GATLIN, LARRY** (Vocalist/Guitarist). Monument. BA APA. PM Sid Bernstein.

**GAYLE, CRYSTAL** (Vocalist/Guitarist). United Artists. BA Top Billing.

**GENERATION** (Group—3); BA Sound Mgmt. PM SIBA

**GIBBS, TEDDY** (Vocalist). Waytone. BA Wayne P Falbe—Showway Talent. Waytone Talent; PM Wayne Henderson.

**GIBSON, DON, SHOW** (Vocalist w/Vocal & Instrumental Group—6). Hickory; BA/PM Buddy Lee

**GILLEY, MICKY** (Vocalist). Playboy; BA United Talent; PM Sherwood Cryer.

**GILLION, CARL** (Vocalist). Show-Land. BA Wayne P Falbe—Showway Talent. PM Bennie Hess

**GLASER, JIM** (Vocalist w/Group—5). MGM. BA Lavender Blake

**GLASER, TOMPALL**, see listing under "T"

**GLENN, MARK, & THE YOUNG SISTERS** (Vocal & Instrumental Group—5). BA Cal-Sac Entertainment

**GOLDSBORO, BOBBY** (Vocalist/Guitarist). United Artists. BA ICM PM Jan Kurtis

**GOODMAN, STEVE** (Vocalist/Guitarist). Elektra/Asylum. BA Heller-Fischel

**GOODSON, C.L.** (Vocalist). Island

**GRAND JUNCTION** (Vocal & Instrumental Group—5). BA William Boyd

**GRANT, JOE**, see Eddie Seals & Joe Grant Show

**GRAVES, JOSH** (Vocalist/Dobro). Epic; PM Ed Read

**GRAY, DOBIE** (Vocalist). Capricorn. BA Frederick Burton

**GREENE, JACK/JEANNIE SEELY SHOW** (Vocalists w/Group—6). MCA. BA Top Billing

**GREEN, LLOYD** (Steel Guitarist). PM Lloyd Green

**GRIFF, RAY** (Vocalist/Guitarist). ABC-Dot. BA Joe Taylor

**GROCE, LARRY** (Vocalist/Guitarist). Peaceable. BA/PM C Randolph Nauert—Peaceable Music

**GUITAR, BONNIE** (Vocalist); PM Joe Johnson

**GUY & RALNA** (Vocal & Instrumental Duo). Ranwood. PM Sam J Lutz

## H

**HADDOCK, DURWOOD** (Vocalist). Caprice.

**HAGERS** (Vocal Duo). Elektra; BA William Morris. PM Martin Pichinson—BNB.

**HAGGARD, MERLE** (Vocalist/Guitarist). Capitol; BA/PM Charles "Fuzzy" Owen

**HALLELUJAH MINSTRELS** (Vocal & Instrumental Group—4). Skylite. BA Doug Wayne—Skylite Talent. PM Ray Lewis

**HALL, MARTHA, & THE HALLMARKS** (Vocalist w/Vocal & Instrumental Group—5). BA Buddy Lee

**HALL, TOM T.** (Vocalist/Guitarist w/Group—6). Mercury. BA William Morris. PM John D Lentz

**HAMBLEN, STUART** (Vocalist). Lamb & Lion. PM Dick Baxter

**HANEY, SUSAN** (Vocalist). BA/PM Jim Halsey

**HAPPY GOODMAN FAMILY** (Vocal Group—4 w/6 Instrumentalists). Canaan. BA Top Billing

**HARDEN, ARLEEN** (Vocalist). Capitol; BA Lavender Blake

**HARDEN, BOBBY** (Vocalist). United Artists; BA Windchime Prod'ns

**HARGROVE, LINDA** (Vocalist/Guitarist). Capitol. BA William Morris. PM Bob Schwaid—Thruppence Ltd.

**HARRIS, EMMYLOU** (Vocalist). Reprise; PM Eddie Tickner

**HART, CLAY, /SALLY FLYNN SHOW** (Vocal Duo w/Vocal & Instrumental Group—6). Ranwood; BA Buddy Lee. PM Sam J Lutz.

**HART FAMILY** (Vocal & Instrumental Group—7); BA William Morris

**HARTFORD, JOHN** (Vocalist/Instrumentalist). Flying Fish; BA Stone County; PM Keith Case—Stone County

**HART, FREDDIE, & THE HEARTBEATS** (Vocalist/Guitarist w/Group—7). Capitol. BA Jim Wagner—American Mgmt. William Morris. PM Ned Shankman. CPB

**HART, SALLY JUNE** (Vocalist). Buddah

**HARVEY, ALEX** (Vocalist/Instrumentalist w/Group). BA Don Light

**HAWKINS, DEBI** (Vocalist). Warner Bros

**HAYES, BOBBY** (Vocalist); BA Cal-Sac Entertainment. PM Ed Hayes

**HEAD, ROY** (Vocalist). Shannon; BA William Morris. PM Lee Savaggio.

**HELMS, BOBBY, SHOW** (Vocalist w/Vocal & Instrumental Group—5). Larrick; BA Atlas Artist.

**HELMS, JIMMIE** (Vocalist). Parthenon. BA Doyle Wilburn—Wit-Helm

**HENSON, LINDA** (Vocalist). BA Cal-Sac Entertainment

**HESS, BENNIE** (Vocalist). Show-Land; BA Wayne P. Falbe—Showway Talent

**HESS, TROY, SHOW** (Vocalist w/Group—B). Show-Land; BA Wayne P Falbe—Showway Talent; PM Bennie Hess

**HICKORY WIND** (Group—5). Flying Fish; BA Stone County.

**HICKOX, JACK, SHOW** (Vocalist w/Vocal & Instrumental Group—4). BA Atlas Artist

**HIGH CHAPARELL** (Vocal & Instrumental Group—3); BA Operation Music; PM: Nada C. Jones.

**HITCHCOCK, STAN** (Vocalist); BA Atlas Artist.

**HOBBSON, FRANK & BECKY DURNING SHOW** (Vocal Duo); BA Showcase Talent

**HOLLY, DOYLE** (Vocalist w/Vocal & Instrumental Group—4); Warner Bros. BA Atlas Artist, Nashville Int'l.

**HOMER & JETHRO**, see New Homer & Jethro

**HOSFORD, LARRY** (Vocalist). Shelter.

**HOUSTON, ALEX, & ELMER** (Comedy); BA Lavender Blake

**HOUSTON, DAVID, & THE PERSUADERS** (Vocalist w/Vocal & Instrumental Group). Epic; BA Lavender Blake; PM Tillman Franks

**HOWARD, JAN** (Vocalist); BA/PM Billy Deaton

**HUBBARD, RAY WYLIE** (Vocalist/Guitarist w/Group—4). BA Athena Ents

**HUDSON, SUSAN** (Vocalist). Epic. PM Sy Rosenberg.

**HUFFMAN, TEDDY, & THE GEMS** (Vocalist w/Vocal & Instrumental Group—4). Skylite; BA Doug Wayne—Skylite Talent.

**HUSKEY, KENNI** (Vocalist). Warner Bros.; BA Steve Stebbins—Americana

**HUSKY, FERLIN** (Vocalist). ABC-Dot. BA Lavender Blake

**HUTTON, GUNILLA** (Vocalist). BA William Morris; PM Arnold Mills.

## I

**INMAN, JERRY** (Vocalist). Chelsea

**JACKSON, SHIRLEY** (Vocalist). Mercury; PM: Happy Shahan—Alamo Village.

**JACKSON, STONEWALL, & THE MINUTEMEN** (Vocalist w/Vocal & Instrumental Group—5). GRC; BA Buddy Lee

**JACKSON, WANDA** (Vocalist). Word/Myrrh; BA William Morris. PM Wendell Goodman—Wanda Jackson Ents

**JAMES, ATLANTA** (Vocalist/Instrumentalist). MCA; BA Lavender Blake. Stinsonic Talent. Bob Evans; PM Bob Evans.

**JAMES, JAMIE** (Vocalist w/Vocal & Instrumental Group—4). Colony 13. BA Atlas Artist

**JAMES, MARY KAY** (Vocalist). Avco. BA Joe Taylor

**JAMES, SONNY, & THE SOUTHERN GENTLEMEN** (Vocalist/Guitarist w/Vocal & Instrumental Group—7). Columbia. BA William Morris. PM Luther Wood

**JANA-LOU** (Vocalist/Fiddler). BA Betty Kaye

**JAYE, JERRY** (Vocalist). Columbia; PM Bob Tucker/Entertainment Directions

**JENNINGS, TOMMY** (Vocalist). Paragon.

**JENNINGS, WAYLON** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5). RCA; BA: Nova Agency. PM Waylon Jennings Ltd., Media Consulting.

**JERROLD, CLAY** (Vocalist w/Vocal Group—5). Phoenix. BA Nashville Int'l. PM Reggie M. Churchwell.

**JIM & JESSE & THE VIRGINIA BOYS** (Vocal & Instrumental Group—5). Opryland; PM Jim McReynolds

**JOHNSON, CRAIG** (Vocalist). Capitol. BA William Morris. PM Tommy Amato

**JOHNSON, LOIS, /DON SILVERS SHOW** (Vocalists w/Vocal & Instrumental Group—6). 20th Century. BA Buddy Lee

**JOHNS, SAMMY** (Vocalist). GRC

**JOHNS, SARAH** (Vocalist). RCA. BA/PM Jack D. Johnson

**JONES, ANTHONY ARMSTRONG** (Vocalist). Homa

**JONES, GEORGE** (Vocalist w/Group—B). Epic. BA: RDI. PM Shug Baggott—George Jones Ents

**JONES, GRANDPA, SHOW** (Vocalist w/Group—3). Warner Bros.; BA Grandpa Jones Ents. PM Eloise Jones Hawkins—Grandpa Jones Ents

**JONES, HARRISON** (Vocalist). GRT

**JONES, JULIE** see Johnny Bernard/Julie Jones Show

**JONES, PERRY, & CANNONBALL EXPRESS** (Vocal & Instrumental Group—4). Raven. BA: Barbara Barber.

**JONES, REESA KAY** (Vocalist). Northland; BA Operation Music; PM Nada C. Jones

**JONES, SPIKE, JR.** (Vocalist/Instrumentalist/Comedian w/Group—6). BA Betty Kaye.

**JORDAN, JERRY** (Vocalist/Comedian). MCA; BA/PM Bud Andrews—LSI Mgmt

**JORDANS** (Vocal Group—4). MCA. BA/PM Bud Andrews—LSI Mgmt

## K

**KELLUM, MURRY** (Vocalist); BA Atlas Artist

**KELLY, JERRI, & KELLY'S HEROES** (Vocalist w/Vocal & Instrumental Group—4). GRT; BA Joe Taylor

**KEMP, WAYNE** (Vocalist w/Group—5). United Artists. BA Lavender Blake

(Continued on page 26)

The World Of Country Music • Billboard

Merle Haggard ★ Freddie Hart ★ Buck Owens  
Tennessee Ernie Ford ★ Asleep At The Wheel  
Anne Murray ★ Linda Hargrove ★ Glen Campbell  
Susan Raye ★ Buckaroos ★ Stoney Edwards  
Arleen Harden ★ The Strangers ★ Connie Cato

Gene Watson ★

La Costa ★ Ray Griff

Tony Booth ★

Jessi Colter ★

Buddy Alan

Roy Drusky

**It's  
Talent Like This  
That Has Made  
CAPITOL  
COUNTRY**

**#1**

Homer Joy

Gene Vowel

LaWanda Lindsey ★ Red Steagall ★ Heartbeats

Billy Edd Wheeler ★ Sonny Curtis ★ Rocky Topp

Joe Bob Barnhill ★ Byron MacGregor ★ James Talley

Buford Rockefeller



Lorita Barlow

Dennis Payne

Capitol  
Country

Franki Treat

Frank Jones · Bill Williams · Don Ovens · Audie Ashworth · Ed Keeley

**KENDALLS** (Vocal Duo). United Artists. BA· Buddy Lee·  
PM: Mike Engelmann

**KENT, GEORGE** (Vocalist/Guitarist). Shannon. BA: Joe Taylor, Jerry Hale, Larry Wilt. PM Jerry Hale

**KERSHAW, DOUG** (Vocalist/Fiddler w/Group—5). Warner Bros., BA Athena Ents., PM Chet Hanson

**KILGORE, MERLE** (Vocalist). Warner Bros., BA· Larry Wilt; PM· Louis Lofredo

**KING, DONNY** (Vocalist). Warner Bros., PM Huey Meaux

**KING, PEE WEE, SHOW** (Vocalist w/Vocal & Instrumental Group—7). RCA. BA/PM King Ents

**KRISTOFFERSON, KRIS, & RITA COOLIDGE** (Vocal Duo w/Vocal & Instrumental Group—7). Monument. A&M; BA· Magna Artists; PM· Bert Block

**KUBIAK, BENNY** (Fiddler). Homa

**L**

**LaCOSTA** (Vocalist). Capitol. BA ICM. PM J M Tucker—Tanya Inc

**LANCE, LYNDA K.** (Vocalist). Warner Bros., BA Bill Goodwin.

**LANE, JERRY "MAX"** (Vocalist). ABC-Dot

**LANHAM, CURT** (Vocalist). Chisholm. PM Jim Anderson / L R Sharp

**LARKIN, BILLY** (Vocalist). Bryan; BA· Lavender Blake

**LaVALLEY, DOUG** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5). Chart. BA Nashville Int'l

**LAYNE, LaVERNE** (Vocalist w/Vocal & Instrumental Group—4). Skylite. BA Doug Wayne—Skylite Talent

**LEA, BARBARA** (Vocalist). see Porter Wagoner & The Wagon Masters

**LEE, BRENDA** (Vocalist). MCA. BA/PM Billy Smith—One Neters.

**LEE, DICKEY** (Vocalist/Guitarist). RCA; BA United Talent

**LEE, WILMA, & STONEY COOPER** (Vocal Duo w/Group—6); BA Atlas Artist

**LEHR, ZELLA** (Vocalist). Mega PM Newell S Gragg

**LEWIS, BOBBY** (Vocalist). Ace of Hearts. BA United Talent

**LEWIS, HUGH X.** (Vocalist); BA Lavender Blake.

**LEWIS, JAY** (Vocalist). Skylite. BA Doug Wayne—Skylite Talent; PM Jay Lee Prod'ns

**LEWIS, JERRY LEE** (Vocalist/Pianist). Mercury. BA/PM. Jerry Lee Lewis & Co

**LIGHTFOOT, GORDON** (Vocalist/Guitarist w/Group—5). Reprise. BA ICM; PM EMP

**LINDSEY, LaWANDA** (Vocalist) Capitol. BA Omac Artist. PM Jack McFadden

**LINTON, SHERWIN** (Vocalist). ASI Black Gold. BA Harry Peebles; PM Linton Ents

**LITTLE, KENNY, & THE SPOON RIVER BAND** (Vocalist w/Vocal & Instrumental Group—5). Phoenix; BA Nashville Int'l; PM Reggie M Churchwell

**LOCKLIN, HANK** (Vocalist). MGM BA Buddy Lee

**LOGGINS, DAVE** (Vocalist w/Vocal & Instrumental Group—4). Epic. BA William Morris

**LONZO & OSCAR SHOW** (Vocal & Instrumental Duo w/Group—5). GRC. BA Atlas Artist

**LORD, BOBBY** (Vocalist). Rice. BA Key Talent. PM E Jimmy Key—Key Talent

**LORD, DON, & THE RED DOGS** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—4) BA Country Talent. PM Don Bailes—Country Talent

**LOUVIN, CHARLIE, & THE BIG MEN** (Vocalist w/Vocal & Instrumental Group—5). United Artists. BA Atlas Artist

**LOWE, DAVE**, see Andy Rucker & Dave Lowe

**LOWRY, RON** (Vocalist). 50 States; PM Johnny Howard—Choo-Choo

**LUMAN, BOB** (Vocalist w/Group—5) Epic. BA Lavender Blake

**LUNSFORD, MIKE** (Vocalist). Gusto.

**LYNN, JUDY** (Vocalist). Warner Bros., BA John Kelly

**LYNN, LORETTA** (Vocalist). MCA. BA Jimmy Jay—United Talent. PM O.V Lynn Jr.

**LYNN, PHYLLIS** (Vocalist). BA Cal-Sac Entertainment; PM Jay Vander Maiden

**M**

**MACK, WARNER** (Vocalist/Guitarist). MCA. BA United Talent

**MacNEILL, ROBBIE** (Vocalist). BA Marson Prod'ns PM Balmur Ltd

**MANDRELL, BARBARA** (Vocalist/Instrumentalist) ABC· BA Jim Wagner—American Mgmt

**MANN, JOHNNY, SHOW** (Vocal Group—16) BA Betty Kaye

**MANN, LORENE** (Vocalist). BA Joe Taylor

**MARNEY, BEN** (Vocalist w/Vocal & Instrumental Group—7). Playboy. BA William Boyd. PM Larry O'Keefe

**MARTELL, LINDA** (Vocalist). Nu-Tone. BA/PM Bennie Brown

**MARTEL, MARTY** (Vocalist w/Group—5) BA Lavender Blake

**MARTIN, JIMMY** (Vocalist). MCA. BA Dovie Wilburn—Wil-Helm

**MARTIN, JOEY** (Vocalist). Melodyland. BA Buddy Lee. PM David Kirby—Honky Tonk Heaven

**MATSU, TOKYO** (Vocalist). BGA. BA Bill Goodwin

**MAXSON, CHARLES** (Dulcimer). Peaceable; BA/PM C Randolph Nauert—Peaceable Music

**MAYSON-DICKSON** (Group—5). United Artists BA Frederick Burton

**McCALL, C.W.** (Vocalist). MGM. PM Don Sears

**McCALL, DARRELL** (Vocalist w/Group—5). Avco. BA Lavender Blake

**McCARTNEY, PAUL, & WINGS** (Vocalist/Guitarist w/Vocal & Instrumental Group). Apple.

**McCLINTON, O.B.** (Vocalist/Guitarist). Mercury. BA· William Morris

**McCOURY, DEL, & THE DIXIE PALS** (Vocalist w/Group—5). Rebel. BA Midstream Promos., PM Max Mandel

**McCOY, CHARLIE** (Harmonica). Monument. BA/PM Tex Davis

**McCRANIE, RONALD** (Vocalist w/Vocal & Instrumental Group—4). Western News. Contact Raymond Sweeney

**McKEON, TOM** (Vocalist w/Group—4). United Artists. BA Frederick Burton. Windchime Prod'ns

**McKINNEY, PAT** (Vocalist); BA Joe Taylor

**MICHAELS, NITA** (Vocalist/Guitarist). 50 States. PM Johnny Howard—Choo-Choo

**MILLARD & BOBERT** (Group—6). Kaymar. BA Sound Mgmt., PM SIBA

**MILLER, JODY** (Vocalist) Epic. PM New Directions.

**MILLER, ROGER** (Vocalist/Instrumentalist). Columbia. BA ICM. PM Dann Moss

**MILSAP, RONNIE** (Vocalist/Pianist). RCA. BA/PM Jack D Johnson

**MISSION MOUNTAIN WOOD BAND** (Vocal & Instrumental Group—5). BA Betty Kaye

**MITCHELL, LYNELL** (Vocalist). Lotus; PM· H Lyman—Lotus Music

**MITCHELL, PRICE** (Vocalist). GRT. PM Nelson Larkin

**MOBLEY, SYLVIA** (Vocalist). Phoenix. BA Nashville Int'l

**MOFFAT, KATY** (Vocalist). Columbia. BA Stone County. PM Chuck Morris

**MONROE, BILL** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—5). MCA. BA Howard Forrester—Acuff-Rose

**MONTGOMERY, MELBA** (Vocalist/Guitarist). Elektra; BA William Morris. Atlas Artist. PM Bob Schwaid—Thrupence Ltd

**MORGAN, MISTY**, see Jack Blanchard/Misty Morgan Show

**MORRIS, LAMAR, & THE MORRIS CODE**, see Billy Thunderkloud & The Cheltones

**MORRISON, FREDDY** (Vocalist). Music Creek; BA Stinsonic Talent. PM G D Stinson

**MORRISON, HAROLD** (Vocalist/Banjoist/Comecian w/Group—3). BA Lavender Blake

**MOSBY, JOHNNY & JONIE** (Vocal Duo). Capitol. BA Steve Stebbins—Americana.

**MOUNTAIN DEW BOYS** (Vocal & Instrumental Group—5). Yale Contact Smokey Warren

**MUNDY, JIM** (Vocalist) ABC-Dot. BA Larry Wilt

**MURPHEY, BOB** (Comedian). National BA/PM Bud Andrews—LSI Mgmt

**MURPHEY, MICHAEL** (Vocalist/Instrumentalist). Epic PM Management Three

**MURPHY, WHITEY** (Vocalist). Yale. Contact Smokey Warren

**MURRAY, ANNE** (Vocalist). Capitol. BA ICM PM Alive Ents in USA. Balmur Ltd in Canada.

**MURRAY, BRUCE** (Vocalist). BA Marson Prod'ns PM Balmur Ltd

**MYERS, FRANK** (Vocalist). Caprice; BA Al Embry

**MYRON & THE VANDELLS** (Vocal & Instrumental Group—10) BA Babe Bellagamba

**N**

**NABORS, JIM** (Vocalist). BA ICM

**NASHVILLE ENTERPRISE** (Vocal & Instrumental Group—4). United Artists. BA Richard Lutz

**NASHVILLE EXPEDITION** (Vocal & Instrumental Group—4) BA Operation Music. PM Nada C Jones

**NASHVILLE IMPACT** (Group—6). Fargo; BA Al Embry

**NAYLOR, JERRY** (Vocalist). Melodyland. BA William Boyd. PM Ken Rietz

**NEELY, SAM** (Vocalist). A&M

**NELSON, BONNIE** (Vocalist) BA Bonnie Nelson

**NELSON, RICK, & THE STONE CANYON BAND** (Vocalist/Guitarist w/Vocal & Instrumental Group—5). MCA. BA· Brumley Artist. PM Willy Nelson

**NELSON, TRACY, & MOTHER EARTH** (Vocalist/Pianist w/Group—5). MCA. BA Athena Ents. PM Travis Rivers

**NELSON, WILLIE** (Vocalist). Columbia. BA Moon-Hill. PM Neil C Reshen—Media Consulting

**NETTLES, SAMMYE** (Vocalist). River PM Harper Prod'ns

**NEWBURY, MICKEY** (Vocalist). Elektra. PM Bert Block

**NEW GRASS REVIVAL** (Group—5). Flying Fish. BA Stone County PM Keith Case—Stone County

**NEW HOMER & JETHRO** (Vocal & Instrumental/Comedy Duo) BA Jimmy Richards

**NEWMAN, JIMMY C.** (Vocalist w/Group—3). Shannon. BA Atlas Artist

**NEW RIDERS OF THE PURPLE SAGE** (Vocal & Instrumental Group—5). Columbia. BA Magna Artists. PM Dale Franklin

**NEWTON-JOHN, OLIVIA** (Vocalist w/Group). MCA. BA ICM. PM Lee Kramer

**NITTY GRITTY DIRT BAND** (Vocal & Instrumental Group—4). United Artists BA Stone County PM William E McEuen

**NIXON, NICK** (Vocalist) Mercury. BA Lavender Blake PM Jerry Crutchfield

**NOACK, EDDIE** (Vocalist). Resco. BA Wayne P. Falbe—Showway Talent

**NUTTER, MAYF** (Vocalist). Capitol. BA Omac Artist

**O**

**OAK RIDGE BOYS** (Vocal & Instrumental Group—9). Columbia. BA/PM Jim Halsey

**O'DELL, KENNY** (Vocalist). Capricorn. BA· Paragon Agency.

**O'DONNALL, KAREN** (Vocalist). Rice; BA· Key Talent. PM E Jimmy Key—Key Talent

**O'GWYNN, JAMES** (Vocalist). Plantation. BA Doyle Wilburn—Wil-Helm.

**O'HARA, FAITH** (Vocalist). Columbia. BA Barbara Barber

**ORBISON, ROY** (Vocalist w/Vocal & Instrumental Group—5-15). Mercury; BA Howard Forrester—Acuff-Rose

**OSBORN BROTHERS** (Vocal & Instrumental Group). MCA

**OSMOND, MARIE** (Vocalist). MGM. BA ICM; PM James Morey & Raymond Katz—Katz-Gallin

**OTT, PAUL** (Vocalist). Monument; BA/PM Tex Davis.

**OVERSTREET, TOMMY, & THE NASHVILLE EXPRESS** (Vocalist w/Vocal & Instrumental Group—6). ABC-Dot; BA/PM Jim Halsey

**OWEN, CHARLIE** (Vocalist). Casino. Contact Carl Friend

**OWENS, BUCK, & THE BUCKAROOS** (Vocalist/Guitarist w/Vocal & Instrumental Group—6). Capitol. PM Jack McFadden

**OWENS, MARIE** (Vocalist) 4 Star. BA· Joe Taylor. PM Joe Johnson

**OXFORD, VERNON** (Vocalist). RCA. BA/PM Buddy Lee.

**P**

**PAGE, PATTI** (Vocalist). Avco. BA. William Morris; PM Jack Rael

**PARIS, JACK, & THE STEPCHILDREN** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—7). 2-J. Contact 2-J Rees

**PARTON, DOLLY, SHOW** (Vocalist/Guitarist w/Group—6). RCA. BA Top Billing

**PARTON, STELLA** (Vocalist). Country/Soul; BA· Joe Taylor

**PASCOE, WALT** (Vocalist/Guitarist w/Vocal & Instrumental Group—10). Olympic. BA/PM Wilson Call

**PAUL, LOUIS** (Vocalist). Shelter; BA Frederick Burton

**PAYCHECK, JOHNNY** (Vocalist). Epic BA Jim Wagner—American Mgmt., PM Media Consulting

**PEACE, LYNDA** (Vocalist). Reena. BA Steve Stebbins—Americana. PM Cliffie Stone.

**PEARL, MINNIE** (Vocalist/Comedienne); BA/PM Jim Halsey.

**PENN, BOBBY** (Vocalist) 50 States. PM Johnny Howard—Choo-Choo

**PEPPAR, BRENDA** (Vocalist). Playboy

**PETERSON, RAY** (Vocalist w/Group—5). Cloud 9. BA Interstate Talent. PM Bill Sizemore—Interstate Talent

**PHILLIPS, BILL** (Vocalist). Cedarwood. BA Atlas Artist

**PHILLIPS, STU, SHOW** (Vocalist w/Vocal & Instrumental Group—6) London. BA Buddy Lee

**PIERCE, WEBB** (Vocalist/Guitarist). MCA. BA William Morris

**PILLOW, RAY** (Vocalist/Guitarist). ABC-Dot. BA Joe Taylor

**PLOWMAN, LINDA** (Vocalist); BA United Talent

**POINTER SISTERS** (Vocal Group). ABC-BLue Thumb. BA ICM. PM David Rubinson—Adam's Day

**POWERS, JIMMY** (Vocalist). Summit. BA Operation Music. PM Nada C Jones.

**PRESLEY, ELVIS** (Vocalist). RCA. PM Col Thomas A Parker

**PRESTON, RUDY** (Vocalist/Instrumentalist). Showman. BA Showman Talent. PM Fred Harper—Showman Talent

**PRICE, CHUCK** (Vocalist). Playboy; BA Atlas Artist.

**PRICE, JACKIE** (Vocalist) Quartercash; BA/PM Bob Evans

**PRICE, KENNY, & THE SUPER SIDEMEN** (Vocalist/Guitarist w/Vocal & Instrumental Group—5). RCA; BA Atlas Artist

**PRICE, RAY** (Vocalist). ABC. BA/PM Ray Price

**PRIDE, CHARLEY** (Vocalist/Guitarist). RCA. BA R B Kramer—Chardon Inc., PM Don M Keirns—Chardon Inc

**PROPHET, RONNIE** (Vocalist/Guitarist/Comedian). RCA; BA Pacemaker Prod'ns. PM Phillip Levitan—Pacemaker Prod'ns

**PRUETT, JEANNE** (Vocalist w/Group—5). MCA. BA Lavender Blake

**PULLEMOFF, ARLIE** (Vocalist/Comedian). Quartercash. BA/PM Bob Evans

**PULLEN, LINDA** (Vocalist w/Vocal & Instrumental Group). Hart. BA Bob Oquist. PM Jack Hart.

**PURE PRAIRIE LEAGUE** (Vocal & Instrumental Group—6). RCA; BA Variety Artists; PM Jack Daley

**R**

**RABBITT, EDDIE** (Vocalist). Elektra. PM David Malloy (Also known as Even Stevens)

**RABBITT, JIMMY, & RENEGADE** (Vocalist w/Group—7). Capitol. BA Brumley Artist. PM Peter Rachman

**RADIOSERVICE** (Vocal & Instrumental Group—5); BA George Carlson

**RAINWATER, MARVIN** (Vocalist). Casino. BA· Smokey Warren

**RALEY, SAMMIE** (Vocalist). Showman BA Showman Talent. PM Fred Harper—Showman Talent.

(Continued on page 28)

# America's **b**est Country

AMAZING RHYTHM ACES  
Stacked Deck  
ABCD-913



JOHNNY CARVER  
Strings  
ABCD-864



ROY CLARK  
Roy Clark's Greatest Hits—  
Volume I  
DOSD-2030



BILLY 'CRASH' CRADDOCK  
Still Thinkin' Bout You  
ABCD-875



CONNIE EATON  
Connie Eaton  
ABCD-906



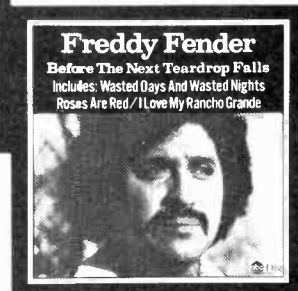
DONNA FARGO  
Whatever I Say Means  
I Love You  
DOSD-2029



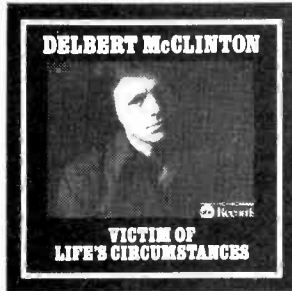
NARVEL FELTS  
Narvel Felts  
DOSD-2025



FREDDY FENDER  
Before The Next Teardrop  
Fal s  
DOSD-2020



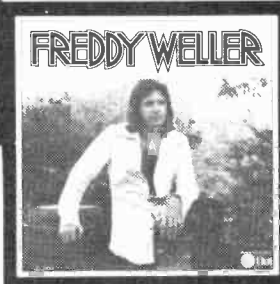
DELBERT McCLINTON  
Victim of Life's  
Circumstances  
ABCD-907



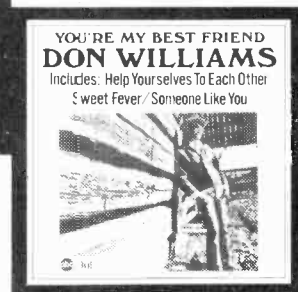
JERIS ROSS  
Jeris Ross  
DOSD-2046



FREDDY WELLER  
Freddy Weller  
DOSD-2026



DON WILLIAMS  
You're My Best Friend  
DOSD-2021



- RANDOLPH, BOOTS** (Saxophonist w/Instrumental Group—7), Monument: BA Sutton Artists, PM X Cosse—ARCCO Ents
- RAVEN, EDDY** (Vocalist), ABC: BA Howard Forrester—Acuff-Rose, Larry Wilt
- RAY, BURCH** (Vocalist w/Group—3), Yellow River: BA/PM: Jerry Hale
- RAY & THE EMERALDS** (Vocal & Instrumental Group—4): BA Century II
- RAYE, SUSAN** (Vocalist), Capitol: PM Jack McFadden
- RED, WHITE & BLUE (GRASS)** (Vocal & Instrumental Group—4), GRC: BA Stone County
- REECE, BEN** (Vocalist), 20th Century, Contact 20th Century Recs
- REED, HADEN** (Vocalist), Pilot Master: PM Horace Williams
- REED, JERRY** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—6), RCA: BA William Morris, PM Jerry Reed Ents
- REED, SCOTTY** (Vocalist/Guitarist), Quartercash: BA/PM: Bob Evans
- REEVES, DEL, & THE GOOD TIME CHARLIES** (Vocalist/Guitarist w/Group—5), United Artists, BA Top Billing
- RENO, JACK** (Vocalist/Guitarist), Target, BA Atlas Artist
- RICE, BOBBY G.** (Vocalist), GRT, BA Buddy Lee
- RICH, ALLAN** (Vocalist), Columbia: PM Sy Rosenberg
- RICHARDS, EARL** (Vocalist/Guitarist), Ace Of Hearts, BA Atlas Artist
- RICHARDS, SUE** (Vocalist/Pianist), ABC-Dot, BA Joe Taylor, Larry Wilt
- RICH, CHARLIE** (Vocalist/Pianist), Epic: BA William Morris, PM Sy Rosenberg
- RICHEY, PAUL** (Vocalist), Capitol, BA Lavender Blake
- RILEY, JEANNIE C.** (Vocalist w/Vocal & Instrumental Group—6): BA William Morris
- ROBBINS, MARTY** (Vocalist/Guitarist), MCA: BA Entertainment Exclusive
- ROBERTS, BO** (Vocalist/Instrumentalist w/Group—4), Portland, Contact Raymond Sweeney
- ROBERTS, GLENDA** (Vocalist), BA Jim Wagner—American Mgmt, PM Jim Wagner
- ROBERTS, PAT** (Vocalist w/Vocal & Instrumental Group—5), ABC-Dot: BA William Morris, PM Jack Roberts
- ROBINSON, BETTY JEAN** (Vocalist), 4 Star: BA Century II, PM Joe Johnson
- RODRIGUEZ, JOHNNY, & THE MUSIC CITY BAND** (Vocalist w/Group—10), Mercury, BA William Morris: PM Happy Shahan—Alamo Village, John D Lentz
- ROGERS, DAN** (Vocalist), United Artists: BA William Boyd, PM Larry O'Keefe
- ROGERS, DAVID** (Vocalist), United Artists, BA Buddy Lee, PM Kathleen W Jackson—Exclusive Mgmt
- ROGERS, GAMBLE** (Vocalist/Guitarist/Comedian), BA Nova Agency: PM: Chuck Glaser
- ROGERS, KENNY, & THE FIRST EDITION** (Vocalist w/Vocal & Instrumental Group), Jolly Roger, BA ICM
- ROGERS, ROY** (Vocalist), 20th Century: BA Art Rush
- RONSTADT, LINDA** (Vocalist), Asylum: BA ICM, PM Peter Asher
- ROSS, JERIS** (Vocalist), ABC-Dot, BA Jack Ross
- ROSS, LENORA** (Vocalist), BA United Talent
- RUBLE, TOMMY** (Vocalist w/Group—5), River, PM Harper Prod'ns
- RUCKER, ANDY, & DAVE LOWE**, Anchor: BA Frederick Burton, PM Tony Conway
- RUSSELL BROTHERS** (Vocal & Instrumental Group—5) Jewel: BA Atlas Artist
- RUSSELL, JOHNNY** (Vocalist/Guitarist), RCA, BA Lavender Blake
- S**
- SAMI JO** (Vocalist), MGM, BA Wesley R Miller—Talent Mgmt, PM Tony Caterine
- SAMPLES, JUNIOR** (Comedian), Skylite, BA Doug Wayne—Skylite Talent, Joe Taylor
- SANDERS, BOB, SHOW** (Vocalist w/Vocal & Instrumental Group—5), Sweet Fortune, BA Buddy Lee, PM Joseph E D'Imperio
- SARGEANTS, GARY** (Vocalist), Mercury
- SCOTT, LANNY, & COUNTRY SPOON** (Vocal & Instrumental Group—4), United Artists: BA Richard Lutz
- SCRUGGS, EARL, REVUE** (Vocalist/Banjoist w/Vocal & Instrumental Group—6), Columbia: BA Athena Ents, PM Louise Scruggs—Scruggs Talent
- SEALS, EDDIE, & JOE GRANT SHOW** (Group—4), BA Key Talent, PM E Jimmy Key—Key Talent
- SEALS, TROY** (Vocalist), Columbia, Contact Columbia Recs
- SEELY, JEANNIE**, see Jack Greene/Jeanie Seely Show
- SEGO BROTHERS & NAOMI** (Vocal & Instrumental Group—7), Heart Warming, BA Century II
- SELLARS, MARILYN** (Vocalist/Pianist), Mega, BA William Morris
- SERRATT, KENNY** (Vocalist), Melodyland, BA Lavender Blake
- SESSIONS, RONNIE** (Vocalist/Guitarist), MCA, BA United Talent
- SHANNON, GUY** (Vocalist), MGM, BA/PM Al Embry
- SHARPE, SUNDAY** (Vocalist), United Artists, BA Moeller Talent, Lavender Blake
- SHAVER, BILLY JO** (Vocalist), Capricorn, BA Paragon Agency
- SHAW, BRIAN** (Vocalist/Guitarist), RCA: BA Joe Taylor
- SHAW, DANNY** (Vocalist): BA Cal-Sac Entertainment; PM: Jay Vander Maiden
- SHAW, CHARLEY** (Vocalist w/Vocal Group—4), Homa: BA: Bill Goodwin.
- SHEPARD, JEAN, & THE SECOND FIDDLES** (Vocalist w/Instrumental Group—6), United Artists: BA: Top Billing.
- SHEPPARD, T.G.** (Vocalist w/Group—5), Melodyland: BA Lavender Blake: PM: Elroy Kahanek.
- SILVERS, DON**, see Lois Johnson/Don Silvers Show.
- SIMPSON, RED** (Vocalist), Capitol: BA: Steve Stebbins—Americana.
- SINGLETON, MARGIE** (Vocalist), Ashley: PM: Linda G. Denny—Country Music Spectacular
- SIPE, CUZZIN**, see listing under "C".
- SLEDD, PATSY** (Vocalist), Mega: BA: Lavender Blake.
- SMATHERS, BEN, & THE STONEY MOUNTAIN CLOGGERS** (Vocalist w/Group—8): BA: Nova Agency.
- SMITH, BOBBY, & THE BOYS FROM SHILOH** (Vocalist w/Vocal & Instrumental Group—4), MCW: PM Millie Clements.
- SMITH, CAL** (Vocalist/Guitarist), MCA: BA: United Talent
- SMITH, CARL** (Vocalist), Hickory
- SMITH, CONNIE** (Vocalist), Columbia: BA: William Morris.
- SMITH, GLADYS** (Vocalist), People: BA: Country Talent; PM Don Redanz—Country Talent
- SMITH, MARGO** (Vocalist), 20th Century: BA: Lavender Blake
- SMITH, SAMMI** (Vocalist), Elektra, Mega.
- SMITH, SONNY** (Vocalist/Guitarist), Quartercash: BA/PM: Bob Evans.
- SNOW, HANK, & THE RAINBOW RANCH BOYS** (Vocalist/Guitarist w/Group—4), RCA: BA: Moeller Talent.
- SOMMERS, DEE DEE** (Vocalist w/Group—4), Widget: BA: Interstate Talent; PM Bill Sizemore—Interstate Talent.
- SONNIER, JOEL** (Vocalist), Mercury: BA: Buddy Lee.
- SORO, SEAN** (Vocalist): BA/PM: Bob Knox.
- SOUTHERN LOVIN** (Vocal & Instrumental Group—4): BA: Operation Music: PM: Nada C. Jones.
- SOVINE, RED** (Vocalist), Chart: BA: Moeller Talent, Buddy Lee, Larry Wilt.
- SPEARS, BILLIE JO** (Vocalist w/Guitarist), United Artists: BA Top Billing
- SPENCER/MILLER** (Duo), Babay Fool: BA: Frederick Burton
- SPURROWS** (Vocal & Instrumental Group—14), Myrrh: BA/PM: Jim Halsey.
- STAFFORD, JIM** (Vocalist/Instrumentalist), MGM, BA William Morris: PM: George Bullets Durgom.
- STAMPLEY, JOE** (Vocalist/Guitarist w/Vocal & Instrumental Group—5), Epic: BA, William Morris.
- STANLEY, RALPH, & THE CLINCH MOUNTAIN BOYS** (Vocalist w/Group—5), Rebel: BA: Midstream Promos.
- STARR, KENNY** (Vocalist/Guitarist), MCA: BA: United Talent
- STARR, TONY** (Vocalist/Guitarist), GMC: BA: Country Talent; PM Don Redanz—Country Talent (Also see Donnie Lee Bailes & Tony Starr Show)
- STATLER BROTHERS** (Vocal & Instrumental Group—4 w/Instrumental Duo), Mercury, BA: Lavender Blake: PM: Saul Holiff—Volatile Attractions.
- STEAGALL, RED, & THE COLEMAN COUNTY COWBOY BAND** (Vocalist/Guitarist w/Vocal & Instrumental Group—6), Capitol: BA Jim Halsey, PM: Williams Mgmt.
- STEELE, LARRY** (Vocalist/Instrumentalist), Airstream.
- STEVENS, EVEN**, see Eddie Rabbit
- STEVENSON, B.W.** (Vocalist/Guitarist w/Group): BA: Heller-Frschel: PM: Larry Watkins—Moon-Hill
- STEVENS, RAY** (Vocalist/Instrumentalist), Barnaby: BA: ICM; PM: Williams Mgmt.
- STEWART, GARY** (Vocalist), RCA: BA R.B. Kramer—Chardon Inc.; PM: Don M. Keirns—Chardon Inc.
- STEWART, WYNN** (Vocalist), Playboy.
- STONEMAN, RONI** (Vocalist), Chart, BA Al Embry.
- STONEMANS** (Vocal & Instrumental Group—5), CIE: BA: Joe Taylor; PM Bob Bean
- STRATTON, ARNETT, SHOW** (Vocalist w/Vocal & Instrumental Group—5), Royal American: BA: Buddy Lee.
- STREET, MEL** (Vocalist), GRT; BA: Lavender Blake: PM: Jim Praeter
- STRUNK, JUD** (Vocalist), Melodyland
- STUCKEY, NAT** (Vocalist): BA: United Talent.
- SWAN, BILLY** (Vocalist/Instrumentalist), Monument: PM: Bert Block
- SWATZELL, TOM** (Instrumentalist), Spade, BA: Wayne P. Falbe—Showway Talent
- SYKES, KEITH, BAND**, (Group), MGM, BA: Frederick Burton
- T**
- TABUCHI, SHOJI** (Vocalist/Fiddler), ABC-Dot: BA: Lavender Blake, Tillman Franks, PM Tillman Franks
- TANNER, FARGO** (Vocalist), Avco.
- TAPP, GORDIE** (Comedian), BA Joe Taylor.
- TAYLOR, CARMOL** (Vocalist), Elektra, PM Al Gallico.
- TAYLOR, CHIP, & THE GHOST TRAIN** (Vocalist w/Vocal & Instrumental Group—5), Warner Bros.: BA: Buddy Lee.
- TENNESSEE PULLYBONE** (Group—4), JMI: BA Frederick Burton.
- TERRAL, BEAU, & THE CALIFORNIA COUNTRY** (Vocal & Instrumental Group—4), BA: Cal-Sac Entertainment
- THOMAS, B. J.** (Vocalist), ABC
- THOMPSON, HANK, & THE BRAZOS VALLEY BOYS** (Vocalist/Guitarist w/Vocal & Instrumental Group—6) ABC-Dot: BA/PM: Jim Halsey.
- THOMPSON, SUE** (Vocalist), Hickory: BA: Howard Forrester—Acuff-Rose, Barbara Barber; PM: Tri-Star.
- THUNDERKLOUD, BILLY, & THE CHIEFTONES with LAMAR MORRIS & THE MORRIS CODE** (Vocalist w/Vocal & Instrumental Group—10), 20th Century: BA/PM: Buddy Lee.
- TILLIS, MEL, & THE STATESIDERS** (Vocalist/Guitarist w/Vocal & Instrumental Group—8), MGM: BA/PM: Jim Halsey.
- TILLOTSON, JOHNNY** (Vocalist), Columbia.
- TIM & MONICA** (Vocal & Instrumental Group—5): BA Century II.
- TOMPALL** (Vocalist w/Group—4), MGM: BA: Nova Agency.
- TRASK, DIANA** (Vocalist), ABC-Dot: BA/PM: Jim Halsey.
- TRAVIS, MERLE** (Vocalist), RCA: BA Steve Stebbins—Americana.
- TRENT, BUCK** (Vocalist/Instrumentalist), ABC-Dot: BA/PM: Jim Halsey. (Also performs with Roy Clark.)
- TUBB, ERNEST, & HIS TEXAS TROUBADOURS** (Vocalist w/Vocal & Instrumental Group—6), MCA: BA: Atlas Artist.
- TUBB, JUSTIN** (Vocalist): BA: Atlas Artist.
- TUCKER, TANYA** (Vocalist), MCA: BA: ICM: PM J.M. Tucker—Tanya Inc.
- TURNER, MARY LOU** (Vocalist), MCA: BA: Bill Goodwin
- TWITTY, CONWAY** (Vocalist/Guitarist), MCA: BA: Jimmy Jay—United Talent.
- TWITTY, MICHAEL** (Vocalist): BA: United Talent.
- TYLER, CHET** (Vocalist), Arc: Contact: Smokey Warren.
- TYLER, PAULETTE** (Vocalist w/Group—6), River: PM: Harper Prod'ns.
- V**
- VANDYKE, CONNY** (Vocalist), ABC-Dot: BA: William Boyd.
- VAN DYKE, LEROY, & THE AUCTIONEERS** (Vocalist w/Vocal & Instrumental Group—5), ABC-Dot: BA/PM: Jim Halsey.
- VAN HORN, DALE** (Vocalist), Monument: BA/PM: Tex Davis.
- VAUGHN, SHARON** (Vocalist), ABC-Dot: BA: Pacemaker Prod'ns; PM: Phillip Levitan—Pacemaker Prod'ns.
- VOICE** (Group—3), RCA: BA: Frederick Burton.
- W**
- WAGONER, PORTER, & THE WAGON MASTERS with BARBARA LEA** (Vocalist/Guitarist w/Vocal & Instrumental Group—8), RCA: BA: Top Billing.
- WALKER, BILLY** (Vocalist), RCA: BA: Bill Goodwin.
- WALKER, CHARLIE** (Vocalist), Capitol: BA: Atlas Artist.
- WALKER, JERRY JEFF, & THE LOST GONZO BAND** (Vocalist/Guitarist w/Vocal & Instrumental Group—7), MCA: BA: Athena Ents.; PM: Michael Brovsky & Stephen Frank—Shadrack Artists.
- WALLACE, JERRY** (Vocalist/Guitarist), MGM: BA: Joe Taylor.
- WARD, JACKY, SHOW** (Vocalist/Guitarist w/Vocal & Instrumental Group—5), Mercury: BA: Joe Taylor.
- WARREN, SMOKEY** (Vocalist), Yale; PM Sal Petro
- WATSON, DOC** (Vocalist/Guitarist), United Artists: PM: Manuel Greenhill.
- WATSON, GENE** (Vocalist), Capitol: BA: William Morris; PM: Russ Reeder.
- WAYLAN, JIM** (Vocalist), JIN: BA: Sunstion Talent; PM G.D. Stinson.
- WAYNE, NANCY** (Vocalist), 20th Century: BA Mike Humphrey.
- WEATHERLY, JIM** (Vocalist/Guitarist), Buddah: PM: Larry Gordon.
- WEBB, EARL & JEAN, SHOW** (Vocal Duo w/Group—4), Brite Star: BA: Atlas Artist.
- WEBB, JAY LEE** (Vocalist): BA: Atlas Artist.
- WEBB, WYATT** (Vocalist w/Vocal Group—4), Royal American: BA: Bill Goodwin.
- WEISSBERG, ERIC, & DELIVERANCE** (Vocalist/Instrumentalist w/Instrumental Group), Epic: PM: Richard Golub—Wonder Boys.
- WELLER, FREDDY** (Vocalist/Guitarist), ABC-Dot: BA/PM: Jim Halsey
- WELLS, KITTY, COUNTRY CLASSICS SHOW with JOHNNY WRIGHT & BOBBY WRIGHT** (Vocal & Instrumental Group—7), Capricorn: BA: Top Billing.
- WELLS, MIKE** (Vocalist/Guitarist), Playboy: BA: Top Billing.
- WEST, DOTTIE, & CROSSCOUNTRY** (Vocalist w/Group—6), RCA: BA: Top Billing.
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(Continued on page 63)

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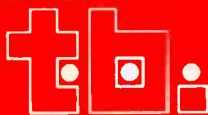
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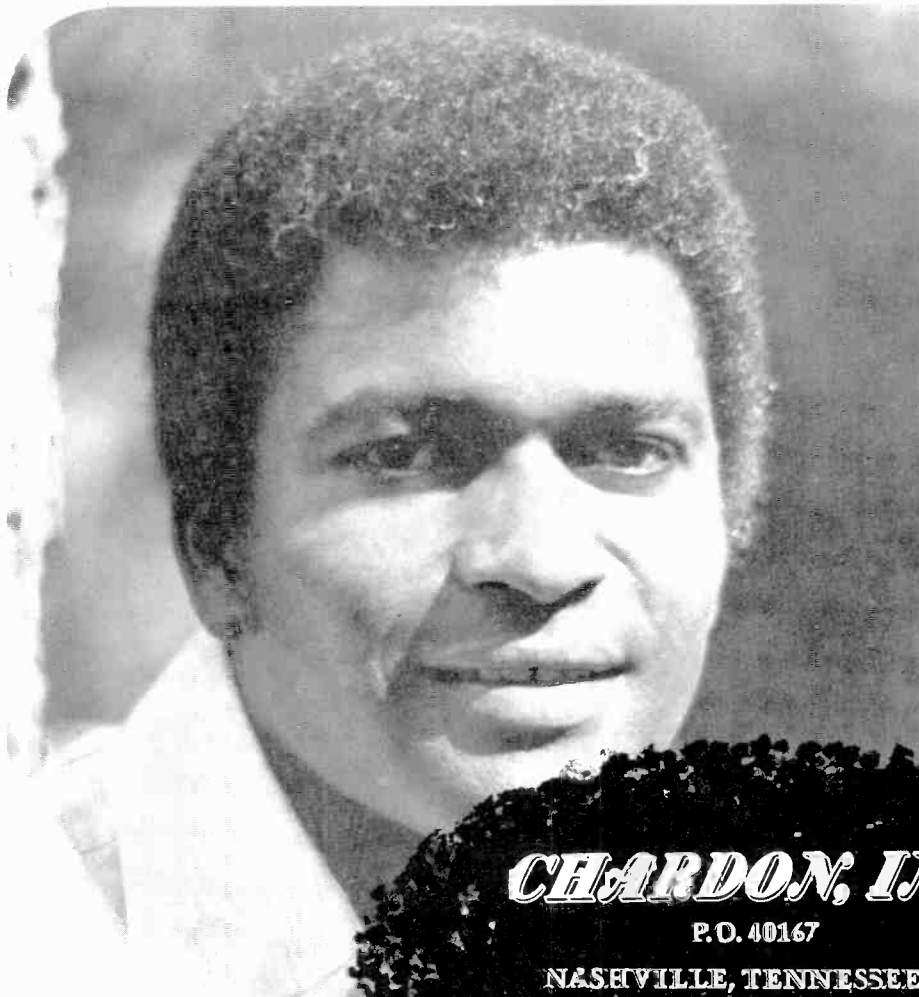
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Capitol photo

# The Country "Outlaws"

"They've had enough  
phonies in politics, religion and  
just plain everyday living"

By Bob Kirsch

RCA photo



Jessie Colter, Waylon Jennings and Tompall (from left) are often among acts termed progressive.



MGM photo

**W**hat will fall by the wayside is not any special group of people, but people with no talent. The important thing now is, there is more than one way to go."

So says Waylon Jennings, one of the major forces in country music today and an increasingly important force in pop music as well.

Jennings, along with Tompall Glaser, Jessi Colter, Kinky Friedman, Shel Silverstein, Willie Nelson and several others, has been lumped often over the past few years into a category called renegade by some, outlaw by many and progressive by others.

The important point to note, however, is that these terms have been applied to these artists by others. Jennings, Glaser and Colter have stated repeatedly and publicly their distaste for categorization, particularly in the realm of music. And while they have certainly believed themselves to be in the right all along, this year marks the first real and tangible evidence that the music-buying public is beginning to agree and that the so-called outlaws are making an impact.

Jennings, for over a decade one of country's most respected names as a singer and writer, enjoyed three No. 1 country singles during the past year, hit the top 50 of the pop LP charts, headlined in such pop-oriented auditoriums as Santa Monica Civic in Los Angeles and guested on such TV shows as "Midnight Special," with the Rolling Stones on "Rock Concert," and on Dinah Shore and Merv Griffin's shows.

Glaser enjoyed his biggest country hit since the breakup of Tompall & The Glaser Brothers three years ago, played Las Vegas, appeared on a number of pop oriented TV shows and found a new home on MOR oriented radio.

Miss Colter enjoyed a No. 1 country and top five pop hit with "I'm Not Lisa," reached the top 50 of the pop LP listings and the top five of the country charts, toured consistently with Jennings, saw her songs covered by more than 50 artists and appeared on many national TV shows.

A year ago at this time, none of these breakthroughs had yet occurred. It seemed easy for these artists to say they did things their own way because they genuinely believed they were right, not to buck any particular system. It seemed easy because these artists were not making a great deal of impact anywhere but in country. This year they have made the impact. More important, their basic philosophy and music has not changed. And, as Shel Silverstein has said, "There is too much emphasis on narrowmindedness in country music. People expect a certain amount of honesty and decency. Generally, if you have the ability, people will respect it."

Jennings readily admits that "the renegade thing came from bucking what they call the establishment." But he adds that "the system is good for a lot of people and a lot of people need it. I've never tried to destroy anything. I've just wanted to help get an alternate way of doing things going."

One of the things Jennings has sought is total control of his product and performance schedule, which he says he now has (he is booked through Chuck Glaser and Chuck Eastman). He still feels the biggest "ripoff our music has is four songs in three hours and that's it. I will work on a single or album until it's right, and I certainly wasn't the first artist to demand this nor am I the only one doing it now.

"The basics are what's right and what's wrong," Jennings continues. "Not that myself, or Tompall or Jessi or anyone always

does what's right, but we damn sure give it a try. And I think if everyone considered it, things might be an awful lot better. That goes for the artist, the promoter, the booker, the labels, everyone. If trying to do right by those around us is being different for the sake of being different, that's fine. I'll tell people if I think they're wrong and I expect others to do the same for me. 'Yes' people do not impress me in the least. I like to consider myself an individual, and maybe in this day and age that is being different. But I really feel that's what people are reaching for. They're had enough of phonies in politics, religion and just plain everyday living."

Jennings does hasten to add that he does not intend to criticize all there is in country. "It's my music and I will defend it," he says. "I'm not saying all managers, agencies or all of anything else is bad. But I want a say in everything I do. Call me what you will, I am a part of country music and I do what I do and say what I say because I love the music. That's where I'm at."

Tompall Glaser was one of Nashville's first artist/businessmen. He and his brothers own Glaser Sound in Nashville, a studio that has become a gathering place for some of the more creative names in country and pop music. He has been a successful publishing executive (now in partnership with Jennings) for more than a decade and has always taken an active role in his own record production and booking.

Arriving in Nashville as leader of the hugely successful Tompall & The Glaser Brothers, Glaser said a year ago that "Maybe I couldn't go along with the system because I couldn't see giving a guy a pair of cowboy boots for half interest in a song." The statement seemed humorous enough until this

(Continued on page 38)



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—Send for Our New Talent Directory—

\*Artists listed in alphabetical order

**A**s the '70s progress one becomes more and more regularly aware of the increase of the coverage, and acceptance, of country music within the British Isles. Certainly the past 12 months have proven no different and the point is clearly realized through the number of U.S. artists touring England; the ever increasing amount of record releases; and, even, the success of a country single in the pop charts.

In addition, there's also the considerable activities to be noted concerning the rapidly expanding local country music industry.

Let's start with the chart successes, as this is the area in which the music makes the most immediate impact on the mass public. If Charlie Rich was the success story of 1974—his two records "The Most Beautiful Girl" and "Behind Closed Doors" falling outside the period of time under discussion—then Tammy Wynette, from the same

## Country Grabbing Place In U.K.

By Tony Byworth

Epic roster, must claim the similar distinction for the current period. Ms. Wynette made the top of the charts during May with an oldie "Stand By Your Man," already twice released here but failing to gain chart impetus on those earlier occasions. This time the record sold over 500,000 copies, and another oldie, "D-I-V-O-R-C-E," subsequently marked her second appearance in the British Top 20.

Tammy Wynette also scored in the album listings. "The Best Of Tammy Wynette," a

U.K. compilation which first saw the light of day in the late '60s and has always been a steady seller with the country enthusiasts, made its appearance and has now earned a Silver Disk whilst another compilation, "Stand By Your Man," also won over to the album buyers.

Another country newcomer to the pop market was Billie Jo Spears and, following the U.S. success of "Blanket On The Ground," brought the song into the British Top 10 in August. Other successes included Slim Whitman's first chart appearance for seventeen years with "Happy Anniversary"; Charlie Rich making the chart's lower regions with "We Love Each Other"; Billy Swan debuting with the much programmed "I Can Help"; and Ray Stevens' "Misty" bringing the more traditional sounds right to the top. There were also appearances by John Denver ("Annie's Song"), Bobby Goldsboro ("Hello Summertime" and a re-

*(Continued on page 48)*



Country music's recognition in England is pointed up by awards such as to Hank Snow (at mike with Tompall looking on immediate left). Billboard's late country editor Bill Williams is at far right.

## The Outlaws

• *Continued from page 36*

writer repeated it to a so-called "straight" country artist and he replied, "Tompall's right. I was the guy."

Glaser says neither he nor his brothers were really liked in Nashville's inner circle in the early days "because we couldn't honestly accept the way things were sewn up. I respected and still do respect most of the people in town, but I resented and do resent people in power not wanting things done any way but theirs. There is room for several ways. I had to form my own production company once so a label would talk to me as a producer."

Today, Glaser is encouraged by the progress the ideas he embraces have made. "We are basically trying to reach the same people the church reaches," he says. "A lot of people maintain a rebel attitude while searching for heroes and/or leaders without knowing what a rebel is. I'm trying to protect a musical tradition and to project that tradition to the younger, so-called redneck kids. These kids are digging a beat and they need lyrical content. I think the fact that people are now paying some attention to us is a major step in itself. Another important point, I think, is that we are not trying to reconstruct old ideas. We are trying what we feel is a new and alternate way with a thought behind it. I'm not interested in

standing up to people just to stand up to them. But take my band as an example. I've got two black artists, Mel Brown and Charles Polk in it. I don't have them to shock country fans with black artists, I have them because they're good. And you know, the fans don't even notice the color of their skin. They can pick and that's good enough."

Jessi Colter, who surfaced five years ago with an RCA album and then seemingly disappeared, returned with a bang this year with a slew of top 10 records including several number ones. During her five year "retirement" of course, she wrote songs for the likes of Dottie West, Don Gibson and Nancy Sinatra. Why did she take five years off from performing?

"Now," she continues, "I think I'm ready. I've been as involved in the various changes as much as someone next to someone going through all those changes can be. I didn't have too much trouble with the so-called system, maybe because I was a woman. But I remember being told by one producer I was too smart for the country people and that my songs went over their heads. I happen to think that country people, like anyone else, are as ready for new ideas and individuals as anyone else. In the early days I was expected to slip into a mold, but no more. As for what's happening now, I'm delighted and tickled about all of it."

Miss Colter, of course, is talking of her pop and country success, and the appar-

to some other people, but he is a musical innovator. I think Bobby, like Wrayton and Tompall, has something to say and this is what attracts people to him.

"But when you try something new," warns Silverstein, "don't expect people to like you for it in the beginning. If they don't try and stop you, you're ahead of things. An artist should look at an album as a platform to say what he or she wants to say, and hopefully it's something that has not been said before. I really am not the one to say what an artist should be at ease with which she moves across musical boundaries.

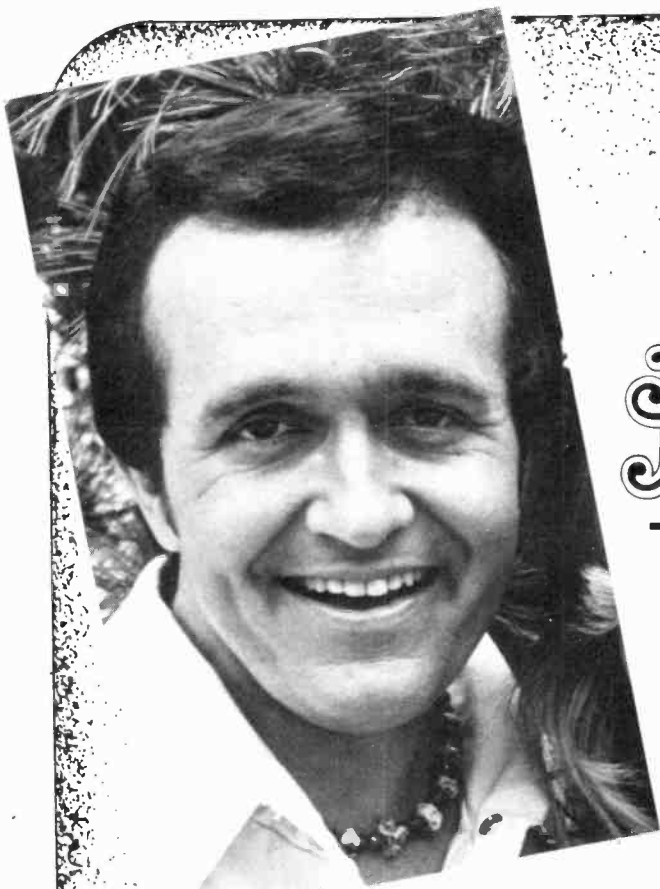
A mention is due here to Ken Mansfield, who co-produces Jessi with Jennings and has produced both Glaser and Jennings. Mansfield lives in Los Angeles and is another firm believer in cutting something until it is right. "Because it's country doesn't mean you limit yourself," Mansfield says. "I cut country like I do pop. If you have to overdub you overdub and if you have to go back you go back. I may take a lot longer than the average country producer, but I believe I'm doing country."

Shel Silverstein, who has written songs for Glaser, worked with Jennings' Brenda Lee, Loretta Lynn, Johnny Cash and Chet Atkins, has often been placed in the outlaw mold because of his associations.

"The so-called renegade thing is not a matter of lifestyle," Silverstein says. "Bobby Bare lives a straight life compared

*(Continued on page 59)*





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**MCA RECORDS**

# Country Comeback Looks Strong In Japan

By Hideo Eguchi

**L**ike the Japanese economy, country music has yet to make a comeback in Japan, but the current outlook is promising. About this time last year, country music was playing second to folk, both Japanese style and international, and 1974 ended in Japan without a single country hit. During this year's first half, however, country music reappeared on Japanese hit charts and sales of country albums showed an increase, thanks mainly to Glen Campbell and Olivia Newton-John.

Capitol recording artist Campbell is now well established in Japan. His pop hit single "Coming Home (to Meet My Brother)" for the first half of this year results from his recording of the song for Coca-Cola as a Japanese radio/TV spot (it's now being sung by Diana Ross, since the Coca-Cola bottlers in Japan are promoting a "Black Sounds" campaign). He first played Japan in 1966 as guitarist with Rick Nelson.

MCA recording artist Newton-John, also, is not so new to Japan. She sang at the 2nd Tokyo Music Festival in 1973. However, her pop hit single and album "Have You Never Been Mellow" results from their popularity in the U.S., that is, Japanese radio programs based on Billboard's charts. She closely follows Glen Campbell on the Japanese pop charts (no country chart in Japan), but 1975 in Japan is more than likely to end with John Denver leading the field, as a result of his first performance tour. The RCA recording artist also is being backed by an all-out sales campaign marking the establishment of RVC, the new joint recording venture between RCA International and the Victor Co. of Japan.

As of October 1974, the Japan Phonograph Record Association and the All Japan Federation of Record Retailers' Associations have been using the combined "Folk & Country" category instead of "Country &

Western" in their breakdown of "Popular" genre, that is, items of international pop artists and repertoire. Fortunately for the die-hard country fans in Japan, however, music-minded record retailers are separating "folk" from "country" and even have separate browser bins for "bluegrass."

In Japan, however, the "western" image is still far more attractive to the general public than "country" despite the elimination of this category among items of popular music. In fact, "seibugeiki" (western film) is in the Japanese-English dictionaries, and is a household word today as a result of television. On the other hand, "folk" and "country" are meaningless to the Japanese man-in-the-street. And inasmuch as Japan will be celebrating the U.S. Bicentennial by way of cultural exchange, the arbitrary elimination of "western" from the musical genre appears to have taken away a precious part of America from Japan. To make matters worse, no record manufacturer or popular music reviewer has made any visible effort to promote the category of country as apart from folk.

However, "a rose by another name smells just as sweet" and country music will inevitably earn more income in Japan since it is now wedded to folk, the hottest category among the younger generation

*(Continued on page 60)*

# Gospel: Country Roots Spreading To Every Widening Market

By Jim Melanson

**W**hite gospel—contemporary, Jesus rock/folk, traditional and country southern—is on the move, delivering its musical and theological message to an ever widening, appreciative listening audience.

Its market ties are unique, appealing to a broad section of the buying public—country music followers, Christians turned on by its spiritualism and others just looking for an exciting alternative to today's pop music offerings.

And, while most gospelers and behind-the-scene executives point to "Christian beliefs" as the prime motivating force for their involvement with the music, white gospel (taken as a whole) is also paying off handsome dividends on the business side of the fence.

In fact, two of the leaders in the field, Word and Benson (both manufacturers and music and book publishers) will have a combined sales tally this year in the range of \$25-\$27 million.

The bulk of sales for both com-

panies come from records and tapes.

The road to the top hasn't been an easy one for white gospel's "majors," and the same can be said for the industry in general. However, word from inside the gospel camp is that the music's future extremely promising, aesthetically as well as sales-wise.

Those making the predictions aren't just basing their projections on hopes and aspirations, but on hard sales figures that show gospel steadily climbing sales and popularity charts.

A great deal of gospel's increased following, says Myrrh's a&r director Billy Ray Hearn, is the quality, production, performance and material, now associated with the music.

Hearn stresses that gospel artists, in general, are as proficient as any of those performing for the pop music market.

Like pop music, gospel has a number of musical subtleties all its own, even though the overriding "philosophy" of Christianity remains constant throughout.

Detractors who have written the music off as being too preachy or not sophisticated enough to make it in the general marketplace are quickly

*(Continued on page 50)*

Marijohn Wilkin.

Myrrh photo

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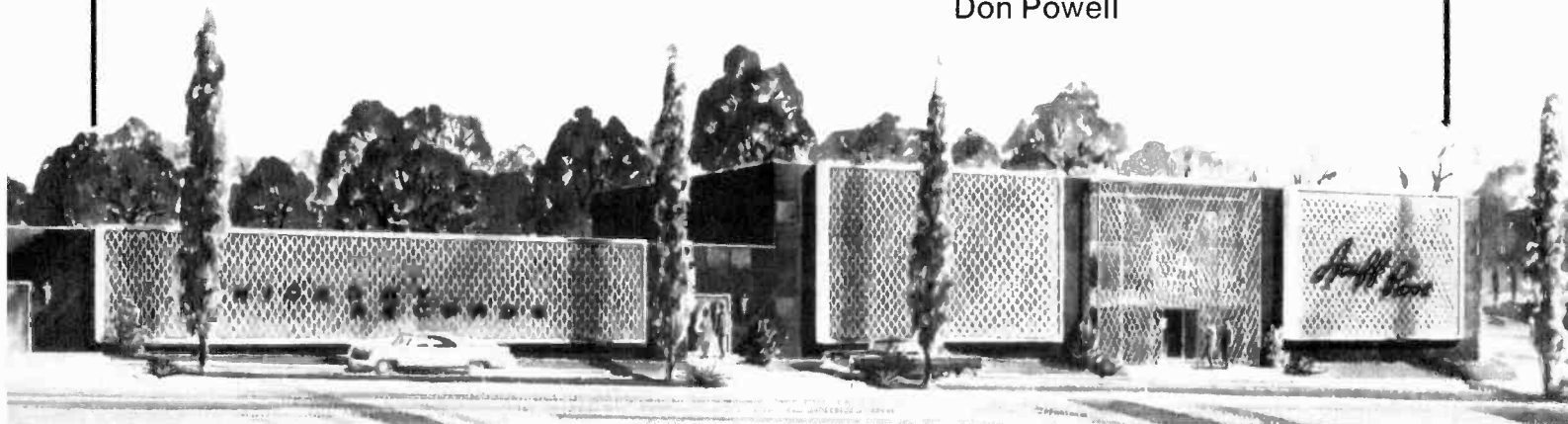
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## ABC/Dot— 'Newest Of Country Majors'

**T**he shift of all ABC country artists to the Dot label in Nashville, the consolidation of the ABC and Dot Nashville offices and an average throughout the past year of 15 singles and seven LPs on Billboard's country charts each week are among the leading factors making the label, which has been strictly country only since 1971, "the newest of the country majors."

The movement of the ABC country artists to the Dot banner, however, is just one of the significant changes the company has gone through during the past year.

1975 was a big crossover year for the firm, with Freddy Fender enjoying a No. 1 country and pop single with "Before The Next Teardrop Falls" and earning a gold album for the LP of the same name. Fender also went No. 1 country and top 10 pop with

ABC/Dot photos

Amazing Rhythm Aces (top), Connie Eaton and Roy Clark (from left, middle) are among ABC/Dot headliners. Below are Norvel Felts (third from left) with family and Jim Fogelsong, Dot president (far right).

"Wasted Days And Wasted Nights." Narvel Felts, who scored with Billboard's Country Single Of The Year in "Reconsider Me," also crossed into the pop field. B. J. Thomas, an ABC artist, enjoyed a "reverse" crossover when his "Hey, Won't You Play (Another Somebody Done Somebody Wrong Song)" hit No. 1 pop and country. And the Amazing Rhythm Aces went top 10 pop and country with "Third Rate Romance."

The consolidation of the ABC and Dot functions in Nashville finds Jim Fogelsong remaining president, Larry Baunach as vice president of promotion and creative services, B. J. McElwie as national sales manager, Ron Chancy heading a&r, Jerry Bailey in charge of publicity and Jeannie Wallace as national promotion coordinator.

Also new are four country regional promotion men: Joe Deters in Atlanta; Tony Tamburrano in Houston; Brian Langlois in Chicago; and Dottie Vance, who works for Dot and Ranwood, in Los Angeles. The four work product in conjunction with local ABC promotion staffs.

"The consolidation was made," says Baunach, "because it was quite expensive for ABC to sustain two offices and two staffs here. So the staffs were trimmed, the offices combined, and artists such as Connie Eaton, Ferlin Husky, Johnny Carver, Jim Mundy and several others moved over to Dot. We will also be working on pop artists with some country appeal, like Jimmy Buffett, B. J. Thomas, the Pointer Sisters, Poco and Delbert McClinton."

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# Country Music Wins Big In Las Vegas Showcases

By Handford Searl

**C**ountry music artists, shows and concerts continue to make their popular presence known in this glitter town of top-billed superstars and MOR acts.

The most publicized country activity centers around Producer Jim Halsey's "Country Music U.S.A." series, opening it's eighth three-week edition September 16 at the Landmark Hotel.

"The hotel deserves credit for pioneering this type of a show in a main-room," Hasley says. "These self-contained acts in each edition foster people participation, something many rock concerts don't have."

Head of his own Tulsa booking firm,



Charlie Rich and wife Margaret Ann

Halsey initiated the series at the beginning of the year with the faith and backing of the Hughes Summa Corporation. The Landmark is the first major Strip hotel to showcase C&W in a large showroom.

Meanwhile, the Flamingo Hilton has produced two country concerts in their 2,500 capacity convention hall, the last



Oak Ridge Bcys

Landmark photo

show on June 27. KLAS DJ Barry Jay, 30, worked on promoting the shows through Sweet Pea Productions.

"We're looking for a more likely location where we don't have to compete with such super names like Sinatra, Helen Reddy or Connie Stevens," he says. Those three perform at the nearby Caesars Palace, MGM Grand Hotel and Flamingo Hotel respectively. Jay's latest venture is an all-country Disco lounge, "The Water Hole," recently opened within a block of the Hotel Sahara.

Caesars Palace hosted a less-than-successful C&W show September 5 at their 5,000-capacity Coliseum convention facility when only 1,800 country fans showed up. Quick to add the scheduled two-night concert series was booked by an outside group, hotel

*(Continued on page 60)*



Glen Campbell

Capitol photo

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**RCA Records and Tapes**

# Country Music Shares In Surge Of Fair Business

By Nat Freedland



Billboard photo

Frank Jones, Capitol's director of country music, Waylon Jennings and prominent country booster Jim Halsey converse on panel at Billboard's recent International Talent Forum.

**D**espite all the recent hoopla about the opening of the Fair market to contemporary rock superstars, country music remains the entertainment staple of state and county fairs. And from all reports, country star bookings are growing right along with the strong fair business.

"Rock at fairs is the new thing, but country music is still the staple entertainment at fairs," says Dick Howard, West Coast vice president of the country powerhouse Jim Halsey Agency.

"Where you see the mix of rock and country is at the big state fairs," says Howard. "Smaller regional and county fairs can't pay pop star prices and stick with the country names that have pulled in crowds, year after year."

According to Howard, the standard MOR names are the ones being squeezed out by rock's arrival at fairs, not country artists.

The Halsey Agency books country artists at fairs for one-night prices ranging from

\$1,500 up to a high of about \$35,000 for a country superstar like Roy Clark. The most common fair price range for a country record name is \$5-7,000 per night.

Roy Clark plays 30 to 40 fairs a year, is highly in demand and has set his share of attendance records. Mel Tillis just cleaned up in his first fair summer for Halsey and the great Freddy Fender will be available through Halsey next season. The agency also books Hank Thompson, Leroy Van Dyke and Tommy Overstreet from Tulsa.

Fairs with rodeos attached are among the strongest supporters of country performers. And the number of independent rodeos in the country is going up sharply too.

According to Howard, the bulk of fair buying is done between December and January. In 1974, fair managements were running scared as the economy dropped and the oil shortage raised fears that many cars would be off the roads in summertime. But 1975 has greatly picked up the pace of fair business again.

The Halsey Agency religiously attends all fair organization meetings, along with the other major talent agencies.

"Maybe the tightness of money is causing families to go to the fairs once or twice a year instead of three or four times, but this is their time to howl and they'll keep going loyally as long as fairs give them what they want," says Howard. "And we all know how traditionally loyal country fans are."

Dave Gordon is one of the four fair bookers of ICMA, a separate organizational division of giant ICM. The other ICMA agents are Mike North, E.O. Stacy and Bonnie Sugarman.

"The fair at Allentown, Pa. is a lot more likely to try rock shows than the fair at Abilene, Tex.," says Gordon. "Country's strength depends on the location of the fair. However, country bookings are certainly not going down at fairs."

As veteran independent fair agent Betty Kaye says, "You can't mention fairs without thinking of country music."

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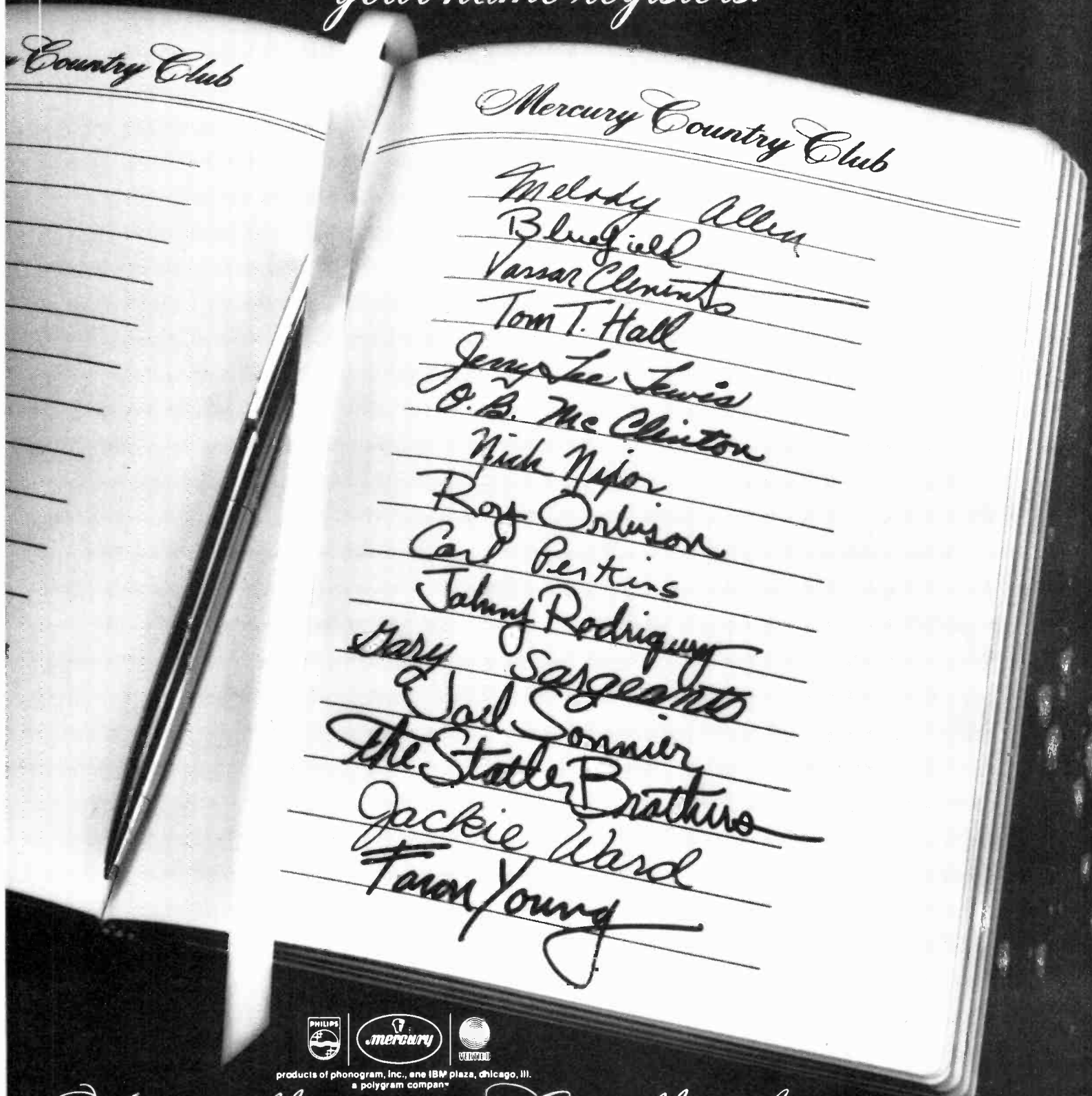
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# Major Labels

• *Continued from page 20*

course, has one of the more impressive arrays of country talent in Nashville. Conway Twitty, Loretta Lynn, Jeannie Pruett, Brenda Lee, Cal Smith and Olivia Newton-John are among their top selling artists. Owen Bradley is one of the most respected and skilled producers in Nashville, and Bradley's Barn is one of the most important studios. And the label launched an exceptionally comprehensive country promotion last year centering around a Datsun giveaway.

The CBS label family is another of the most powerful forces in Nashville. Artists such as Lynn Anderson, Barbara Fairchild, Connie Smith, Johnny Cash, David Allan Coe, Willie Nelson and Mac Davis on Columbia and Charlie Rich, Joe Stampley, Johnny Paycheck, George Jones, Tammy Wynette, Bob Luman on Epic rank among the top stars in the nation.

Billy Sherrill is regarded by many as the most successful producer in country, spending most of his time in Columbia's highly successful studio complex in Nashville. The labels have also brought in-house publicity, under Mary Ann McCready to Nashville to deal exclusively with country artists. And the CBS family has been groundbreakers for years in terms of merchandising and promotion of product.

Capitol has been going through an ex-

tensive rebuilding program over the past 18 months under the guidance of vice president Frank Jones, and the program appears to be paying off.

Long established stars like Merle Haggard, Buck Owens, Freddie Hart, Tennessee Ernie Ford and Glen Campbell continue to rack up top 10 hits, but new artists like Gene Watson, LaCosta, Connie Cato, Asleep At The Wheel, Arleen Harden, Jessi Colter and James Talley have proven valuable additions both as artists and, in many case, writers. And crossover has been one important factor.

Capitol, which moved its country headquarters from Los Angeles to Nashville last year, has also bolstered its staff with Bill Williams, Ed Keely and, in Los Angeles, Don Owens. The philosophy of the label, in both pop and country, has always been to build rather than buy superstars. And it is a 'philosophy that is currently hitting home.

The label has also been active in promotional campaigns for its artists and product, including special months for Merle Haggard, Tennessee Ernie Ford, Freddie Hart and Buck Owens.

RCA is another label with a roster of superstars, headed by Waylon Jennings, Charley Pride, Ronnie Milsap, Dolly Parton, Porter Wagoner, Bobby Bare and Jim Ed Brown, and bolstered by such headline caliber newcomers as Gary Stewart and Dotsy.

The label is continuing its studio expan-

sion program in Nashville under the direction of new studio manager John Olson, and was one of the first labels to locate specific country publicity and artist relations in Nashville under the direction of Paul Randall. RCA is another label that continually comes up with merchandising ideas for its roster and has scored with crossover success during the past year.

Mercury continues to have one of the more outstanding lineups of country talent, with such headliners as Johnny Rodriguez, Tom T. Hall, Jerry Lee Lewis, the Statler Brothers, Faron Young and Roy Orbison aboard.

The Mercury Custom Studios are among the most active in Nashville, while Jerry Kennedy is generally considered one of the most successful producers in all of country music.

MGM and Hickory make up another extremely successful roster combination, with Mel Tillis, Tompall Glaser, Sherry Bruce, Hank Williams Jr., Jerry Wallace and Jim Stafford headlining the MGM roster and Don Gibson, Sue Thompson and Roy Acuff topping the Hickory list.

United Artists has made a strong comeback in the country field over the past two years, with Larry Butler commonly regarded as one of country's major producers.

The label seems to have found a happy medium on its roster between established names and new stars, with Billie Jo Spears, Crystal Gale, Jean Sheppard, Sun-

*(Continued on page 58)*

# Country In UK

• *Continued from page 38*

vival of "Honey"), Olivia Newton-John ("I Honestly Love You") and Donny & Marie Osmond ("Make The World Go Away")—but these were artists who defy classification and, to the general record buyers, are regarded strictly as "pop."

However, to the country followers, the record market lies strongly with albums rather than singles, and releases can always be viewed in the light of long term sales. Such observations were immediately proven when the Country Music Association (Great Britain) launched Britain's first monthly Country Music Charts in April, and the listings contained a number of older album releases. The charts, incidently, are compiled from the returns of retail outlets specializing in the sales of country music albums.

As with preceding years the March/April period—the time at which the Wembley International Festival of Country Music is staged—brought forth a surfeit of album releases, although many more companies are now featuring country regularly throughout the year in their schedules.

RCA continued to remain the pacesetter with five or six new releases each month and, besides keeping up to date with the current product of such established favorites as Charley Pride, George

Hamilton IV, Dolly Parton, Waylon Jennings, Dottie West and Bobby Bare, have also released older material by artists in their double album "Famous Country Music Makers" series. Among the artists to have been featured under this banner recently have been Hank Snow, Hank Locklin, Willie Nelson and George Jones. Anchor Records, with its ABC and ABC/Dot catalogs, has released country steadily in recent months, and scored impressively with Don Williams, whose albums found high placings in the CMA (GM) Charts. ABC/Dot product—including releases by Diana Trask, Roy Clark, Tommy Overstreet and Joe Stampley—also found its way to the public via special album compilations by Ember Records.

Among the other companies partaking in the regular release of country music were MCA who not only provided albums by Conway Twitty, Loretta Lynn, Marty Robbins, Bill Anderson and Tanya Tucker, but also compiled special debut albums by Cal Smith and Jeanne Pruett. CBS found immediate acceptance to its two "Country Matters" double albums—again U.K. compilations, this time featuring 32 current titles on each album—and followed up with initial releases by Larry Gatlin, David Allan Coe and Charlie McCoy as well as continuing with material by such stalwarts as Johnny Cash and George Jones. Mention should also be given to Precision Tapes which, representing a number of different labels, has released much country product in cassette and cartridge form.

In addition, through the efforts of a&r manager David MacDougald, Precision has released a number of items in tape only form.

Jeffrey Kruger, head of Ember's Concert Division, brought back Charley Pride and Glen Campbell for highly successful tours of principal cities, and also arranged for television appearances of these artists. Pride recorded a special "In Concert" whilst Campbell worked on a series of six 45-minute shows. In September Kruger brought in Charlie Rich for his long awaited tour of the United Kingdom.

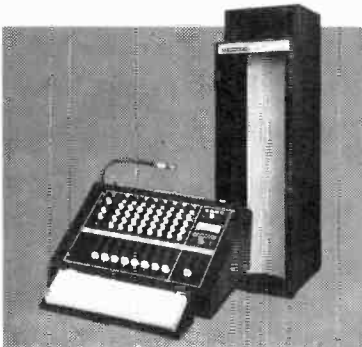
Of course no comments about American artists would be complete without a mention of George Hamilton IV. During the past year he recorded his fourth television series for BBC-2; his marathon "How The West Was Won" was heard for 26 weeks on radio; played a number of cabaret engagements last October; and, following his role as host of the International Festival of Country Music, did a brief tour of one night stands in early April. Hamilton, who is now handled exclusively by Mervyn Conn, is scheduled to return to Britain in October for his fifth television series and sets forth on a mammoth 45-day tour, the longest country tour ever staged within the British Isles.

Last, but not least, there were the accolades and, as ever, both Billboard Publications and the Country Music Association (Great Britain) acknowledged the artists

*(Continued on page 60)*



## Opry's 50th birthday bonus...



To celebrate the Grand Ole Opry's 50th birthday, Nashville's galaxy of stars will be shining Wednesday night, October 15, at the Grand Ole Opry in Opryland U.S.A. Joining Shure will be United Talent's Billy "Crash" Craddock, Mickey Gilley, Bobby Lewis, Loretta Lynn, Warner Mack, Linda Plowman, Johnny Russell, Ronnie Sessions, Cal Smith, Kenny Starr, Nat Stuckey, Conway Twitty, Joni Twitty, Kathy Twitty, Michael Twitty, and Karen Wheeler. Showtime for this gala birthday party is 10:30 P.M. Tickets are included in the WSM Grand Ole Opry 50th Annual Birthday Celebration Ticket Book. Y'all come.

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# Gospel Spreads

• Continued from page 40

being left behind as each "form" of white gospel continues to make inroads of its own.

The successes scored by the music have been across the board and have virtually created a menu for those interested in gospel. For the young set, there's Jesus rock and Jesus folk music; for the middle of the roaders, there's contemporary gospel; for country music buffs, there's southern gospel and for the more traditional listeners, there's a solid church fare. Gospel disks oriented to children are on the market as well.

Bill Gaither (Heartwarming), renowned gospel singer and writer (he teams with his wife in both fields), feels that the only difference between gospel and the pop/MOR market, not to mention any other form of music, is gospel's lyric philosophy. "Music is music," he says.

The lyric content can tend to limit a gospel song's acceptance but, at the same time, he explains, it's important to keep the music "honest" and in the Christian tradition.

Gaither and his wife have cut some 16 albums and have collaborated on approximately 200 songs. Just last year their label presented the duo with a gold disk for combined sales in excess of one million units.

Gaither, active producing other gospel artists as well as his own disks, also feels that the quality of gospel has improved over the years and that it has helped increase its following. The Gaithers operated a 16-track studio out of Alexandria, Ind.

Gospel music for Steve Aune, publisher and founder of "The Gospel Trade," is closely akin to country music and its regional following of a decade ago. He feels that just as country music's popularity grew with added exposure, so will gospel's—only at a faster clip.

He even predicts that the day isn't far off when the industry will steadily be producing million seller albums.

Aune's trade publication (he says it's the white gospel industry's first and that its creation is indicative of gospel's growth), canvasses a number of radio stations for its airplay charts and it's in-house station listings can be impressive when it comes to getting a barometer on the impact that the music is having.

He says that some 2,500 stations are programming gospel in some form or another, and that 1,250 stations of that total program eight hours and upwards of gospel a week.

While the music has steadily matured, so have the marketing and promotional tactics backing it. Still, most insiders agree that the industry has a lot to do before it rests on its laurels.

Several companies ship promotional singles to radio, but it's done on a selec-

tive basis and a high percentage of the albums released don't have that added promotional push from a single being played on radio.

Plans to further penetrate the traditional retailing markets are also being talked up by gospel executives. To date, most of the accounts serviced by the labels are Christian book stores and religious articles operations that form the Christian Book Store Association.

While the bulk of the accounts fall in the latter category, the sales meat, dollar-wise, comes through rackjobbers and indie distributors. And, it's in this area that increased exposure is sought.

Several key executives say that many retailers are just not aware of the sales potential from gospel product. The result often is that they either don't order it at all or fail to display it properly if they do carry it in their inventory, they explain.

The retailer isn't totally to blame, though, as the selling of gospel disks has undergone major changes in recent years. True, the majors are beginning to run a close second to their counterparts in the secular markets, but it wasn't long ago that many gospel acts, some of them the best in the business, derived a healthy portion of their record sales income from doing it themselves at a local concert.

The added sophistication tagged to the manufacturing and distributing side of the fence can also now be placed on the performing side as well. Again, it wasn't

(Continued on page 60)

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# Country Radio Stations Wrestle With Format Refinements Amid Chorus Of Criticism

By Claude Hall

**A**midst some cries—mostly from the depths of Nashville—that country radio ain't country anymore, the nation's radio stations in general have plowed along their tuxedo'd way with artists such as Olivia Newton-John and John Denver mixed in with Loretta Lynn and Conway Twitty duos and solos.

Perhaps the "invasion," if you can call it

that, of some pop-oriented artists into the country domain is only fair play. For years, Nashville acts and those of Bakersfield, Calif., have been invading the pop charts and you can trace this back to Red Foley, Al Dexter, Lefty Frizzell, Marty Robbins, Sonny James, Eddy Arnold, and countless others. Slim Whitman, too, along with Jimmy Wakely, Ferlin Huskey and so on and so on.

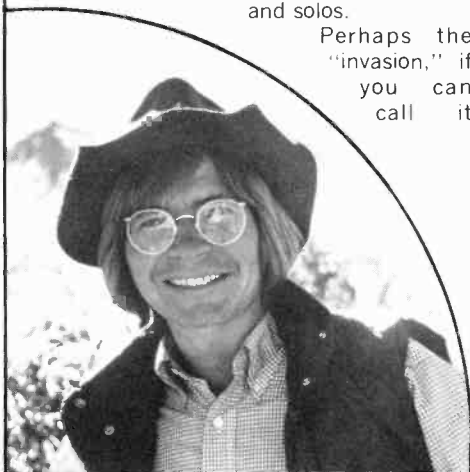
Country music radio stations have changed in the past few months. WVOJ in Jacksonville, Fla., is calling itself a "contemporary country music station." Once, it billed itself as a "modern country music station," but **modern** is simply outdated today at some stations—especially with the Mex-Tex flavor of Johnny Rodriguez and Freddie Fender on hand . . . and progressive country acts like Jerry Jeff Walker, Waylon Jennings, Linda Ronstadt, and the sometimes stuff of the rock groups on the scene today.

The country radio field is changing so much, that you even have some fledgling progressive country formats trying to exchange saddles and boots (not really, but

figuratively) for wings and things. Notably, KAFM in Dallas, KOKE-FM in San Antonio, and KGBS-FM (at night) in Los Angeles with the Jimmy Rabbitt show.

KGBS-AM calls itself "Gentle Country." Down in San Diego, KSON-FM is into a "New Breed" kind of country music that accents softer country tunes and some of the funkier artists such as Willie Nelson and Waylon Jennings.

A trend that has some people worried is the tendency toward a short playlist  
*(Continued on page 58)*



MCA photo

Are Olivia Newton-John (right) and John Denver country? That question is controversial in country radio today.



RCA photo

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 Turn Your Radio On  
 Back In The Country  
 Old Time Sunshine Song  
 Precious Memories  
 Smoky Mountain Memories  
 That's Country  
 Roof Top Lullaby

**C**ountry music fans from every state in the nation and 10 foreign countries crowded into Nashville June 9 through 15 for 1975's Fourth International Country Music Fan Fair week. Pre-registration hit a record 8,600, with daily attendance climbing by the hundreds, the early estimate of 15,000 seemed solid. This more than tripled the number that took part in the first event three years ago.

## Fan Fair Attracts International Audience

By Colleen Clark

Dedicated solely to the consumers of country music, the four day event is sponsored by the Country Music Assn. and the "Grand Ole Opry." Fan Fair began on Monday, June 9 with the 2nd Annual Fan Fair Celebrity softball tournament at Nashville's Two Rivers Park.

The park was full in spite of intermittent rain, with Bill Anderson's Po' Boys defeating MGM's Lions 16-5 to take the men's championship. The Mary Reeves Review captured the women's title with 11-10 triumph over ABC-Dot's Lady Shindiggers.

Pre-game entertainment was provided by Eddie and The Mueller Brothers and fans got to see such artists as Bill Anderson, Ralph Emery, Mickey Gilley, LaCosta, LaWanda Lindsey, Arleen Harden, George Jones, Brian Shaw, Dottsy, Sonny James, Ray Griff, Jerry Foster, Ronnie Milsap in action. Fans also received record albums and autographed softballs throughout the two day event, as well as a chance to talk with their favorite artists.

This is the only event that gives fans a chance to see all of the artists. Over 20 hours of live entertainment was presented with artists from every record label in town performing. There were tent shows during lunch breaks, a Grand Masters Fiddling Contest, picture taking and autograph sessions with country artists in the exhibition area filled with fan club booths. Also visits to Opryland, the Country Music Hall of Fame and the "Grand Ole Opry."

Busloads of organized tour groups literally circled the Municipal Auditorium where most of the activities took place. All in all, there were 77 tour groups in attendance.

An outgrowth of the October WSM Grand Ole Opry Celebration, Fan Fair was designed for the fans to enjoy and get together with the artists. It has proven to be a most successful venture. Hotel reservations have to be made in advance and many people wind up as far away as Murfreesboro and nearby Gallatin.

A five hour bluegrass kicked off the week's line up of talent. Held at the new Opry House such greats as Mac Wiseman, Bill Monroe, Jim & Jesse, Bluegrass Alliance were featured. CBS, Capitol, ABC/Dot, Hickory, Four Star Records, MCA, RCA Elektra and Warner Brothers/Capricorn were labels presenting shows. The International Fan Club Organization held a dinner and show. Ernest Tubb was presented with the 2nd Annual Tex Ritter Memorial Award. The Texas Chuck Wagon Gang served over 15,000 barbeque lunches with all the trimmings to registrants on Thurs. and Fri. A box lunch was served on Sat. Live entertainment was featured in the lunch tent.

Probably the highlight of the week was the Fourth Annual Family Reunion Show. Pioneers in country music from all over the nation were invited.

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On October 15th, ASCAP holds its 13th Annual Country Music Awards.

Over the years some writers have won as many as 37 awards and more—Jerry Foster and Bill Rice, for instance.

35 members of ASCAP have won three or more awards over the past 13 years. Which proves that quality isn't a fleeting thing.

On Wednesday night, ASCAP will once again honor the best in Country Music.

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\*CAPAC. licensing in USA through ASCAP

**O**f all musical genres, only country has a number of formal organizations constantly working on its behalf. And one of the most important and influential of these is certainly the Country Music Assn.

Now 15 years old and housed in a year-old, 14,000 sq. ft. building it can call a home of its own, the CMA continues to be the only active trade association of its kind in the music business, a far cry from the disk-jockey association it was born as.

Today, the CMA under the leadership of executive director Jo Walker, continues its involvement in a myriad of activities aimed at helping the popularity of country music on an international scale.

What are some of the activities the CMA has been involved in during the past year?

The International Country Music Fan Fair in June was attended by more than 15,000 people. Fans from all 50 states and from 10 foreign countries journeyed to the CMA-Grand Ole Opry-sponsored event for more than 25 hours of live shows, barbeque lunches, a Grand Masters Fiddling Contest, visits to the Hall Of Fame, Opryland and the Opry itself.

The quarterly meetings of the CMA board of directors (all of whom serve without pay) took place this past year in San Antonio, Vancouver, B.C., and San Diego. The meetings received coverage from the local news media, while mayors of the three cities involved all proclaimed board meeting week in their cities as "Country Music Week."

## CMA Marking 15 Years Of Dynamic Growth



International impact of CMA is exemplified by visiting Japanese contingent headed by H. Torio, CMA's international vice president (third from left). Others: Jo Walker (far left), Bud Logan, producer (fifth from left), Dorothy Reeves Davis and Bill Denny (far right).

CMA photo

October, of course, is Country Music Month. The CMA has mailed promotional kits to all country stations featuring a record with artist IDs, print material on the history of Country Music Month and suggested promotional ideas for the stations.

As in each of the past five years, the CMA has received a presidential proclamation thanking them for their efforts on behalf of the celebration.

Other promotional tools for the month include 20,000 "Country Music Month" bumper stickers and 10,000 paper display disks containing an "October Is Country Music Month" slogan.

The CMA also produces and hosts the CMA Awards show on NBC-TV, which pulled in a 40 share of the national television

viewing audience last year. Awards in a number of categories (voted by all CMA members) are presented to many of the biggest names in country music at the annual show, which is expected to reach more than 55,000 people this year. The Awards Show this year will be co-hosted by Glen Campbell and Charley Pride on Oct. 13 at 10:00 p.m. EST.

Also set for the October celebration is the annual Music City Pro-Celebrity Golf Tournament, to be played this year at the Harpeth Hills Golf Course, the 10th through the 12th. As always, many of the top country entertainers in the nation will participate, as well as "name" athletes and other celebrities from the entertainment world.

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## ASCAP

By Stanley Adams, president  
American Society of Composers,  
Authors and Publishers

**W**hile trendy feature writers have poured out a barrage of articles about the "pop" explosion of the past two decades, it is only recently that these ever with-it scribes have noticed that country music has also made its own big bang. Those of us at ASCAP and our colleagues in the professional music community hardly consider this news, for we have all been aware of the enormous and exciting growth in country as reflected in concert audiences, record sales, radio, television and other performances. Country has been big business for some time, but now it is bigger than ever and all the signs point to a continuing and healthy growth ahead.

This is an appropriate time to take stock, something that is always difficult to do in the dynamic world of country, which grows and thrives with that special vigor of a folk form. As the 23,000 writer and publisher members of ASCAP join in celebrating the 50th birthday of WSM's Grand  
*(Continued on page 64)*

## BMI

By Russ Sanjek, vice president  
Broadcast Music Inc.

**B**MI will make the 23rd annual presentation of its Awards for Outstanding Achievement in the world of country music during this year's Nashville celebration, which honors the 50th anniversary of the Grand Ole Opry. We will point

## SESAC

By A. H. Prager, president  
SESAC Inc.

**O**nly one word can describe the year 1975 and that word is "change," not only at SESAC but in Nashville and throughout the entire country music industry. Back in 1964, when we selected Nashville as the site for our first regional office, "Music City" was recognized as "The Country Music Capital of the World." Now, 11 years later, it is unquestionably one of the world's leading cultural music centers, encompassing not only the best in country but in pop, gospel and rhythm and blues. Its recording studios and its ultra-modern film and tape production facilities are second to none

and are bringing top artists, writers, producers and technicians from every corner of the globe. A country tune today is more often than not the pop hit of tomorrow, and vice versa. "Crossover" has become the rule rather than the exception.

Recognizing this multitude of changes, SESAC during 1975 has had as one of its primary objectives, the constant modernization of its policies to reflect all of these  
*(Continued on page 64)*

## Licensing Organizations Involved In Burgeoning Growth Of Country

with pride to the accomplishments of our writers and publishers and their remarkable ability to gauge the demands of the public and to satisfy one expression of its taste. Like us, other licensing organizations, the record companies, and the music press will exult in a glory reflected from country music makers. During the festivity, we will hear again from a rising tide of instant historians of the remarkable per-  
*(Continued on page 64)*

## Major Labels

• *Continued from page 48*

day Sharpe, Del Reeves, Dave Dudley constant fixtures on the country charts.

The rejuvenated country roster, most of which is produced by Butler, has also crossed into pop several times. In addition, United Artists has chosen the technique of releasing a number of major LPs simultaneously to bolster impact.

Monument, with Billy Swan and Kris Kristofferson, continues to be a major country force. The Monument studios also remain active on a continuous and successful basis.

20th Century is also making rapid inroads into the country field, with hits from Lois Johnson, Nancy Wayne and Billy Thunderkloud & The Chieftones, as well as newcomer Margo Smith.

Warner Bros., though officially headquartered in Los Angeles, counts Emmylou Harris, Rex Allen Jr., Joe Allen, Debbie Hawkins, Donny King and Kenni Husky among its chart makers. The label maintains a strong Nashville office, and, following its entry into the country field several years ago, is making a heavy impact.

Most of the above labels have progressed strongly in the areas of merchandising and packaging, and most have put together excellent packages of their great

est hits. Labels such as the CBS family, RCA and United Artists with their variable pricing concepts, have often been able to offer the country fan the best of the best for as low as \$2.98 retail.

Another important point is that most of the above labels have taken more care than ever before in the actual recording of product, both single and LP. The unwritten four songs in a session rule is no longer as strong as it once was, and there seems to be more pride in general taken in single releases. LPs appear to be more a collection of potential singles and less a simple collection of tracks than in previous years.

So, while new labels are indeed making strong inroads in the country market, the majors are in no way ready to be relegated to the sidelines. And it does not appear that they will be for some time to come.

## Country Radio

• *Continued from page 52*

at some stations—WMAQ in Chicago and WVOJ in Jacksonville, Fla. WMAQ is striving for a mass audience. So is WVOJ where program director John Harmon operates with a playlist of 45 current records. This compares with many country music stations today, and the case that existed in the past for nearly all country stations, of

a playlist about 70-80 records long. Sometimes, even higher.

Bill Ward, general manager of KLAC in Los Angeles, says, "we judge any record in a questionable area like an Olivia Newton-John—and for a while John Denver was in this area—on the individual performance. Some Willie Nelson material—the stuff he did on Atlantic—we wouldn't go near. But we also started his 'Blue Eyes Crying In The Rain.' I'm not backing up and saying we're a country station and won't play the borderline records. Still. . . ."

WVOJ in Jacksonville is probably one of the top-billing stations in the city, believes John Harmon . . . and Dan McKinnon with KSON in San Diego is doing fantastic: "in fact, last month was the best we've had in billings since 1946," McKinnon says.

WVOJ's program director—John Harmon—is today concerned with the growing importance in the Jacksonville market with FM radio. Eventually, he feels "it's going to be a long row to hoe for any and all AM stations." FM has recently made significant ratings gains in the city, he says, and "all AM stations are running scared, especially the AM rock music stations."

Jay Hoffer, vice president of programming at KRAK in Sacramento, Calif., says that he plays the Olivia Newton-John type of record. "But I want to qualify that. I don't play **everything** by her. A couple of her records I didn't think were country records. Yet, we're playing 'Something Better To Do' and we're also playing John Denver, of course."

# 50 Years Of Grand Ole Opry

**C**elebrating 50 years of Grand Ole Opry, the Nashville institution will come close to drawing a million this year, according to Hal Durham, manager, who points out the little understood fact that there is more Opry than just the Saturday night usually sold-out for months show.

That the Opry's future looks great under the leadership of William Weaver, National Life board chairman, and Irving Waugh, president of WSM, is pointed up in numerous ways. This year, for instance, there will be a full 52 weeks, as opposed to 42 last year with shows 10 weeks from the Ryman Auditorium. And Durham doesn't count the up to 7,000 a day attendance in the 129-day season that is swelled by summer expansion. Each day, 4-6 p.m. in summers, one or two regular Opry acts perform free for those who have bought tickets.

What's more, the Grand Ole Opry is out to never disappoint people who drive or fly from long distances. There are Friday night, Saturday and Sunday matinee performances—the same live show as Saturday night. Still, he sees no expansion of the Opry into other than weekend days. "The Opry is really a weekend show," he says. But expansion even in these confines is inevitable and this is why profits are steadily put back into the park and the house.

## The Outlaws

• *Continued from page 38*

to some other people, but he is a musical innovator. I think Bobby, like Waylon and Tompall, has something to say and this is what attracts people to him.

"But when you try something new," warns Silverstein. "don't expect people to like you for it in the beginning. If they don't try and stop you, you're ahead of things. An artist should look at an album as a platform to say what he or she wants to say, and hopefully it's something that has not been said before. I really am not the one to say what an artist should be saying, but it should be something they believe in.

"We are all responsible for what's happening in the world today, and if you don't like it, it's your responsibility to help change it. Most people have a limited audience, but the creative person with a stage has the responsibility to speak up. As for the country establishment, the reason we have country today is because of these people. Naturally they will object to

*(Continued on page 63)*

The World Of Country Music • Billboard



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# New Country Ventures For Labels Spark Action

## PLAYBOY

**O**f the many labels to venture into the country market over the past few years seeking the gold that was assumed ready to gather as a result of the "country explosion," Playboy, with several No. 1 singles and LPs and several others in the top 10 under their belts, has been one of the most successful.

The label has just recently moved into a new office, with the staff now consisting of promotion chief/producer Eddie Kilroy, a national promotion man and two secretaries. Until last month, however, Kilroy and one secretary made up the entire Playboy Nashville operation, an operation that released 19 records during the past year and saw 16 of them charted.

"I was an independent promotion man when Tom Takiash called me from Playboy in Los Angeles," says Kilroy. "He said Playboy was thinking of getting into country and asked if I could help. Well, two weeks later, Mickey Gilley, who I have known for years, called and said he was in town with a sure hit. He told me that every major label in town had turned him down, but also told me that while his records regularly sold 2,500 on a small Houston label, this one had already sold 9,000."

Kilroy bought the record, called Playboy and said he had the hit they were looking for. Within six days the record was mastered and distributed and the label was on the way to its first No. 1 single with "Room Full Of Roses."

Gilley, of course, has run up a string of No. 1 LPs and singles, and Barbi Benton recently entered the top five with her "Brass Buckles." Other playboy artists to hit the charts have been Mike Wells, Chuck Price, Brenda Pepper and Wynn Stewart.

Kilroy, in addition to producing all the Playboy artists and handling all country promotion, also sets guidelines for country merchandising and advertising. All sessions are handled at RCA's Studio B in Nashville, using the same group of pickers at all sessions.

## MELODYLAND

**A** lot of labels took a dip in the country market in the last year, but few in as successful a way as Motown's Melodyland label, which has seen 16 of its 20 single releases charting, including two No. 1 hits and three making the top five.

Melodyland was born in November of last year when John Whitecomb joined the Motown staff to work with Mike Curb on product Curb was producing for the label at the time.

"It became apparent," says Whitecomb, "that we needed a separate vehicle for the product. There was a strong country orientation and Motown, after years on top in the pop and soul fields, naturally had their strongest identification in these areas.

"Motown had a dormant label called Mel-O-D," he continues, "and that's what became Melodyland. Pat Boone was our first release, and it charted."

Around that time, John Fisher, an important factor in the Atlantic promotional team for years, came aboard. A small office was opened in Nashville, and the label began acquiring artists.

The current roster includes Boone, Dorsey Burnette, Ronnie Dove, Darla Foster, Joey Martin, Jerry Naylor, Kenny Serratt, T.G. Sheppard, Terry Stafford and Jud Strunk.

"We have just about the right number of artists now," says Fisher. "Any more without expanding staff, and we would lose the personal touch we feel is so important. We also feel we've come up with the right mix of established names and talented newcomers."

Sheppard, of course, has been the major name on the label to date, coming up with two No. 1 singles and a top five LP with Melodyland's only album release to date.

"There's no hurry in releasing album product," says Whitecomb. "We will release them as we feel it's right. But each artist on our label gets the exact same treatment. That was and is the philosophy we built the company on."

## Country In UK

• *Continued from page 48*

and the trade by staging their own awards. The Billboard Awards were presented before the capacity crowds that attended the Seventh International Festival of Country Music and, at the same event, special plaques were given to the winners of the Wembley Mini-Festival—an all British talent contest sponsored by Billboard in conjunction with the consumer British Country Music Association. The CMA (GB) Awards were presented some six months earlier, in November, at London's Cunard International Hotel, a glittering affair that attracted an impressive array of guests as well as considerable representation from the industry.

## In Japan

• *Continued from page 40*

of Japanese. At the same time, western film themes continue to be popular among Japanese moviegoers and TV viewers. And speaking of TV, the Yokohama-based UHF station has been airing the "Rex Humbard Show: The Cathedral of Tomorrow" every Sunday night. As for radio, "Grand Ole Opry" has been aired every Saturday night for 30 years now over the American Forces' Far East Network, based in Tokyo.

## Las Vegas

• *Continued from page 44*

spokesmen said country was not part of the set entertainment policy. A second night show was cancelled because of poor publicity and sales.

The Golden Nugget Casino, one of Las Vegas's traditional landmarks, remains a country stronghold in its open-bar lounge in the downtown Casino Center area. Recently refurbished, the Nugget draws tourists, visitors and fans to the brighter-than-noonday corners in the heart of the city at night.

Country radio station KRAM broadcasts a steady diet across the sophisticated skyline of Las Vegas while "Nashville" enjoys and extended run at a local theater. The types of country artists which are drawn to the Vegas entertainment dollar vary with the type of room, hotel and event they're booked in for.

The new Landmark show will be headlined by Johnny Paycheck and the Lovemakers with Jerry Collins and Vicki Fletcher in the 450-capacity Jubilee Room. Halsey has showcased such diversified talents in a basic-four act package as Henson Cargill, Elektra artist of "Skip A Rope" fame, with the Kimberlys and comedian Dan Bowman and funny lady Mary Taylor.

"We hope to be booked through all next year during the Bicentennial celebration and beyond," concludes Halsey. Future "Country Music—U.S.A." stars will include

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## Gospel Spreads

• *Continued from page 50*

long ago that the gospel concert scene was a narrow circuit featuring mainly quartets.

Today, though, such acts as Andrae Crouch & the Disciples, the Blackwoods, the Speer Family, the Happy Goodman Family, the Kingsman, the Chords, the Pine Ridge Boys, Marijohn Wilken, the Christian Troubadors, Doug Oldham, the Imperials, Randy Mathews, Barry McQuire, the Brooks, the Oak Ridge Boys, the Singing Gaskin Family, Marve Hoerner, Bill Gaither, and innumerable others play before thousands in concert halls, at fairs and on college campuses.

Gospel music opportunities aren't limited to record sales and concert touring, though. Marijohn Wilken, owner of Buckhorn Music Publishing Inc., writer and now widely recognized gospel performer, says that the "big money" is in the folio and sheet music market. The market, she explains, is actually divided in two parts—one for shape note material and the other for round note material.

Reports from the major labels also indicate that a healthy chunk of their revenues come from their publishing operations.

Overall, the white gospel market seems to be thriving. And, the prejudices and ignorance of the past will have a tough time

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**I**n a continuing effort to compete with the lucrative fairs for the presentation of live country acts, talent buyers at the amusement parks are attempting to attract name artists with the promise of extensive promotion and sound techniques designed to emulate the acoustics of a recording studio as closely as possible to tie in with record sales.

Bill Hollingshead, entertainment director at Knott's Berry Farm, who has booked just about every country act ever to hit the West Coast, feels that many of the fairs, in contrast to the themed parks, have a long way to go in terms of coming to grips with the fact that they have to supply the artists with a good sound system or be faced with the continuing situation of having the acts bringing in their own and adding it to their fee. Contract riders coming into his office at the Buena Park California funspot, specifically state that if the sound system is inadequate, the artist will engage the services of a sound company, with the manager of the facility being required to contribute a percentage toward the cost.

Magic Mountain's director of entertainment, Dennis Condon, complained that the major problem he faces when trying to book top country acts, is that the fairs

## Permanent Parks Vying With Fairs In Recording Star Promotion

By  
Larry Oppen



are paying too much for them even though many fair managers don't have the experience to properly present this type of entertainment. "The prices paid offer an unfair competition for legitimate places of performance like ours that operate on a longer term," he said. "Fairs open for a week and can afford to plunge, sometimes with the help of a state subsidy, so the big acts would rather play them than appear at amusement parks which operate on a limited budget."

"Price levels paid by the fairs are driving our prices up, while at the same time are either locking down the availabilities or limiting availabilities during the summer months when the fairs are going as strongly as the amusement parks."

There's no question about the fact that fairs have the edge over amusement parks as far as presenting country music is concerned, and have for many years been the mainstay of country acts.

Photos by Larry Oppen

Tanya Tucker (above) on stage at Magic Mountain's Showcase Theater which over the past three years has invested \$100,000 to improve its sound system. If Buck Owens has a hot record on the charts, Magic Mountain will use it as a hooker in their promotions to attract customers to the Valencia, California amusement park.

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# Country Music

• Continued from page 6

of the world. Yet Nashville remains the undisputed Capital of Country Music.

In the face of a somewhat less than encouraging economic picture, there are still more than 800 members of the Nashville Songwriter's Assn. There are more than 60 studios in a city of only 500,000, many of them as active as ever in spite of the economy. Most of the nation's major country names still live in Nashville, as do most of the major producers. Most of the country hits are cut in Nashville, and most of the major songwriters live in that city. The Grand Ole Opry, celebrating its 50th year on the air, still remains one of the most powerful forces in all of music and is the center of one of the most successful amusement park complexes in the United States. And the Opry is still considered the home of country music.

Yet it is not a necessity to come to Nashville to cut a country hit or to be in the country business. Huey Meaux cuts his enormously successful records in Houston, working with Freddy Fender and Donny King. Warner Bros., under Andy Wickham, headquarters its growing country operation in Los Angeles, as does Melodyland. Chip Taylor records much of his product in White Plains, N.Y. Bakersfield is still a hotbed of country recording, publishing and management activity. Waylon Jennings, Jessi Colter, Freddie Hart, Danny Davis and others alternate cutting in Nashville and Los Angeles. The list goes on and on.

"Live" country music is now seen and heard all over the United States. New York City has its own country club and there have been a series of successful concerts in Madison Square Garden. The West Coast has long been a breeding place for country talent, and clubs such as the Palomino and Brandin' Iron as well as new clubs like the El Rancho and the Base-

ment that have kept that tradition alive. Country artists play most of the major halls in Southern California as well as across the nation, and it is difficult to find a major city in the United States today that does not have at least one club offering country music on a regular basis. Festivals, particularly in the field of bluegrass, have long been successful summer events. The East Coast has been a particularly good area for bluegrass. This year, however, we have seen country festivals from Maine to California draw large crowds and end up as successful ventures.

Country came to Las Vegas in a big way in the past year, with Jim Halsey bringing the likes of Henson Cargill, Roy Clark, Diana Trask, Freddy Fender, Mel Tillis, Don Bowman and Hank Thompson into the Landmark and Frontier Hotels. Charlie Rich has become a fixture at the Hilton, while Buck Owens appears at the Sands and Marty Robbins plays the Sahara. Waylon Jennings, Jessi Colter and Tompall Glaser have played Caesars Palace while Barbara Mandrell and Leroy Van Dyke have been at the Golden Nuggett. Other visitors to Las Vegas, Reno and Tahoe have included Olivia Newton-John, Charley Pride, Merle Haggard, Barbara Fairchild, Bob Luman, Johnny Paycheck and Tommy Overstreet.

And country artists on the road are commanding money equal to that of the biggest pop acts in many cases. A Rich or Clark in Las Vegas command weekly salaries equal to most other acts, while major touring artists such as Haggard, Pride and Johnny Cash gross up to \$60,000 nightly.

And international country, particularly in England and Japan, only adds to the picture.

The influx of young people into country in the past year is another sign that the music is still vital and growing. Such new stars as T.G. Sheppard, Gary Stewart, Gene Watson, Freddy Fender, the Amazing Rhythm Aces, Sunday Sharpe, Crystal Gayle, Emmylou Harris and Jessi Colter to

name a few have chosen country to launch their careers in.

The growth of the new faces on the country scene and the continued success of most of the established stars has prompted many major labels to pay far more attention to country than ever before. In-house country publicity is now commonplace, as are specific country promotions and advertising and merchandising campaigns designed by the same people who handle pop activities for the labels. Nashville also produces some of the music industry's leading executives.

Radio stations, playlists have tightened in country over the past year, as they have everywhere else. Yet country radio still remains the most open of any of the various radio formats. While a list of from 20 to 60 records is not uncommon at the top country stations, that same list has dwindled to between 14 and 18 at many of the top pop outlets.

And radio has shown itself to be remarkably adaptable when it comes to changing with the times. Country lyrics have certainly become more open and honest and most major stations have shown little hesitation about playing good product. That seems to be the key—good product is good product. And as we mentioned above, country radio is as professional sounding as any of the other outlets.

To meet the tightened playlists, as well as from pride and more care, country records have gotten better. Albums no longer seem to be two hits and a collection of cover records or "throwaway" cuts. Rather, most good producers seem to have tried over the past year to reach the goal of 10 or 11 potential singles on each LP. Singles, as well, are more carefully produced.

Country writers continue to get better. In older days it was a simple task to pick the best country writers. Now, the job is happily becoming a harder one. Among performer/writers, Dolly Parton, Merle Haggard, Linda Hargrove, Waylon Jen-

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nings, Willie Nelson, Donna Fargo, Mel Tillis, Bill Anderson, Conway Twitty, Loretta Lynn, Tom T. Hall and Freddy Weller certainly rank with the best in any field. And writers such as Ben Peters, Betty Jean Robinson, Kenny O'Dell, Billy Sherrill, Norro Wilson, Doodles Owens, Shel Silverstein, Bob McDill, Allen Reynolds, Don Williams and Jerry Foster & Bill Rice can contend with writers in any other musical field.

Country became big movie business over the past year, with "Nashville" one of the undisputed hits of the year and "W.W. & The Dixie Dance Kings" drawing in Burt Reynolds as the star. Charlie Rich sang the theme to "Benji," and a new movie is set to begin production in Nashville this fall. Country movies for TV also continued to grow.

In the area of television, Merv Griffin, Mike Douglas and particularly Dinah Shore went out of their way to bring in country talent on a regular basis. "POP Goes The Country," "Hee Haw," "Bobby Goldsboro" and "Porter Wagoner" are syndicated nationally, while in major markets such as Los Angeles, the old Kitty Wells TV shows still pull in wide audiences.

The year saw more country product exposed to a wider audience through radio and TV than at any previous time. Just as important, the so-called country rock artists, particularly the Eagles and Linda Ronstadt, finally came into their own in a major way. The Eagles, among the first to regularly use the steel guitar and other country oriented instruments in an attempt to reach the pop masses, have been touted by many as the next American supergroup. Miss Ronstadt ran up a string of No. 1 pop and country records, while groups like the Burrito Brothers and Poco continued to do well. The Southern rock explosion, spear-headed by Lynard Skynard, Marshall Tucker, the Outlaws, the Allman Brothers and the Atlanta Rhythm Section is a direct blend of country, rock and black music.

There were "downs" to the year, of

course. The usual rumors continued to fly that one company or another was closing its doors. But when one looks back, not one major label folded, and no major labels whose bread and butter is pop pulled out of country.

Money was tight, particularly in the studio business. But than money was tight everywhere in the past year. The overall session business in Nashville, from July 31, 1974 through the same date in 1975, was \$2,555,758.97 up from \$2,487,170.14 for the comparable prior period. Syndication and demo sessions were off, while jingle and master sessions were up. And this represents a realistic increase, since few studios raised their rates during the period accounted for here.

A few name artists switched labels, generally in exchange for healthy contract and royalty hikes. But this happens every year.

Piracy continues to hit country music the hardest, though many top stars took time off this year to fly around the United States to testify in piracy trails and Mercury Records enclosed their records in sleeves explaining how to spot a pirated tape or record. And the Country Music Assn. continued to fight its successful battle against the tape pirates.

In a year, however, when the economy helped make a great deal of the nation miserable, the country record business came through in a remarkably healthy fashion. Sales were down in some areas, and some live shows did not do as well as in the past. Labels signed fewer new artists as a result of the economy. Yet all in all, the growth of country seems reasonably unabated.

The "country explosion" of several years ago was looked upon as a passing fad by many. The theory was that as soon as a pop act arrived on the scene to create the excitement of a Presley, Beatles or Rolling Stones, country would again fade back to its "regular constituency." That, however, has not been the case. New pop acts have broken through in a big way, but if the truth be told, the real excitement in

the music industry over the past two years continues to come from country music and its variations.

Country has responded to this "explosion," which in fact appears to be more of a solid maturing, by producing better music, bringing in fine new artists, packaging better tours, finding new means of exposing itself, seeking new talent in all areas and generally meeting the challenge of an unparalleled growth pattern.

As always, and this is unique to country, the various factions have banded fairly close together in the end. And the future look every bit as encouraging as the past.

## Coast Country

• Continued from page 8

try Music president and former Capitol Records' international executive Bill Boyd, works closely with names such as Jerry Naylor, Jerry Lee Lewis, Conny Van Dyke and Tom Bresh. Boyd recently concluded an agreement with United Talent (which handles the bookings of Loretta Lynn and Conway Twitty among others) to help cross-pollinate talent resources between Nashville and the West Coast. The deal calls for Boyd to handle United artists in this area, especially in TV, and for United to work with the Boyd roster in the Nashville area.

Television shows starring Johnny Carson, Dinah Shore, Merv Griffin, Jim Stafford, Mac Davis, Dean Martin, Tony Orlando & Dawn and others have featured more country entertainers than during any previous year, with Dinah Shore seemingly going out of her way to make sure country is featured at least several times a week on her nationally syndicated show. Carson has employed country artists such as Roy Clark as guest hosts, while game shows like Hollywood Squares feature country stars such as Buck Owens. The days of the country artist on a musical show only, and then primarily country, seem to have vanished.

## The Outlaws

• Continued from page 59

some of the changes, just as an artist would object if a sideman said "I'm going to play what I want." But this happens everytime there is an established pattern and some within that pattern want to change. However, neither I nor anyone else should be surprised to find people fighting to retain control."

In any case, it seems that Tompall Glaser's faithful believe in the cyclical theory of country, in the idea that "those who were not heroes to the old crows will be heroes to the new ones" is a reality. Ernest Tubb proved it true. So did Johnny Cash. So did Jimmie Rodgers in an earlier day. The Beatles, the Rolling Stones and Bob Dylan proved it in pop.

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## COUNTRY ARTISTS

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- WEST, JERRY** (Vocalist). Police: BA Doyle Wilburn—Wilhelm.
- WHEELER, BILLY EDD** (Vocalist). Capitol. BA/PM Don Light.
- WHEELER, KAREN** (Vocalist). RCA: BA United Talent
- WHIPPLE, STERLING** (Vocalist). RCA. PM Cliff Williamson
- WHITE, BUCK, & THE DOWN HOME FOLKS** (Group—5). Enco. BA Eloise Jones Hawkins—Grandpa Jones Ents.
- WHITE, DON** (Vocalist/Instrumentalist w/Vocal & Instrumental Group—4). ABC-Dot: BA/PM: Jim Halsey.
- WHITE, MACK** (Vocalist/Instrumentalist). Playboy: BA Howard Forrester—Acuff-Rose.
- WHITE, TONY JOE** (Vocalist). MGM: PM: Sy Rosenberg
- WICKLER** (Vocal & Instrumental Group—7). Greenwood. BA: George Carlson
- WIER, RUSTY** (Vocalist w/Vocal & Instrumental Group—6). 20th Century. BA Magna Artists. PM Larry Watkins—Moon-Hill
- WIGGINS, ROY, SHOW** (Vocalist w/Vocal & Instrumental Group—5). Gusto-Stoneway. BA Buddy Lee
- WILBURN BROS.** (Vocalists). MCA: BA: Doyle Wilburn—Wilhelm
- WILKINS, LITTLE DAVID** (Vocalist/Pianist). MCA: BA: Lavender Blake. PM: Billy Smith—One Nites.
- WILLIAMS, DON** (Vocalist/Guitarist w/Vocal & Instrumental Group—3). ABC-Dot: BA/PM: Jim Halsey.
- WILLIAMS, HANK, JR.** (Vocalist). MGM. BA Paragon Agency. PM Phil Walden

- WILLIAMS, MIKE** (Vocalist/Guitarist). BA Athena Ents. PM Chet Hanson
- WILLIS, ANDRA** (Vocalist) Capitol
- WILLIS BROTHERS** (Vocal & Instrumental Group—3). MGM. BA Atlas Artist
- WILLS, DAVID** (Vocalist). Epic. BA William Morris. PM Sy Rosenberg
- WOOD, DEL** (Pianist). Lamb & Lion BA Frederick Burton Larry Wilt
- WOOLEY, SHEB** (Vocalist). see listing as Ben Colder
- WORTH, MARION** (Vocalist). BA: Atlas Artist
- WRAY, LOIS** (Vocalist). Showman BA Showman Talent. PM Fred Harper—Showman Talent
- WRIGHT, BOBBY** (Vocalist). ABC: see Kitty Wells Country Classics Show
- WRIGHT, JOHNNY** (Vocalist/Guitarist). Capricorn. see Kitty Wells Country Classics Show
- WRIGHT, PEGGY SUE & SONNY** (Vocal & Instrumental Duo). 4 Star—Peggy Sue. BA Atlas Artist
- WYNETTE, TAMMY** (Vocalist w/Group—10). Epic. BA Lavender Blake. PM: Shorty Lavender
- WYNN, WILLIE, & THE TENNESSEANS** (Vocal & Instrumental Group—7). Heart Warming. BA Century II

Y

- YARBROUGH, BOB** (Vocalist). Cinnamon. BA Bill Goodwin
- YOUNG, FARON** (Vocalist). Mercury. BA/PM Billy Deaton
- YOUNG, STEVE** (Vocalist/Guitarist). Blue Canyon. BA Stone County. PM Steve Dahl—Stone County

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# Russ Sanjek

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meation that country music has only recently made into the mainstream of the world's music.

But a cold and hard look into history will make manifest that country music has long been a major force. Things may seem different to the untutored observer, but country writers and publishers are still doing their own thing, as they have for decades. It's just that the pop world at long last recognizes their accomplishments, made on their own terms.

Country songs represent 42 of the 145



Jimmy Case

**JIMMY CASE**  
**STEVE YATES SHOW**  
**BONNIE EDWARDS**  
**JIMMY WALKER**  
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BMI-licensed songs which have received in excess of 1 million performances as of October 1, 1974, and now receive double credit for every play. The roster of their writers reads like a Who's Who of American music. Boudleaux Bryant, Happy Lawson, Hank Williams, Bob Nolan, Marty Robbins, Ray Stevens, Kris Kristofferson, Joe South, John Hartford, Curly Putnam, Joe Allison, Don Gibson, Roger Miller, Floyd Cramer, Fred Foster, Norro Wilson, Billy Sherrill, Jimmy Duncan, Gene McClellan, Mel Tillis, Melvin Endsley, Tammy Wynette, Peeewe King, Redd Stewart, Jimmie Davis and others have written songs which have received over 42 million hours on the air and are still going strong.

Country music has been around BMI for over 36 years. And it's getting to be like sex for 70-year-olds. It's always around, but there are a lot of other folks doing it, too.

# Las Vegas

• Continued from page 56

Tommy Overstreet, Leroy Van Dyke, Barbara Fairchild and Hank Thompson.

Nashville has come to Vegas, in a tight-knit package of slick-produced pop-country. It has adopted to the mainshowroom traditions of showmanship, audience participation but minus the dancers and big production numbers.

# Stanley Adams

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Ole Opry, we can see how healthy the country scene is and how much it has grown. As the president of ASCAP, I can tell you that there has been a very significant growth in the number of country performances—both off and on the air. Country Music Assn. figures show that the number of stations that are primarily broadcasting country has grown from 80 in 1961 to more than 1,200 today, but the increase in performances does not relate merely to the remarkable multiplication of country stations. While it is true that there is now a country station in every major U.S. and Canadian market, it is also true that many other stations are broadcasting country works.

# A. H. Prager

• Continued from page 58

developments. As we entered our 45th year as America's second oldest performing rights organization, 1975 also marked the beginning of our second decade in Nashville. We opened our first regional office in Music City, in a small space in the Capitol Records building on Music Row. In the years that followed, under the guidance of such capable leaders as Roy Drusky, Joe Talbot and Bob Thompson, our operation expanded and prospered with the addition of some of country music's top writers, publishers and artists. Our offices in the SESAC Building at 1513 Hawkins Street are now the base for an extensive operation encompassing not only country, but gospel and sacred music as well.

SESAC's Chart Payment Incentive Program continued to be expanded during the year to meet the needs of country writers and publishers. Bonus categories were added to recognize the staying power of a record on the charts; the added performance value of a composition when it reaches the Top 10; and the crossover situation where a song appears on more than one type chart. Also, in keeping with the changing times, SESAC's country "Top 75" chart positions for singles were expanded to include 100 chart positions. The album chart payments were also expanded and substantially increased.

SESAC has been known over the years for the personalized attention we give to our writer and publisher affiliates. With the improvements made in our distribution system over the past year, we are also gaining added respect in the country field as an organization which more than meets the high standards of competition within the industry. One of our primary purposes is to afford the writer and publisher a multiple choice in affiliating. By constantly updating our distribution methods and policies, we shall continue our long-standing reputation of being a dynamic and monetarily competitive music rights organization. 1975 has been an outstanding year for SESAC. We look for even greater things in 1976.

# Gospel Spreads

• Continued from page 60

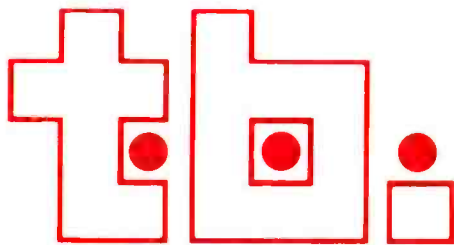
of it when it comes to trying to confine the music to the narrow borders given it by the majority of music listeners in this country.

The energy and the talent is there. And, bigger and better things can be expected. But, expect it all to happen with the Christian theme intact. That's still what white gospel is all about.

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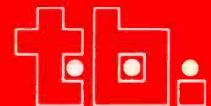


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