



4-CHANNEL:

SPOTLIGHT IN THIS ISSUE

THE LONG RANGE COMMITMENT

08120

Billboard

81st
YEAR

NEWSPAPER

A Billboard Publication

The International Music-Record-Tape Newsweekly

August 9, 1975 • \$1.50

100% IN YEAR 'Q' Disks/Tapes Show Chart Rise

By STEPHEN TRAIMAN

NEW YORK—What a difference a year makes in 4-channel product availability of top chart albums, despite the fact that many top artists are still quad holdouts.

In recent weeks more than 25 percent—52 of 200—of albums listed on Billboard's Top LPs & Tape chart are also released in "Q" disk or tape, double the total of a year ago (see Label By Label Chart Action in this week's 4-Channel Spotlight).

More important, this week six of the top 10, 11 of the top 25, and 27 of the top 100 albums are available in quad. A year ago, only Cat Stevens' "Buddah & The Chocolate Factory" at No. 22 was available in Q-8 tape

(Continued on page 47)

Jazz Surge Spurs Boom At Diskeries

By JIM FISHEL

NEW YORK—Despite a reported market share of only 4 percent last year, jazz product appears to be growing in importance to most record companies. This is underscored by the surge of new recording activity in the field and the rush to sign distribution pacts with jazz-oriented labels.

Companies like A&M, Warner Bros., RCA and Vanguard are becoming more visible in the jazz market with newly recorded product after a hiatus of several years, while others like Motown, 20th Century, Pickwick International and Polydor have signed distribution deals for jazz lines.

(Continued on page 53)

Intl Societies Eye Data Procedures

By IS HOROWITZ

NEW YORK—Delegates from performing and mechanical rights organizations around the globe will gather here in November for a series of meetings devoted to simplifying and standardizing procedures for the international exchange of music licensing and royalty data.

It will be the first conclave ever convened in the United States by the technical committee of CISAC and BIEM, international rights confederations with which national societies in 48 countries are affiliated. The meetings, to be hosted jointly by

(Continued on page 12)

TV Grows As Sales Stimulus

NEW YORK—Heavy current testing of new record packages on television portends an even greater use of the tube by direct-mail marketers over present rates, which leading participants describe as the "biggest ever."

At Columbia special products a spokesman says he is "overwhelmed" with request for additional product. He estimates that more mail-order albums have been tested the past six months than during the prior three years combined. He declined comment on reports that as many as 50 CBS-derived sets are now being tested by company

(Continued on page 10)

French Perf. Fees Up 12½%

By HENRY KAHN

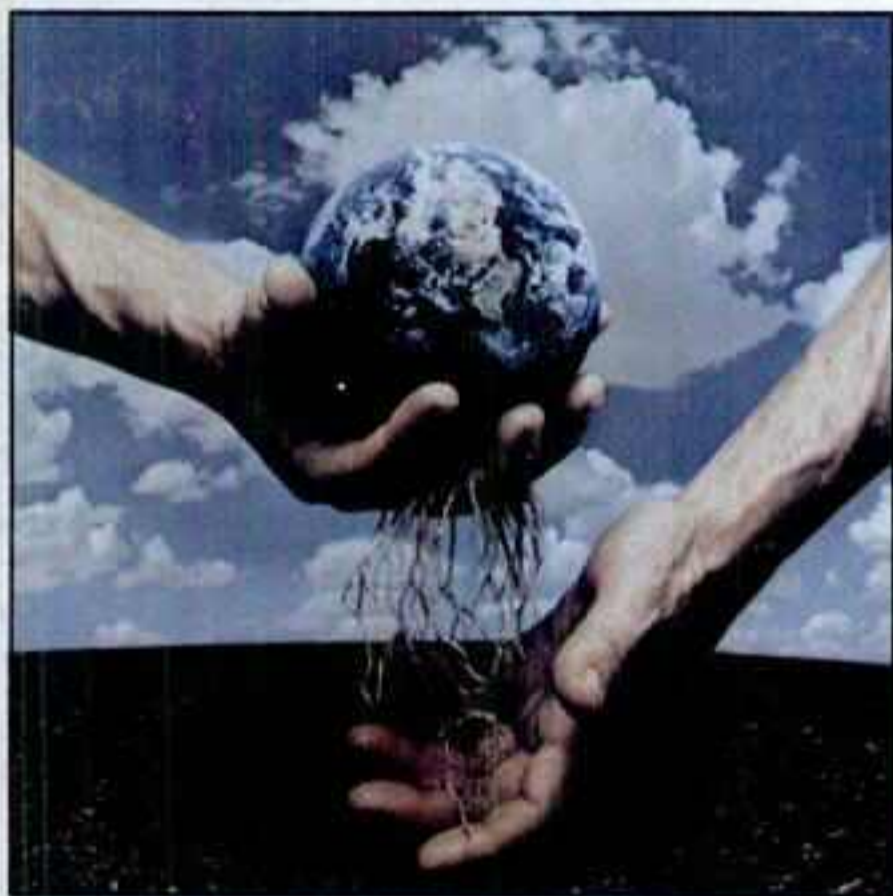
PARIS—Latest figures published by SACEM, the performing rights society, show that royalties in general are up here by 12.5 percent in 1974 compared with 1973.

Through the year 75,000 concerts of all kinds were given in France,

showing a 15 percent increase. Concert tours topped the list with an increase of 43 percent and 5,000 classical concerts produced a 20 percent increase.

Cabarets, dances and disk clubs

(Continued on page 65)



BACK TO EARTH (R6-548S1), RARE EARTH's first new album in more than a year, represents a powerful musical reawakening for this legendary assemblage. The group has been reformed with the addition of such musical heavyweights as singer Jerry La Croix and bassist Reggie McBride and has emerged as a sure threat to cross-over R&B, Top 40, and FM formats. A listen to such BACK TO EARTH tunes as "Keeping Me Out of The Storm" and "It Makes You Happy" will quickly confirm Rare Earth's musical potency. On Rare Earth Records and Tapes, distributed by Motown.

(Advertisement)

11 Bay Area Cable TVers Beam Rock

By JACK McDONOUGH

SAN FRANCISCO—Bill Graham's FM Productions has contracted with cable television channels in the Bay Area to show videotapes of rock bands' Winterland Arena performances.

The 11 channels (which include Metro Cable in San Francisco, LVO Cable in Hayward, Focus Cable in Oakland, Moraga Cable in Moraga

and Concord Cable in Concord), reach almost 200,000 homes in the greater Bay Area and Jerry Pompili of Winterland claims a potential audience of a quarter million as a "very conservative estimate."

The first station to start running the tapes was San Francisco's Metro Cable last December. "The idea

(Continued on page 14)

Puerto Rican Acts May Get Break

By RUDY GARCIA

SAN JUAN—Tourism Development Company head Roberto Bouret may be forced to put into effect regulations requiring hotels to hire local performers on an equal basis with "outsiders" as originally mandated by law two years ago.

The tourism industry is in trouble and Bouret has prevailed upon Gov. Rafael Hernandez Colon to call a special session of the legislature to deal with the problem. (Puerto Rico

has been a main link for top U.S. acts on the prestigious hotel nitery circuit along with Las Vegas and the Catskills in New York state.)

When the ruling party, which controls both houses of the legislature as well as the governor's mansion, took over in January of 1973, one of the first measures passed was one aimed at forcing the tourist hotels to hire local talent in equal proportions to

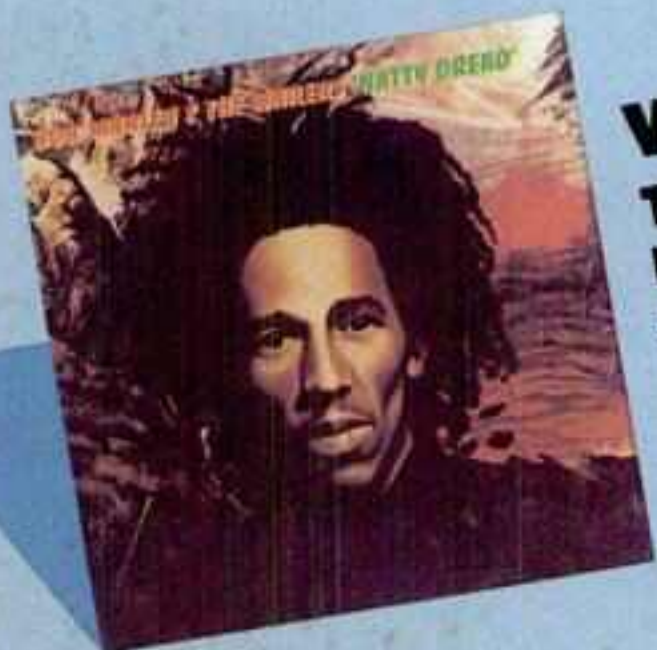
(Continued on page 50)



As the Spinners start their fourth year on Atlantic Records this month, their collaboration with Philadelphia's premier producer Thom Bell at Sigma Sound Studios has never sounded better: "PICK OF THE LITTER" is their brand new album, released simultaneously in stereo and CD-4 quad, as "GAMES PEOPLE PLAY" bullets its way up this week's Pop and R&B singles charts. With three gold LP's and four gold singles on Atlantic already to their credit, the Spinners are takin' care of business in 1975.

(Advertisement)

(Advertisement)



Wailers: The Legendary Bob Marley & The Wailers

After completing a devastating SRO tour of America and England that still has both countries buzzing, this definitive reggae group is back on the charts with their album NATTY DREAD. Reggae is hitting the States at last and the magic of Marley is making it happen.

On Island Records ILPS-9281
Produced by Chris Blackwell
and The Wailers



Palmer: Robert Palmer Is No Little Feat

But Little Feat, as well as the Cor-Meters and top session men Cornell Dupree and Bernard Purdie have helped Robert create a sound and an album that has everyone back in their Sailing Shoes. SNEAKIN' SALLY THROUGH THE ALLEY is the album and the single. And Robert Palmer is the name.

On Island Records ILPS-9294
Produced by Steve Smith.

Island records, inc.
los angeles, california 90046

DON'T BE FOOLED
BY THE TITLE:
THE 5th DIMENSION'S
EARTHBOUND
IS HEADED STRIGHT UP,
AND AWAY!



abc Records

EMPHASIZE NEW NAMES Arista Flourishes In Hands Of Davis

By ELIOT TIEGEL

LOS ANGELES—Arista's growth in its first year under president Clive Davis is reflected in its 100 employees in New York, its artist roster which is nearing 40 names, its move to larger quarters Dec. 1 in Manhattan and a building up of its West Coast operation.

Davis speaks of the label as being broad-based in repertoire and says that 80 percent of his time is spent on the creative level. He also emphasizes the majority of his acts are new names.

When he joined the company as a consultant for six months to determine how to turn the company around, he kept two performers from the Bell operation: Melissa Manchester and Barry Manilow.

Davis says these two artists were finally broken during his tenure and the label now includes such performers as Eric Carmon (lead singer with the Raspberries), poet/singer Patti Smith, the Brecker Brothers with the Headhunters, the Outlaws, Monty Python, Martha Reeves, Batdorf and Rodney, Larry Coryell and the 11th House, Eric Anderson, Loudon Wainwright, Jon Hendricks, Airto (produced by Herbie Hancock),

Linda Lewis, Gil Scott-Heron, David Pomeranz, Bay City Rollers (from Scotland) and Terry Garthwaite (Scottish lead singer with the old Joy Of Cooking).

Although now with Elektra, Tony Orlando and Dawn have material for two more LPs sitting with Arista. And the group's catalog is a major profit contributor.

The Outlaws, the fast appealing group from Tampa, Fla., and a growing FM radio favorite, have been booked to work two of the Rolling Stones dates in Louisville and Buffalo.

Davis says he hasn't been conducting any wholesale signings campaign, adding the Freedom series of jazz LPs featuring avant-garde players cut by an American in Paris, aren't part of the roster.

Davis says he hasn't released any product during the second quarter (traditionally he's kept away from releasing material during this weak sales period, he says) and that the majority of his acts have broken without hit singles. Only Ms. Manchester and Manilow have had national single hits.

The label, despite its propensity
(Continued on page 78)

A BIG FUTURE

Fairs a New Scene For R&B Talent

LOS ANGELES—R&B acts are going into the fair circuit which was formerly dominated by country acts, claims Ira Okun, vice president of Gemini Artists.

Okun feels fairs may be trying to broaden their audience appeal through soul acts. He indicates it's a whole new venture for fairs.

Black acts, he says, "are the thing of the future, as well as today. They've crossed over from r&b. Now they're known as rock acts. I mean such groups as Earth, Wind & Fire, Graham Central Station, the Temptations and others. They're headlining, and doing well."

Okun claims the foreign market is getting bigger for both British and American acts. "Acts want to play abroad for the money and record
(Continued on page 14)

Weintraub, Azoff Are 'Affiliating'

By NAT FREEDLAND

LOS ANGELES—Jerry Weintraub's Management III and Irv Azoff's Frontline management are heading for an affiliation. Their combined operation will be the most powerful management setup anywhere, working with a range of artists that includes John Denver, the Eagles, Led Zeppelin and Frank Sinatra for certain tour packages, Joe Walsh, Michael Murphey and Minnie Riperton.

"It's going to happen," says Azoff. "But we're still setting up how it will work. There just hasn't been enough
(Continued on page 12)

Bill To Eliminate Taping Concerts A New York Law

By ROBERT SOBEL

NEW YORK—A bill banning unauthorized recording of live performances at concert halls in New York was passed into law July 24 by Gov. Hugh Carey. The bill was sponsored by State Sen. Roy M. Goodman (Billboard, July 26) and now adds a new section to the general business law, prohibiting the possession of a sound recording device in a theater and the recording or photographing of live performances without written permission from theater management. The theater is given

the right to sue violators for an injunction or for damages.

The law also makes offenders guilty of a crime who refuse to leave the hall's premises after being informed that possession of the sound recording device is prohibited. The theater management must post a sign that possession of such a device and recording of the performance is banned. The law is effective immediately.

Previous Goodman bills on the subject had been turned down for various reasons by both Gov. Rockefeller and Gov. Malcolm Wilson. Goodman expresses delight over
(Continued on page 78)

AMUSEMENT PARK DEBUTS OWN DISCO

By DAVE DEXTER JR.

LOS ANGELES—Magic Mountain, one of the West Coast's most popular amusement parks, has introduced a discotheque.

Dennis Condon, entertainment manager of Magic Mountain in suburban Valencia, says park patrons will attend the new Disco 100 that opened Aug. 2. "About 50 percent of our audiences are 12 to 17 years old," says Condon. "They are the ones who enjoy pop records the most—but they cannot get into other discos because of liquor laws."

Operating Disco 100 at Magic Mountain is Jane Brinton, vice president and director of U.S. operations for Aristocrat, the first mobile discotheque in California. Says she:

"In a test of Disco 100's appeal, without any advance promotion, we attracted several thousand Magic
(Continued on page 29)

WEA RAISES LP PRICES

LOS ANGELES—WEA Corp. has raised its dollar and subdistributor price on \$6.98 and \$11.98 LPs. Increases were effective July 28 and apply to back orders and new orders.

The \$6.98 LP price rose from \$3.32 to \$3.36 and \$3.64 to \$3.65 for subdistributor and dealer, respectively; while \$11.98 list albums increased by \$5.75 to \$5.78 for subdistributors and from \$6.13 to \$6.16 for dealers.

Top Disk Acts To Perform For Radio Forum In S.F.

By CLAUDE HALL

LOS ANGELES—Glen Campbell, the Grateful Dead, Waylon Jennings and the Pure Prairie League... they are among the recording artists who will perform for the eighth annual International Radio Programming Forum in San Francisco Aug. 13-16.

Grateful Dead will perform especially for the forum. Coordinating the music event is Billy Bass, record promotion executive with Columbia Records. Waylon Jennings and his band—at the Fairmont Hotel—will lead off the evening; this event will be coordinated by Larry Hayes of RCA Records. Everyone attending the music extravaganza will be bused to the concert sites after the opening evening cocktail party sponsored by Billboard and hosted by the forum advisory committee which is headed by George Witton, executive vice president for radio of Bartell Media, New York.

Campbell will perform Thursday
(Continued on page 16)

Blue Note To Cook a Novel Jazz Recipe

LOS ANGELES—Blue Note will expand its creative base with a fusion of Latin and classical stylings to create two hybrid kinds of jazz.

These will be two types of jazz already tried in the past by other companies, but George Butler, the label's vice president, says the audience today is open to more styles of music, hence there is a greater chance of commercial success.

He is talking with several of his instrumental artists anent incorporating into Latin elements into their music to create a jazzy sales sound.

Butler speaks of using Latin instruments not previously worked on in jazz groups like timbales, the thrush and other percussive devices plus "coro" singers (Latin background stylists).

Butler believes salsa is the next sound to explode and he is gearing his label to fuse that Eastern Latin sound with modern jazz.

"We are also thinking of a classical kind of jazz," he continues. Butler says he is talking to a "known performer" about joining the roster (which already numbers 15) and doing an LP which could be built around a suite in which elements from classical composers sympathetic to jazz-like Stravinsky and Milhaud—would be utilized.

Butler calls this "neo-classical jazz." Again, Butler recants that people are interested in all kinds of music today, which portends greater commercial appeal for a marriage of the classics and jazz than has been available in the past when other tries to bridge jazz with the European classics were attempted.

These two expansive moves will be augmented by recordings by mainstream types of jazz players who have their own styles and will not be forced into doing anything uncomfortable for them, the executive emphasizes.

Horace Silver, for example, continues to play on his distinct piano style, although on a recent LP he was given seven horns for a larger sound.

As for the Latin affair, Butler says,

"It's new, but it really isn't. Tito Puente, Eddie Palmieri and the late Tito Rodriguez have played excellent music but it never got out of the city."

Joe Baatan and Willie Colon have commercialized the music a bit to give it a cross-over potential, he says.

The label will also have a disco-flavored LP by newly signed Chico Hamilton set for fall release.

Although he is yet to break through, Brazilian sax specialist Moacir Santos is looked upon by

Butler and Eddie Levine, the label's director of national promotion, as being a vehicle for international exposure. At the recent launching of a distribution pact for Mexico, Butler found that the Mexicans were well aware of Santo's reputation as a writer-player in his native land.

Butler is also looking to other nations for jazz artists, mentioning a pianist in Japan he is interested in. There are also four players from Belgium in the new group, Mango Sun
(Continued on page 53)

Business And The Economy Healthy Growth For Chicago Distributor

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—Kinnara Distributors, handling independent labels in the Midwest, has grown in little more than four years from a dozen labels to over 150, recently adding Takoma, Symposium, Mark 56, Testament, Everest, Tradition, Editions Makossa, Jazzology, GHB, Kicking Mule, Olympic, Revelation and Fairmont.

President Luise Shokoumbey says, "With the distribution picture changing so fast, and in light of the uncertainty of day-to-day developments in the industry, we are hesitant to even draw attention to our own survival. But while Billboard called attention to Kinnara's precarious beginning and its sponsorship of otherwise unrepresented, small independent labels when the company was new, the fact is that we are now distributing over 150 labels.
(Continued on page 14)

Handleman Acquires Arkansas Book Firm

DETROIT—Handleman Co., which began as a drug rackjobber and spun off into records in the fifties, adds a third entity, book and periodical marketing, with the execution of an agreement to acquire Sieberts, Inc., Little Rock, Ark. Handleman previously announced preliminary negotiations with Sieberts (Billboard, May 24).

Sieberts, May 24) was \$22.1 million for fiscal year ended June 30, 1974, does 65 percent of its volume in records and tape and the remainder in books and magazines. The firm started in 1944 as a magazine and news circulator and added recorded music in 1959.

The addition of Sieberts gives

Handleman its first taste of recorded music retailing, in that it acquires a chain of 10 book-and-recorded-music stores called Mad Cat.

The acquisition, for an undisclosed amount, will be for cash and notes payable over five years. It's understood that Sieberts' top management, such as founder Sieg Siebert and general manager Dave Siebert, will continue in their posts along with others like Jackie Pate, chief buyer.

Negotiations for Handleman to acquire Le-Bo Products Co., New York, giant accessory firm, from Starr Broadcasting, the parent company, have been mutually ended (Billboard, June 14).

AUGUST 9, 1975, BILLBOARD

Takoma Label Treats Artists Like Royalty—And Prospers

LOS ANGELES—When folk guitarist John Fahey founded Takoma Records in 1959, he didn't dig the way labels treated players. Today, Takoma remains the "musicians' label" Fahey envisioned 16 years ago.

Takoma has slowly eased its way up to \$500,000 net volume in 1974, a figure it will probably equal in recessive 1975. Provision 10 of its arty graphic specially-printed-on-expensive-paper contract proves Takoma is for musicians. It provides that the artist shall be encouraged to participate in all phases of album art and that Takoma will strive to give the artist maximum freedom of content. Most labels hope to keep artistic control with the label.

Fahey and now-president Charlie Mitchell prove their devotion to the artist. The contract calls for sharing net profits with all artists. It's a simple formula. Overhead is spelled out. It's subtracted from net dollar volume. Then the individual artist's production expenses, all cash outlays other than

\$500,000 Gross Racked Up By Fahey Company

By JOHN SIPP

fixed costs for manufactured records sold, including mechanicals, are deducted from the artist's share.

His share is reckoned on his percentage of total tape and records units sold for that quarter. Also deducted is his personal fixed cost, which are all initial, incidental or one time-only outlays for creation of an album.

But that's another astonishing fact about the Santa Monica-based label. The average LP comes in for under \$3,000. Composer-guitarist-singer Richard Ruskin brought his new LP, "Microphonic Fever," in for \$2,000. He used percussive effects like rubbing a match book cover over cellophane pants to produce a subtle backing that wouldn't overpower his acoustic

guitar. "It's outrageous for any act to spend \$30,000 or more producing an album," Ruskin says.

"Our artists know what they're doing before they go into the studio. They've got it all down. We do all recording at United Western, Hollywood. Our acts work together. They know that expensive recording sessions cut into their cumulative profits," Mitchell points out.

Fahey launched the label with a gimmick that's still the talk of blues aficionados. He released an LP by Blind Joe Death. It carried a long dissertation on finding the legendary blues guitarist. The cover bore the blues' artist's billing while the backliner carried a headline about John Fahey.

It raised a tempest among blues reviewers. Some bought it whole-hog. Others hinted it might be newcomer Fahey. Five years later, Fahey admitted he did it all. But he had a label by that time.

By 1963, Fahey had cut three LPs himself and had signed Bukka White, a fabled blues guitarist of

(Continued on page 78)

Automatic Changer Bared For TED Videodisk System

By WOLFGANG SPAHR

HAMBURG—With more than 2,500 German radio/TV/record dealers stocking the TED videodisk player, backed up by 100-plus programs of single or multiple 10-minute disks, the system has been accepted by the market, claims Teldec managing director Kurt Richter.

The system had its world premiere in this market last March.

Although not announced here, TED will show the system's first automatic changer at the International Radio & TV Exhibition, Aug. 29-Sept. 7 in Berlin, confirms Leo Hofberg of London Records, who heads TED activities in the U.S.

By the time of the Berlin fair, Richter says more than 150 titles will be ready, equal to a total playing time of over 2,300 minutes. Included will be the first full-length feature film, "Hiroshima Mon Amour," which gives credence to reports that the automatic player will handle up to 12 10-minute disks to accommodate standard 120-minute movies.

Although exact details of the changer were unavailable, it reportedly is a relatively simple mechanical system that stacks the disks (Bildplatten) in their protective

(Continued on page 31)

Executive Turntable

John Rosica has returned to RCA Records as division vice president, merchandising and promotion, after eight years away from the label, with A&M, ABC and CTI. . . . Also at RCA, Tom Draper promoted to division vice president, r&b, just a year after taking responsibility for r&b. He joined parent RCA's consumer electronics division 10 years ago. . . . Tony Montgomery, formerly director of promotion, named singles sales manager.

★ ★ ★

At CBS Records International, vice president Allen Davis named to newly created post of vice president, European marketing operations, and Ms. Betty Edell promoted to manager, music publishing and a&r services.

★ ★ ★

Arma Amdon, most recently director, product management, Columbia Records, East Coast, appointed assistant to Bruce Lundvall, vice president and general manager. . . . At CBS Records, Larry Schnur promoted to manager, marketing finance analysis; Larry Stessel appointed supervisor, college program; Greg Rogers from Denver branch to local promotion manager, San Francisco; Dave Pike to local promotion manager, Hartford.

★ ★ ★

Seymour Kubrick promoted to vice president/controller at JVC America, from assistant financial manager. . . . At General Electric, Charles Fabso named general manager of newly consolidated Housewares/Audio sales/distribution department, with headquarters staff including managers J. Ralph Garbutt, sales development; James Riddell, programmed retail sales; Harry Stinson, specialty market sales; Paul McCartney, administration; Kevin Carey, operational planning; John Bohnsack, distribution services. Five new regional managers are James Weinstein, Eastern, New York; Edward May, Southern, Atlanta; John Jennings, Central, Chicago; James Schultz, Southwest, Dallas; Charles Gustafson, Western, Los Angeles.

★ ★ ★

George Simkowski has moved from marketing chief at Bell & Howell Mamiya division to vice president, marketing, of the Admiral group of Rockwell International. Simkowski will be working out of the firm's base in Schaumburg, Ill. . . . Thomas Williams named manager of Peer-Southern's Nashville publishing operations. . . . Vicki Branson set as head of national country promotions for Nationwide Sound Distributors, Nashville. . . . Resigning as assistant to vice president of branch operations in Atlanta for ABC Records is Tom Beckwith. . . . Tim Kehr, for eight years Minneapolis promotion man for CBS Records, left the label last week.

Capitol Drops Suit Against Grand Funk

LOS ANGELES—Capitol Records and Grand Funk Railroad have resolved their legal differences (Billboard, July 5), according to Bhaskar Menon, president and chief executive officer of Capitol, and Grand Funk manager Andy Cavaliere.

Capitol had filed a \$5 million suit against the act and MCA Records charging the band with failure to complete contractual agreements and challenging the legality of Grand Funk's signing with MCA.

Capitol had charged Grand Funk did not furnish the label with "first recorded masters" during the third year of the recording contract, due for November expiration. Capitol said it rejected reprogrammed LPs of previously issued sides.

Under the terms of the settlement reached two weeks ago, Capitol will drop its suit against Grand Funk and the group will give the label a double live set to be released this month and a studio LP. Suit against MCA has also been dropped.

Budget Concerts Keep the Peace, Delsener Submits

By NAT FREEDLAND

LOS ANGELES—New York concert king Ron Delsener feels that his budget-ticket Schaefer Festival has been a major factor in keeping summer peace locally. "The federal government should be looking into doing low-cost music events on a national circuit," says Delsener.

An investment of \$100,000 in each city would be enough to start a Schaefer-style festival in any major market, Delsener says. "The social benefits from such a minimal investment would be extraordinary, compared to the peace-keeping costs if urban riots break out. Kids from the hard-core poverty areas could be hired to work many festival jobs."

This is the 10th year of the Schaefer Festival in Center Park. Tickets are only \$1.50 and \$2.50 because the massive Schaefer Brewing Co. underwrites much of the costs as a public relations gesture, thus allowing

(Continued on page 26)

Mums Splits As a CBS Custom Label

LOS ANGELES—Mums Records, the Landers-Roberts label, is exiting as a CBS custom label on expiration of its three-year contract this summer. Steppenwolf and Albert Hammond will be remaining as Epic artists managed by Bobby Roberts, however. Boomer Castleman will go with Mums.

Mums is exploring distribution arrangements with other labels smaller than CBS. Reportedly, Mums general manager Larry Douglas has left the label for a major new promotion slot and his place will be taken by Mums assistant promotion director Steve McCormick.

ALLEGHENY ROCK BASH TERMED HOAX

HARRISBURG, Pa.—State police reveal that a rock concert promotion at Allegheny National Forest in the western part of the state, with top rock names advertised to appear for an Aug. 16 date, was a hoax.

Hundreds of tickets at \$8 each have been sold for what was supposed to be a "Wilderness Folk Festival" with John Denver, Stephen Stills and the Pointer Sisters. State police say they had contacted the agents for the performers and they denied any bookings for the concert.

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First Black Firm On Music Row

NASHVILLE—The first black publishing, production and management company on Music Row here has been announced by Hendy Dodson, vice president of C.L. Productions.

The company, which specializes in soul and rhythm and blues has taken over the Hounds' Ear Studio, formerly used almost exclusively for

country sessions. It also has taken over the connecting office space.

Ownership is in the hands of Freddie Jackson, who also is president. Seven groups currently are under contract, but none is yet signed to a record company.

Dodson formerly was with Woodland Sound Studios here.

Distrib Ginsberg Strikes Out On Own

EAST HARTFORD, Conn.—Marv Ginsberg, for 13 years general manager of Seaboard Distributors here, has left to form his own record/tape and accessory distributorship, Aquarius of New England.

Located at 479 Park Ave., the new operation has 20th Century Records as its first line. Ginsberg says other lines will be announced soon.

Aquarius will have a complement of four salesmen and two promo men covering the six-state New England area, including Massachusetts, Rhode Island, Vermont, New Hampshire, Maine, Connecticut and a piece of upstate New York.

A representative of Roshkin Distributors, Inc., parent company of Seaboard, says the firm is seeking a

replacement for Ginsberg and intends to remain full steam in record/tape distributing.

Distrib Resumes

NEW YORK—Little David Records and Atlantic are re-tying the strings to a distribution agreement previously existing between the two companies from 1971 through 1973.

During the interim period Little David product was handled through Warner Bros., which, with the exception of two LP titles, will cease handling Little David Aug. 31.

The first product to be handled by Atlantic will be a vocal single by comedian Flip Wilson, "Berries In Salinas."

Zembu Jazz Will Go To Epic

NEW YORK—Epic Records has signed a production agreement with Zembu Productions. According to Jerry Schoenbaum president, the deal calls for Zembu to deliver between six to 10 jazz albums over the

next two years, the first releases to come this fall.

The bulk of the recording for Zembu will be done out of Wally Heider's in San Francisco.



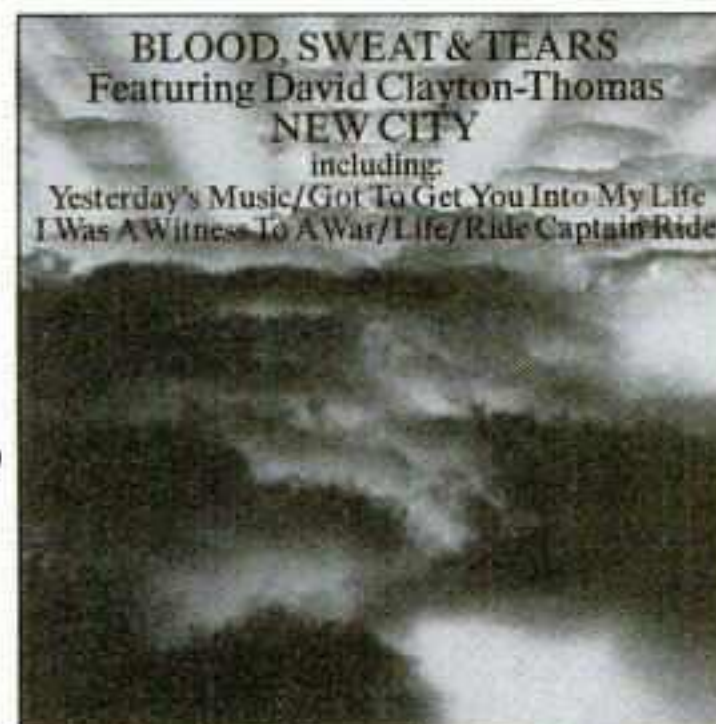
The sights.

The scene is being repeated all over the country as the excitement continues to spread. Front-page stories in The Boston Globe and the Boston Herald American estimated the turnout for Blood, Sweat & Tears at 25,000.

The sounds.

The distinctive horns. The voice of David Clayton-Thomas. The energy of BS&T at their critically acclaimed best. It's all on the new single, "YESTERDAY'S MUSIC"³⁻¹⁰¹⁸⁹ From their "New City" album.

Blood, Sweat & Tears. On Columbia Records



PC 33484 Also available on tape.



Produced by Jimmy Ienner in conjunction with CAM Productions.



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The International Music-Record-Tape Newsweekly



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

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Vol. 87 No. 32

SEEKS EMERGENCY FUNDS

Rep. Abzug Asks Congress To Aid Jobless, Poor Musicians

By MILDRED HALL

WASHINGTON—Rep. Bella Abzug wants the government to fund emergency projects for unemployed or underemployed musicians, writers and others, in any fiscal year when the national unemployment rate goes over 6.5 percent. The National Endowment for the Arts would administer the program.

The New York democrat asks that Congress recognize the contributions artists make to the cultural life of each community, as well as to the nation as a whole. Their talents "make up a part of the national wealth which America cannot afford to lose." She reminds Congress that there is a record of highly successful artistic contributions to public works projects.

Under her bill, H.R. 8563, the government would contribute a fund of \$20 million for the current fiscal year ending June 30, 1976. The chairman of the Arts Endowment fund would carry out the project programming with these extra funds. If by some miracle, this bill became law under the present administration, the chairman would be Nancy Hanks.

(Ms. Hanks recently and eloquently pleaded the rights of back-up recording singers and musicians, whose average income is below \$5,000, to a legitimate performance royalty out of the commercial exploitation of their recorded performances by broadcasters in airplay.)

The Abzug proposal would not

go to amateur boondoggling, but would employ those of "recognized artistic ability" who are "normally employed" in the arts. Standards would be set by the National Arts Endowment chairman.

No one artist could receive more than \$10,000 a year, whatever the project, and no funds would be used to hire an artist, musician, writer et al, to fill a job opened because of employer layoff of a regular employee.

The government funded program would include projects and productions in commemoration of the American Bicentennial—which is increasingly recognized as having to be celebrated at local and state levels, preferably with a grand climax July 4, 1976.

Phonogram Rises In U.K. Market; Epic To New High

By REX ANDERSON

LONDON—Phonogram has achieved its highest-ever share of the U.K. market, according to the British Market Research Bureau's survey of retail sales for April to June.

And an additional surprise is the dramatic leap by Epic to top singles label.

Phonogram has climbed to a 12.3 percent share of the full-price album market, a leap from 8 percent in the first quarter and second only to EMI, which holds on to its lead but with a diminished 20.3 percent.

On the singles front, Phonogram lies third with an 11.6 share.

EMI still holds the top singles position but its share of 17.4 percent is

(Continued on page 64)

Jazz Abroad Flourishes As Fests Draw Huge Throngs

By MIKE HENNESSEY

NICE—Nothing could more eloquently testify to the strength of the jazz revival than the fact that two major festivals which took place concurrently and within 20 miles of each other drew impressive attendances.

Hill & Range Songs Goes To Chappell

NEW YORK—Chappell & Co. has acquired Hill & Range Songs Inc. under an agreement concluded July 29. An agreement in principle had been reached in early spring (Billboard, March 22). The deal includes Anne-Rachel Music Corp., Dolfi Music and Noma Music.

Not included in the purchase are songs in the Elvis Presley Music and Gladys Music catalogs. But both catalogs will continue to be administered by Chappell.

Between July 17 and 27, the French Riviera became the jazz corner of the world as scores of American and European musicians converged on the Cote d'Azur, to appear either at the Antibes Jazz Festival or at the Grande Parade du Jazz at Nice.

And both events followed hard on the heels of the jazz portion of the Montreux Jazz Festival in neighboring Switzerland (July 15 to 20). The three big jazz manifestations involved upwards of 200 musicians and something approaching 150,000 admissions.

The Montreux Festival, the ninth, was held in the rebuilt Casino where appearances by Oscar Peterson, Joe Pass, Ella Fitzgerald, and an all-star Jazz At The Philharmonic combo including Dizzy Gillespie, Clark Terry, Zoot Sims, Milt Jackson, Toots Thielemans and Johnny Griffin attracted capacity crowds. Also on the Montreux bill were Roland Kirk, Archie Shepp, Bill Evans and Charlie Mingus.

Many of the Montreux artists turned up again at Antibes (July 19 to 27) to appear on the open-air stage in the picturesque seaside setting of the Pinede. Promoter Norbert Gamsohn reported sell-outs for the first four nights of the festival which featured Ella Fitzgerald, the Count Basie Band, a JATP session with Roy Eldridge, Louie Bellson, Milt

(Continued on page 65)

AT PHONOGRAM/MERCURY

Label Pushes Dealer Aids

CHICAGO—In-store merchandising of new and established artists is under increased emphasis for Phonogram/Mercury, which in the last few months has developed special aids as soft and hard-backed display posters, kites, a sampler album with six different artists, and "In Concert" cards, to provide both visual and sound identity of artists in retail stores.

Tied to album releases are an exact replica of the Ohio Players "Honey" fold-out LP jacket in four colors, in both soft sheet poster and easel-backed hardboard display, measuring 20 by 37 inches: special streamers and posters for the new Heartsfield album "Foolish Pleasures," placed in regions where sales indicate special interest in the group; kites touting Spirit's "Spirit of '76" double album, used for radio station give-aways as well as retail window displays.

Other posters were prepared for Bachman-Turner Overdrive's "Four Wheel Drive" album, and for 10cc, to tie in with a comprehensive in-store campaign, to give the hit group visual identity.

A sampler album featuring Spirit, Greenslade, Nicky Hopkins, Love Craft, the Flock and the Sensational Alex Harvey Band was refined from a February experiment by using a low key announcer segueing from cut to cut.

Local concert or club dates by a Mercury act are announced with an 8½ by 11 card attached to the most recent album jackets for space-saving promotion.

H'WOOD BOWL CELEBRATES ITS 1,500th

LOS ANGELES—The Hollywood Bowl celebrates its 1,500th Los Angeles Philharmonic performance Aug. 9 with a special Beethoven program featuring Van Cliburn as piano soloist.

Ushers will be attired in the styles of the 1920s as Lukas Foss conducts the orchestra, which opened the Bowl in 1922 when the area was covered by sagebrush and known as Daisy Dell.

The Bowl seats more than 17,000 and is frequently used for pop, rock and religious concerts.

Elektra/Asylum's Single Label

LOS ANGELES—Elektra/Asylum has launched a new Top 40 singles line, Slipped Disc, with veteran Lou Christie's "Summer Days."

E/A president Mel Posner says, "The Slipped Disc logo will be used for releases that are not the type of product associated with the usual Elektra/Asylum album image or perhaps in some unusual cases where there is a legal reason why the artist can't contract to E/A."

Slipped Disc releases will be as selective as the usual E/A policy and there is currently no second record scheduled to follow the Christie single.

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AFM And Employers' Pension Welfare Fund Increase Value

By ROBERT SOBEL

NEW YORK—Downturns in the economy and the investment markets notwithstanding, the American Federation of Musicians and Employers' Pension Welfare Fund is whistling a happy tune after experiencing a slight increase in its total portfolio to \$82 million in the year ending March 31. The Fund had \$72.7 million in the 1973-'74 period.

To make the money in the fund make money is the goal of its two investment advisers, Bernstein-Macaulay and Kennedy-Boston Associates. The Fund's securities are held by Marine Midland Bank as custodian.

Approximately 77 percent of the Fund's assets are bonds and other fixed income investments. The remaining 23 percent consists of common stock. Although the Fund's

common stock value declined, the bonds' yield from interest and premiums gave the fund increased assets, according to James Morrissey of the fund.

The Martin E. Segal Co., firm with experience in the entertainment and related industries, has been serving as the Fund's actuary since its inception in 1959. It performs periodic reviews of the plan to make certain that the Fund will be able to meet its obligations to members and their beneficiaries.

Over the years, benefits have increased. The basic monthly benefit at age 65 has been gradually increased from \$1 for each \$100 of accumulated contribution to the present \$2, notes Hal C. Davis, AFM president. Since inception, the early retirement benefits at age 55 have increased some 200 percent.

Also, Davis says, death and disability provisions have significantly improved. Death benefits for short service employees have gone from \$1,000 to \$2,000 (\$2,000 to \$4,000 for accidental death). Those musicians with service of more than 10 years are guaranteed to receive at least 130 percent of the amount contributed on their behalf. The percentage increases to 200 percent for musicians over age 60 with 10 years service credit.

Benefits to pensioners have also increased. In 1970 and 1972, basic benefits were up by 12 percent and 10 percent, respectively. In addition, pensioners over age 60 were allowed to have unlimited earnings.

The Fund paid out some \$2.5 million in benefits in the year ending March 31, according to Morrissey.

MCA Paces Diskeries' Profitabilities

LOS ANGELES—While some record companies are still groping for ways to combat the economic slump, MCA Records is proving it already knows how to perform.

Of the four music companies reporting sales and earnings this week, only MCA is in a profitable posture. The music operations of ABC, GRT Corp. and Twentieth Century-Fox Film Corp. are losing money.

Operating income of MCA's records and music publishing division totaled \$9,922,000 in the second quarter, ended June 30, compared with \$8,977,000 for the same period a year ago. Operating income of the division totaled \$19,130,000 in the six-month period compared with

\$16,409,000 for the same period a year ago.

Total earnings of MCA were \$19,649,000, or \$2.32 a share, on sales of \$158,609,000 in the second quarter, compared with earnings of \$14,926,000, or \$1.77 a share, on sales of \$154,150,000 in the same period a year ago.

In six months, MCA reported earnings of \$34,660,000, or \$4.09 a share, on sales of \$328,431,000 compared with earnings of \$25,287,000, or \$3.01 a share, on sales of \$305,652,000 for the same period a year ago.

The American Broadcasting Companies said that earnings declined in the second quarter despite

an increase in revenues. It also reaffirmed its previous report that third-quarter earnings would be down markedly due to the high cost of restructuring its recorded music operations and the softness of TV advertising.

ABC said that the company's domestic recorded music label has a "significant" drop in profit despite an increase in revenue.

In the quarter, the music division wrote off obsolete inventory and "recognized the abnormally high returns from product shipped in the last quarter of 1974 and the first quarter of 1975," the company stated.

Anchor Records, a subsidiary operating in the United Kingdom, "is still incurring its expected start-up costs," ABC said, "while the wholesale record and tape distribution company in the U.S. had revenue and profit gains."

Twentieth Century-Fox Film Corp. posted a 261 percent gain in earnings in the second quarter, but the record and music operations showed a \$463,000 loss, compared with a \$184,000 loss a year earlier.

GRT reported both lower sales and earnings for the quarter ended June 30.

The company lost \$216,000, or six cents a share, on sales of \$7,292,000, compared with earnings of \$452,000, after an extraordinary gain, or 12 cents a share, on sales of \$8,696,000 for the same period a year ago.

Market Quotations

As of closing, Thursday, July 31, 1975

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	8.7	140	22%	21%	21%	- 1/4
7%	2%	Ampex	11.8	119	6 1/2	6 1/2	6 1/2	+ 1/4
3%	1%	Automatic Radio	0	12	2%	2%	2%	- 1/4
9%	4%	Avnet	4.1	64	7%	7%	7%	+ 1/4
22%	10%	Bell & Howell	8.1	69	19%	19%	19%	+ 1/4
54	28%	CBS	11.8	224	49	48%	48%	+ 1/4
9%	2%	Columbia Pic.	17.5	145	7 1/2	7	7	Unch.
7%	2%	Craig Corp.	5.8	90	6%	6	6	- 1/4
55%	21%	Disney, Walt	23.7	622	48	46	46	- 1/4
4%	1%	EMI	9.8	30	3%	3%	3%	- 1/4
44	23%	Gulf + Western	5.1	334	42%	41 1/2	42 1/2	+ 1/4
7%	3%	Handyman	7.1	9	6%	6%	6%	Unch.
20%	5%	Harman Ind.	5.2	22	16%	16%	16%	Unch.
8%	3%	Lafayette Radio	8.4	68	7%	6%	6%	Unch.
19%	12%	Matsushita Elec.	13.1	27	17 1/2	17 1/2	17 1/2	- 1/4
82%	27%	MCA	9.2	123	74%	71%	72%	- 1 1/2
18%	12%	MGM	6.5	184	16%	15%	15%	- 1/4
68	43	3M	23.9	327	58%	57	57 1/2	+ 1/4
4%	1%	Morse Elec. Prod.	0	3	3%	3%	3%	+ 1/4
57%	33%	Motorola	28.1	222	48%	47%	47%	- 1/4
24%	12%	No. Amer. Philips	8.1	37	19%	19	19%	+ 1/4
9%	7%	Pickwick International	8.2	49	13%	13%	13%	Unch.
6%	2%	Playboy	13.2	162	4%	4%	4%	+ 1/4
21%	10%	RCA	16.6	530	19%	18%	18%	- 1/4
13%	5	Sony	31.2	213	11%	11%	11%	Unch.
18%	9%	Superscope	4.5	35	15%	15	15%	Unch.
50%	11%	Tandy	11.8	174	42%	41	41	- 1/4
6	2%	Telecor	5.4	58	5	4%	4%	Unch.
3%	1/2	Telex	20.1	471	3	2%	2%	+ 1/4
3%	1	Tenna	14.7	4	2%	2%	2%	- 1/4
10%	6	Transamerica	11.8	317	9%	8%	8%	Unch.
15%	5%	20th Century	7.5	351	13%	13	13%	+ 1/4
22%	8%	Warner Commun.	6.9	137	18%	17 1/2	17 1/2	- 1/4
28%	10	Zenith	87.5	95	26%	26%	26%	Unch.

As of closing, Thursday, July 31, 1975

OVER THE COUNTER*	VOL.	Week's			OVER THE COUNTER*	VOL.	Week's		
		High	Low	Close			High	Low	Close
ABKCO Inc.	0	2%	2%	2 1/4	M. Josephson	2	8%	7%	7%
Gates Learjet	0	8%	8%	8%	Schwartz Bros.	0	1%	1	1
GRT	39	1%	1%	1%	Wallich's M.C.	0	1/2	1/2	1/2
Goody Sam	0	3%	2%	2%	Kustom Elec.	4	2 1/2	2	2
Integrity Ent.	0	1/2	0	0	Orrox Corp.	10	1%	1/2	1/2
Koss Corp.	0	5%	5%	5%	Memorex	55	9%	9%	9%

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

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Off The Ticker

3M's net income in the second quarter was adversely affected by lower unit sales, lower production rates and higher interest expense.

MOTOROLA reports lower sales and profits for the second quarter. The firm attributed the decline from year-ago levels to the economic recession and worldwide inventory liquidations.

The company expects that "gradually improving consumer entertainment and automotive markets will trigger continuing recovery in our semiconductor and automotive products divisions," both depressed product groups.

Both divisions continued to operate at a loss during the second quarter, Robert W. Galvin, chairman, said, but both showed some improvement from the first quarter.

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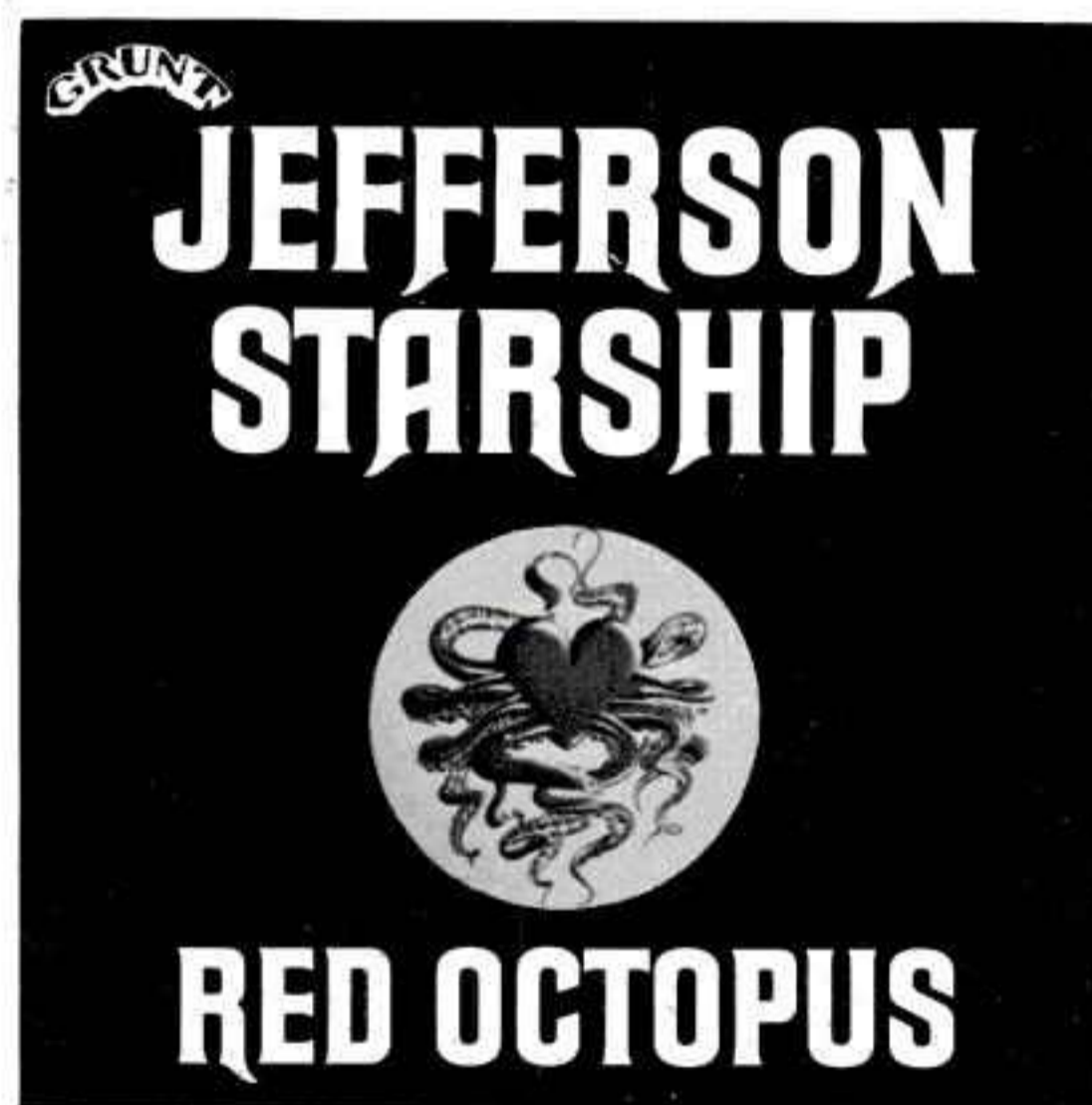
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| 8/5 – Dallas/Ft. Worth, Texas –
Tarrant County
Convention Center | 8/15 – Dayton, Ohio –
Harrah Auditorium | 8/27 – Springfield,
Massachusetts – Civic
Auditorium |
| 8/7 – Tulsa, Oklahoma –
Assembly Center | 8/17 – Memphis, Tennessee –
Ellis Auditorium | 8/29 – Saratoga Springs, New
York – S.S. Music Festival |
| 8/9 – Kansas City, Missouri –
Municipal Auditorium Arena | 8/19 – Edwardsville, Illinois (St.
Louis) – Mississippi River
Festival | 8/30 – Providence, Rhode
Island – Civic Center |



Manufactured and Distributed by RCA Records

TV Grows As Sales Stimulator

• Continued from page 1

clients in selected markets across the country.

Applications for mechanical licenses by TV disk packagers are also reported at a high level by Al Berman of the Harry Fox Agency. He says many new companies are among the applicants.

And leaders in the field state competition by established direct-response marketers, as well as a host of neophyte firms taking a flyer, is driving up bids for viable product, cutting into the availability of TV time, and shortening the sales life span of packages offered.

Kajac Disk Out

CARLISLE, Iowa — Kajac Record's first international release, "Your Love," a country song by Brad Carlton on the KRC Label, is written by Ron Wittmaier and produced by Canadian Ron Koehler.

Yet the potential rewards of a big hit keep them all trying. The one to aim at, but which none realistically hope to duplicate, is the Elvis Presley package being vended by Brookville Marketing. Pushed on TV for the past two years and still going strong, it has racked up sales to date of 1.8 million double-disk sets, according to Brookville vice president Norman Roseman.

While a two-year sales span was not unusual a few years ago, a good seller now rarely figures on TV more than nine months. The current average for a successful package is much nearer three to six months, says Roseman.

Testing of new product before national sales commitment, always standard procedure for experienced vendors, has become even more important as new material glut the airwaves.

"Testing is a must," stresses Victor Lindeman, president of V&R Advertising, whose three firms (Candlelite for contemporary and rock product, HRB for nostalgia and MOR, and VHS for classical and big bands) currently have more than 20 packages on TV in the U.S. and Canada.

His pattern is to test in a few selected markets, carefully chosen as to demographics, for two to three weeks and broaden the base in ever-widening circles as each prior test checks out. Cost of the sales effort must come in at about \$3 for each unit sold at \$9.95.

Guarantees to record companies have been rising in the past six months, Lindeman notes, and a \$200,000 advance against royalties is no longer a rarity. A more usual guarantee is in the \$100,000 range, he says, a figure supported by the Columbia executive.

Royalties are also up, it is reported, with the Columbia spokesman putting the rate at about 10 to 12 percent and occasionally going as high as 16 percent.

Brookville's test pattern generally runs in three stages, says Roseman. The first calls for a "modest" four to five weeks' exposure, although the story is often told in as little as two weeks. The second stage he describes as "precautionary, merely to confirm the initial results." This will double or triple the original test area. If the package survives stage two, the signal for a national "roll-out" is given.

Morris Levy, of Adam VIII, says results can usually be locked in after two weeks of testing, or four weeks at the outside. "It has to cost out," he says. "We can afford a \$2 selling cost for a package that retails at \$5.98, and \$2.75 for a \$7.98 seller."

Levy still remembers one test item that checked out at about \$68 per sale. "We got off that one fast," he recalls.

Consensus of all contacted indicates that tape cartridges account for about a third of all TV sales. Country cartridges take a heavier slice of the market at 40 percent, while classics on tape only enjoy a 10 percent cut, according to Lindeman.

All agree that the trend over the past two years toward single artist-oriented packages, rather than concept albums, now dominates the field and is likely to continue.

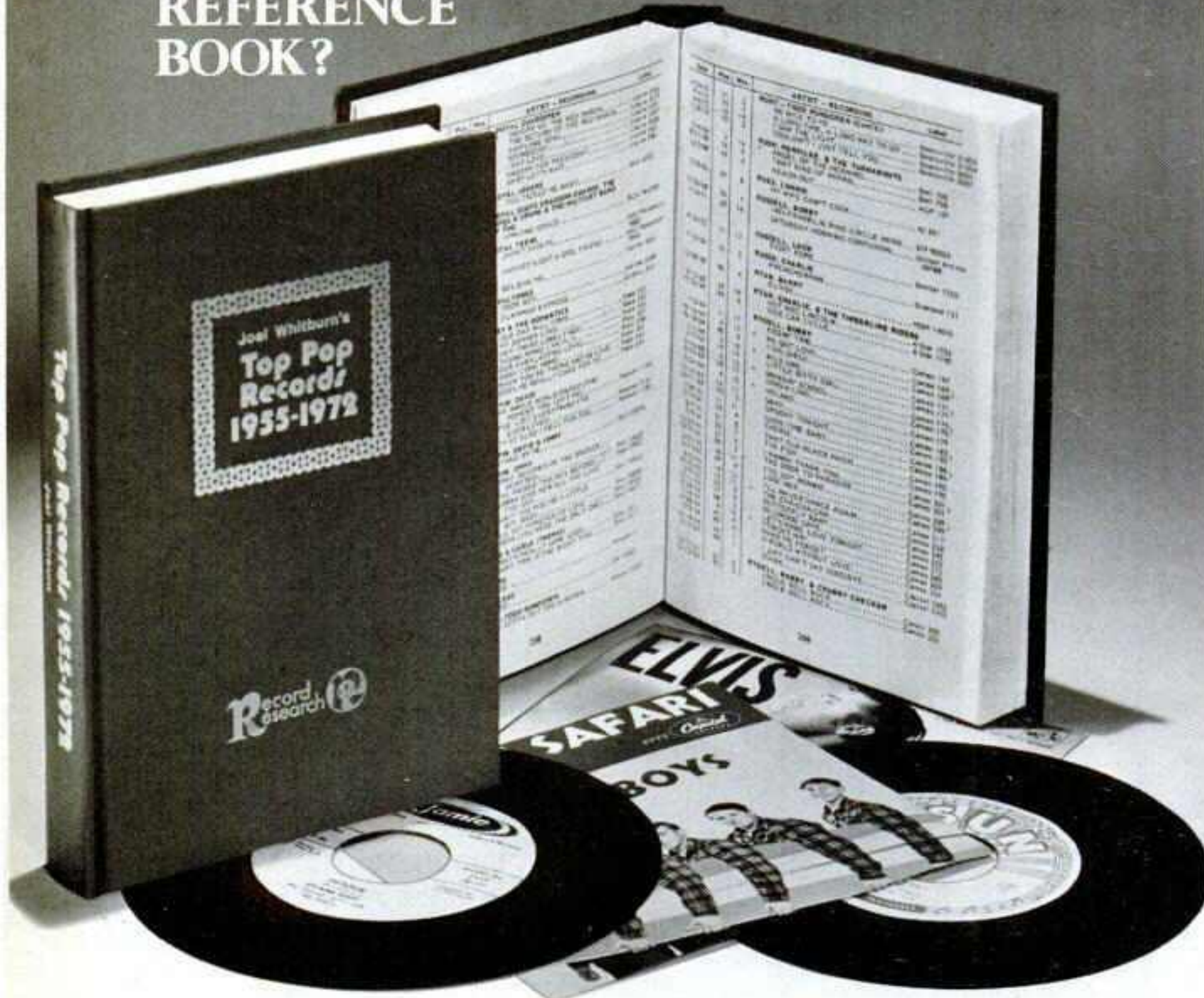
Best selling periods are largely pegged to the availability of TV time, a seasonal factor. July and August, and January-February are described as the best times of the year. Although time becomes available generously after Dec. 15, the holiday season is not rated a good time for mail-order. **IS HOROWITZ**

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AUGUST 9, 1975, BILLBOARD

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Tuesday (12): Doug Oldham, the Archers, the Hawaiians, Jerry Lucas, Otis Skillings and Jesse Peterson;

Wednesday (13): Dave Boyer,

Truth, the Continental Singers; Bob Benson, Rick Powell, Sharalee and Johnny Mann;

Thursday (14): Dino, Evie, Ken Medema, Keith Miller, Gloria Roe and Randy Matthews;

Friday (15): the Imperials, John Hall, the Spurrrows, Donny Monk & Friends, Honeytree, Ray Hildebrand, Thurlow Spurr and talent contest winners from the camp.

Tickets are \$3. Bill Rayborn of Christian Artists credits the cooperation of publishers like Word, Inc.; John T. Benson, Lexicon Music and Lillinas Music in staging the gala event.



A REVOLUTION IN ENTERTAINMENT

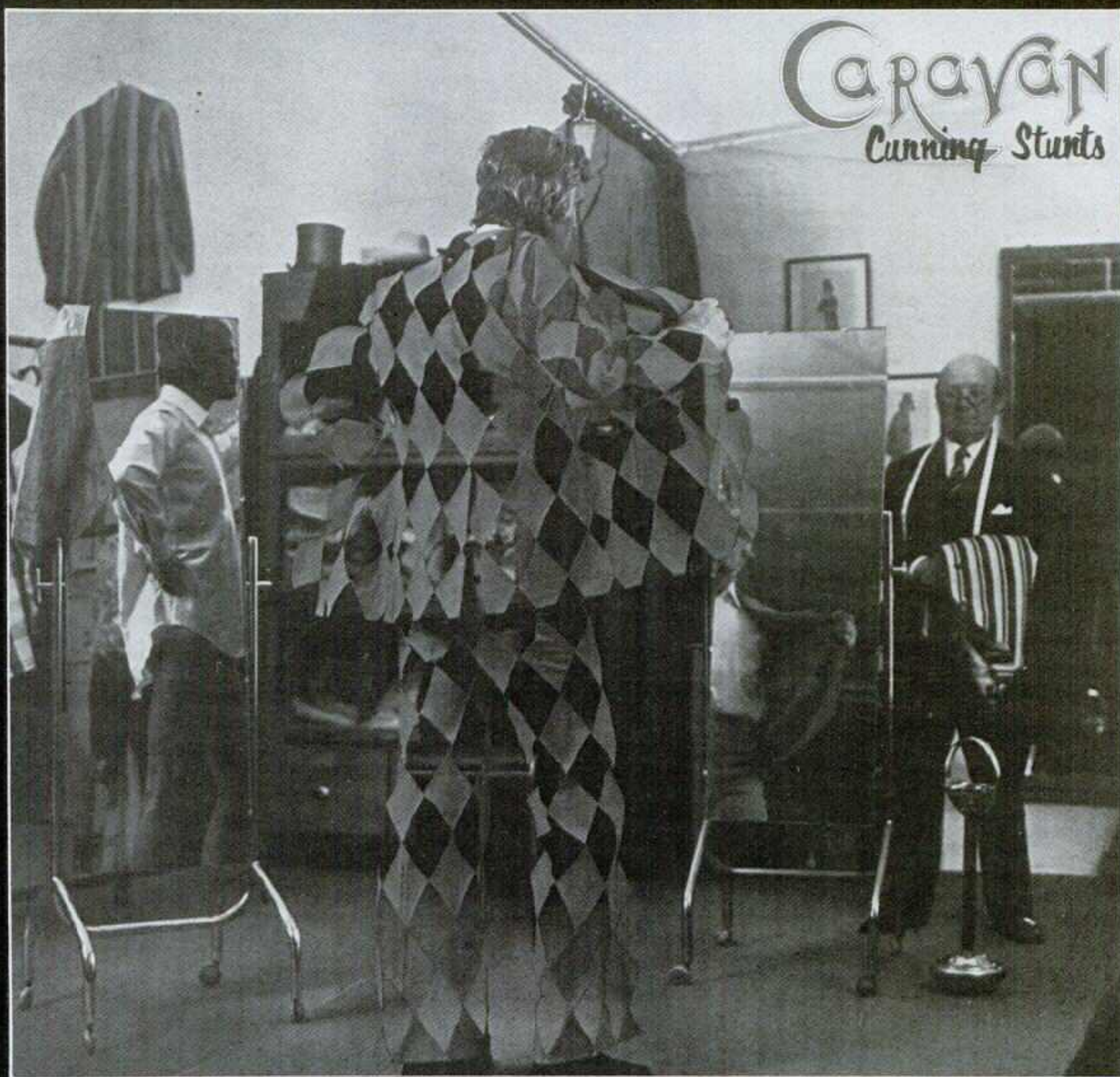
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Rights Societies To Meet

• Continued from page 1

ASCAP, BMI and SESAC, will be held at the Barbizon Plaza Hotel here Nov. 10-14.

Although the agenda for the conference is still being worked on, major attention is slated to be given to refining computerization techniques by which copyright information is disseminated across national boundaries. The need for rapid and accurate transfer of licensing and use data is seen as gaining new urgency in view of the increasing international exploitation of musical properties.

The following are among the topics due for special attention:

1. Revision of the microfilm service of the Swiss performing rights society SUISA to provide additional information. The service now lists more than 600,000 entries giving composer, author and publisher, and their society affiliations. These lists, comprising the membership of all national societies, are contained

on sets of 3x5-inch film sheets, each holding some 12,000 entries.

2. Methods to computerize or otherwise compact the distribution of cue sheet information giving licensing credits for music contained on film and television properties. The huge bulk of printed lists now distributed are making retrieval of such information extremely difficult, it is said.

3. An attempt to come up with a practical universal title code.

4. Extension of the use of computer readouts reporting performance credits between national societies.

5. Standardizing computer language used in these reports so that they may be read accurately by any cooperating rights organization. Magnetic tapes are now routinely exchanged by a number of the larger societies in England, France, Belgium, Japan, the U.S. and elsewhere.

6. An examination of the special problems in the distribution of mechanical royalties from society to society.

7. Providing technical know-how to societies in the emerging nations.

During the last two days of the conferences a meeting will be held by the executive bureau of CISAC, the body which makes decisions for the international organization between biannual CISAC congresses.

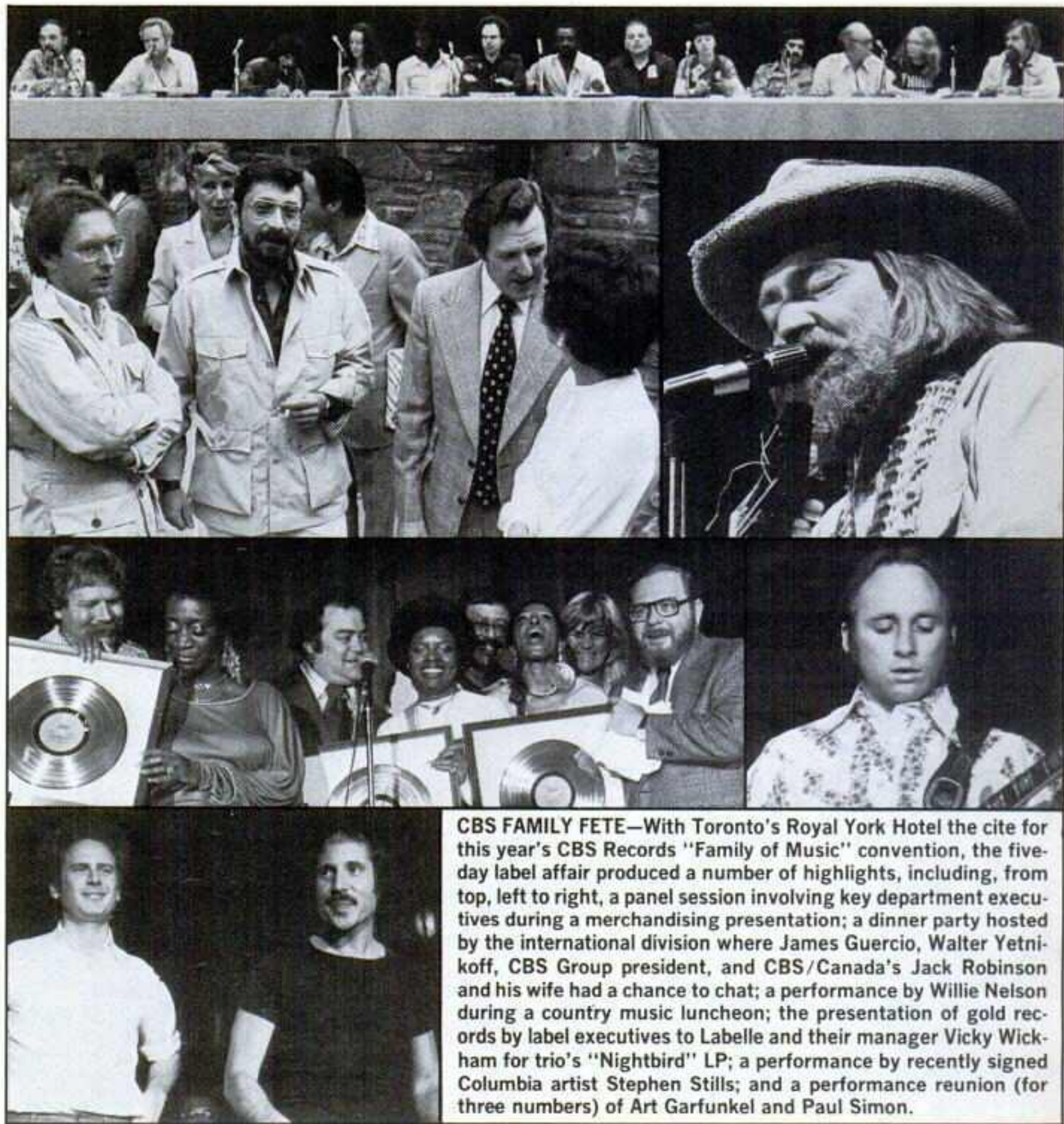
Host committee for the November technical meet includes Arnold Gurwitsch of ASCAP, Leo Cherniavsky of BMI, and W.F. "Jim" Myers of SESAC. All are heads of their respective foreign departments.

Affiliation Set

• Continued from page 3

time to talk so far this summer. I came off the Eagles tour this week as Jerry was leaving for the Denver-Sinatra co-billing at Harrah's Tahoe. I'll be going up to Tahoe to discuss it this week. And the deal will be an affiliation, not a merger."

Presumably, the affiliation will accelerate Management III's often-controversial tendency towards fully self-contained tour packaging, bypassing both booking agencies and local concert promoters.



CBS FAMILY FETE—With Toronto's Royal York Hotel the cite for this year's CBS Records "Family of Music" convention, the five-day label affair produced a number of highlights, including, from top, left to right, a panel session involving key department executives during a merchandising presentation; a dinner party hosted by the international division where James Guercio, Walter Yetnikoff, CBS Group president, and CBS/Canada's Jack Robinson and his wife had a chance to chat; a performance by Willie Nelson during a country music luncheon; the presentation of gold records by label executives to Labelle and their manager Vicky Wickham for trio's "Nightbird" LP; a performance by recently signed Columbia artist Stephen Stills; and a performance reunion (for three numbers) of Art Garfunkel and Paul Simon.

AUGUST 9, 1975, BILLBOARD



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

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

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AD DEADLINE: August 15**

The great British-American- male-female-old-new- blues-rock-ballad band:



Bob—
This looked great
(Billboard 8/2) but
we made a goof
on members' names:
Stevie is on the far
left and Lindsey
is 2nd from right.

Can we do it right
and I'll run it
again.

How embarrassing!
Thanks,
Shelley

Their best album ever:
Fleetwood Mac.



On Reprise records and tapes.

Cable TVers Rock

• Continued from page 1

caught on fast and within two-three weeks we were getting calls from the other places," Pompili says. Some of the stations are now airing tapes as many as four times a week. Most schedule the tapes at around the 7 or 8 p.m. slot, "at the end of their broadcast day so they can just let the tapes run without interrupting the performances. They've told us they get stung with calls when they cut into the shows."

Some of the acts available on the videotapes are Lynyrd Skynyrd, Golden Earring and Man. Much of the material comes from the "Sounds Of The City" series which concluded this spring and featured such acts as the Tubes, Earth Quake, the Sons of Champlin, Commander Cody, Journey, Eddie Money, the Headhunters and the Hoodoo Rhythm Devils.

Pompili says there is no exchange of money involved between the cables and FM and that all acts "know that there's no commercial thing involved" and have agreed to the airing of the tapes.

Pompili says that as far as he

knows there is no other city in the country with a comparable program of rock on TV. "Broadcast TV hasn't made it with rock yet. They treat it as a subject. But you can't do two songs from four different acts in one show and expect to get anything out of it. The bands don't have the chance to develop anything in that situation.

"But we can capture that feeling of liveness. We don't lose it in the translation to media. We don't try to manipulate the thing—the music itself is its own energy. Winterland has a festival-seating atmosphere and the cameras are stuck right there in the middle of the crowds, just a foot above their heads. So you're looking at the act the same way that the kid 10 feet from the stage is looking at it. The women who run the cameras are sensitive to the audience energy and that gives them their direction. When we show the audience we show them when they're reacting."

Pompili uses Panasonic equipment almost exclusively in the closed-circuit Winterland operation. There is a large screen above the

(Continued on page 70)

Healthy Growth For Chicago Distrib

• Continued from page 3

"And whether accurate or not, we have been told by one of the largest retail chains that we are the last of the small active independents in the Midwest.

"The survival of small business in this country, in the face of monopoly takeovers at almost every level of the economy, would seem to be a vital factor in our survival as a democracy as we know it."

General manager Ray Flerlage recently expanded the warehousing to larger quarters. He also added Charles T. Nessa, founder and president of NESSA Records as operations manager of Kinnara, as part of its new expansion program.

The heart of the program, according to Flerlage, is aggressive selling, unusual for distributors who depend mainly on catalog titles and specialty items. But the emphasis on selling is also tied to changes in the industry, with retailers like headshops, started five years ago with little capital, looking for more in-depth record inventory.

Other specialized record stores are expanding their lines by adding another specialty rather than across-the-board product, Nessa says. Like adding jazz to bluegrass, for example.

As a matter of fact, bluegrass and jazz have become the fastest growing areas. "It's easier for a store to add another specialty category than increase product overall," Nessa explains. He finds the head shops today "more professional, better financed, and looking for more in-depth material."

Besides the small retail stores, Kinnara is also approaching the growing number of catalog stores and large retail chains. Sears and Korvettes have recently become customers. Kinnara also broke into the discount chains with Discount Records.

"The ridiculous part of selling to Discount Records is that we are selling the CBS Special Products, on short margin, to a CBS-owned chain," Flerlage marvels.

Flerlage cites a growing trend towards retail chains on one end, and manufacturers on the other, to own distributorships. "In these cases, they can realize a triple markup," and he suggests that legal questions might be involved.

The growing interest in small labels is helped by a realization on the part of consumers that more and more important things are happening on small labels, Flerlage believes.

"Superstars don't always spring spontaneously into the limelight, but create tremendous regional followings, like Leo Kotke on Takoma.

Fairs Demand Soul

• Continued from page 3

sales," he says, adding, "black acts now want to play South Africa because today they can play before integrated audiences. It's a slow process, but it's working."

"The Supremes," for example, "get double the money in South Africa that they are paid in the states for personal appearances."

Okun admits when Gemini was formed six months ago, he did not feel that the agency would handle the volume of soul acts which have come its way.

"We specialize in personal appearances, fairs, concerts, clubs, theaters and colleges," he says.

Prior to combining his talents with Danny O'Donnovan, president of Gemini, Okun worked with the William Morris agency 15 years.

Some artists credit the source of their music in liner notes, mentioning label and album number, and this helps us.

"Also, major prizes to artists on small labels can create a lot of business. For example, Robert Crumb, on Louisville, received the Pulitzer prize for his composition 'Echoes Of Time And The River.' Folkways label, which fostered such stars as Woodie Guthrie, Pete Seeger and Leadbelly, is used by students, schools and libraries as basic resource and reference material."

Picking labels to represent can be mysterious, Flerlage admits. "You can take on a line, like an authentic Irish or African label, and it will sit on the shelf when you think it would do well. Some labels you might take on just to fill a few orders, and you can't keep it in stock.

"Kicking Mule, with a series on guitar instruction, sold out the first day, and a reorder sold out in three days. The Joyce line, a big-band reissue with people like Larry Clinton, Harry James and Boyd Raeburn, is another sleeper that we can't keep in stock. You just can't predict what will sell."

The firm is constantly pruning its labels, and will cut out something

Fuqua Gets Action

BERKELEY, Calif.—"I Told You So" by Janice and "Mr. Weatherman" by Water and Power have been released on Fantasy Records. Both singles are the initial releases on Fantasy from Honey Productions owned by Harvey Fuqua.

that hasn't moved for six months. "We survive on catalog, and expect to sell a catalog item for a year and a half." Contrary to the big labels that are trimming catalog, most of his companies depend on their small catalog lists.

Flerlage established his company after 16 years with the now defunct K.O. Asher, Inc. distributors, as sales manager and vice president. He is a photographer of jazz and blues artists as well as a broadcast producer, with his own weekly show highlighting jazz, blues, classical or special interest areas of music.



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Top Disk Acts Will Perform For S.F. Radio Forum Participants

• Continued from page 3

night (14) after all workshop sessions are over.

Pure Prairie League—and maybe other surprises—are slated for Friday evening, also coordinated by Larry Hayes.

Saturday night, after everyone has spent a day free to tour the city, the awards dinner will be highlighted by the radio-accented rap and emcee

Boston's WCOZ-FM In a Format Switch

BOSTON—FM station WCOZ (94.5) is converting to a "modified progressive rock" format, says David Croninger, president, WHDH Corporation. This will be effective at 6 p.m. Friday, Aug. 15. Becoming program director is native Bostonian John Gorman who has been program director at WMMS, Cleveland, for the past two years, building the station into one of the nation's most successful progressive rock operations.

John has also worked for WNTN, Newton, and WORL (now WRYT), Boston. WCOZ, programming beautiful music 24 hours a day for the past decade, will now rely heavily on album cuts as well as newer releases, avoiding restricting the music to a tight list such as that used by Top 40's.

work of KMPC air personality Gary Owens, Los Angeles.

No stranger to the Forum, Owens has spoken at workshops and emceed other awards ceremonies, in addition to winning the coveted MOR Air Personality Of The Year Award himself. To assist Owens in the presentation of the awards, several leading recording artists are being lined up now.

Other sideline events of the four-day radio programming event include a wine-tasting party courtesy of Inglenook Wineries Thursday evening prior to the Glen Campbell performance.

All of the entertainment activities are adjuncts to the workshops and general sessions accenting facets of radio from the role of the national advertising rep firm in today's programming and management to various presentations and speakers on bio-feedback techniques in research and programming.

One of the highlights of the general sessions will be a firing line test with several of the nation's leading programming authorities, including Chuck Blore, head of the commercials production firm of Chuck Blore Creative Services in Los Angeles, unveiling his version of what the ultimate radio station should sound like. These created "airchecks" of imaginary radio stations will be played to the entire audience and the audience will have a chance to criticize and nit-pick.

Those presenting airchecks, each 12-15 minutes long, will include besides Blore, programming consultant Buzz Bennett; Jim Hilliard, head of WIBC in Indianapolis; Jack McCoy, president of the research firm of Dynamics Programming Services, San Diego, and one more yet to be named.

The opening day is Wednesday (13) and two informal sessions have been arranged: a meeting of radio syndication programming and equipment people and another meeting of record promotion executives organized by Jack Hakim, national promotion director of Playboy Records, assisted by Los Angeles independent record promotion executive Tony Richland.

That evening at 5:30, the official affairs swing into action with a cocktail party hosted by Billboard and then the show featuring Waylon Jennings, followed by the Grateful Dead.

To register for the Forum, send \$200 to: International Radio Programming Forum, 12th Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

To Break Hits If Labels Support

SAN FRANCISCO—KIOI-FM-AM here promises to "improve our track record" on breaking new records in the market, reports music director Mike Lincoln. And he issued a statement to the record industry last week asking for "all of your latest releases from hard rock r&b, and disco, to country." He says that the Top 40 station is hiring a full-time record librarian in order to have someone at the station confer with all record promotion executives on a personal basis.

"Monday afternoons will be the best time for you to have your records at the station as we will be making up that week's playlist on Monday nights. Of course, super hits and big artists may be added to the list at anytime."

Due to the heavy play and "poor quality of the vinyl in the records we are getting, we will need three copies of all albums and five of each single," Lincoln says.

Vox Jox

By CLAUDE HALL

LOS ANGELES—That new Billboard show—Hitbound—From Billboard—seems to be scoring quite well with radio stations already. Several good operations have already agreed to air it. And we're looking for more. On one-to-a-market basis, so if you'd like a demo and details, I suggest you call Rip Foster right now at Audio/Video Programming, Los Angeles, 213-461-4766.

If you call Harry O'Connor these days, he has a new phone number and office. O'Connor, who only bills himself quite meekly (and that's an inside pun of sorts) has moved out of Hollywood to 10850 Riverside Dr., Suite 416, North Hollywood, Calif. 91602. His new phone is 769-3500. O'Connor is scoring well with a syndicated radio show on former California governor Ronald Regan and the "Lovewords" programming feature series.

★ ★ ★

Joey Reynolds was hanging out in Los Angeles last week, but even some of his close friends didn't hear from him. . . . Chuck Knapp is still doing the morning show at KSTP in Minneapolis, but is no longer programming the station. Consultant Kent Burkhart now has to decide what to do. Outsiders say it was a question of dollars. Knapp wanted more money for being both program director and air personality. Now the station management has the decision to make of hiring another program director or raising Knapp to keep him in both jobs.

★ ★ ★

Dave Armstrong, operations manager of WKJN in Jamestown, N.Y., has moved to WRIE in Erie, Pa., as an account executive. WRIE has always been a good operation. . . . After nine years at WTMA in Charles-

(Continued on page 24)

FINAL BALLOT RECORD PROMOTION EXECUTIVES

This is the final ballot for the Record Promotion Executives of the Year Awards which will be presented at the eighth annual International Radio Programming Forum the night of Aug. 16 in special ceremonies at the Fairmont Hotel.

Please vote for your favorite among those listed and mail to: Claude Hall, Radio-TV Editor, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

NATIONAL (CHECK ONE):

Ray Anderson
Stan Alfano
Henry Allen
Billy Bass
Larry Baunach
Pete Bennett
Stan Bly
Harold Childs
Vince Cosgrave
Gary Davis
Freddie DeMann
Marvin Deane
John Fisher
Herb Gordon
Jack Hakim
Cecil Holmes
Shelly Hopper
Jim Jeffries
Paul Johnson
Mike Klefner
Dick Kline
Ed Kushins

Eddie Levine
Paul Lovelace
Dave Mack
Tom MacEntee
Dave Marshall
Pat McCoy
Don McGregor
Stan Monteiro
Tony Montgomery
Pat Pipolo
Buck Rheingold
Steve Resnick
Beth Rosengard
Bob Sherwood
Ron Saul
Long John Silver
Steve Wax
Bruce Wendell
Bill Williams
John Whittcomb
Dick Wooley

LOCAL AND REGIONAL (CHECK ONE):

Jan Basham
Troy Bowen
Ray D'Ariano
Gene Denonovich
Bob DePietro
Larry Douglas
Gary Edwards
Ray Free
George Furness
Lou Galliani
Bob Greenberg
Larry Hayes
Timothy D. Kehr

Lenny Kanofsky
Tony Kilbert
Millar London
Joe Maimone
Don Miller
Frank Mull
Alan Mink
Bud O'Shea
Glenn Rosenthon
Rick Swig
Matty Singer
Ray Tusken
Chuck Thaggard

INDEPENDENT (CHECK ONE):

Augie Blume
Jim Benci
Leo Cheslak
Bill Cook
Harvey Cooper
Chuck Chellman
Danny Davis
Jerry Doughman
Ernie Farrell
Lou Fields
Paul Gallis
George Jay
Macey Lipman

Jerry Morris
Wade Pepper
Don Whittemore
Ernie Phillips
Herb Rosen
Del Roy
Tony Richland
Ben Scotti
Neil Stocker
Carl Strube
Neal Whitton
Bedno-Wright
Morty Wax

Record Acts Are No TV Sensation

LOS ANGELES—The television season last spring was a bummer for the music industry as few shows even made the also-rans. In fact, only "Cher" on CBS-TV scored among the shows that showcase performances by record artists. "Cher" ranked second among women 18-49 years old in an Arbitron supersweep this past spring of 97,718 households nationwide.

"Cher" also tied for number 8 among total women viewers, but did not get into the top 10 among total TV households and only ranked in a tie for 10th among women while not

scoring in the top 10 at all with teens or children.

Some records have been associated with leading TV shows, however. For instance, "All In The Family" was No. 1 in total TV households and there was an album a few years ago based on the show. Several records have been titled "Chico And The Man," which ranked number 4. The star of "Kojak," of course, is Telly Savalas and his show was number 9. Bob Newhart, once a hot item on comedy albums, was number 10.

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....Yutz

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Louisville, Kentucky 40220

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AUDITORIUM
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Heart of the City
BARRABAS
SD 36-118
Produced by Fernando Arbex

Pick of the Litter
THE SPINNERS
SD 18141
Produced by Thom Bell

Motor City Connection
BROWNSVILLE STATION
Big Tree BT 89510
Produced by Henry Weck and Al Nalli

Low Rent Rendezvous
ACE SPECTRUM
SD 18143
Produced by Ed (Easy) Zant
and Tony (Champagne) Silvester

The Way We Were
WILLIS JACKSON
SD 18145
Produced by Phil Hurtt and Tony Bell

Souvenirs
DEMIS ROUSSOS
Big Tree BT 89509
Produced by Demis Roussos

MIRABAI
SD 18144
Produced by Bob Johnston

Prayer Changes Things
MARION WILLIAMS
SD 18142
Produced by Tony Heilbut

THE ELEPHANT
Big Tree BT 89508
Produced by The Atman

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/31/75)

TOP ADD ONS - NATIONAL

JANIS IAN—At Seventeen (Columbia)
 AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 (D) K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)

PRIME MOVERS - NATIONAL

JANIS IAN—At Seventeen (Columbia)
 DAVID BOWIE—Fame (RCA)
 JOHNNY WAKELIN—Black Superman (Pye)

BREAKOUTS - NATIONAL

CARPENTERS—Solitaire (A&M)
 ORLEANS—Dance With Me (Asylum)
 JOHN DENVER—I'm Sorry (RCA)

D—Discotheque 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**
- NO NEW LIST
- KBBC—Phoenix**
- AUSTIN ROBERTS—Rocky (Private Stock)
 - JOHN DENVER—I'm Sorry (RCA)
 - ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 32-21
 - ★ BARRY MANILOW—Could It Be Magic (Arista) 13-7
- KRIZ—Phoenix**
- AMBROSIA—Holdin' On To Yesterday (20th Century)
 - JANIS IAN—At Seventeen (Columbia)
 - ★ TEN C.C.—I'm Not In Love (Mercury) 14-5
 - ★ BEE GEES—Jive Talkin' (Atlantic) 20-13
- KQEO—Albuquerque**
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
 - JAMES TAYLOR—How Sweet It Is (W.B.) 17-11
 - ★ JANIS IAN—At Seventeen (Columbia) 18-13
- KTKT—Tucson**
- DOOBIE BROTHERS—Sweet Maxine (W.B.)
 - DAVID BOWIE—Fame (RCA)
 - ★ JOHNNY WAKELIN—Black Superman (Pye) 15-10
 - ★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) EX-23

Pacific Southwest Region

• **TOP ADD ONS:**

CARPENTERS—Solitaire (A&M)
 (D) K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
 JANIS IAN—At Seventeen (Columbia)

★ **PRIME MOVERS:**

JANIS IAN—At Seventeen (Columbia)
 DAVID BOWIE—Fame (RCA)
 HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

BREAKOUTS:

CARPENTERS—Solitaire (A&M)
 JOHN DENVER—I'm Sorry (RCA)
 DOOBIE BROTHERS—Sweet Maxine (W.B.)

Pacific Northwest Region

• **TOP ADD ONS:**

DAVID BOWIE—Fame (RCA)
 AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 EARTH, WIND & FIRE—That's The Way Of The World (Columbia)

★ **PRIME MOVERS:**

JOHNNY WAKELIN—Black Superman (Pye)
 JANIS IAN—At Seventeen (Columbia)
 (D) K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)

BREAKOUTS:

AMERICA—Daisy Jane (W.B.)
 JOHN DENVER—I'm Sorry (RCA)
 CARPENTERS—Solitaire (A&M)

- KHJ—Los Angeles**
- D• K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- CARPENTERS—Solitaire (A&M)
 - DAVID BOWIE—Fame (RCA) 27-16
 - ★ JOHNNY WAKELIN—Black Superman (Pye) 22-12

- K100 (KIQQ-FM)—Los Angeles**
- NONE
 - DAVID BOWIE—Fame (RCA) 20-15
 - ★ GWEN McCRAE—Rockin' Chair (Cat) 11-5

- KKDJ—Los Angeles**
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
 - PHOEBE SNOW & PAUL SIMON—Gone At Last (Columbia)
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 18-10
 - ★ MORRIS ALBERT—Feelings (RCA) 21-16

- KFXM—San Bernardino**
- EAST LA. CAR POOL—Like They Say In L.A. (GRC)
 - NEIL SEDAKA—That's When The Music Takes Me (Rocket)
 - ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 23-19
 - ★ MIKE POST—Rockford Files (MGM) 12-9

- KAFY—Bakersfield**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
 - JOHNNY WAKELIN—Black Superman (Pye)
 - ★ JANIS IAN—At Seventeen (Columbia) 17-10
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 22-15

- KCBQ—San Diego**
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
 - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
 - ★ JANIS IAN—At Seventeen (Columbia) 9-3
 - ★ BEE GEES—Jive Talkin' (Atlantic) 11-6

- D• K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- D★ TAVARES—It Only Takes A Minute (Capitol) 25-14
- ★ JOHNNY WAKELIN—Black Superman (Pye) 26-17
- KNDE—Sacramento**
- POINTER SISTERS—How Long (ABC/Blue Thumb)
 - MORRIS ALBERT—Feelings (RCA)
- D★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) HB-18
- ★ MIKE POST—Rockford Files (MGM) 21-12

- KROY—Sacramento**
- BARRY MANILOW—Could It Be Magic (Arista)
 - DOOBIE BROTHERS—Sweet Maxine (W.B.)
 - ★ JANIS IAN—At Seventeen (Columbia) 22-16
 - ★ MIKE POST—Rockford Files (MGM) 16-8

- KJR—Seattle**
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - AUSTIN ROBERTS—Rocky (Private Stock)
 - ★ HUDSON BROTHERS—Rendezvous (MCA) 13-9
 - ★ JAMES TAYLOR—How Sweet It Is (W.B.) 16-12

- KING—Seattle**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
 - TRAVIS WAMMACK—More Power To You (Capricorn)
 - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 11-8
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 24-15

- KJRB—Spokane**
- ORLEANS—Dance With Me (Asylum)
- D• K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- ★ DAVID BOWIE—Fame (RCA) EX-20
 - ★ SWEET—Ballroom Blitz (Capitol) 18-10

- KTAC—Tacoma**
- AMERICA—Daisy Jane (W.B.)
 - CARPENTERS—Solitaire (A&M)
 - ★ JANIS IAN—At Seventeen (Columbia) 16-10
 - ★ AUSTIN ROBERTS—Rocky (Private Stock) EX-26

- KGW—Portland**
- ZZ TOP—Tush (London)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 26-19
 - ★ BARRY MANILOW—Could It Be Magic (Arista) EX-23

- KISN—Portland**
- AMERICA—Daisy Jane (W.B.)
 - PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
 - ★ EVIE SANDS—I Love Making Love To You (Capitol) 16-2
 - ★ NEIL SEDAKA—That's When The Music Takes Me (Rocket) EX-24

- KTLK—Denver**
- MICHAEL MURPHEY—Carolyna In The Pines (Epic)
 - JOHNNY WAKELIN—Black Superman (Pye) 15-8
 - ★ JANIS IAN—At Seventeen (Columbia) 29-21

- KKAM—Pueblo, Colo.**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
 - DAVID BOWIE—Fame (RCA)
 - ★ JANIS IAN—At Seventeen (Columbia) 13-9
 - ★ ZZ TOP—Tush (London) 25-20

- KYSN—Colorado Springs**
- CARPENTERS—Solitaire (A&M)
 - HUDSON BROTHERS—Rendezvous (MCA)
 - ★ BARRY MANILOW—Could It Be Magic (Arista) 30-23
 - ★ AMERICA—Daisy Jane (W.B.) 21-15

- KCPX—Salt Lake City**
- DAVID BOWIE—Fame (RCA)
 - JOHN DENVER—I'm Sorry (RCA)
 - ★ JOHNNY WAKELIN—Black Superman (Pye) HB-19
 - ★ DAVID GEDDES—Run Joey Run (Big Tree) 25-11
- KRSP—Salt Lake City**
- JOHN DENVER—I'm Sorry (RCA)
 - CARPENTERS—Solitaire (A&M)
 - ★ WAR—Why Can't We Be Friends (U.A.) 8-1
 - ★ OSMOND BROTHERS—The Proud One (MGM) 17-10

Southwest Region

• **TOP ADD ONS:**

EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
 MORRIS ALBERT—Feelings (RCA)
 CARPENTERS—Solitaire (A&M)

★ **PRIME MOVERS:**

JANIS IAN—At Seventeen (Columbia)
 GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
 (D) K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)

BREAKOUTS:

AMERICA—Daisy Jane (W.B.)
 ZZ TOP—Tush (London)
 CARPENTERS—Solitaire (A&M)

- KILT—Houston**
- MORRIS ALBERT—Feelings (RCA)
 - OSMOND BROTHERS—The Proud One (MGM)
 - ★ JANIS IAN—At Seventeen (Columbia) 31-23
- D★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 25-18

- KRBE-FM—Houston**
- D• ISLEY BROTHERS—Fight The Power (T-Neck)
- JANIS IAN—At Seventeen (Columbia)
- D★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 20-15
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 18-13

- KLIF—Dallas**
- DAVID BOWIE—Fame (RCA)
 - CARPENTERS—Solitaire (A&M)
 - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 17-9
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 21-16

- KNUS-FM—Dallas**
- D• ISLEY BROTHERS—Fight The Power (T-Neck)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 5-3
 - ★ EAGLES—One Of These Nights (Asylum) 10-6

- KFJZ—Ft. Worth**
- BARRY MANILOW—Could It Be Magic (Arista)
 - GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 10-4
 - ★ ELTON JOHN—Someone Saved My Life (MCA) 15-10

- KXOL—Ft. Worth**
- BARRY MANILOW—Could It Be Magic (Arista)
 - MORRIS ALBERT—Feelings (RCA)
 - ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 26-20
 - ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 18-12

- KONO—San Antonio**
- DOOBIE BROTHERS—Sweet Maxine (W.B.)
 - FOUR SEASONS—Who Loves You (W.B.)
 - ★ GWEN McCRAE—Rockin' Chair (Cat) 10-3

- ★ JANIS IAN—At Seventeen (Columbia) 37-27
- KELP—El Paso**
- ZZ TOP—Tush (London)
 - HUDSON BROTHERS—Rendezvous (MCA)
 - ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 24-18
 - ★ JANIS IAN—At Seventeen (Columbia) HB-17

- XEROK—El Paso**
- AMERICA—Daisy Jane (W.B.)
 - BARRY MANILOW—Could It Be Magic (Arista) 25-19
 - ★ EAGLES—One Of These Nights (Asylum) 11-5
- KAKC—Tulsa**
- JANIS IAN—At Seventeen (Columbia)
 - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
 - ★ JAMES TAYLOR—How Sweet It Is (W.B.) 8-1
 - ★ ZZ TOP—Tush (London) 17-10

- KELI—Tulsa**
- AMERICA—Daisy Jane (W.B.)
 - FOUR SEASONS—Who Loves You (W.B.)
 - ★ JOHNNY WAKELIN—Black Superman (Pye) 27-17
- D★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) EX-24

- WKY—Oklahoma City**
- LYNRD SKYNYRD—Saturday Night Special (MCA)
 - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
 - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 16-9
 - ★ BARRY MANILOW—Could It Be Magic (Arista) 23-15

- KOMA—Oklahoma City**
- SWEET—Ballroom Blitz (Capitol)
 - DAVID GEDDES—Run Joey Run (Big Tree)
 - ★ AMERICA—Daisy Jane (W.B.) 29-20
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 18-10

- WTIX—New Orleans**
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
 - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
 - ★ ELTON JOHN—Someone Saved My Life (MCA) 9-4
 - ★ BEE GEES—Jive Talkin' (Atlantic) 8-3

- KEEL—Shreveport**
- HUDSON BROTHERS—Rendezvous (MCA)
 - CARPENTERS—Solitaire (A&M)
 - ★ DR. HOOK—The Millionaire (Capitol) 21-15
- D★ TAVARES—It Only Takes A Minute (Capitol) 24-20

Midwest Region

• **TOP ADD ONS:**

AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
 JOHNNY RIVERS—Help Me Rhonda (Epic)

★ **PRIME MOVERS:**

DAVID GEDDES—Run Joey Run (Big Tree)
 ZZ TOP—Tush (London)
 BEE GEES—Jive Talkin' (Atlantic)

BREAKOUTS:

PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
 JOHN DENVER—I'm Sorry (RCA)
 DAVID GEDDES—Run Joey Run (Big Tree)

- WLS—Chicago**
- BARRY MANILOW—Could It Be Magic (Arista)

- FRANKIE VALLI—Swearin' To God (Private Stock)
- ★ BEE GEES—Jive Talkin' (Atlantic) 12-8
- ★ ELTON JOHN—Someone Saved My Life (MCA) 9-4

- WCFL—Chicago**
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 17-11
 - ★ ZZ TOP—Tush (London) 25-18

- WOKY—Milwaukee**
- CHARLIE RICH—Every Time You Touch Me (Epic)
 - JANIS IAN—At Seventeen (Columbia)
 - ★ PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.) 29-22
 - ★ DAVID GEDDES—Run Joey Run (Big Tree) 20-12

- WZUU-FM—Milwaukee**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
 - DOOBIE BROTHERS—Sweet Maxine (W.B.)
 - ★ ZZ TOP—Tush (London) 19-8
- D★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) HB-10

- WIFE—Indianapolis**
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ★ EAGLES—One Of These Nights (Asylum) 6-1

- WIRL—Peoria, Ill.**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
 - DOOBIE BROTHERS—Sweet Maxine (W.B.)
 - ★ BAZUKA—Dynamite (A&M) 14-7
 - ★ HUDSON BROTHERS—Rendezvous (MCA) 16-9

- WDGY—Minneapolis**
- NONE
 - BEE GEES—Jive Talkin' (Atlantic) 7-3
 - ★ EAGLES—One Of These Nights (Asylum) 3-1

- KDWB—Minneapolis**
- NONE
 - ★ JAMES TAYLOR—How Sweet It Is (W.B.) 18-15
 - ★ DAVID GEDDES—Run Joey Run (Big Tree) 23-13

- KOIL—Omaha**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
 - AUSTIN ROBERTS—Rocky (Private Stock)
 - ★ THREE DOG NIGHT—Til The World Ends (ABC) 13-7
 - ★ JOHNNY WAKELIN—Black Superman (Pye) 9-4

- KIOA—Des Moines**
- JANIS IAN—At Seventeen (Columbia)
 - THREE DOG NIGHT—Til The World Ends (ABC)
 - ★ BAZUKA—Dynamite (A&M) 19-13
 - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 15-9

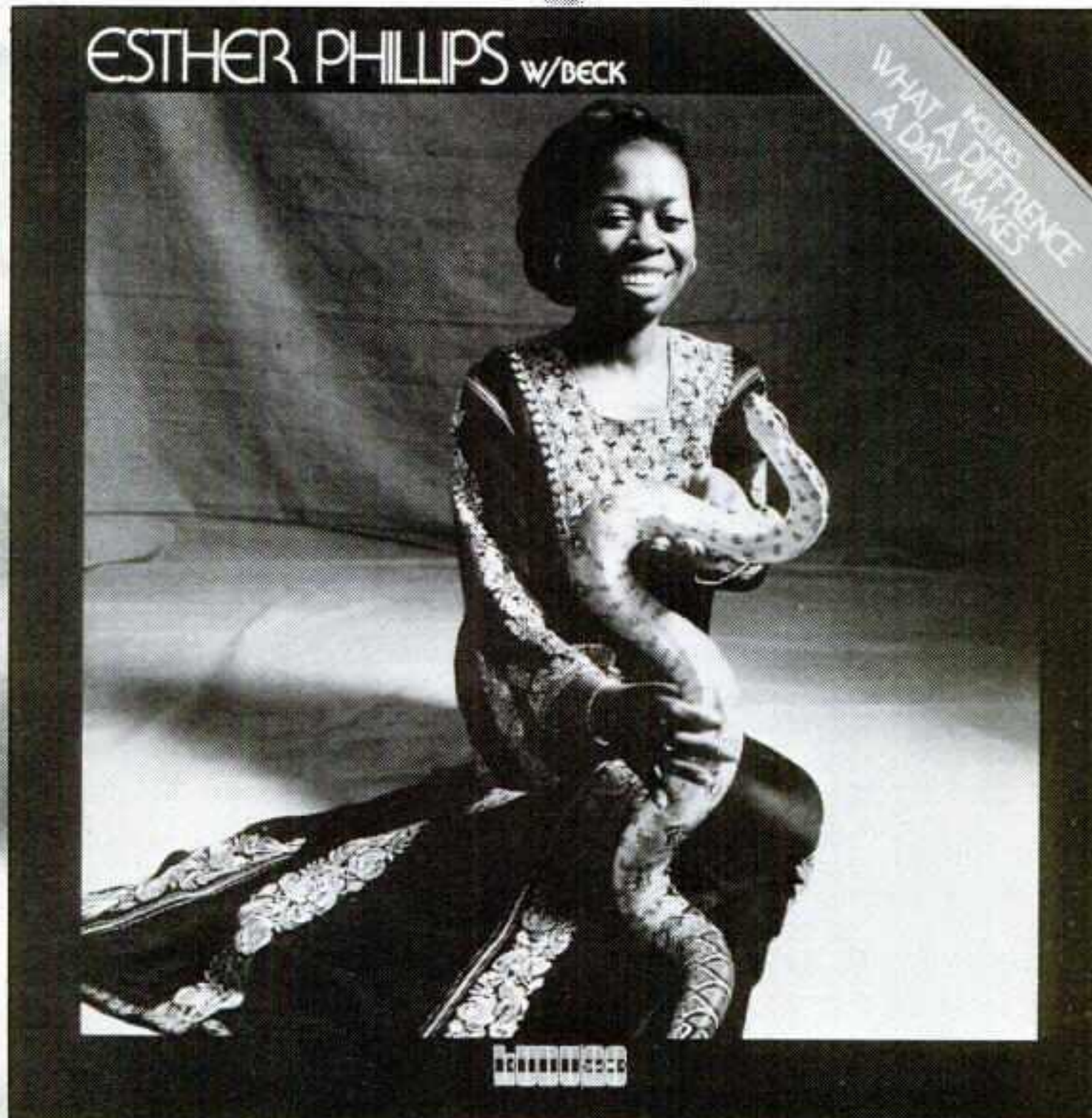
- KKLS—Rapid City, S.D.**
- QUEEN—Keep Yourself Alive (Elektra)
 - DOOBIE BROTHERS—Sweet Maxine (W.B.)
 - ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 10-7
 - ★ DAVID BOWIE—Fame (RCA) 28-23

(Continued on page 20)

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AUGUST 9, 1975, BILLBOARD

The Summer of 1959
Dinah Washington went No. 1 with
"What A Diff'rence A Day Makes"



KUDU

The Summer of 1975
Esther Phillips goes No. 1 with
"What A Diff'rence A Day Makes"

KUDU KU-925

The Single, KU 925
The Album, ESTHER PHILLIPS W/BECK, KU 23

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Billboard Singles Radio Action

Based on station playlists through Thursday (7/31/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

● Continued from page 18

KQWB—Fargo, N.D.
● **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot)
● **QUEEN**—Keep Yourself Alive (Elektra)
★ **JOHNNY RIVERS**—Help Me Rhonda (Epic)
★ **BARRY MANILOW**—Could It Be Magic (Arista) 12-9

KXOK—St. Louis
● **DAVID GEDDES**—Run Joey Run (Big Tree)
● **PAUL ANKA/ODIA COATES**—There's Nothing Stronger Than Our Love (U.A.)
★ **BEE GEES**—Jive Talkin' (Atlantic) 12-7
★ **CHARLIE RICH**—Every Time You Touch Me (Epic) 21-17

KSQJ—St. Louis
● **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol)
● **MELISSA MANCHESTER**—Midnight Blue (Arista)
★ **EAGLES**—One Of These Nights (Asylum) 10-6
★ **BEE GEES**—Jive Talkin' (Atlantic) 15-12

WHB—Kansas City
● **JOHN DENVER**—I'm Sorry (RCA)
● **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot)
★ **NO MOVERS**

KEWI—Topeka
● **LINDA RONSTADT**—It Doesn't Matter Anymore (Capitol)
● **JOHN DENVER**—I'm Sorry (RCA)
★ **AMBROSIA**—Holdin' On To Yesterday (20th Century) 30-18
★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 31-16

North Central Region

● **TOP ADD ONS:**
ZZ TOP—Tush (London)
JANIS IAN—At Seventeen (Columbia)
BAD COMPANY—Feel Like Makin' Love (Swan Song)

★ **PRIME MOVERS:**
DAVID BOWIE—Fame (RCA)
AUSTIN ROBERTS—Rocky (Private Stock)
JANIS IAN—At Seventeen (Columbia)

BREAKOUTS:
CARPENTERS—Solitaire (A&M)
ORLEANS—Dance With Me (Asylum)
AUSTIN ROBERTS—Rocky (Private Stock)

CKLW—Detroit
● **JANIS IAN**—At Seventeen (Columbia)
● **ZZ TOP**—Tush (London)
★ **BEE GEES**—Jive Talkin' (Atlantic) 14-9
★ **MIKE POST**—Rockford Files (MGM) 24-20

WGRD—Grand Rapids
● **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
● **AMBROSIA**—Holdin' On To Yesterday (20th Century)
★ **MIKE POST**—Rockford Files (MGM) 16-11

Z-96 (WZZM-FM)—Grand Rapids
● **JANIS IAN**—At Seventeen (Columbia)
● **SWEET**—Ballroom Blitz (Capitol)
★ **DAVID BOWIE**—Fame (RCA) 25-16
★ **MIKE POST**—Rockford Files (MGM) 15-10

WTAC—Flint, Mich.
● **BOB SEGER**—Katmandu (Capitol)
● **ZZ TOP**—Tush (London)
★ **DAVID BOWIE**—Fame (RCA) 13-4
★ **ELTON JOHN**—Someone Saved My Life (MCA) 3-1

WIXY—Cleveland
● **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
● **CARPENTERS**—Solitaire (A&M)
★ **DAVID BOWIE**—Fame (RCA) 31-17
D★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK) 30-20

WGCL—Cleveland
● **THREE DOG NIGHT**—Til The World Ends (ABC)
● **ZZ TOP**—Tush (London)
★ **DAVID GEDDES**—Run Joey Run (Big Tree) 26-20
★ **DAVID BOWIE**—Fame (RCA) 22-16

13-Q (WKQT)—Pittsburgh
● **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol)
● **JANIS IAN**—At Seventeen (Columbia)
★ **ORLEANS**—Dance With Me (Asylum) 30-22
★ **MELISSA MANCHESTER**—Midnight Blue (Arista) 16-11

WKBW—Buffalo
● **ZZ TOP**—Tush (London)
● **JANIS IAN**—At Seventeen (Columbia) 28-17
★ **AUSTIN ROBERTS**—Rocky (Private Stock) 16-11

WSAI—Cincinnati
● **JOHN DENVER**—I'm Sorry (RCA)
● **JIG SAW**—Sky High (Chelsea)
★ **ELTON JOHN**—Someone Saved My Life (MCA) 8-5
★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 22-17

WCOL—Columbus
● **AMERICA**—Daisy Jane (Warner Bros.)
● **PETER FRAMPTON**—Show Me The Way (A&M)
★ **DAVID GEDDES**—Run Joey Run (Polydor) EX-21
★ **HOT CHOCOLATE**—Disco Queen (Big Tree) 15-8

WAKY—Louisville
● **ORLEANS**—Dance With Me (Asylum)
● **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia)
★ **AUSTIN ROBERTS**—Rocky (Private Stock) 27-19
★ **SHARON PAGE**—Hope That We Can Be Together (Philadelphia Int'l) 30-21

WTUE—Dayton, Ohio
● **DAVID BOWIE**—Fame (RCA)
● **DOOBIE BROTHERS**—Sweet Maxine (Columbia)
★ **PAUL ANKA/ODIA COATES**—There's Nothing Stronger Than Our Love (U.A.) 39-23
★ **AUSTIN ROBERTS**—Rocky (Private Stock) 38-29

WBGW—Bowling Green, Ky.
● **ORLEANS**—Dance With Me (Asylum)
● **ZZ TOP**—Tush (London)
★ **GWEN McCRAE**—Rockin' Chair (Cat) 10-1
★ **BAZUKA**—Dynamite (A&M) 12-6

WJET—Erie, Pa.
● **CARPENTERS**—Solitaire (A&M)
● **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
★ **ZZ TOP**—Tush (London) HB-24
★ **BARRY MANILOW**—Could It Be Magic (Arista) 23-14

WRIE—Erie, Pa.
● **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
● **DAVID BOWIE**—Fame (RCA)
★ **JANIS IAN**—At Seventeen (Columbia) 21-16
★ **BEE GEES**—Jive Talkin' (Atlantic) 13-6

Southeast Region

● **TOP ADD ONS:**
SWEET—Ballroom Blitz (Capitol)
JANIS IAN—At Seventeen (Columbia)
DOOBIE BROTHERS—Sweet Maxine (W.B.)

★ **PRIME MOVERS:**
JOHNNY WAKELIN—Black Superman (Pye)
FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
DAVID BOWIE—Fame (RCA)

BREAKOUTS:
(D)TAVARES—It Only Takes A Minute (Capitol)
DOOBIE BROTHERS—Sweet Maxine (W.B.)
ORLEANS—Dance With Me (Asylum)

WQXI—Atlanta
● **PHOEBE SNOW/PAUL SIMON**—Gone At Last (Columbia)
● **ZZ TOP**—Tush (London)
★ **DAVID BOWIE**—Fame (RCA) 30-17
D★ **ISLEY BROTHERS**—Fight The Power (T-Neck) 27-13

WFOM—Atlanta
● **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot)
● **AUSTIN ROBERTS**—Rocky (Private Stock)
★ **ELTON JOHN**—Someone Saved My Life (MCA) 17-10
★ **AMAZING RHYTHM ACES**—Third Rate Romance (ABC) 21-13

Z-93 (WZGC-FM)—Atlanta
● **THREE DOG NIGHT**—Til The World Ends (ABC)
● **CARPENTERS**—Solitaire (A&M)
★ **AMAZING RHYTHM ACES**—Third Rate Romance (ABC) 7-2
★ **JANIS IAN**—At Seventeen (Columbia) 19-14

WBQJ—Augusta
D★ **TAVARES**—It Only Takes A Minute (Capitol)
● **POINTER SISTERS**—How Long (ABC/Blue Thumb)
★ **AUSTIN ROBERTS**—Rocky (Private Stock) 26-16
★ **ABBA**—SOS (Atlantic) 31-24

WGSN—Birmingham, Ala.
● **SWEET**—Ballroom Blitz (Capitol)
● **POINTER SISTERS**—How Long (ABC/Blue Thumb)
★ **ORLEANS**—Dance With Me (Asylum) 21-20
★ **AMBROSIA**—Holdin' On To Yesterday (20th Century) 18-11

WHYY—Montgomery, Ala.
● **ORLEANS**—Dance With Me (Asylum)
● **JOHN DENVER**—I'm Sorry (RCA)
★ **AMERICA**—Daisy Jane (W.B.) 18-9
★ **HOT CHOCOLATE**—Disco Queen (Big Tree) 16-7

WTOB—Winston/Salem, N.C.
● **SPINNERS**—Games People Play (Atlantic)
● **DOOBIE BROTHERS**—Sweet Maxine (W.B.)
★ **NEIL SEDAKA**—That's When The Music Takes Me (Rocket) 22-19
★ **BARRY MANILOW**—Could It Be Magic (Arista) 25-21

WSGA—Savannah, Ga.
● **ORLEANS**—Dance With Me (Asylum)
D★ **ISLEY BROTHERS**—Fight The Power (T-Neck)
★ **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot) 18-11
★ **DAVID GEDDES**—Run Joey Run (Big Tree) 33-12

WTMA—Charleston, S.C.
● **PAUL ANKA/ODIA COATES**—There's Nothing Stronger Than Our Love (U.A.)
● **JOHNNY WAKELIN**—Black Superman (Pye) 22-7
D★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK) HB-24

WKIX—Raleigh, N.C.
● **MORRIS ALBERT**—Feelings (RCA)
● **SWEET**—Ballroom Blitz (Capitol)
★ **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot) 16-8
★ **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol) 18-9

WORD—Spartanburg, S.C.
● **ELVIN BISHOP**—Sure Feels Good (Capricorn)
● **GINO VANNELLI**—Love Me Now (A&M)

★ **JOHNNY WAKELIN**—Black Superman (Pye) EX-4
★ **JOE TEX**—Under Your Powerful Love (Dial) 20-10

WAYS—Charlotte, N.C.
● **DAVID BOWIE**—Fame (RCA)
● **SWEET**—Ballroom Blitz (Capitol)
D★ **ISLEY BROTHERS**—Fight The Power (T-Neck) 8-3
★ **AMAZING RHYTHM ACES**—Third Rate Romance (ABC) 16-9

WNOX—Knoxville
● **NO NEW LIST**

WGOW—Chattanooga, Tenn.
● **DAVID GEDDES**—Run Joey Run (Big Tree)
● **WAYLON JENNINGS**—Hank Did It This Way (RCA)
★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 18-2
★ **DAVID BOWIE**—Fame (RCA) 19-3

KAAY—Little Rock
● **CHOCOLATE MILK**—Action Speaks Louder Than Words (RCA)
● **HOT CHOCOLATE**—Disco Queen (Big Tree) 10-7
★ **WAR**—Why Can't We Be Friends (U.A.) 17-13

WHBQ—Memphis
● **JANIS IAN**—At Seventeen (Columbia)
● **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 24-18
★ **BAZUKA**—Dynamite (A&M) 15-8

WMPJ—Memphis
● **NO NEW LIST**

WMAK—Nashville
● **AMERICA**—Daisy Jane (W.B.)
● **DOOBIE BROTHERS**—Sweet Maxine (W.B.)
★ **JAMES TAYLOR**—How Sweet It Is (W.B.) 15-9
D★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK) 27-21

WLAC—Nashville
● **BARRY MANILOW**—Could It Be Magic (Arista)
● **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia)
★ **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot) EX-11
★ **ELTON JOHN**—Someone Saved My Life (MCA) 15-9

WLKY—St. Petersburg, Fla.
● **DOOBIE BROTHERS**—Sweet Maxine (W.B.)
● **FAITH, HOPE & CHARITY**—To Each His Own (RCA)
★ **SWEET**—Ballroom Blitz (Capitol) 28-18
D★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK) 10-6

WQAM—Miami
● **JANIS IAN**—At Seventeen (Columbia)
● **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy)
★ **SWEET**—Ballroom Blitz (Capitol) 14-10
★ **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol) 12-8

WFUN—Miami
● **ZZ TOP**—Tush (London)
● **JAMES TAYLOR**—How Sweet It Is (W.B.) 18-4
★ **JANIS IAN**—At Seventeen (Columbia) 17-9

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale
D★ **MFSB**—Sexy (Philadelphia International)
● **FRANKIE VALLI**—Swearin' To God (Private Stock)
★ **JANIS IAN**—At Seventeen (Columbia) 24-18
★ **STYLISTICS**—Can't Give You Anything (Avco) 22-17

WQPD—Lakeland, Fla.
● **JIM STAFFORD**—I Got Stoned And I Missed It (MGM)
● **BATDORF & RODNEY**—You Are A Song (Arista)
★ **JANIS IAN**—At Seventeen (Columbia) 12-4
★ **CHARLIE RICH**—Everytime You Touch Me (Epic) 16-9

WMFJ—Daytona Beach, Fla.
● **AMERICA**—Daisy Jane (W.B.)
● **CARPENTERS**—Solitaire (A&M)
D★ **TAVARES**—It Only Takes A Minute (Capitol) 27-20
★ **NONE**

Mid-Atlantic Region

● **TOP ADD ONS:**
NITTY GRITTY DIRT BAND—All I Have To Do Is Dream (U.A.)
AUSTIN ROBERTS—Rocky (Private Stock)
JOHN DENVER—I'm Sorry (RCA)

★ **PRIME MOVERS:**
(D) **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK)
JAMES TAYLOR—How Sweet It Is (W.B.)
BARRY MANILOW—Could It Be Magic (Arista)

BREAKOUTS:
AUSTIN ROBERTS—Rocky (Private Stock)
JOHN DENVER—I'm Sorry (RCA)
NITTY GRITTY DIRT BAND—All I Have To Do Is Dream (U.A.)

WFIL—Philadelphia
● **NONE**
● **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) HB-21
★ **JANIS IAN**—At Seventeen (Columbia) 14-10

★ **WIBG—Philadelphia**
● **JOHN DENVER**—I'm Sorry (RCA)
● **AUSTIN ROBERTS**—Rocky (Private Stock)
★ **FRANK SINATRA**—I Believe I'm Gonna Love You (Reprise) HB-21
D★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK) 20-13

WPGC—Washington
● **AMBROSIA**—Holdin' On To Yesterday (20th Century)
● **NITTY GRITTY DIRT BAND**—All I Have To Do Is Dream (U.A.)
★ **JAMES TAYLOR**—How Sweet It Is (W.B.) 14-8
★ **BARRY MANILOW**—Could It Be Magic (Arista) 13-6

WCAO—Baltimore
● **SWEET**—Ballroom Blitz (Capitol)
● **NEIL SEDAKA**—That's When The Music Takes Me (Rocket)
★ **JAMES TAYLOR**—How Sweet It Is (W.B.) 14-8
★ **JANIS IAN**—At Seventeen (Columbia) 22-18

WGH—Newport News, Va.
● **SHARON PAGE**—Hope That We Can Be Together (Philadelphia Int'l)
● **JOHNNY WAKELIN**—Black Superman (Pye)
D★ **ISLEY BROTHERS**—Fight The Power (T-Neck) 20-12
★ **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol) 15-10

WYRE—Annapolis, Md.
● **NITTY GRITTY DIRT BAND**—All I Have To Do Is Dream (U.A.)
● **AUSTIN ROBERTS**—Rocky (Private Stock)
★ **BARRY MANILOW**—Could It Be Magic (Arista) 12-8
D★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK) 16-9

WLEE—Richmond, Va.
● **DAVID BOWIE**—Fame (RCA)
● **HELEN REDDY**—Blue Bird (Capitol)
★ **WAR**—Why Can't We Be Friends (U.A.) 11-4
★ **ELTON JOHN**—Someone Saved My Life (MCA) 10-3

Northeast Region

● **TOP ADD ONS:**
(D) **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK)
AMERICA—Daisy Jane (W.B.)
JANIS IAN—At Seventeen (Columbia)

★ **PRIME MOVERS:**
ORLEANS—Dance With Me (Asylum)
BARRY MANILOW—Could It Be Magic (Arista)
JAMES TAYLOR—How Sweet It Is (W.B.)

BREAKOUTS:
ORLEANS—Dance With Me (Asylum)
AMERICA—Daisy Jane (W.B.)
PHOEBE SNOW/PAUL SIMON—Gone At Last (Columbia)

WABC—New York City
D★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK)
● **JANIS IAN**—At Seventeen (Columbia)
★ **BEE GEES**—Jive Talkin' (Atlantic) 15-10
★ **ELTON JOHN**—Someone Saved My Life (MCA) 13-9

WPIX-FM—New York City
D★ **ESTHER PHILLIPS**—What A Difference A Day Makes (Motown)
● **AUSTIN ROBERTS**—Rocky (Private Stock)
★ **JANIS IAN**—At Seventeen (Columbia) 20-15
★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 10-7

WBBF—Rochester, N.Y.
D★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK)
● **DAVID BOWIE**—Fame (RCA)
★ **JAMES TAYLOR**—How Sweet It Is (W.B.) 20-13
★ **BARRY MANILOW**—Could It Be Magic (Arista) 24-18

WRKO—Boston
D★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK)
● **DAVID BOWIE**—Fame (RCA) 29-17
★ **DAVID GEDDES**—Run Joey Run (Big Tree) 28-18

WBZ-FM—Boston
● **AMERICA**—Daisy Jane (W.B.)
● **PHOEBE SNOW/PAUL SIMON**—Gone At Last (Columbia)
★ **JANIS IAN**—At Seventeen (Columbia) 17-14
★ **TEN C.C.**—I'm Not In Love (Mercury) 3-2

WBVF-FM—Framingham, Mass.
● **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia)
● **BARRY MANILOW**—Could It Be Magic (Arista)
★ **BEE GEES**—Jive Talkin' (Atlantic) 8-3
★ **ORLEANS**—Dance With Me (Asylum) 16-6

WPRO—Providence
● **ORLEANS**—Dance With Me (Asylum)
● **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
★ **JAMES TAYLOR**—How Sweet It Is (W.B.) 13-5
D★ **TAVARES**—It Only Takes A Minute (Capitol) EX-17

WORC—Worcester, Mass.
● **POINTER SISTERS**—How Long (ABC/Blue Thumb)
● **AMERICA**—Daisy Jane (W.B.)
★ **NO MOVERS**

WDRG—Hartford
● **PAUL ANKA/ODIA COATES**—There's Nothing Stronger Than Our Love (U.A.)
● **THREE DOG NIGHT**—Til The World Ends (ABC)
★ **ORLEANS**—Dance With Me (Asylum) 29-23
★ **GWEN McCRAE**—Rockin' Chair (Cat) 27-20

WTRY—Albany
● **AMERICA**—Daisy Jane (W.B.)
● **CAT STEVENS**—Two Fine People (A&M)
★ **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol) 17-12
★ **HUDSON BROTHERS**—Rendezvous (MCA) 27-22

WPTR—Albany
● **STYLISTICS**—Can't Give You Anything (Avco)
● **AMERICA**—Daisy Jane (W.B.)
★ **BARRY MANILOW**—Could It Be Magic (Arista) 27-18
★ **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot) 26-21

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IN THE CITY (ST-11396)

AM Stereo Folk To Organize Sept. 24

WASHINGTON—A meeting will be held here Sept. 24 to form the National AM Stereo Radio Committee. Forming the committee is the Electronics Industries Assn. The committee will be organized along the same lines of the National Quadraphonic Radio Committee and the earlier committee that paved the way to stereo FM.

Officials of the NAMSRC are now being lined up.

A FINAL INTERVIEW

Tom Donahue: He Looked For Music Freak Jockeys

EDITOR'S NOTE: This is the second and concluding installment of an in-depth interview with Tom Donahue, known as the Father of Progressive Radio, and, until he died recently of a heart attack, general manager of KSAN in San Francisco. The interview was conducted by Carl

Flohow, a young air personality who interviewed Donahue a couple of days before his death.

FLOHOW: KSAN's success can be attributed partly to the air sound you've created. It's always identifiable as the "jive 95." Is the creation of this feeling a conscious one?

DONAHUE: I think it's a conscious thing trying to get people to fit into that environment. In other words, what we are trying to do is the kind of radio that people sound like people talking to people. I want disk jockeys that are a part of their audience in a sense that they are interested... interested in the same kind of music, they go to the concerts, they go to the gigs, they're part of what's happening. Also, I find it strange that we have an audience that, particularly from the beginning, say 1967 on, was people that were dedicated to changing the world... but you try to change their radio station a little bit and they immediately begin screaming. I find that contradictory... in that I want this radio station to be changing all the time. I try to keep it changing. I want to keep it fresh. I want to keep the audience interested in the music that is changing. We have had three people working here from KOME; we have two now that came from KOME. We have one girl in the news department that came from KTIM. I love those stations. They are my farm teams, cause they can develop people on the air that we can use here, in formats that are similar because both stations frankly have imitated us, which is great with me.

F: When looking for announcers, are you looking for some with skills like running a tight board?

DONAHUE: Nobody who has ever listened to Bob McClay can say we are looking for a tight board. I just want it to be natural. Some people are good at tight boards. You know, you're sitting in there and you're really doing it, and very often you really pride yourself on good segues, tight production. Other people concentrate on other aspects of it, so it varies from person to person.

I think the listener is aware of that. And sometimes you get in a situation you have to slip through a record. I got into one Saturday night where I'm playing an album we have only one copy of and I wanted to play another cut from it so it's a matter of you talking while you turn it over with your left hand and cue and "hope to God" that you hit the right place. I think that the production or board styles of our people are as identifiable as their voices and part of their on-air projection, their air "personality." One of the things people comment that they like about the radio station is the fact that there are those screw-ups that make them realize that there are people rather than machines at the other end. Everybody had a different kind of style before they came here. I was a good disk jockey and rather amusing. I think people can use a little humor in the morning. I know that it was a shock to people to hear humor on this kind of radio station. But they seem to be recovering from the shock pretty well.

F: Why has the progressive format yet to be really successful?

DONAHUE: Well, radio is a very



KSAN photo

Tom Donahue, "Father of Progressive Radio," in a phone conversation shortly before his death.

imitative business, not a very creative business. As witness, the people who imitate Drake's Top 40 format.

You had Drake in the stations he ran and then the 200 others that were imitating him. The tendency is to be imitative of something that is successful in another market and Top 40 on FM has been successful in some markets where there is little or no progressive. One must also try to do that which is easy, so they all think playing 30 records is easy. They cannot understand how you make it by playing as many different records over the course of the week the way we do. They look at Top 40 as something that will be more instantly profitable, which is not always true, depending upon the competition. I mean, this market has a successful Top 40 station KFRC. KYA has been chasing them now since 1966 or 1967. Since that time KFRC has dominated the AM Top 40 market and KYA has been running frantically after them, but have not gotten anywhere. KSFY is now trying to run after them. KSFY is in its third format, I guess. They did one for a while that was competitive to us. Which was very good for us. I thought they had some good people.

Yet, KSAN with our news and KSFY with the ABC news; there were not that many reasons for people to listen to that station instead of this station. So, when it did not work fast enough for KSFY, they started to go to different kinds of variations of that format, and then they went to a rather tight Top 40 format that they are working with now. I love it. I hope they keep it up, 'cause they cut into the KFRC audience. Spread it out a little bit.

I think we will never satisfy all the needs of the listeners... because you always have people writing saying you're playing too much of this and the next letter is you're playing too much of that. Or you're not playing enough of it. There is no way you can satisfy every-one. And that's great with me. I do not think KSAN is one corporation presenting its idea. It's a group of individuals. The corporation has nothing to do with how the disk jockey selects his music or what they say between the records of their presentation. So when people call up and complain about some aspect of the radio station... or write in... I always say, "What the hell are you doing listening to us

(Continued on page 24)

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Wednesday, Aug. 13

10 am—6 pm
REGISTRATION

6 pm—7:30 pm
COCKTAIL RECEPTION

Thursday, August 14

9 am—10 am
CONTINENTAL BREAKFAST

10 am—11:15 am
GENERAL SESSION
George Wilson, Moderator

Topics:
"Motivating Yourself for Greater Success"
"Let Radio Turn You On"
Jack Thayer, President
NBC Radio, New York
"Australia"
Kevin O'Donohue
2SM Radio, Sydney

11:15 am—11:30 am
BREAK

11:30—12:30 pm
Concurrent Sessions:
(1) AUDIENCE BIO-FEEDBACK
TECHNIQUES

Topics:
"Applications for Programming"
"Applications for Management and Sales"
Moderator: **Lew Witz**, Station Manager
WCFL, Chicago
Sebastian Stone
ERA, San Francisco
Keith James, VP Programming
Moffat Communications, Calgary

(2) BASICS OF STATION FINANCES AND
HOW THEY REFLECT IN PROGRAMMING

Topics:
"The Bottom Line"
"Sales Reps—How They Operate"
"Station Operations and the Dollar"
Moderator: **Jeff Todder**, Assoc. Broadcast
Director Wm. B. Tanner Co.,
Memphis
Stan Kaplan, President
WAYS, Charlotte, N.C.

(3) ADVANCED AVENUES IN PROMOTING
YOUR STATION

Topics:
"Advertising—How, When, Where"
"Contests: How Far Can You Go?"
"Writing and Producing a Promotion"
Russ Wittberger, Gen'l Mgr
KCBQ, San Diego
Jerry Clifton, Nat'l Program Dir.
Bartell Media, New York

12:30 pm—2:30 pm
LUNCHEON
Radio Programmer Popularity Poll Awards
Presentation
Topic:
"What's Fair About the Fairness Doctrine?"

2:30 pm—3:30 pm
Concurrent Sessions:
(4) MUSIC—ITS METHODOLOGY

Topics:
"Effective Uses of Clusters, Transitions,
Blends"
"Playlists . . . Compiling Organizing, and
Daypart Usage."
Moderator: **Ernie Farrell**, Indie Promo
Los Angeles
Jim Maddox, Prog Dir
KDAY, Los Angeles
Lee Abrams, Kent
Burkhart & Assoc., Atlanta
Bob Paiva, Program Director
WLEE, Richmond

(5) NEW CHANGES IN THE MORNING SHOW

Topics:
"How Much Fun is Humor?"
"The Straight Approach—Uses of News,
Interviews, Traffic"
Bob Berry
WOKY, Milwaukee
Don Rose
KFRC, San Francisco
Charlie Tuna, Prog Dir
KKDJ, Los Angeles

(6) COMMUNITY INVOLVEMENTS PLUS

Topics:
"Are You Doing Enough for Your
Community?"
"Are You Doing Enough for Your FCC?"
Stan Spiro, Gen'l Mgr
KMPC, Los Angeles
Gary Smithwick, Broadcast Atty
Winston-Salem, N.C.

3:30 pm—3:45 pm
BREAK

3:45 pm—5 pm

Concurrent Sessions:
(7) PROMOTION MEN ANSWER YOUR
QUESTIONS ABOUT RADIO PROGRAMMING
Registrants will submit questions several days
in advance; Moderator will narrow these to the
most pertinent, but participation is also invited.
Moderator: **Tony Richland**, Independent Pro-
motion, Los Angeles
Jack Hakim, National Promotion,
Playboy Records

Jan Basham, Regional Promo
A&M Records, Los Angeles

Jim Jeffreys, Promo
GRC Records, Atlanta

Pete Bennett, Record Promo
Executive, New York

Pete Wright, Bedno &
Wright, Chicago

(8) USE OF ALBUMS IN RADIO PROGRAM-
MING—ALL FORMATS

Topics:
"Demographics of LP Buyers as Opposed to
Those Who Buy Singles, East Coast"
"The Unique Album Freak, West Coast"

Rick Frio, VP Res
MCA Records, Los Angeles

Mike Harrison, Prog Dir
KPRI, San Diego

(9) "FILM PRESENTATION ON SALES"

Moderator: **George Burns**, Pres
Burns Media Consultants
Bud Stiker, Gen'l Mgr
WHEN, Syracuse
L. David Moorhead, Gen'l Mgr
KMET-FM, Los Angeles
Don Nelson, Gen'l Mgr
WIRE, Indianapolis
Bob Richer, President
Able Communications, NY
Howard Kester
San Francisco

6 pm—8:30 pm
RECEPTION AND ENTERTAINMENT
Host and performers to be announced

Friday, August 15

9 am—10 am
CONTINENTAL BREAKFAST

10 am—11:30 am
GENERAL SESSION

Topics:
"The Satellite and You—Communications
Mediums of the Future"
"Women in Radio—How Women Can Get Into
Radio, How to Advance: What is the Future of
Women in Radio?"
Moderator: **Mardi Nehrbass**
RKO General
Sis Kaplan
WAYS, Charlotte
Bonnie Simmons, Prog Dir
KSAN, San Francisco
Rochelle Staab
Bartell Media, NY

11:30 am—11:45 am
BREAK

11:45 am—3 pm
ROUNDTABLE RAP SESSIONS

Buffet lunch will be served
Note: Various tables and groups of tables will
be devoted to specific fields and/or topics.

Topics to be included:
"Radio Syndication—Can Specials Help Your
Bottom Line and Build Audience?"
Tom Rounds, President, Watermark
George Burns, President
Burns Media Consultants, Los Angeles
Ron Nickell, Vice President
TM Productions, Dallas
"Automation Equipment, Programming
Techniques for Various Formats"
Beautiful Music: **Marlin Taylor**, President
Bonneville Broadcast Consult., NY
Bob Richer, President, Able Communications,
NY

Phil Stout, Creative Director
Stereo Radio Productions, NY

Rock Music: **Lew Witz**, Station Mgr
WCFL, Chicago

George Williams, Nat'l Prog Dir
Southern Broadcasting, N.C.

Mardi Nehrbass RKO General
Bill Tanner, Nat'l Prog Dir Heftel, Pittsburgh

"Record Promotion With the Discotheque
Deejay—How, Where, and How Effective"
Willis Wardlow, Director Marketing Services
Billboard Magazine, LA

Dick Kline, Nat'l Promotion Director
Atlantic Records, NY

"Top 40 Music Selection Problems and
Discussions on Length of Playlists"
Bryan McIntyre
WCOL, Columbia

Betty Breneman, Editor
Breneman Music Service

3:45 pm—5 pm

Rochelle Staab

Bartell Media, NY

Charlie Tuna, Prog Dir
KKDJ, Los Angeles

"Country Music Radio—Traditional vs.
Modern and How Far Modern Formats Should
Go—Will They Lose Their Country Audiences
If They Go Too Far?"

Bill Ward, Gen'l Mgr
KLAC, Los Angeles

Don Nelson
WIRE, Indianapolis

"Where Has the MOR Station Gone? What
Happened to Mass Audience Radio?"

Ted Atkins, Gen'l Mgr
WTAE, Pittsburgh

David Klemm, VP
Blair Radio, NY

Nat Stevens, Prog Dir
KOY, Phoenix

"Why Is Radio So Difficult to Sell? Is the Rep
Firm at Fault, the Economy, or the General
Manager?"

Ralph Barnes, Gen'l Mgr
WOKY, Milwaukee

Jeff Todder, Assoc. Broadcast Dir
Wm. B. Tanner Co., Memphis

Sherri Lau, Director, Media Serv
Elsaman, Johns & Laws, Los Angeles

"The Lack of Believable Qualitative
Research—
What Can the Radio Station Do to Analyze Its
Audience to Aid Programming and Sales?"
More!

Jack McCoy, President
Dynamics Prog. Services, Santee, Ca.

Sebastian Stone
ERA, San Francisco

"Engineering—From Radio Audio Chain to
Quadrasonic"

Bruce Earle, Chief Engineer
Sterling Recreation, Seattle

Lou Dorren, Research Director
Quadracast Systems, Inc., San Mateo

Jim Long, Chief Exec. Officer
TM Productions, Dallas

"Why Some Formats Work—Turning On
Listeners"

Jim Long, Chief Exec Officer
TM Productions, Dallas

Charles Vorkoper, M.S.S.W.
Southwest Institute, Dallas

Lew Witz, Gen'l Mgr
WCFL, Chicago

"International Radio"

Kevin O'Donohue
Radio 2SM, Sydney

George Davies
Victoria, B.C., Canada

Luiz Brunini, Director Super.
Radio Globo, Rio de Janeiro

David Gapes
Radio Hauraki, Auckland

"Producing Commercials"

Chuck Biore, Chairman
Biore Creative Services, Los Angeles

Derek Shannon
KTAC, Tacoma

7:30 pm—9:30 pm

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

9:30 pm—11:30 pm

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

11:30 pm—1:30 am

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

1:30 am—3:30 am

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

3:30 am—5:30 am

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

5:30 am—7:30 am

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

7:30 am—9:30 am

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

9:30 am—11:30 am

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

11:30 am—1:30 am

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

1:30 am—3:30 am

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

3:30 am—5:30 am

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

5:30 am—7:30 am

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

"Progressive Radio"

Rick Leibert, Prog Mgr
KGB, San Diego

Gary Granger, Prog Dir
WSHE, Ft. Lauderdale

L. David Moorhead, Gen'l Mgr
KMET-FM, Los Angeles

Bonnie Simmons, Prog Dir
KSAN, San Francisco

"Soul Radio"

Jim Maddox
KDAY, Los Angeles

"Working Personalities"

Charlie Tuna, Prog Dir
KKDJ, Los Angeles

Larry Ryan
KEEL Shreveport

3 pm—4 pm

Concurrent Sessions:
(10) QUAD IS IN YOUR FUTURE

Topics:
"Matrix—A Perfect Tool for Promoting Your
Station: An Update on Programming
Techniques"

"An Update on Discrete Quad Broadcasting
and the NQRC Report"

Jim Gabbert, Pres
K101, San Francisco

Gary Granger, Prog Dir
WSHE, Ft. Lauderdale

(11) THE DIMENSIONS OF NEWS

Topics:
"What Else is News?"
"Why Small Town News is Different"

Doug Herman

Dave Cook, News Dir
KFRC, San Francisco

Bill Slevert, Music Editor
Earth News, San Francisco

(12) INTERNAL COMMUNICATIONS THAT
BUILD AUDIENCE

Topics:
"Can Transactional Analysis Help You Talk to
Your Air Personalities?"
"The Growing World of Communications—
Outside Input"

Bill Tanner, Nat'l Prog Dir
Heftel, Pittsburgh

Jim Long, Chief Exec Officer
TM Productions, Dallas

4 pm—4:15 pm
BREAK

4:15 pm—5:30 pm
GENERAL SESSION

Topic:
"THE ULTIMATE RADIO STATIONS OF . . ."

Chick Biore, Chairman
Biore Creative Services, Los Angeles

Jack McCoy, President
Dynamics Prog., Services, Santee

6 pm—8:30 pm
RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

8:30 pm—10:30 pm

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

10:30 pm—12:30 am

RECEPTION AND DINNER WITH
ENTERTAINMENT
Host and Performers to be announced

Saturday, August 16

This day is free for registrants to sightsee and
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Register
Early

Tom Donahue: He Looked For Music Freak Jockeys

• Continued from page 22

all the time?" There is a whole lot of radio available in San Francisco and I think that some stations are making their particular presentation very well. KRE is an interesting station. KJAZ is from time to time. I like to listen to KTIM sometimes ... KOME ... I think one should listen to a lot of radio.

F: Does management often foul up a station?

D: People generally are not patient enough to let a format develop to a point where it will make money. They want to make money fast. You figure this format started on KSAN in 1968, but this station didn't make any money till 1972.

There are not many people willing to sit four years and lose up to \$100,000 a year on the basis they believe something profitable is going to happen at the end of four or five years. You can say you're going to do that, but at the end of a year you begin to get nervous ... at the end of two years you're more nervous, and you try to figure how you can turn that station around. Have it make money. Then someone says, "Well look, how about Top 40? KFRC needs some competition." Something like that.

F: Let's talk about music. R&b seems to have taken over the charts. A little r&b is even sneaking in on a diehard rocker like KSAN.

D: It changes from time to time. For one thing, the reason you hear so much r&b on Top 40 is that single records sell today to mostly black people and children; by children I mean people under 16. So, they're after that particular market—people who buy singles. Single records do not sell like they used to. You used to sell a million regularly on whatever was No. 1. Now, records can at certain times of the year get to be No. 1 on a couple hundred thousand sales.

There are still enough radio stations like this. But you're right. B.B. King, for instance, is being played constantly here. Bobby Blue Bland is played here. Saturday night he was playing a lot of Bland hits he had in the Top 40 when I was at KYA. Things like "Turn On Your Love Light," "I Pity The Fool," and "Two Steps From The Blues." Listen to "Bridge Of Sighs" and dig how much the kid ripped off Bobby

Bland's "Two Steps From The Blues." I mean not only singing in the same style but a couple of lines are from the song. Which is all right. You know, there's nothing wrong with being derivative. At the moment there are not a hell of a lot which we are playing in the r&b bag because there is not that much strong stuff. OK, well on the current list there is Rufus, which is an r&b group. Aretha Franklin, David Ruffin, Spinners. We play whatever is happening, or what we like to hear happen. In other words, we are not playing material on the basis that it's happening ... we are playing it because we like it. There is tremendous influence of English groups again, as there was in 1967 when we were at KMPX ... we were playing English albums that had not been released in this country, like Cream and Hendrix. Then that sort of faded. Now, there is a whole new wave of English groups like Genesis and Man and people like that which have not really established themselves as stars yet, or as huge sellers. We like them, we play them and we think they are going to "be."

Montrose is a good example of a group that has really made it on this radio station. And some really good groups that have just gotten under contract or are not even contracted yet, like Journey, Yesterday & Today, groups you will be hearing a lot more from. San Francisco is constantly going to be that musical swarming place, because it started out that way. It always has been ... there has been more music here. I was a point of origin for most of the popular folk music at one time. More kids started out playing instruments, so I think it will constantly turn out groups.

F: Where does Tom Donahue and KSAN go from here?

D: Oh, I would like to do something else. I've done this. I think KSAN will keep growing and changing. I hope so, I want it to keep changing. Because I do not think it can remain static. I think if we were doing radio right now exactly the way we were doing it in, let's say 1967 or 1968, the audience would be incredibly bored. Because their tastes have changed. Every once in a while, we will do an FM oldies trip or something, basically nostalgia oriented. I'll tell you, I have a hard time playing some of those records

that I found very easy to play in 1967. They sound terrible to me today ... some of them sound great. There were some groups that really could sustain in this music ... they are as good now as they were then. But some of them do not hold it anymore than any other kind of popular music.

F: Can you give some good advice for up and coming broadcasters?

D: I think you should be concerned with being an artist, cause I think a good disk jockey is an artist who is involved in the creation of the perfect form of pop art, because it disappears as fast as he does it. Unless somebody tapes it. I think a good artist works for himself ... creates for himself. If the world likes it, he is a successful artist, if the world doesn't like it you know maybe he will catch up somewhere down the line. The station itself is there to serve the public not only in bringing it diversity in music, also the kind of music that isn't available anywhere else, but also what it does as a public service in programming its news and its specialty programs. We do a lot of it here, too. We are going to do a lot more of it.

My best advice to a newcomer is to be stubborn, because if you believe in something, and you're right, nobody will know it unless you're stubborn and stick to it. I think this kind of radio is going to be much more successful. I mean there are probably 100 radio stations doing a variation of what we are doing. They come in and listen to us, try to figure it out, decide that we do not know what the hell we are doing, go back home to do their variation of it. Well, maybe they are right and maybe they are wrong ... it depends on where they live. I think the difficulty that most broadcasters have when they listen to KSAN is they can't figure it out because it is too simple. It is too simple for them because they are so used to something that is strictly format and regimented that when you give them something that is simply structured, they find great difficulty in accepting it. They want to find out what the rules are. They want to find out what they can write down on paper as the restrictions. They want to know what you are not supposed to do rather than what you are supposed to do. It's always approached from a negative point of view. That's why so many people don't understand what we are trying to do. It is so damn simple. It's very simple to just get the best people possible to play the best music possible ... try to tell the truth when you are doing the news, try to make the commercials as acceptable as you can. That's not always easy because you have to fight a whole lot of different elements. You're going to compromise, but everyone wakes up in the morning walking out on the streets compromising somewhere.

F: Do you think broadcasters are too critical of themselves?

D: No, I think they are seldom critical of themselves. You can get too critical. I was reading an item yesterday about a disk jockey who went to work for a station in Detroit and who did not like his first show and walked out in the parking lot and slashed his wrists. But I do not think, generally speaking, they are sufficiently critical. We have a lot of built-in things here so we can be critical of ourselves. Number one, we all listen to the station ... we have a device that only tapes a disk jockey's show. Tapes only what he says and just the beginning and end of his music. Every couple of weeks we give him one of those cassettes. We give it just to them, because they are

the best judges of what they are doing. So, they can hear what they said ... so that they can avoid falling into the traps you fall into. Any business is repetitious. It is not really easy to come in and do a good show every day five days a week for four hours. It takes a lot of work, a lot of thought.

F: The announcers seeking jobs at KSAN, what do you look for?

D: Music freaks ... that is what I am looking for in disk jockeys. I want people who are really involved in their music. I do not want anybody who is told what to play.

This concludes the last interview with Tom Donahue.

Vox Jox

• Continued from page 16

ton, S.C., Booby Nash has left his afternoon drive slot to do mornings at WKTM-FM, same city. Other personalities on the FM operation include Ed Salen 9-noon from Richmond, Va.; Steven Russell from WPXI in Charleston; program director J. J. Scott in afternoon drive, with Bob O'Brien evenings and Gene McDaniels all night.

* * *

Chuck Nellis, new program director of WUSJ in Lockport, N.Y., reports in. "We're an adult contemporary station in the Niagara County portion of the Buffalo market." And the lineup now has Ron Raetz 5:30-10:30 a.m., Nellis from 12:30-5 p.m., Tom Atkins 5:30-11 p.m., with Dave Nash, Pete Henry, Glenn Ames and Ernie Churchwell on weekends. Nellis used to be with WNYR in Rochester, N.Y. ... Charlie Lawrence at WQBR in Goldsboro, N.C., is the father of a new girl. The air staff at WQBR now has Dan Dermody 5-9 a.m., Jim (Jim McKay) Ashworth 9-noon, Wayne Wiggins noon-3 p.m., John Payne 3-7 p.m. and Lawrence 7-midnight.

Bubbling Under The HOT 100

- 101—BARBARA ANN, Beach Boys, Capitol 4110
- 102—HOT SUMMER GIRLS, Flash Cadillac & The Continental Kids, Private Stock 45206
- 103—DOOR NUMBER THREE, Jimmy Buffett, ABC 12113
- 104—LOVE DO ME RIGHT, Rockin' Horse, RCA 10268
- 105—ROCK & ROLL MUSIC, Humble Pie, A&M 1711
- 106—HOUSE OF STRANGERS, Jim Gilstrap, Roxbury 2013
- 107—LOVE FOR SALE, James Last, Polydor 15108
- 108—THE MILLIONAIRE, Dr. Hook, Capitol 4104
- 109—I CREATED A MONSTER, ZZ Hill, United Artists 631
- 110—EIGHTEEN WITH A BULLET, Pete Wingfield, Island 026

Bubbling Under The Top LPs

- 201—JAMES LAST, Well Kept Secret, Polydor PD 6040
- 202—PHIL MANZANERA, Diamond Head, Atco SD 36-113
- 203—THE MYSTIC MOODS ORCHESTRA, Erogenous, Sound Bird 7509
- 204—PABLO CRUISE, A&M SP 4528
- 205—ALBERT BROOKS, A Star Is Bought, Asylum 7E-1035
- 206—ODIA COATES, United Artists UA-LA228-G
- 207—DISCOTECH #1, Motown M6-824 S1
- 208—HEARTSFIELD, Foolish Pleasures, Mercury SRM-1-1034 (Phonogram)
- 209—MICHAEL BOLOTIN, RCA APL1-0992
- 210—THE TROGGS, Pye 12112

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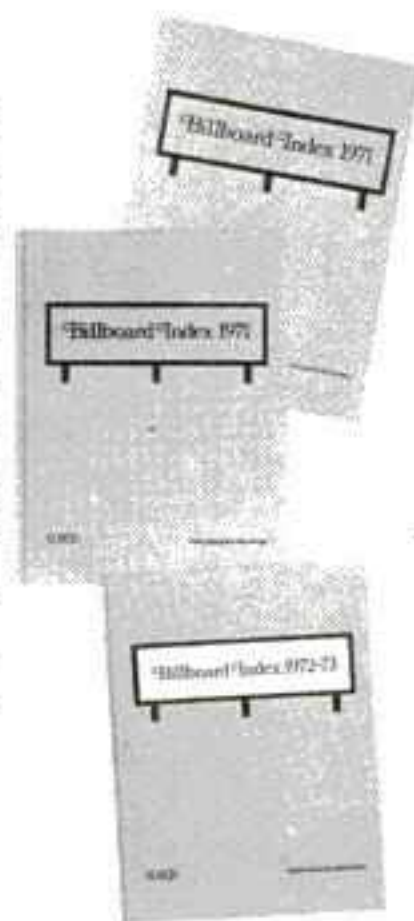
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All Labels Selling 'Q' This Fall?

NEW YORK—"By fall, I expect to see every major record company committed to one quad system or another," says Jerry LeBow, head of 201 Communications, New York, which is heavily involved in inducing FM radio stations to install Sansui broadcast encoders.

Currently, Sansui has about 70 radio stations using its encoder in the United States and three weeks ago shipped one to Buenos Aires, Argentina. "Don't ask me who'll be able to listen down there but the export agent wanted one for a local radio station." Recently, LeBow also shipped an encoder to WRDR in South Bend, Ind.

Local Sansui dealers find that business is "great once a local station is broadcasting in matrix and thus can justify spending a lot of co-op dollars with the station."

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Conversation & music with
Procol Harum, featuring
the new album...



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Allentown, PA	WSAN FM	Sun 8 pm	Greenfield, MO	KRFG FM	Sat 9 pm	Omaha, NB	KRCB FM	Sun 11 pm
Ashland, KY	WAMX FM	Sun 8 pm	Greenville/Farmville, NC	WRQR FM	Tues 10:15 pm	Orlando, FL	WORJ FM	Sat 9 pm
Baltimore, MD	WKTK FM	Sat 12 pm	Hartford, CT	WHCN FM	Tues 10 pm	Peoria, IL	WWCT FM	Sun 11 pm
Beaufort, SC	WBEU FM,	Sun 9 pm	Hempstead, NY	WLIR FM	Sun 7 pm	Philadelphia, PA	WYSP FM	Mon 12 pm
Birmingham, AL	WERC FM	Tues 10pm	Henderson, KY/Evansville, IN	WKDQ FM	Sun 10 pm	Pittsfield, MA	WGRG FM	Thurs 9 pm
*Boston, MA	WBCN FM	Sun 9 pm	Houston, TX	KLOL FM	Sat 2 am	Providence, RI	WBRU FM	Wed 11 pm
Buffalo, NY	WBUF FM	Sat 9 pm	Huntsville, AL	WAHR FM	Sun 11 pm	Pittsburgh, PA	WYDD FM	Tues 10 pm
Casper, WY	KAWY FM	Sat 8 pm	Indianapolis, IN	WNAP FM	Fri 12 pm	Portland, OR	KVAN FM	Sat 4 pm
Charleston, WV	WVAF FM	Fri 10 pm	Jacksonville, FL	WPDQ FM	Sun 9 pm	Riverside, CA	KOLA FM	Sun 10 pm
Charlotte, NC	WROQ RM	Sat 11:30 pm	**Jacksonville, NC	WXQR FM		Reno, NV	KGLR FM	Sat 11 pm
Chicago, IL	WSDM FM	Fri 12 pm	Johnson City, TN	WQUT FM	Sat 6 pm	Rochester, NY	WCMF FM	Sat 10 pm
Cincinnati, OH	WEBN FM	Sun 1 am	Johnstown/Altoona, PA	WAAT FM	Sun 10:30 pm	Sacramento, CA	KXOA FM	Thurs 9 pm
Cleveland, OH	WMMS FM	Sun 7 am	Knoxville, TN	WROL FM	Sun 11 pm	Salt Lake City, UT	KWHO FM	Sat 10 pm
Columbus, NB	KTTM FM	Sat 11 pm	Las Cruces, NM	KASK FM	Sun 8 pm	San Antonio, TX	KEXL FM	Sun 10 pm
Columbus, OH	WNCI FM	Mon 9 pm	Las Vegas, NV	KLUC FM	Sun 11 pm	San Diego, CA	KPRI FM	Tues 11 pm
**Del Rio, TX	KDLK FM		Lewiston/Portland, ME	WBLM FM	Wed 10 pm	San Rafael, San Francisco, CA	KTIM FM	Sun 2 pm
Denver, CO	KBPI FM	Sun 11 pm	Lexington, KY	WKQQ FM	Sun 12 pm	Santa Maria, CA	KXFM FM	Sun 8:30 pm
Donaldsonville, LA	KSMI FM	Sun 9:30 pm	**Linesville, PA	WVCC FM	Sun	Sarasota, FL	WQSR FM	Sun 10 pm
Durham/Raleigh, NC	WDBS FM	Mon 1 pm	Los Angeles, CA	KMET FM	Sun 11 am	Seattle, WA	KISW FM	Sun 11 pm
Elmira, NY	WXXY FM	Sun 11 pm	Lubbock, TX	KSEL FM	Sat 9 pm	Springfield, MO	KICK FM	Sat 12 pm
Eugene, OR	KZEL FM	Mon 10 pm	Miami, FL	WSHE FM	Sun 12 pm	Starview, PA	WRHY FM	Sat 9 pm
Fargo, ND	KWIM FM	Sat 10 pm	Milwaukee, WI	WZMF FM	Sun 9 pm	St. Louis, MO	KSHE FM	Sun 7:30 pm
Flint, MI	WWCK FM	Fri 9 pm	Minneapolis, MN	KQRS FM	Mon 12 am	Syracuse/Utica, NY	WOUR FM	Mon 10 pm
Florence, AL	WQLT FM	Sun 11 pm	Montgomery, AL	WHHY FM	Sun 9 pm	Tallahassee, FL	WGLF FM	Sun 10 pm
Forsyth, GA	WFNE FM	Sat 9 pm	Murphysboro, IL	WTAO FM	Sat 10 pm	Terre Haute, IN	WVTS FM	Fri 2 am
Fort Campbell, KY	WABY FM	Sun 11 pm	Muscatine, IA	KFMH FM	Sat 9 pm	Toledo, OH	WIOT FM	Mon 12 am
Fort Worth/Dallas, TX	KFWD FM	Sun 12 pm	Myrtle Beach, SC	WKZQ FM	Sun 9:30 pm	Washington, DC	WMAL FM	Sun 11 pm
Fresno, CA	KFIG FM	Sun 7:30 pm	Nashville, TN	WKDA FM	Mon 11 pm	Wichita, KN	KEYN FM	Sun 12:30 pm
Galveston, TX	KUFO FM	Sat 10 pm	New Haven, CT	WYBC FM	Sat 9 pm	Wilkes Barre, PA	WILK FM	Thurs 10 pm
Grand Rapids, MI	WLAV FM	Sun 12 pm	New Orleans, LA	WRNO FM	Mon 12 pm	Ft. Worth/Dallas, TX	KFWD FM	Sun 12 pm
			New York City, NY	WQIV FM	Sun 9 pm			

*Boston · WBCN · August 9

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

Promoter: Alaska a Receptive New Market

LOS ANGELES—Alaska is still a forgotten market as far as promoter Steve London is concerned. But when a group does play there, record and tape sales jump, he swears.

The manager for a concert promotion firm called Buy Alaska Promotions Inc. of Anchorage, London recalls that when he booked Redbone for a concert in that city, there were ensuing sales of 500 albums and 300 tapes that week in various outlets around town. Lafayette Audio and all ticket outlets sold the product throughout the city, he states.

"Almost every concert in Alaska results in subsequent record and tape sales on that artist. This is an excellent market."

Partnered with Dusty Rhodes, London has been promoting concerts in Alaska for seven

years, mainly in Anchorage, Kenai, Juneau and Ketchikan. He works with Rob Heller Enterprises of Beverly Hills, that office doing the purchasing of acts, and negotiating the deals.

Redbone played a 1,500-seat gymnasium in Kenai, then a 4,000-seater at Anchorage, selling out immediately. London says a good hard rock record act can do that kind of business in Alaska.

Buy Alaska Promotions works 10 months of the year in concerts. "The rest of the year it's too cold. Although we do put on shows sometimes when it's 17 below. That's not really too cold for Alaska."

Next, he says, he will open the Adak market "because there are thousands of sailors there on 18-month service, and they are a captive

audience." He also is negotiating with a major oil company to sponsor outdoor concerts for the thousands of workers employed on the Alaskan Pipe Line. "We'd put on the concerts at the camps, and the oil company would subsidize the shows," he says.

London and Rhodes are also extremely concession-minded. "The same posters that we put up on walls and poles are also sold at our concerts. And we sell albums at our shows. Most other promoters don't do that, but we do very nicely selling the artists' records right after the concert."

Alaska is his market, and London says he doesn't want to invade the U.S. Pacific Northwest area. "The next thing we're looking into," he states with a grin, "is putting on concerts for the Eskimos. That hasn't been done yet."

Keep Peace Via Budget Concerts, Delsener Of New York Pleads

Continued from page 4

the savings to be passed along to the public.

Capacity at the open air arena is 8,000, with another 5,000-6,000 generally listening in free from the surrounding hills. "Only 17 police are regularly assigned to the shows," says Delsener. "We maintain our own in-house security and I try to book the kind of acts that don't attract a raucous, destructive audience."

Festival gates open at 6:30 p.m. for a 7 p.m. curtain. The crowds are on their way out by 9:30 each evening. Concerts are generally booked for Mondays, Wednesdays, Fridays

and Saturdays with a rain-out replay date held open for each show.

Among the headliners playing the Schaefer Festival this summer are Three Dog Night, the Pointer Sisters, Poco, Judy Collins and Frankie Valli. Most bills have two acts, with Delsener at times showcasing strong new artists not yet signed to records.

In yet another new development for Delsener, who has promoted shows in many cities from his New York base, he now has an exclusive booking deal for the ultra-modern 18,000-seat Houston Summit which opens in September.

The Summit is in central Houston and will be able to take rock head-

liners who can't fill the Astrodome, which is about double the capacity. A unique feature of the Summit is its four huge video screens for closed-circuit amplification of the onstage visual action.

Also, Delsener recently put in the first pop concert even held at New York's Metropolitan Museum of Art, a Peter Allen show with tickets at \$10.

Delsener tried four Denver concerts this spring in partnership with local promoters. But although the majority of the shows made some money, he was unhappy with the arrangements and has no plans to return to the Colorado market.



DRAGONS' GOLD—The Captain & Tennille are seated center at A&M's annual 1975 national promotion meeting with their gold single of the No. 1 "Love Will Keep Us Together." Also up front (from left) are A&M president Jerry Moss, a&r director Kip Cohen, Los Angeles promotion person Jan Basham and promotion vice president Harold Childs.

The Dragons: They Had To Do It Alone

By BOB KIRSCH

LOS ANGELES—The record business has grown a lot more complicated in the past 10 or 15 years, but the "do it yourself" road to stardom is still a possibility. Just ask Daryl and Toni Dragon (better known these days as The Captain & Tennille), who parlayed a favor from a studio owner into a No. 1 single and a number two album.

The difference between today and rock's early years, according to the husband and wife team, is that the artist had best be able to combine business acumen with talent if there is any expectation of a long-term savings account as well as a long term on the charts.

"Daryl and I had been on the road with the Beach Boys," says Toni Tennille. "I did backing vocals and Daryl played keyboards and did arrangements. A couple of years ago we decided to form an act ourselves, ending up with a two-year stint at the Smokehouse in the San Fernando Valley.

"We were doing demo work at a small but good 16-track studio in Burbank," she continues. "The owner said to pay us back he'd give us some studio time. So we went in and recorded a song I wrote, 'The Way I Want To Touch You,' and the Beach Boys' 'Disney Girls.'"

At the same time, two disk jockeys from KBFM-FM in the Valley came into the club and told the pair that if they ever recorded anything they would play it. So the Dragons took them up on the offer.

The next step saw the duo pressing up 500 copies of the record themselves and sending it around to most of the local stations. "Amazingly enough it got a lot of airplay," says Daryl. "Maybe it was because we did it at the peak of the vinyl shortage and there wasn't much in the way of new product coming through." "The Way I Want

To Touch You" became a top local hit.

"We were also taking the record to labels," he continues, "but sort of halfheartedly. We're not real good salespeople." Eventually the single ended up on Joyce Records, a division of Nehi distributing and it continued to sell well with no real Top 40 airplay.

Label offers now came in from four majors. The last offer was from A&M. "A&M was what we wanted," says Daryl, "because they were the only ones who would let us produce ourselves and because Herb Alpert and Jerry Moss had done the kind of thing I'd always wanted to do. But I was afraid because they have the Carpenters so they don't need an-

(Continued on page 30)

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8,000-Seater In Concord Opens Big With Festival

By JACK McDONOUGH

CONCORD, Calif.—The three-weekend Concord Summer Festival (reviewed in Billboard's Talent pages) marks the grand opening of the Concord Pavilion, a new and adventurous open-air showcase for the presentations of Bay Area promoters.

The opening of the Pavilion fulfills a principal long-range goal of

the festival and its founder Carl Jefferson (who initiated the festivals seven years ago) to have a spacious and fitting home for his middle-of-the-road jazz festival which drew 35,000 over several weekends last year to its old site in a Concord park. Concord is about 30 miles east of San Francisco.

The pavilion seats 8,000, 3,500 in permanent seats and another 4,500 on the surrounding grassy slopes. No one is more than 180 feet from the stage and sight lines are unobstructed. The sound, due to "assisted resonance" acoustic design by Christopher Jaffe that reduces the rate of sound decay in the Pavilion, is good. The stage and reserved seats are protected by a large flat roof that also holds the sound and lighting equipment. And from the site in the hills east of downtown Concord you can, remarkably enough, see no other signs of civilization.

Besides the Summer Festival (which concludes the weekend of Aug. 1-3 after featuring such artists as Benny Goodman, Michel Legrand, Tony Bennett, Carmen MacRae, the New York Jazz Quartet, Milt Jackson, and the Crusaders) several local radio stations have promoted shows there (KNEW with Tanya Tucker, KFRC with the Righteous Brothers and Flash Cadillac). The San Francisco Symphony under Seiji Ozawa will do a series of five concerts there starting August 15. The San Francisco Ballet and the Oakland Ballet have performed there. Roger Miller, Jose Feliciano, Three Dog Night and Bob Hope are scheduled for August. The Pavilion supports these shows with its own local ads, which supplement the promoter ads.

"The outdoor concert reflects our lifestyle here," says Jefferson. "I think the black tie atmosphere of the symphony hall turns a lot of people off."

4-Day Gigs Now At the L.A. Grove

LOS ANGELES—The Grove here has modified its booking policy from two three-day split engagements to one four-day run. Also, jazz is no longer being booked exclusively.

The room in the Ambassador Hotel has been dark for the past two weeks after presenting Billy Paul and gets back into action with the Four Tops and Evonne Fair Aug. 7-10 (Thursday through Sunday).

Lonnie Liston-Smith follows Aug. 14-17. Also slated, but with no firm dates are Bobby Womack and the Main Ingredient, reports Jack Schnyder who, along with Milt Handlan, is handling the booking. Stanley Turrentine makes a return engagement Sept. 18-24.

The Grove has also upped its admission from its initial \$4 door tab. The Four Tops admission will be \$5 Thursday and Sunday; \$6 on Friday and Saturday.

The room's first stab at country involves Waylon Jennings and wife Jessie Colter Oct. 30-Nov. 1.

Esther Phillips is slated for Oct. 2 and Bobby Blue Bland Oct. 23. Donald Byrd and the Blackbyrds should be appearing sometime in October, according to Schnyder.

Faces Scrub 3 Dates On Their Tour

NEW YORK—The Faces, caught in a backwash from the Rolling Stones' tour, have cancelled the first three dates on their own tour, originally scheduled to begin in West Palm Beach, Fla. Friday (15).

Faces' manager Billy Gaff says that the Stones extending their tour so that it closes Friday (8) has put a crimp in his group's rehearsal plans, being that Faces lead guitarist Ron Wood is also being featured on the Stones' dates.

It was earlier expected that Wood would be free sooner to work on the mostly new material planned for the Faces' tour.

Reportedly, some \$20,000 has already been spent on the three dates, which had a combined potential gross of \$200,000. The other two dates shelved were in Tampa, Fla. (16) and Atlanta, Ga. (17).

NASEFF SUBSTITUTES

Rock At Vegas' Stardust

LAS VEGAS—Gary Naseef is using the Stardust's auditorium as a second home for his rock concerts while the Sahara's Space Center is being revamped.

Naseef is the city's rock promoter first responsible for bringing contemporary concerts to Strip hotels, with his Sahara pact dating back almost one year.

A recent two-day engagement by

the Average White Band July 27-28 marked Naseef's first promotion at the Stardust convention auditorium.

Naseef says the Sahara, however, has first refusal on all his promotions.

The Stardust entered the Strip rock concert field recently when Double Or Nothing Productions presented Dr. Hook. They presented ELO Sunday (3) along with Batdorf and Rodney with tickets at \$6.50.

Naseef has lined up Loggins and Messina Sept. 2-3 for the Sahara—if its facility is ready. He also is prepping Jesse Colin Young for mid-August and Al Green for later in the month. Locations for these shows are not yet firm.

Tickets for AWB were \$9.50 at the door; \$9 via reservations. Naseef envisions \$5.50-\$6.50 for Young; \$7.50-\$9.50 for Green.

Here's a Switch: Los Angeles Will Welcome Concerts

LOS ANGELES—The huge Convention & Exhibition Center downtown here should go after rock concerts in order to boost annual revenues that dropped \$200,000 to \$1.5 million between 1973 and 1974, recommends an audit by the city administrative office.

Mayor Tom Bradley has accepted the recommendation and instructed Dick Walsh, general manager of the municipal auditorium dept. to seek rock bookings. The audit stated that previous general managers were specifically instructed not to book musical events.

However, concert promoters may well be wary of putting shows into facilities within central Los Angeles because of the hundreds of marijuana arrests made by the police dept. at Pink Floyd's five-night stand last spring at the Sports Arena, which is also managed by Walsh's municipal auditorium dept.

But perhaps the recently passed California law making marijuana possession a minimal offense will prevent similar mass arrests in the future and lead to regular use of such city-owned downtown facilities at the Convention Center, Sports Arena and Coliseum.

Stones Concert A Jersey Hoax

NEW YORK—Tickets for a Rolling Stones concert that didn't exist were circulating here last week at a going rate of \$10.

Several local radio stations, when alerted, carried warnings to their listeners that not only were the tickets bogus, but that the Stones' appearance at nearby Garden State Art Center in New Jersey was a fraud too. Scheduled performer for the shows Friday and Saturday night shows was singer Jerry Vale.

Signings

Ronee Blakely, star of the hit film "Nashville," to Warner Bros. Her Muscle Shoals sessions will be the first independent production of former Atlantic v.p. Jerry Wexler. Singer-writer Blakely had an Elektra album three years ago.

Ron Keith & the Ladies (Eloise Whittaker and Lolita Pree) to A&M. Trio was formerly known as LAX. Their new single "Can't Live Without You" was produced by John Flores. ... Frank Hayhurst, popular Bay Area writer-singer, to Fantasy.

Pianist Roland Hanna to CTI. He is a member of the New York Jazz Quartet which debuts on the CTI subsidiary, Salvation. LP was produced by bassist Ron Carter. ... Lonnie Liston Smith re-signs with Flying Dutchman for three years. Label is distributed by RCA.

Lyn Christopher is the first pop signing to ATV's Granite country label. ... Dick Massie to Homa Records in Oklahoma City. His "Sunday Country Grass" LP will be out in September.

Lydia Pense & Cold Blood to ABC. Philadelphia-based Tramps to Atlantic. The 11-piece band's debut single for the label is "Hooked For Life." An album is scheduled for September release. ... EON inks with Scepter. The group is mixing their debut LP at New York's Opal Studios, Haig Palanjian producing.

Peter Skellern to Private Stock Records in the U.S. and Canada. The singer/songwriter has a two-single deal, with a long-term option for three albums on either side. First product to be released under the pact is Skellern's U.K.-charted disk "Hold On To Love."

Delaney Bramlett to Polydor Inc.'s MGM label. His debut LP, "Giving Birth To A Song," is due shortly. ... Michael Patakis is the first songwriter signed to the Carpenters' publishing company, Hammer & Nails Music.

Astor Piazzolla, Argentine accordionist credited with blending the tango to modern jazz, to Chrysalis Records. He's a big star throughout Latin America and Europe. ... Tom Snow, Capitol artist, to write for Beechwood Music.

Stonebridge, top Detroit club band, to Leo Fenn's Prevue Management. ... Songwriters Carol Connors and Ayn Robbins to Bart/Levy Associates for film music representation.

Syracuse Fair A 1-Day Event

NEW YORK—"The Great American Music Fair," a one-day music festival, is planned for Aug. 23 at the New York State Fairgrounds in Syracuse, N.Y. The talent line-up for the event includes the Beach Boys, Doobie Brothers, Jefferson Starship, America, New Riders of the Purple Sage and the Stanky Brown Group.

Producing and promoting the show is John Scher's New Jersey-based Monarch Entertainment Bureau, which has presented more than 50 shows in the area during the season.

Talent In Action

THE METERS STONEGROUND

Boarding House, San Francisco

The Meters, who had opened the two San Francisco Rolling Stones shows the week previous, stayed in town for a six-day stint here which opened July 21.

The Meters, of course, are a band whose principal virtues are tightness and soul rather than staging and a strong lead figure, and so they fared much better in the comfy confines of the Boarding House than playing to 15,000 Stones-hungry freaks.

The band came on with each of the five members playing hand percussion and then, each moving to his instrument, stepped confidently into a thick, precise rhythm that didn't ease up all set, sounding like the Ohio Players of New Orleans.

They did 10 numbers, mostly their own material, with the lead vocal switching among pianist Art Neville, drummer Zig Modeliste and conga player Cyril Neville, although two of the more familiar songs, "Love the One You're With" (C. Neville vocal) and "People Get Ready" (A. Neville) were from other sources.

They finished with a solid 20 minutes of their own monosyllabic rhythmic stuff, with lots of soloing; the bass solo by George Porter was a delight, sounding like a bass and guitar together.

Opener was Stoneground, a tough local sextet (four white males backing two black female vocalists) that has just come off a mostly Southern road trip where they opened shows for Blood, Sweat and Tears, the Doobies, Blue Oyster Cult and Taj Mahal. They did the same material that they have been hardening and perfecting for the past year or so: "Rock Bottom," "Heat Wave," "Bo Diddley," plus their original numbers. Stoneground is primarily a dance

band, and the sit-down crowd here was somewhat foreign territory. Consequently the set suffered from a lack of audience fire and interaction, problems Stoneground rarely faces in other local bars. JACK McDONOUGH

FEATURING LARRY CORYELL JACK DEJOHNETTE QUARTET

Bottom Line, New York

After months of struggling to overcome the "pure electronics" barriers, guitarist Coryell and his four-man group have emerged as one of the most important jazz-rock crusaders. For many months, the group was depending too much on the amplification and gimmickry of their equipment, instead of their adapt musicianship. Consequently, much of the music they were playing was lost in volume.

This has all been rectified. During the group's July 24 set, they displayed musical abilities, individually and collectively, that are second to none. Coryell has always been an inventive and dynamic guitarist, but under the spell of his group, he is putting out more effort and inventiveness than ever before.

Drummer Alphonse Mouzon is a visual drummer and what he really lacks in his technique, he more than makes up for in his vitality and endurance. Trumpeter Mike Lawrence and keyboard ace Mike Mandel share in the soloing with Coryell and both of them have strong jazz ties. Still, they offer a different approach to this art form. As for bassist John Lee, he's growing into a powerful entity with a watchful eye on the electric bass' current king, Stanley Clarke.

The set was opened by Coryell playing an acoustic duet with guitarist Steve Kahn on many well-known jazz tunes by musicians like Wayne (Continued on page 30)

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Studio Track

By BOB KIRSCH

LOS ANGELES—At Cherokee Studios locally, Rick Nelson is wrapping up his next LP with Jerry Fuller producing and Dee Robb at the control boards. Producer Richard Perry is in doing tracks and overdubs on the next Art Garfunkel project, as well as working on the next Lon & Derek effort. Joe Robb is working the boards on that one. The Coasters are in with producer Bumps Blackwell and engineer Tom LaPondre, and Toby Foster is busy with Paul Stillwell on assorted gospel projects.

★ ★ ★

At Sigma Sound in Philadelphia, Engelbert Humperdinck is overdubbing material with producer Bob Eli. Richie Rome and Jacques Marali are finishing up work on the Ritchie Family project and Ron Dante has been busy overdubbing strings and horns for Barry Manilow. Bobby Martin is laying down some rhythm sides for Dee Dee Sharpe (whom you may remember had a number of huge hits in the early '60s) and Baker, Harris & Young are adding voices to the next Tramps single.

Up north at Seattle West Recording Studio, Grover Washington Jr. has been jamming, while Jeff Simmons, once of the Mothers of Invention, is cutting a single. Gail Davies is in cutting, as are Shy Anne, Louie & The Rockets and Thin Red Line. The studio's remote unit, dubbed the Explorer Location Recording Truck, cut the Dinosaur Rock Festival on Mount Rainier, as well as masters for Billy Scream and Jim McInnes—both produced by Rick Keefer. Finally, a party was tossed in the studio for Island artist Robert Palmer.

★ ★ ★

The Casino Montreux, a new auditorium, has opened its doors in Montreux, Switzerland. Included is a Westlake Audio built control room, specifically designed for recording concerts. The room features a Neve console, 32 in, 24 out; two Studer 16/24-track tape machines, one Studer 4-track and two 2-tracks, Dolby 24-track Noise Reduction, two Tannoy monitors and four Westlake monitors. The studio itself includes a slate floor, trap ceiling system, variable acoustic mid-band character and variable trapping. The studio was also built by Westlake. John Timperly, a veteran engineer from London, will be acting as chief engineer. Alex Grob and Anita Kerr make up the management team.

★ ★ ★

At Haji Sound in Los Angeles, the

studio's remote unit has completed two Loggins & Messina LPs at Jim Messina's ranch in Ojai, Calif. Jim Messina produced, with Alex Kazanegras and Corey Bailey engineering. The truck is currently on the road cutting Joan Baez, with David Kershenbaum producing and Kazanegras working the boards. Three live comedy LPs, featuring Freddie Prinze, Reynaldo Rey and Ray Scott are completed, with John Fiore and Dave Costell engineering. Bonnie Murray is currently in the studio, with Johnny Palazzoto producing and Costell engineering. A country group, Bobbie & Clyde, is in cutting with producer Charlie Dee and engineer Fiore, and Steve Ganns and Rick Baker are both in the studio working on various projects.

★ ★ ★

In notes from around the country, Rick Shlosser, once drummer with Van Morrison, as well as having worked with Edgar Winter and Boz Scaggs, is now working on independent projects for Cherry Hill Productions, Bob Crewe and Richard Perry in Los Angeles. At Sun-swept Sound in Studio City, Calif., Ted Neely is cutting new material. Jazz pianist John Maller is also doing some work. Sound Recorders is now the Total Experience Studio in Los Angeles, with Bob Hughes acting as general manager. The studio is owned by the nightspot of the same name, one of the leading soul clubs in Los Angeles. Edwin Starr has been in, producing himself with Larry Miles engineering.

Larry Fast, who is actually the rock group Synergy, is at the Honky Chateau in France working on his next LP. Sudden Rush Music has added a music publishing and production company to its studio facilities, and has launched a Musicians Classified column to aid its writer development program. At the ASI Studios in Minneapolis, there may be a series of live concerts in store for the fall with KQRS-AM/FM. John Renton recently did a concert at the studio broadcast over the station, and new Atlantic artist Mirabai will be showcased at the studios shortly.

★ ★ ★

At Wally Heider's in San Francisco, Spirit has been in laying down tracks for their next LP, with Steve Mantoani engineering and Susan Foot lending a helping hand. Greg Errico and Lee Oskar are in mixing their LP for Far Out Productions, with Neil Schwartz and Jeffrey Husband handling the engineering. Stan Getz stopped by to work with engineer Phil Edwards, while Edwin

(Continued on page 30)

Billboard SPECIAL SURVEY for Week Ending 8/9/75

Billboard FM Action

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These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LPs.

- 1 ROGER DALTRY, RIDE A ROCK HORSE, MCA:** WMMS, WKTK, WHCN, KSN, WABX, WIOT, WMMR, KZEW, KSHE, WORJ, WBAB, WZME, WQSR, KLB, WQFM, KLOL, KBPI, KSML, KWST, WLIR, WZZQ, WQIV, CJOM, WBRU, CHUM, KFMY, KZEL, KMYR, KMET, KTYD, WAER, KOME, KZAP, WOUR, WRAS, KGB
- 2 GARY WRIGHT, DREAM WEAVER, Warner Bros.:** WHCN, WMMS, KLOL, KTYD, KWST, WLIR, CJOM, WIOT, KSHE, WORJ, WBAB, WQSR, WZZQ, KFMY, KMYR, KMET, KSN, KOME, WNEW, WPLR, WOUR, WBRU, KZEW, WRAS, KLB, KZEL, KBPI, KSML, WKTK, WQIV, KZAP
- 3 FAIRPORT CONVENTION, RISING FOR THE MOON, Island:** KZAP, KOME, WBRU, KTYD, WHCN, WMMR, WLIR, WRAS, CHUM, WQSR, KLB, WAER, WNEW, KZEL, KMYR, WPLR, KWST, WKTK, WIOT, WOUR, KZEW, WBAB, KSML, WQFM, KMET, KSN, KBPI, WQIV
- 4 HEARTSFIELD, FOOLISH PLEASURES, Mercury:** WSDM, KSHE, WORJ, WLIR, WZZQ, KBPI, KWST, WKTK, WBAB, CHUM, WQFM, KMYR, WQIV, WIOT, KZEW, WHCN, WQSR, KFMY, KSML, WAER, KOME, WOUR, WABX, WRAS, KZEL, KLB
- 5 BUDDY MILES, MORE MILES PER GALLON, Casablanca:** WKTK, WIOT, WMMR, KSHE, WORJ, WLIR, WHCN, WQSR, WQFM, WZZQ, KZEL, KMYR, KSML, KWST, WNEW, WZMF, WOUR, WBAB, KMET, KSN, WQIV, KZAP, KOME, WPLR
- 6 CARAVAN, CUNNING STUNTS, BTM:** WHCN, KSN, WAER, WOUR, WMMR, WBAB, WNEW, WQFM, WLIR, KOME, WQIV, WBRU, WIOT, WRAS, KLB, WZZQ, KFMY, KMYR, KSML, KTYD, WPLR, KZEL, WKTK
- FELIX CAVALIER, DESTINY, Bearsville:** WHCN, WNEW, WMMS, KTYD, WLIR, CJOM, WBRU, WIOT, WMMR, WORJ, WBAB, WQSR, KZEL, KMYR, KWST, WAER, WPLR, WOUR, KSML, WKTK, WQIV, KZAP, WABX
- U F O, FORCE IT, Chrysalis:** KZEL, WIOT, KSHE, KLOL, KBPI, KUDL, KWST, KGB, KOME, WMMR, WORJ, WLIR, WMMS, WBAB, WQSR, WQFM, KMYR, KMET, KSN, WOUR, KZEW, KLB, WKTK
- 7 THIN LIZZY, FIGHTING, Vertigo:** WORJ, KZEL, KMYR, CJOM, WIOT, WLIR, WMMS, WBAB, WQSR, WQFM, KFMY, KOME, WOUR, WMMR, KSHE, WRAS, WHCN, KSN, WKTK
- 8 GENTLE GIANT, FREE HAND, Capitol:** WHCN, WOUR, WLIR, KLOL, KMYR, KWST, WBRU, WAER, WMMR, WIOT, WRAS, WNEW, CHUM, KMET, WQSR, WKTK, KOME, KBPI
- RAY THOMAS, FROM MIGHTY OAKS, Threshold:** WNEW, WLIR, WKTK, KZEW, WBAB, WQFM, KLOL, KWST, WSDM, WPLR, WMMR, KGB, KBPI, WQSR, KSML, KZAP, KOME, KMYR
- 9 PAUL KOSOFF, BACK STREET CRAWLER, Island:** WMMS, KZAP, KOME, KSHE, WLIR, KZEL, KMYR, WPLR, KWST, WORJ, KSML, KTYD, WRAS, WOUR, WQIV
- 10 RALPH McTELL, STREETS, 20th Century:** WMMR, WQIV, WLIR, WHCN, KFMY, KMYR, WNEW, WOUR, WBRU, WAER, WRAS, WBAB, WPLR
- MONTY PYTHON'S FLYING CIRCUS, Pye:** KWST, WHCN, WOUR, WQSR, WBRU, WAER, WMMR, WORJ, WQFM, WBAB, KOME, KLOL, KMYR
- 11 BE-BOP DELUXE, FUTURAMA, Harvest/Capitol:** WPLR, WHCN, WOUR, WLIR, WMMS, WNEW, WMMR, WORJ, WRAS, KZEL
- FIRE BALLET, NIGHT ON BALD MOUNTAIN, Passport:** WNEW, WPLR, WIOT, WAER, WOUR, CHUM, WRAS, WQFM, WGAB, KOME
- FLASH CADILLAC AND THE CONTINENTAL KIDS, SONS OF THE BEACHES, Private Stock:** WOUR, CJOM, WBRU, WKTK, KWST, WIOT, WHCN, WBAB, KZAP, KMYR
- TROOPER, MCA:** CJOM, WIOT, WMMS, WBAB, WQSR, KLOL, KZEL, WOUR, WLIR, KLB
- 12 MIRABAI, Atlantic:** WOUR, WMMR, WLIR, WNEW, WPLR, WABX, WQFM, WBAB, WKTK
- 13 JOSE FELICIANO, JUST WANNA ROCK N' ROLL, RCA:** KZEL, KMET, KTYD, WKTK, WIOT, WBAB, CHUM, WABX
- RANDY PIE, Polydor:** KZEL, WLIR, WMMR, WBRU, WKTK, WRAS, CHUM, WQIV
- DAVID SANBORN, TAKING OFF, Warner Bros.:** WLIR, KWST, WIOT, WMMS, KMYR, WPLR, CJOM, WSDM
- 14 BANCO, Manticore:** KMYR, CHUM, WIOT, KSHE, WRAS, WQSR
- BROWNSVILLE STATION, MOTOR CITY CONVENTION, Big Tree:** KSHE, WLIR, WIOT, WNEW, WHCN, WABX
- CRACKIN, CRACKIN 1, Polydor:** KBPI, KSN, KOME, WLIR, KZEL, KFMY
- JOHN HIATT, OVERCOAT, Epic:** KZAP, WLIR, WHCN, KSHE, WNEW, WAER
- THE TROGGS, Pye:** WOUR, KWST, WMMS, WQSR, WBRU, WNEW
- 15 CANNONBALL ADDERLEY, PHOENIX, Fantasy:** WQFM, KZEL, WHCN, WIOT, WAER
- ARTHUR BROWN, DANCE, Gull:** WMMS, WIOT, WNEW, CHUM, WQIV
- BILL HORWITZ, LIES, LIES, LIES, ESP:** WRAS, WNEW, WOUR, WAER, WLIR
- RONNIE LAWS, PRESSURE SENSITIVE, Blue Note:** CJOM, WHCN, KSML, WAER, WPLR
- TOM SNOW, TAKING IT ALL IN STRIDE, Capitol:** WHCN, WMMR, WSDM, WNEW, WLIR
- SPINNERS, PICK OF THE LITTER, Atlantic:** KZAP, WSDM, KMET, WBAB, CJOM
- RUBY STAR AND GREY GHOST, Capitol:** WQFM, WOUR, WORJ, WLIR, WIOT
- WHITE LIGHTENING, Island:** KWST, WMMS, WLIR, WIOT, KLOL
- 16 STEVE KUHN, TRANCE, ECM:** WHCN, WIOT, WRAS, KTYD
- MICHAEL O'GARA, London:** WQIV, WBAB, WKTK, WIOT
- LEA ROBERTS, LADY LEA, United Artists:** WMMS, WPLR, WORJ, WQSR
- LENNY WILLIAMS, RISE SLEEPING BEAUTY, Motown:** WABX, WIOT, KZAP, WPLR
- 17 ARTHUR ADAMS, HOME BREW, Fantasy:** KTYD, CJOM, WSDM
- JIMMY BUFFETT, RANCHO DELUXE SOUNDTRACK, United Artists:** KLB, KSML, KLOL
- CLARENCE CARTER, LONLINESS AND TEMPTATION, ABC:** KSN, KSML, KTYD
- ANDY FRASZIER BAND, CBS (Import):** KLB, KSN, WRAS
- FREE, FREE STORY, Island:** WKTK, WIOT, WLIR
- ELVIN JONES, NEW AGENDA, Vanguard:** KMYR, WIOT, CHUM
- BOBBY HARRISON, FUNKIEST, Capitol:** WLIR, WOUR, KSML
- JACK McDUFF, MAGNETIC FEEL, Cadet:** WSDM, KSML, WIOT
- MOONRIDER, Anchor:** WMMS, WIOT, WLIR
- NUETRONS, United Artists:** WLIR, WHCN, CHUM
- STRAY, STAND UP AND BE COUNTED, Pye:** WKTK, WIOT, WHCN
- 18 BARRABAS, HEART OF THE CITY, Atco:** WQSR, CJOM
- LAURIE BOGIN, THE EXCEPTIONAL LAURIE BOGIN, Buddah:** WAER, WBRU
- JOE BONNER, THE LIFESAVER, Muse:** WAER, KSML
- BETTY EVERETT, HAPPY ENDING, Fantasy:** KTYD, WOUR
- ELLEN McILWANE, THE REAL ELLEN McILWANE, Kof'aic:** WPLR, WLIR
- NUCLEUS, SNAKEHIPS ETCETERA, Sire:** WBAB, WRAS
- ORLEANS, II, ABC (Import):** WHCN, WLIR
- SUNDANCE, 20th Century:** WOUR, WIOT
- PHIL WOODS, LEGEND, RCA:** WAER, WSDM

Following lists participating stations. Numeral after each specifies selections programmed.

- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 17
- ATLANTA, GA.: WRAS-FM, Jim Morrison: 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 18
- AUSTIN, TEXAS: KLB-FM, Greg Thomas: 1, 2, 3, 4, 6, 11, 17
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16, 18
- BALTIMORE, MD.: WKTK-FM, Steve Cochran: 1, 2, 3, 4, 5, 6, 7, 8, 11, 12, 13, 16, 17
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen: 4, 8, 13, 15, 17, 18
- CLEVELAND, OHIO: WMMS-FM, John Gorman: 1, 2, 6, 7, 9, 11, 13, 14, 15, 16, 17
- DALLAS, TEXAS: KZEW-FM, Mike Taylor: 1, 2, 3, 4, 6, 8
- DENVER, COL.: KBPI-FM, Jean Valdez: 1, 2, 3, 4, 6, 8, 14
- DETROIT, MICH.: WABX-FM, Jim Sotet: 1, 4, 6, 12, 13, 16
- DETROIT, MICH.: CJOM-FM, Bill Robertson: 1, 2, 6, 7, 11, 13, 15, 17, 18
- EUGENE, ORE.: KFMY-FM, Mark Sherry: 1, 2, 4, 6, 7, 10, 14
- EUGENE, ORE.: KZEL-FM, Stan Garrett: 1, 2, 3, 4, 5, 6, 7, 9, 11, 13, 14, 15
- HARTFORD, CONN.: WHCN-FM, Paul Payton: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 14, 15, 16, 17, 18
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18
- HOUSTON, TEXAS: KLOL-FM, Jim Hilty: 1, 2, 6, 8, 10, 11, 15, 17
- JACKSON, MISS.: WZZQ-FM, Keith Carter: 1, 2, 4, 5, 6
- KANSAS CITY: KUDL-FM, Mark Cooper: 6
- KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford: 1, 2, 3, 4, 5, 6, 8, 9, 15, 17, 18
- LOS ANGELES, CA.: KMET-FM, Joe Collins: 1, 2, 3, 5, 6, 8, 13, 15
- LOS ANGELES, CA.: KWST-FM, David Perry: 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 13, 14, 15
- MILWAUKEE, WISC.: WZMF-FM, John Houghton: 1, 5
- MILWAUKEE, WISC.: WQFM-FM, Bobbin Beam: 1, 3, 4, 5, 6, 7, 8, 10, 11, 12, 15
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 2, 3, 5, 6, 8, 9, 10, 11, 12, 13, 15, 16, 18
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas: 2, 3, 5, 6, 8, 10, 11, 12, 14, 15
- NEW YORK, N.Y.: WQIV-FM, Lisa Karlin: 1, 2, 3, 4, 5, 6, 9, 10, 13, 15, 16
- ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 4, 5, 6, 7, 9, 10, 11, 15, 16
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 3, 5, 6, 7, 8, 10, 11, 12, 13, 15
- PROVIDENCE, R.I.: WBRU-FM, Jeremy Butler: 1, 2, 3, 6, 8, 10, 11, 13, 14, 18
- SACRAMENTO, CA.: KZAP-FM, Robert Williams: 1, 2, 3, 5, 6, 8, 9, 11, 14, 15, 16
- SAN DIEGO, CA.: KGB-FM, Art Schroeder: 1, 6, 8
- SAN FRANCISCO, CA.: KSN-FM, Bonnie Simmons: 1, 2, 3, 5, 6, 7, 14, 17
- SAN JOSE, CA.: KOME-FM, Ed Romig: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14
- SANTA BARBARA, CA.: KTYD-FM, Laurie Cobb: 1, 2, 3, 6, 9, 13, 16, 17, 18
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman: 1, 2, 4, 5, 6, 7, 9, 14
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 17, 18
- SYRACUSE, N.Y.: WAER-FM, Dan Neer: 1, 3, 4, 6, 8, 10, 11, 14, 15, 18
- TAMPA, FLA.: WQSR-FM, Mark Beltaire: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 14, 16, 18
- TORONTO, CANADA: CHUM-FM, Benji Karch: 1, 3, 4, 8, 11, 13, 14, 15, 17
- TOLEDO, OHIO: WIOT-FM, Neil Lasher: 1, 2, 3, 4, 5, 6, 7, 8, 11, 13, 14, 15, 16, 17, 18

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Cuban Music Out Of the Closet

MEXICO CITY—With the official resumption of relations between Cuba and Mexico, and, most likely, between Cuba and the U.S., interest centers on what has been going on musically behind the "palm tree curtain."

Recently, there was a cultural interchange between both Spanish-speaking nations, and the first enlightenment of what has been happening in Castroland was brought into focus.

One observer, high in musical circles in this country, Rogerio Azcarraga, president of Discos Orfeon, sums it up: "Unfortunately, the only new thing (musically) that had been created, the only added novelty was communist propaganda."

Azcarraga's candid and depressing assessment of what took place at the Auditorio Nacional, where the Cuban caravan began, is one of mixed emotions. "There wasn't one single new sound or rhythm," he says, "and about the only part of the show that was good from a musical standpoint was when they played the old songs—too old, though, to really appreciate in this day and age."

Aside from the political messages in the two separate halves of the show, "Noche Cubana" (popular romantic, social and political songs) and "Que Linda Es Cuba" (folklore music presented in varied forms with dances), there was nothing extraordinary.

The label executive, as did others, classifies it all as having something to say, i.e. a couple of songs "The OEA (OAS) Makes Me Laugh" and "The Pigs Lost In The Bay Of Pigs," but other than that it was a letdown. "It's too bad they had to lump everything into the same arena (songs, dances and the expressions and philosophy of Castro)," he adds.

One of the things Azcarraga remembers about the Cuban music prior to 1959 is that it was something of a contribution to the world than perhaps "all of Latin America put together." He remembers the catchy styles of the mambo, cha-cha-cha, huaracha, charanga, among several.

And of such great artists (some of

(Continued on page 66)

Discos

MARKED CHANGE

Disco Community, Labels Trusting, Works Together

By JIM MELANSON & JEAN WILLIAMS

NEW YORK—The ties between the disco community and manufacturers, viewed by many a year ago as shaky at best, are now firmly at the point where insiders see the flow between the two camps as being "business as usual."

Helping to foster this new found camaraderie are several factors, among which are:

- The slow but steady acceptance of radio to disks with strong disco followings.

- The literal boom in the opening of new dance clubs around the country.

- The absorption by labels of several disco disk jockeys into their respective staffs—a&r, promotion, etc.

- The growing awareness by spinners of their potential to "break" records and their leverage to get promotional goods.

The latter is best exemplified by the formation here recently of the Record Pool, a non-profit distribution center for some 200 local DJs. Reportedly, the "Pool," which is run by spinners themselves, has backing from some 29 labels. News that a similar pool might be formed in Boston also surfaced last week (see Disco Action).

While the degree of label involvement with discos still varies from company to company, a survey of East Coast and West Coast firms underlines the fact that most, if not all, of the major manufacturers are well past the "wetting the feet" stage.

At RCA, Atlantic and Polydor, disco disk jockeys, David Todd, Doug Riddick and Ronald Plumber, respectively, have joined the personnel rolls to help coordinate and direct the servicing of product geared specifically for disco play. Involvement in a&r decisions when it comes to dance music also comes into play for the three.

Other East Coast labels such as CBS (Jackie Thomas), Buddah (Mike Milrod), London (Doree Sue Berg), De-Lite (Joe Price), Midland International (Harry Spero) and All Platinum (Steve Simms), among others, have staffers who are devoting an increasing amount of attention to moving promotional goods to spinners. Most view the "hanging out" in several of the key clubs here as a prerequisite for being on top of what's happening disco-wise.

Product service lists of area spinners range from 30 to upwards of 150 players. Such in-house lists usually cover both LP and singles product. Full disco product to the Record Pool by those labels that are involved revolves more around singles than LPs, although several labels are also shipping LP titles to the Pool.

When asked if disco airplay is helping sales, most say that club exposure for a song definitely helps, adding that it isn't unusual for dancers to query a club's spinner as to the title and/or artist of the song playing. That same interest, they say, often sparks sales and radio interest.

Many labels on the West Coast are employing outside agents as liaisons. Mark Simon, president of Provocative Promotions, Los Angeles, is assisting the record companies in their effort to expose disco product.

RCA, MCA, 20th Century Records, Playboy and Motown are the

DRAGONFLY INNOVATION

Major Acts Toil As DJs At L.A. Outlet

By BOB KIRSCH

LOS ANGELES—The Dragonfly, a discotheque in suburban Marina Del Rey here, has launched a weekly Sunday afternoon program during which major recording artists act as disco disk jockeys and greet customers.

According to Mark Kreiner, one of the principals in the Dragonfly, the Kay Gees and Billy Paul have already participated in the program. Artists set for the future include Merry Clayton, Tom Scott and Buddy Miles.

Kreiner, who programs the music for the Dragonfly as well as for Tiffanies and Bootleggers (both also in the Los Angeles area), says he conceived the artists' afternoons as a way of "building a closer working relationship between the record labels and the discos.

"It gives customers a chance to meet acts they dance to and listen to in an informal basis," he continues,

"and we've enjoyed a tremendous amount of cooperation from all of the labels involved."

Customers are admitted free to the artists' afternoons (normal cover charge is \$2 and free hors d'oeuvres). Drinks are \$1 during the 5 p.m.-9 p.m. time slot, as opposed to the \$1.50 price generally charged.

Kreiner is also using what he believes is a format different from the majority of discos currently operating in the country. "We try to stay away from what I call the strict New York format of playing records that are aimed primarily at discos," he says.

"What I try to do," he continues, "is play music that I feel people want to dance to. It doesn't have to have the obvious disco bottom, nor does it have to be only soul music. We mix in white rock bands like the Doobie Brothers, artists like Elton John and the usual group of disco stars.

"We also play a fair amount of ballads. The theory is to play music people would like to dance to if they were at home. Obviously most people don't do a great deal of dancing in their homes, so I try to offer them this variety here."

The Dragonfly sits 200, is open 8 p.m.-2 a.m. six nights a week, and shares a building with the China Sails restaurant. Kreiner says he and his associates hope to open several more discos using the same musical format within the next six months. Locations under consideration include Newport Beach, Calif. and Hawaii.

Chicago Club Out To Raise \$25,000

CHICAGO—Faces, a local disco here, hopes to raise \$25,000 for the Special Olympics, a city-sponsored affair for special children, through a dance marathon and auction, Aug. 9-11.

Twenty-five couples sponsored by record companies will compete. At the auction, such desirable items as Elton John's hat, a shirt from Elvis Presley, an autographed Rolling Stones album, a baton from the Golden Knights, and videotapes of the Barry Manilow and Alan King shows will go to the highest bidder.

Amusement Park

• Continued from page 3

Mountain patrons to a distant location within the park. Now with major promotion planned and tie-ins with labels and recording acts we're sure our new operation will soon be an important drawing card."

Also participating in the venture is station K-100 here, which recently adapted the Disco 100 format.

The new Disco 100 is said to be the first of its kind ever to function within a major amusement park. It features one of Ms. Brinton's custom designed mobile units valued at more than \$15,000. Another mobile van is being employed at shopping centers and high schools to promote Magic Mountain. Recording acts and the "trolls" from Magic Mountain will be offered, Ms. Brinton says.

Condon says that no extra admission charge will be levied at Magic Mountain's gate. "Everyone paying the park's admission fee is welcome to Disco 100 and its spectacular barrage of sound and lighting," he says.

Disco Action

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By TOM MOULTON

NEW YORK—Music Unlimited Streets Jocks (MUSJ) in Washington, D.C., will have their first annual awards night affair at the Mark 4 Supper Club there Monday (11).

Presentations will be made to several recording artists, radio disk jockeys and club spinners who have contributed to the advancement of disco music and the dance scene locally. Admission is \$3, with profits going to radio station WKYS's Retarded Children's Fund. The station is a strong advocate of disco music in the Washington area.

Midland International is releasing the Touch Of Class "I'm In Heaven" single Aug. 19. Commercial copies will have a Part I & II, while there will be a special 12-inch test pressing of a combined version for the discos. This is the group's debut release, which was arranged and produced by John Davis at Sigma Sound Studios in Philadelphia.

Calhoun, who are advertised as one of the top disco groups (until recently most people would say that they never heard of them), have a

single out on the Warner/Spector label. While the record "Dance, Dance, Dance" has been available for several weeks now and initial reaction to it was mixed, both at the retail and club level, the tide seems to be changing, though, as a number of clubs are reporting it and sales are picking up. Joe Palminteri, DJ at The Monster (Fire Island), says "It's not a record that I would play the minute I got it, but now that it is being played the audience loves it."

Reportedly, the New York Record Pool has turned Columbia onto a CBS U.K. single, "You Set My Heart On Fire" by Tina Charles. It's a "hustle" record with organ background. There's a Part I & II, the latter being the instrumental version.

At the Galaxy 21, spinner Walter Gibbons reports "great response" to an imported Colombian single "Viramundo" by Francisco Zapata. The song was originally recorded by Sergio Mendez, but this version is much stronger. It's on the Costeno label.

(Continued on page 30)

Colony Records (New York) Retail Sales

- This Week
- 1 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 2 DREAMING A DREAM—Crown Heights Affair—De-Lite
 - 3 BRAZIL—Richie Family—20th Century
 - 4 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 5 NON-STOP—B.T. Express (LP)—Roadshow
 - 6 FAITH, HOPE AND CHARITY (LP)—RCA
 - 7 DISCO GOLD—Scepter (LP)
 - 8 CHINESE KUNG FU—Banzai—Scepter
 - 9 THINK BEFORE YOU STOP—The Notations—Gemigo
 - 10 DANCE, DANCE, DANCE—Calhoun—Warner/Spector
 - 11 LEAVIN' THE GOOD LIFE BEHIND—Phyllis Hyman—Private Stock
 - 12 SOMEBODY'S GOTTA GO—Mike And Bill—Arista
 - 13 NEVER GOT ENOUGH OF YOUR LOVE—Street People—Vigor
 - 14 YOU BROUGHT IT ON YOURSELF—Barbara Hall—Innovations
 - 15 EVERYBODY STAND AND CLAP YOUR HANDS—Black Satin—Buddah

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

- This Week
- 1 NON-STOP—B.T. Express (LP)—Roadshow
 - 2 BRAZIL—Richie Family—20th Century
 - 3 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 4 CHECKMATE—Barrabas—ATCO (LP)
 - 5 HE'S MY MAN—Supremes—Motown
 - 6 IT ONLY TAKES A MINUTE—Tavaras—Capitol
 - 7 ANOTHER GIRL—Silver Convention—Midland Intl. (LP)
 - 8 LOVE POWER—Willie Hutch—Motown
 - 9 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 10 LADY, LADY, LADY—Boogie Man Orch.—Boogie Man Records
 - 11 DISCO GOLD (LP)—Scepter
 - 12 ONE NIGHT AFFAIR—Esther Phillips—Kudu (LP)
 - 13 COLOR MY WORLD BLUE—Supremes—Motown (LP)
 - 14 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
 - 15 DANCE, DANCE, DANCE—Calhoun—Warner/Spector

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

- This Week
- 1 HUSTLE—Van McCoy & Soul City Symphony—Avco
 - 2 FIGHT THE POWER—Isley Brothers—T-Neck
 - 3 FOREVER CAME TODAY—Jackson Five—Motown
 - 4 DO IT ANYWAY YOU WANNA—Peoples Choice—T.S.O.P.
 - 5 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 6 BRAZIL—Richie Family—20th Century
 - 7 HOLLYWOOD HOT—Eleventh Hour—20th Century

Top Audience Response Records In N.Y. Discos

- This Week
- 1 BRAZIL—Richie Family—20th Century
 - 2 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 3 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu
 - 4 DREAMING A DREAM—Crown Heights Affair—De-Lite
 - 5 FOREVER CAME TODAY—Jackson Five—Motown
 - 6 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 7 PEACEPIPE—B.T. Express—Roadshow (LP version)
 - 8 TO EACH HIS OWN/MELLOW ME—Faith, Hope And Charity—RCA (LP)
 - 9 I LIKE IT/FLY, ROBIN, FLY—Silver Convention—Midland Intl. (LP)
 - 10 CHINESE KUNG FU—Banzai—Scepter
 - 11 IT ONLY TAKES A MINUTE—Tavaras—Capitol (Special Disco version)
 - 12 SEXY/T.L.C.—MFSB—Phila. Intl. (LP)
 - 13 CHECKMATE/MELLOW BLOW—Barrabas—ATCO (LP)
 - 14 NEVER GET ENOUGH OF YOUR LOVE—Street People—Vigor
 - 15 THREE STEPS FROM TRUE LOVE—Reflections—Capitol

Downstairs Records (New York) Retail Sales

- This Week
- 1 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 2 LADY, LADY, LADY—Boogie Man Orch.—Boogie Man Records
 - 3 TO EACH HIS OWN—Faith, Hope And Charity—RCA (LP)
 - 4 FLY, ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl. (LP)
 - 5 NON-STOP—B.T. Express (LP) Roadshow
 - 6 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 7 MAGIC IN THE AIR—Ronnie Walker—Event
 - 8 CHECKMATE—Barrabas—ATCO (LP)
 - 9 LEAVIN' THE GOOD LIFE BEHIND—Phyllis Hyman—Private Stock
 - 10 CHINESE KUNG FU—Banzai—Scepter
 - 11 DISCO GOLD—Scepter (LP)
 - 12 SEXY—MFSB—Phila. Intl. (LP)
 - 13 BRAZIL—Richie Family—20th Century
 - 14 YOU AND I—Joe Anderson—Buddah
 - 15 DANCE, DANCE, DANCE—Calhoun—Warner/Spector

(Continued on page 30)

Talent In Action

• Continued from page 27

Shorter and Chick Corea. Their rendition of the latter's "Spain was nothing short of genius. Then Kahn departed giving way to the Eleventh House, who presented a generous sampling of material from its older albums, as well as several from a new Arista L.

Opening the show as drummer-keyboardist Jack DeJohnette's quartet that featured saxophonist Alex Foster, guitarist John Abercrombie and bassist Peter Warren. All of them played on his latest Prestige album and the music was of a high energy variety. Abercrombie and Foster are full of new ideas and sounds. **JIM FISHEL**

TOOTS AND THE MAYTALS DENNIS BROWN AND THE INNER CIRCLE

Longbranch, Berkeley

Jamaican reggae legends Toots and the Maytals closed a series of six performances in the Bay Area July 16 playing to a full house of sweating, dancing reggae fans, some of whom had been in line in front of the small club hours before the performances started and 300 were turned away at the door.

The Maytals and Brown (plus the Inner Circle Band, which backed both vocal acts) had played three nights at Winterland Arena (a place much too big for the still little-known acts) and two nights at the Orphanage nightclub.

These were the Maytals' first American performances outside of New York, and it was Brown's first-ever American appearance. Most of the shows were promoted or co-promoted by Kingston Productions, the same people who run

Kingston Records, an outlet for reggae imports in San Francisco.

"Toots" Hibbert is easily the best male soul vocalist this reporter has heard in years and many in the local crowds compared him to Otis Redding, whose "Dreams To Remember" Hibbert gave inspired treatment.

The Maytals (Hibbert, Raleigh Gordon and Jerry Matthias) incorporate heavy doses of American gospel into their work, as well as very noticeable coloration from Motown. There are as well hints of early rock era groups and the Maytals dress in high soul fashion.

In contrast, the Wailers, currently the best-known Jamaican band (who had completed a mammothly successful five-day San Francisco run just days before the Maytals came in) dress like jungle guerrillas and play a more simmering, mellow and less choreographed music.

The high point of the Longbranch performance was "Funky Kingston" and they did new things to John Denver's shopworn "Take Me Home, Country Roads" that one would not have thought possible. Throughout the act Hibbert proved a master, in his clipped and idiomatic Jamaican English, at making the crowd part of the performance.

Dennis Brown did sweet, instinctively right versions of vintage American hits like "Silhouettes" and hot Jamaican numbers like "Johnny Too Bad."

The business arrangements surrounding the appearances were not a model of decorum, as reportedly the Maytals appropriated all of the Longbranch door take, leaving the Inner Circle Band stranded in San Francisco. The Inner Circle lined up two nights at the Orphanage the following week in an attempt to earn plane fare home. **JACK McDONOUGH**

THE SHAKERS

Longbranch, Berkeley

The Shakers, a local six-piece reggae unit (reportedly quite close to a contract) has been playing to the devoted reggae audience of Berkeley with regular Sunday night gigs over the past several months at this extra-funky club which has long been a breeding ground for some of the best Bay Area talent.

The Shakers have a two-guitar/bass/keyboards/drums/percussion lineup that features players from several now-defunct area bands. Drummer Ron Rhoades and the rhythm guitarist write the bulk of the original material, with Rhoades and keyboard lady Janet Small taking lead vocals supported by vocal harmonies from three of the four other players.

The Shakers incorporate a light, Americanized Beach Boys feel to their extraordinarily up, happy music, avoiding the political and/or religious concerns that show up in the Jamaicans' own music in favor of boy-girl stories.

One of the most popular songs with the Berkeley crowds is "Summer Days," and other original tunes like "Deep Hole," "Music Make Me Grow" and "Funny Girl," plus Jamaican titles like "Put a Little Aside" and "Easy Come, Easy Go" kept the dance floor consistently filled July 20. **JACK McDONOUGH**

JIMMY WITHERSPOON

Playboy Club, Los Angeles

Veteran Witherspoon served up his usual excellent blend of pop, blues and jazz vocalizing here July 25. While the artist is still one of the finest stylists in music, one had the impression he would have liked to let himself go a bit more and perhaps would have had he not been working a supper room.

Backed by a guitar/organ/drum trio, he moved through familiar classics like "Ain't Nobody's Business," "Kansas City" and "Stormy Monday" during his 45-minute set. Witherspoon, however, also has the taste and knowledge to handle lesser known but equally superb material like Charles Brown's "Fool's Paradise" and "Sweet Lotus Blossom" or, as he explained the song was originally written, "Sweet Marijuana."

Witherspoon, to his credit, managed to capture the attention of the crowd throughout his set—despite the fact that most of them were busy eating. His raps were short but interesting and/or humorous ("This is the kind of material that's kept Fords in my garage over the years") and he paced his act well, alternating ballads and rockers.

While his backup trio was musically excellent, Witherspoon is still at his best with a big band behind him and a room where he can let go a bit more. Still, his performance here showed just why he has been able to maintain headline status for four decades in a fickle business. **BOB KIRSCH**

Disco Action

• Continued from page 29

Ron Robin, program director at Boston's WBVF and host of a disco show, reports that he's thinking about forming a record pool, similar to the one here, for Boston spinners. He says that not only are local spinners having trouble getting product but that BVF is also having its difficulties. Among the labels whose product is often hard to get are TK, All-Platinum and Mainstream, says Robin.

In fact, Robin continues, when "Rock Your Baby" first came out he had to borrow a copy from a local club player so that he could tape it for airplay. Part of the problem, he feels, is on the distributor level.

Buddah Records is releasing "She's Looking Good And Moving Fast" from the new Sound Experience LP. It's definitely one of the strongest cuts on the album. Also available now is the new Black Satin single "Everybody Stand And Clap Your Hands." The disk is ringing the cash registers here.

Salsoul (Caytronics) is rush-releasing the new single "Salsoul Hustle" by the Salsoul Orchestra. It's a very Philly sounding song, maybe because it was arranged and produced by Philadelphia's Vince Montana.

Disco Community, Labels Trusting, Works Together

• Continued from page 29

claims that discos are so important now he feels it's necessary to hand deliver the records to clubs as with radio stations.

He sees the disco craze peaking by the end of the year, only to revert back to private, black and gay situations, "which is the way disco began in the mid-60s," he says.

Like Casablanca, Capitol only presses 1,000 copies of special records to be distributed to select discos.

Provocative promoter Mark Simon's approach to communicating with discos differs from Blackburn's. "I communicate by mail, even on a local level," he says.

"I send out letters to at least 350 clubs, notifying them of the label's disco product. I follow it up with a second letter suggesting mixes and segues on how they can take the records and work them into the music they are already playing. And then I send the records," he explains.

Simon says MCA has come with its first package featuring all new releases, as opposed to packaging old records with disco potential which many companies are releasing.

Warner Bros. is on the bandwagon claiming a mailing list of 600 discotheques, according to Carol Hart of the promotion department.

She says Warner Bros. deals with disco promotion on a national level, employing the help of local promo personnel. But on the other hand, Harold Childs, vice president of A&M Records, believes in dealing with discotheques on a local basis, saying, "local promotion people know more about their market, therefore I let the local people handle it."

'Music Is' Show With 2 Publishers

NEW YORK—The Music Of The Times Publishing Corp. and Malvolio Music Publishing have entered into a co-publishing and administrative agreement for the score of a new musical "Music Is."

The musical, with music by Richard Adler, lyrics by Will Holt and book by George Abbott, is based on Shakespeare's "Twelfth Night" and is targeted for a Broadway mounting in the 1976-77 theatrical season. Show will be produced by Adler; Abbott will direct, according to Murray Deutch, head of the New York Times Publishing Co.

Rock Singles Best Sellers

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As Of 7/28/75

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

- | | |
|--|--|
| 1 THE HUSTLE—Van McCoy & The Soul City Symphony—Avco 4653 | 22 WHY CAN'T WE BE FRIENDS?—War—United Artists 629 |
| 2 JIVE TALKIN'—Bee Gees—RSO 510 | 23 I'M NOT LISA—Jessi Colter—Capitol 4009 |
| 3 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M 1672 | 24 WHEN WILL I BE LOVED—Linda Ronstadt—Capitol 4050 |
| 4 LISTEN TO WHAT THE MAN SAID—Paul McCartney & Wings—Capitol 4091 | 25 COULD IT BE MAGIC—Barry Manilow—Arista 0126 |
| 5 SOMEONE SAVED MY LIFE TONIGHT—Elton John—MCA 40421 | 26 SWEARIN' TO GOD—Frankie Valli—Private Stock 45201 |
| 6 PLEASE MR. PLEASE—Olivia Newton-John—MCA 40418 | 27 HOW SWEET IT IS (To Be Loved By You)—James Taylor—Warner Bros. 8109 |
| 7 ONE OF THESE NIGHTS—Eagles—Asylum 45257 | 28 THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips—Buddah 463 |
| 8 ROCKFORD FILES—Mike Post—MGM 14772 | 29 HELP ME RHONDA—Johnny Rivers—Epic 8-50121 |
| 9 DYNAMITE—Bazuka—A&M 1666 | 30 'TIL THE WORLD ENDS—Three Dog Night—ABC 12114 |
| 10 MAGIC—Pilot—EMI 3993 (Capitol) | 31 WASTED DAYS AND WASTED NIGHTS—Freddy Fender—ABC/Dot 17558 |
| 11 MIDNIGHT BLUE—Melissa Manchester—Arista 0116 | 32 ANOTHER NIGHT—Hollies—Epic 8-50110 |
| 12 I'M NOT IN LOVE—10 cc—Mercury 73678 (Phonogram) | 33 HEY YOU—Bachman-Turner Overdrive—Mercury 73683 |
| 13 FALLIN' IN LOVE—Hamilton, Joe Frank And Reynolds—Playboy 6024 | 34 TUSH—ZZ Top—London 220 |
| 14 RHINESTONE COWBOY—Glen Campbell—Capitol 4095 | 35 HOLDIN' ON TO YESTERDAY—Ambrosia—20th Century 2207 |
| 15 WILDFIRE—Michael Murphey—Epic 8-50084 | 36 THANK GOD I'M A COUNTRY BOY—John Denver—RCA 10239 |
| 16 MORNIN' BEAUTIFUL—Tony Orlando & Dawn—Elektra 45260 | 37 FEEL LIKE MAKIN' LOVE—Bad Company—Swan Song 70106 |
| 17 BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasha Band—Pye 71012 | 38 PHILADELPHIA FREEDOM—Elton John—MCA 40364 |
| 18 AT SEVENTEEN—Janis Ian—Columbia 3-10154 | 39 LOVE WON'T LET ME WAIT—Major Harris—Atlantic 3248 |
| 19 ROCKIN' CHAIR—Gwen McCrae—Capitol 1996 | 40 BIGGEST PARAKEETS IN TOWN—Jud Strunk—Melodyland 6015 |
| 20 THAT'S WHEN THE MUSIC TAKES ME—Neil Sedaka—Rocket 40426 | |
| 21 I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka & Odis Coates—United Artists 685 | |

Rock LP Best Sellers

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As Of 7/28/75

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

- | | |
|---|---|
| 1 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142 | 20 STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413 |
| 2 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 21 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411 |
| 3 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 22 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020 |
| 4 VENUS AND MARS—Paul McCartney & Wings—Capitol SMAS 11419 | 23 MADE IN THE SHADE—Rolling Stones—Rolling Stones COC 79102 |
| 5 CAT STEVENS' GREATEST HITS—A&M SP 4519 | 24 IV—Led Zeppelin—Atlantic SD 7208 |
| 6 GREATEST HITS—Elton John—MCA 2128 | 25 WHY CAN'T WE BE FRIENDS?—War—United Artists UA-LA441-G |
| 7 HORIZON—Carpenters—A&M SP 4530 | 26 CUT THE CAKE—Average White Band—Atlantic SD 18140 |
| 8 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 | 27 HEARTS—America—Warner Bros. BS 2852 |
| 9 GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045 | 28 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 |
| 10 FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury 1827 | 29 AN EVENING WITH JOHN DENVER—RCA CPL2-0764 |
| 11 TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502 | 30 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835 |
| 12 BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 31 SPIRIT OF AMERICA—Beach Boys—Capitol SVBB 11384 |
| 13 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 | 32 GORILLA—James Taylor—Warner Bros. BS 2866 |
| 14 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280 | 33 CHICAGO VIII—Columbia PC 33100 |
| 15 FANDANGO—Z.Z. Top—London PS 656 | 34 STAMPEDE—Doobie Brothers—Warner Bros. BS 2835 |
| 16 WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic SD 18130 | 35 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358 |
| 17 GREATEST HITS—John Denver—RCA CPL1-0374 | 36 NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004 |
| 18 Walt Disney's MICKEY MOUSE CLUB Mousekiddies and Other Favorites—Disneyland 1362 | 37 PHYSICAL GRAFFITI—Led Zeppelin—Swan Song SS2-200 |
| 19 THE HEAT IS ON—Isley Bros.—T-Neck PZ 33536 | 38 BETWEEN THE LINES—Janis Ian—Columbia PC 33394 |
| | 39 CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul ABCD 874 |
| | 40 I'LL PLAY FOR YOU—Seals & Crofts—Warner Bros. BS 2848 |

Flora Purim Appears On Campus

LOS ANGELES—Milestone recording artist Flora Purim performed in concert at California State Univ., Long Beach, July 28. The show was part of the 20th Century Performance Institute, a two-week

seminar given by the university. Airta, Raul De Souza, David Amaro, George Duke, Tom Fowler and Hermeto appeared with Ms. Purim who was let out of a Federal prison to perform the show.

Studio Track

• Continued from page 28

Hawkins was by to do some vocal overdubs with Edwards. Greg Douglas, guitarist with Hot Tuna, came by to lay down some acoustic guitar tracks with Steven Jarvis working the controls.

* * *

At Professional Artist Recording Studio in St. Louis Charles Dain is working with producer Ken Washburn. Patti Evans is cutting with Rich Landers and Ken Keene, while Keene and Parvin Tramel are cutting a single on soul artist Johnny North. Production from the pair will focus on country singer Marilyn Strohcamp.

BASF Aims For No. 1 U.S. Blank Tape Spot

By STEPHEN TRAIMAN

NEW YORK—A marketing campaign estimated by informed sources at \$3 million—more than the entire industry reportedly spent last year—is committed by BASF to make its blank tape No. 1 in the U.S. market, audio marketing vice president Bob Blanck announced.

At an introduction of the firm's redesigned and repositioned cassette and cartridge lines, he emphasized that parent BASF A.G., multinational chemical giant, was aiming to make the brand the leader, a position it holds in virtually every other global market—dating from its invention of audio tape in 1932.

A former Procter & Gamble executive who joined BASF last February, Blanck said the repackaging and new campaign, geared to extensive television spots (Billboard, July 26), was based on a \$150,000 market research study by Glendenning Associates, leading consulting firm of mostly former P&G personnel.

Two major results of the 1,200-plus interviews were that the industry was going toward price to sell, building volume but lowering profits which put several major firms in financial trouble, and conversely, the consumer was interested in quality and reliability, with price a secondary consideration.

As a result, the three redesigned BASF lines are aimed at the three major categories of consumer:

- True audiophile—Chromium

Dioxide, formerly Chromdioxid in C60, 90, 120-minute lengths.

- Demanding hobbyist—Studio Series, formerly LHS (low noise super) cassettes and Sound Loop 8-Plus low noise/high output 8-tracks. Cassettes are in C60, 90, 120, with C60 and 90 also blister-packed; cartridges in 45, 64 and 90 minutes, with 45 and 90 also blister-packed.

- Fun recordist—Performance Series, formerly SKLH cassettes and Sound Loop 8 cartridges, with cassettes in C45, 60 and 90, with C60 and 90 also blister-packed, and the low noise/extended range 8-tracks in 45, 64 and 90 minutes, with the 45 and 90 also blister-packed.

Six different designs were checked with leading firms for brand name recall to come up with the series names and graphics. Simple, strong design is basically three horizontal bands, with BASF prominently in top black strip, tape length in white (Chromium Dioxide), blue (Studio) or red (Performance) center strip, and series name in bottom black strip.

Two commercials were previewed by Young & Rubicam, effectively using the theme "We Sound Like The Original Because We Are The Original," set for a start in October. Schedule includes ABC Monday Night NFL football, a number of ABC action shows, syndicated Don

(Continued on page 48)

U.S. Probing Straight-Line Table Imports

WASHINGTON—Import and sale of certain record turntables incorporating straight-line tracking systems will be investigated by the U.S. International Trade Commission as a possible unfair act under the U.S. Tariff Act, Section 337.

A complaint of unfair competition was filed by Jacob Rabinow of Bethesda, Md., owner of a patent he claims covers the straight-line tracking system, and exclusive licensee Harmon-Kardon, of Plainview, N.Y. Alleged import transgressors are High Fidelity House, Pasadena, Calif. and Bang & Olufsen, with offices in Denmark and Elk Grove Village, Ill.

Under Section 337 of the Tariff Act, the commission is empowered to issue cease desist orders, or to take the drastic step of excluding the violating imports altogether. Cases involving illegal use of licensed patents have made up most Sec. 337 cases, commission spokesmen say, but in the future, the commission expects to invoke the section and act on its own in a broader range of

(Continued on page 48)

B & O Denies Patent Infringement

NEW YORK—In an immediate response to charges that it has infringed turntable patents held by Harman/Kardon, the Danish electronics firm of Bang & Olufsen has vowed to fight the charges with vigor.

Harman/Kardon recently filed complaints with the International Trade Commission (ITC), alleging that a line of turntables sold in the country by Bang & Olufsen and High Fidelity House, Pasadena, Calif., infringed patents it holds on a straight-line tracking turntable. (See separate story, this issue.)

Harman/Kardon also followed up its complaint to the ITC with a slew of charges filed in Washington District Court aimed at forcing the alleged offenders to cease and desist from importing the infringing turntables into this country.

The straight-line tracking system, a relatively new feature in turntables, does not utilize a fixed pivot tonearm, as is the case with most conventional turntables. Instead, the tonearm moves straight across the

SANSUI'S TADA Dealers Told: Take A Longer 'Q' View

By EARL PAIGE

(Editor's Note: This exclusive interview with Sansui's top man in the U.S. began last week with a company overview.)

LOS ANGELES—Hiroshi Tada doesn't elaborate on any plans to add to the QS-committed labels in America but does talk about how dealers can adopt a profitable long-range view of quad, as is Sansui.

"What I tell dealers is that 99 percent of stereo sales is in a package. Quad can be sold in a package too. A number of dealers say there is not enough software, that they cannot promote, that not enough radio stations are broadcasting the quad.

"As a hardware manufacturer, we cannot approach the software industry—why don't you make a record. We cannot do that. But as a hardware manufacturer we know that quad is coming. Therefore, we are making every consideration to sell encoders to the stations.

As for the growth of software, Tada points out that Sansui recognized that the recording industry is not slow, innovation by innovation,

as is hardware. Also, software keys to hit product. "If a single in quad hits, then a million seller quad LP is possible. And who's going to make a hit? Radio stations."

Which is where Sansui is aiming its guns.

"Now a lot of small audio dealers say they cannot sell quad. But take a look carefully at the larger chain stores that are setting up a quad room different from the stereo room. A lot of smaller dealers don't realize this.

"Quad has to be demonstrated to the consumer. And what the dealer has to realize that with quad the volume goes up. There may be less unit sales, but with each quad unit there are extra items, you have two more speakers, more records."

Tada encourages dealer participation such as from Playback in Chicago which last year drew 25,000 people to a show and hopes to expand into other regional shows around Chicago. Sansui will have more of the shows for dealers too.

As for upgrading people to quad, Tada seems to agree that people can go directly into quad when plunging initially into hi fi. Also, people with low end stereo are relatively easy to sell on quad. The problem is with people who have very expensive stereo systems, who now with one expensive amplifier must buy another one and still not have what may be an adequate pre-amplifier. Or the audiophile may be faced with buying cheaper quad amplifiers than he will tolerate.

(Continued on page 48)



Teldec photo

At recent TED vidisk update press confab in Hamburg, from left, are Herbert Kollisch, Teldec videodisk dept.; Gunther Braunlich, promotion chief; Rolf Schiering, Telefunken director, and Kurt Richter, Teldec managing director, who cited progress for system since March introduction.

Auto Changer Bow For TED Videodisk

• Continued from page 4

sleeves and inserts a new one automatically within several seconds after the "used" disk drops down. Changer is based on technology developed by A.E.G., one of the TED joint venture partners and the largest manufacturer of automatic letter sorting equipment. No price has been confirmed.

Although he declines to reveal any retail sales figures, Richter says that "in spite of a general recession, more and more private customers, schools, local authorities and institutions are showing interest in the system which will be presented in the near future in other European markets." Scandinavia is reportedly the next area of TED introduction.

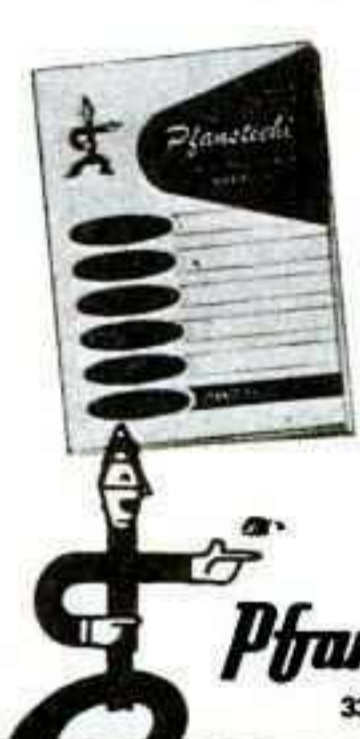
With a wide range of programs (Billboard, March 1) from music, popular science, travelogs, light entertainment, sports and cartoons to training and lecture items, producers are aiming at both the consumer and institutional markets. Distribution is by the AEG-Telefunken organization, the Ariola group and EMI-Electrola.

"Enormous" sales possibilities are anticipated by the various label producers in the educational/institutional field, Richter says. In collaboration with textbook publishers, an interesting series of programs is coming up designed for college and home studies.

Industry is being touted on using the system for employee training, sales promotion, customer service and information, as Richter claims that due to low production costs TED is the least expensive audio/visual system on the market today.

The thin, flexible, unbreakable 8-inch Bildplatten enables it to be supplemented with books, magazines and newspapers, he points out. This offers a "unity of media" which cannot be repeated by other audio/visual systems with longer play or larger disks.

Although no licenses have been announced in the U.S., in Japan Sanyo is known to be working on a consumer model that it could introduce in both markets, although the company emphasizes no marketing commitment has been made.



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32 Gene LaBrie likes to move. And that typifies the mood of his company which has broadened its product line from car batteries into a solid line of blank tapes. Billboard's erstwhile tape observer Radcliffe Joe, who likes to take life at a leisurely pace, discovered that tailing Gene LaBrie is an exhausting experience. Here is his report on a typical day in LaBrie's life:

Gene LaBrie, Maxell's national sales manager, turned the key in the ignition of his shiny, new Mercedes Benz as he spotted me crossing the street to meet him. As the engine idled, he leaned his silver head out the window and said: "Good morning, you are seven minutes late. Do you want to mess up my schedules?" His voice is cryptic.

We are at his East Side Manhattan garage. It is a 35-minute

He takes off his jacket and prepares to work in his shirt sleeves.

A man with a new head cleaner for open reel machines waits to see him. He is ushered into the medium size office LaBrie shares with his Eastern regional sales manager. Paul Miller, the firm's ad manager is with him. Miller is not in favor of Maxell taking a chance on the cleaner. "No one will buy it," he says flatly. LaBrie wants to know why. "The true audiophile will stay with Q-tips and fluid," Miller asserts.

LaBrie is more open-minded about the product. A healthy discussion develops. LaBrie wants to know whether the product can be developed to Maxell's specifications. The salesman assures him that it can.

LaBrie discloses that his firm intends to get into the accessory business. It is a very recent decision, still in its planning

closed. It is not Maxell tape. LaBrie is not impressed. "And how much Maxell tape have you sold?" he queries.

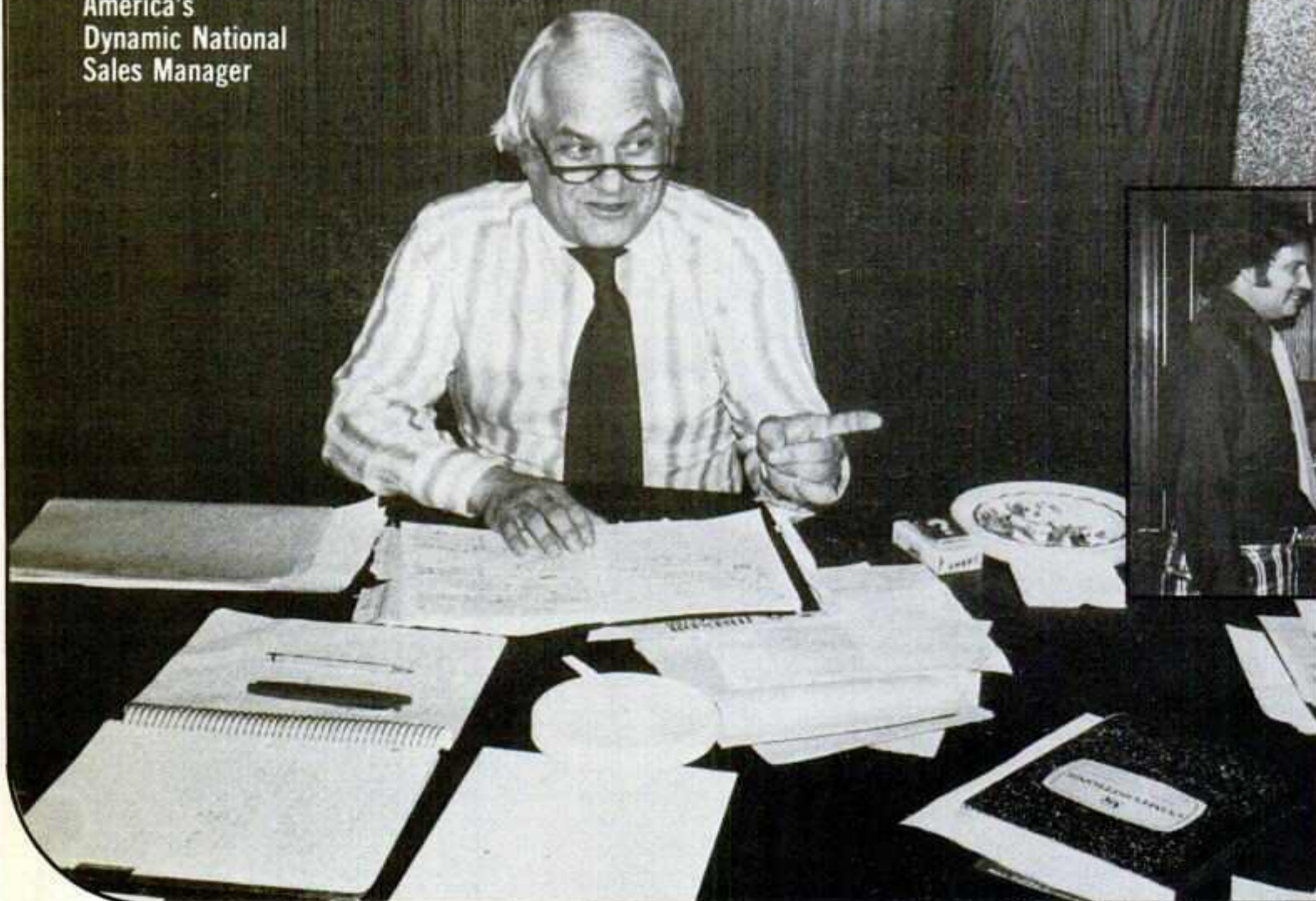
Over lunch the strategy for the rest of the day is planned. Two problems are brewing, one with Sentry Industries, a Maxell distributor in Mt. Vernon, N.Y., and the other with Liberty Music, a Manhattan hi fi retail outlet. According to LaBrie, Sentry is peeved because it feels Maxell has sold it the line and not followed up with any sort of promotional aid. Liberty also wants a promotional package, but the problem there is less critical. LaBrie prepares to hold some hands.

Over lunch LaBrie makes another surprise announcement. The firm is releasing a line of audio/visual products in this country. LaBrie sees a demand. Regular Maxell reps will be of-

LaBrie and general manager Tadao Okada (below) work at sorting out sticky problems of the day.

A Day In The Go-Go Life Of Gene LaBrie

Maxell Corp. of America's Dynamic National Sales Manager



Don't you dare write that is what Gene LaBrie, Maxell's national sales manager seems to be saying as he suddenly remembers there is a reporter in the room.

Billboard photos by Marketing World



A moment of light banter (left) with regional sales manager Mark Harris, as some Maxell tape is tested.



One can learn a lot from just listening, and LaBrie is very attentive at top level meeting.

run to the Maxell offices and warehouse in Moonachie, N.J., and LaBrie wants to get in early. He has a full schedule ahead.

As we drive across town he relaxes. He talks about the business he has played so vital a part in helping to build. "We have 52 divisions," he says, "and in 20 working days a month it is impossible to cover them all.

"However, all our men stay out in the field and this plays an important role in shaping Maxell's growth." LaBrie also explains that there are special meetings with his firm's regional managers every month, and continues: "This morning will be devoted to preparing for one of the regional meetings which comes off tomorrow."

He pauses in his dialog for an aside. He thinks the traffic flow in the city is too slow for a morning rush hour. "It's a bad sign," he observes. "It indicates that business is still off."

LaBrie talks proudly about his achievements at Maxell, the one-time battery distributor that decided to sell some of its tapes here and met with such encouraging response decided to take the market seriously.

When he joined the company in 1971, Maxell was operating out of a small, Fifth Ave., N.Y., office with a staff of four men and one secretary. Its largest order at any one time was no more than 240 pieces. Under LaBrie's guidance business surged. Today, 30 people work out of the spacious New Jersey plant, and sales to the consumer have grown by 1,200 percent over 1971 figures.

How did the silver-haired, fast-talking ex-record company executive do it? LaBrie smiles "Maybe the course of the day will give you some clues. However, I will tell you this much. We are barely scratching the surface of the tape business. What we are really doing at this point is building a solid foundation under us."

LaBrie is a hyperactive sort of person. He must always be on the go. Must always be doing something. He fidgets at the wheel. He is not getting to New Jersey fast enough. He speaks his thoughts out loud, "I must get a telephone in this car, so that I can take care of some business while I travel." He adds, "Time is so short. I must keep going. It is very important."

He is fidgeting again. He switches on the car radio. "Want to hear some great sounds?" He snaps his fingers in time to the music. "You know what I am? I am really a frustrated record producer," he confesses.

By this time we are at the plant. It is 9.08 a.m. He heads directly for his office bantering with his secretary as he goes.

stages. "If we decide to accept this product, we want it exclusive," LaBrie tells the salesman. The man willingly agrees.

LaBrie continues, "Actually we are looking for a complete tape care kit. We have 75 salesmen out there and they are asking for a tape care kit and other accessories." LaBrie suggests to Miller that he keep an open mind on the product. "We may yet need this man," he says. The meeting ends.

A problem over two-step distribution in the Pennsylvania area is developing. A short, sharp confrontation develops over the issue between LaBrie and Mark Harris his Eastern regional sales manager. LaBrie eventually backs away with an exasperated, "Oi Vey!"

Things flow smoothly for a few minutes. LaBrie dictates some letters to his secretary whom he calls mom. They are going out to Maxell reps. In between dictation he complains that the phones are not ringing. He is worried.

His secretary leaves and he goes quickly through all the recent trade magazines that report on the tape business. He takes issue with many of the subjects and swears loudly when he discovers he has been misquoted in one of the stories.

He makes a mental note that a policy decision must be made on the future of C-30 and C-45 cassettes. The press is asking questions. "I must get a few answers for them," he says.

A couple come in to discuss a contract for the manufacture of boxes for the new Maxell UDXL line. LaBrie knows them well and is relaxed in their presence. He even makes a few telephone calls to firm domestic business trips while he talks with them.

LaBrie believes that the 8-track market is on the verge of an upsurge in sales, and wants his company to be on top of it when it breaks. He talks with the couple about developing an exciting 8-track promotion. A few proposals are forwarded. LaBrie also wants an 8-track box rather than just a sleeve than is now being used. The couple promise to work on some ideas.

The Maxell executive takes a few minutes to talk about his upcoming vacation. He wants to go to Europe and tie-in the September Berlin Radio Fair with the vacation. The problem is that he can find no available rooms in Berlin. He is peeved. The alternative is a house for a week at Bridgehampton. He is not very excited about it.

It is lunchtime. We are having lunch with Tom Marchiano, Maxell's rep for the New York-New Jersey area. On our way to lunch Marchiano enthuses about a "big deal" he has just

ferred first refusal to the line, but LaBrie feels that many of those that do accept will eventually drop out because of the highly specialized nature of the A/V business. Eventually we will have to go to A/V reps with the products," LaBrie asserts. The rest of the meal is spent doing a post-mortem on CES.

It is 2:15 p.m. and we are on our way to Sentry Industries. The mood is relaxed. At Sentry we are greeted by Harry and Barry Rosen, the father and son team that runs the establishment. LaBrie gets to the point. Sentry sales of Maxell products are way down. Both Maxell and Sentry are unhappy.

There is a brief discussion about two-step distribution and the footballing of prices. LaBrie listens attentively to all the gripes. Some are valid. He is sympathetic. He offers some on-the-spot proposals, and some specific merchandising advice. They are all gratefully received.

Orders are handed to Harris to structure at least one promotion a year with Sentry. The Rosens are happy. As we leave LaBrie points out, "The guy is doing \$25,000 a year in Maxell business. He should be doing \$50,000. It is our duty to help him increase his market share."

A 30-minute ride brings us to Liberty Music on bustling Madison Ave. We were expected the day before. There is some minor confusion. Finally LaBrie settles down to business in the offices of president Paul Samson. There has been a goof on a Maxell promotion, Samson is a bit putout. LaBrie assures that Maxell will make amends.

Through some misunderstanding Liberty has not ordered a Maxell CE Show special on UDXL cassettes. It is LaBrie's turn to be put out. Always the diplomat, he quickly patches up the difference. It is past the deadline, but the decision is made on the spot to offer Liberty the special price anyway. Work is also started on four special promotions to run over a five-month period.

Clearance has to be received from Maxell's president for the special budget needed. Harris is on the phone to Moonachie. The plan is okayed. Only the details are left to be worked out. Samson is receptive but cautious. Everything is happening very fast. He asks for time to digest the proposal. LaBrie is expansive. He grants it. The business has been finalized.

We walk out into the evening rush hour. It is almost 6 p.m. LaBrie is meeting a business acquaintance for dinner. His energy of the morning has not diminished. The rest of us are wiling. We call it a day and go home.

Art direction: Bernie Rollins
Copyrighted material



Industry Overview

By STEPHEN TRAIMAN

4-Channel—The Long-Range Commitment is the most apt description for the medium in the market today. Gone is the "off the deep end" rhetoric of all too many hardware manufacturers and software producers. But in its place is a far more pragmatic and viable view of quad as it is today and will be five years from now—a complementary system to stereo that could realistically share the global music market on a 50-50 ratio.

The multi-market dealer survey in this special spotlight section focuses on the key complaints—some justified, some not—on lack of software and manufacturer support. The fact remains that those dealers who are making the effort to demonstrate quad, and getting backup help from companies like JVC, Panasonic and Sansui, are making significant 4-channel hardware sales.

While the total number of quad units—receivers, compacts, additions—available has dropped from a year ago, there are at least 40 three-way systems (SQ/QS/CD-4) on the market, and more on the way to help dispel consumer concern over possible obsolescence of any quad format.

And with more than 1,000 Q-8 tapes and nearly 1,000 quad LPs available in the U.S. in SQ and QS matrix, and CD-4 discrete, with a growing number of chart artists

committing to quad, the complaint of "not enough product" has less justification. What does make sense is the problem of the distribution-pipeline, where the typical rackjobber or one-stop finds it less than profitable to bother with one or two quad orders versus a carton of stereo LPs.

As more of the major labels move closer to simultaneous release of quad and stereo product, including Q-8 tapes, the consumer heat on the dealer will lessen, and the distributor will take a more favorable look at 4-channel to the benefit of himself and the retailer. But it's not going to happen overnight.

A look at some of the quad highlights the past year provides the

JVC, Matsushita (Panasonic), Aiwa, Hitachi and Sony.

• Commitment of top chart artists like Chicago on Columbia and Tony Orlando & Dawn on Elektra to quad, with the first Quadradiscs on RCA from David Bowie and John Denver later this year, are breakthroughs of import. Much remains to be done to convince other superstars to take the quad plunge, but key engineer/mixers like Al Lawrence at CBS and Marv Bornstein at A&M, both interviewed in this Spotlight, are doing much to help the process. And at least 52 LPs with quad counterparts have made Billboard charts in recent weeks, solid progress from a year ago.

• Recent "dumps" or closeouts of top 4-channel systems from such major firms as Pioneer, Harman-Kardon, Technics (Panasonic), Sansui and others actually have been a major boost for quad, getting far more hardware into the hands of consumers at lower (and more realistic) prices. Such prime quad proponents as Barry Goody of Sam Goody, Mort Lieberman of Lafayette and Jeff Berkowitz of Panasonic agree that the closeouts have been keeping quad alive the



City Survey

NEW YORK

At the **Sam Goody** Rockefeller Center Store, closeouts are keeping quad alive for the time being and have moved upstairs from the lower-level 4-Channel Demo room set up with the cooperation of JVC and Panasonic last year, according to a spokesman involved in quad sales.

The Technics (Panasonic) SA7300X 2/4-channel receiver, originally \$529.95 did well at \$299 and now is \$249, while the Harman-

track from Brian de Palma's "Sisters" with music by Bernard Herrmann in QS matrix.

However, Goody has a similar problem with many other retailers in getting new quad software—it took two months to get the first two Rufus QS LPs from ABC, the spokesman reports. Quad tapes are less of a problem, but are racked upstairs mainly for security reasons.

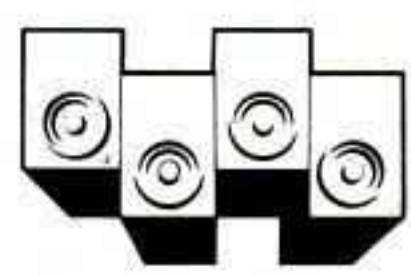
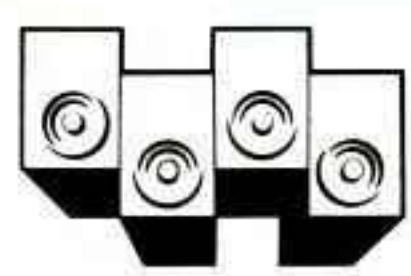
CHICAGO

Quad sales are a little less than last year, but are moving "pretty good," says **Musicraft** president Ted Schwartz. The chain carries Kenwood, Pioneer, Sansui, Marantz, JVC and Sony quad equipment, with some stores showcasing it in demo rooms. "We have made no change towards eliminating our demonstration space," he adds.

Schwartz believes sales have been helped by the reduction in the number models by manufacturers. "We've also seen more advertising by the manufacturer. Pioneer right now has a big ad program on 4-channel that includes newspapers, underground and school magazines, and other consumer press like Playboy and Penthouse." Whether fair traded or not won't make any difference in the number of units sold, Schwartz comments.

The end of fair trade could hurt quad sales, admits Brian Gasteiner, salesman with **Schaak Electronics** in suburban Schaumburg. "Because the customer needs to buy

(Continued on page 36)



4-Channel The Long-Range Commitment

most graphic picture of 4-channel progress:

• Quad broadcasting, held the key to 4-channel growth, shows more than 70 Sansui QS and 55 CBS SQ encoder-equipped stations dotting the country in virtually every major market and music format. Additionally, CBS is servicing some 400 stations with SQ product on a regular basis.

• The discrete quad cassette is much closer now that Philips has reportedly given manufacturer/licenses of its Compact Cassette hardware the OK to produce units with discrete 4-channel recording heads. Among firms known to have or be working on prototypes are

last six months, as echoed in this section's retailer report.

• While a number of major labels continue to be quad holdouts, encouraging "marketing experiments" keep cropping up. Capitol has at least nine classical releases mastered by parent EMI in SQ matrix in Europe, distributed here with no quad identification on the jacket. The Moody Blues' Threshold label in the U.K. apparently mastered the new Ray Thomas release in QS, but initial distribution by London in the U.S. ignored the quad angle. And other examples abound, particularly on import labels whose European parents are actively "experimenting" in CD-4 discrete and both matrix modes.

• In addition to matrix broadcasting progress, the long-awaited National Quadraphonic Radio Committee report on the five competing discrete FM systems is expected to finally get to the FCC next month, six months later than expected. A decision could come as early as this fall, or not for a year if then, but Motorola already has a discrete FM car radio in the works, and Kenwood has a prototype discrete FM tuner

(Continued on page 46)



14 important over 70 FM stations chose QS as

They touch every part of the industry. From production and distribution, to broadcasting and home playback. Everything adds up to an obvious choice: the QS system.

1 Production.

QS records and broadcasts are almost as easy to produce as stereo. Only QS allows you to mix and monitor both 4-channel and stereo simultaneously. Without a separate stereo mix. Instrument placement and movement become less critical. Producers, artists and engineers can devote more time to musical creativity. QS gives a greater freedom to pan inside and outside the sound field without worrying about level build-ups and future cutting problems.

2 Cutting.

QS records are cut exactly as stereo records. Nothing new to learn or perfect. No special or expensive equipment. QS lets you use your choice of cutting engineer and studio to get the results you expect. Because QS introduces no coloration into the cutting or home playback, you know exactly how your finished record will sound when you leave the cutting room.

3 Pressing.

No special compounds are required. You get the same number of pressings per stamper. No expensive quality control is necessary.

4 Longevity.

QS records last as long as stereo, without special care and handling.



QSD 1 decoder

5 Playing time.

QS records have the same playing time as stereo. You can cut to the full RIAA specifications for cutting area.

6 Frequency response.

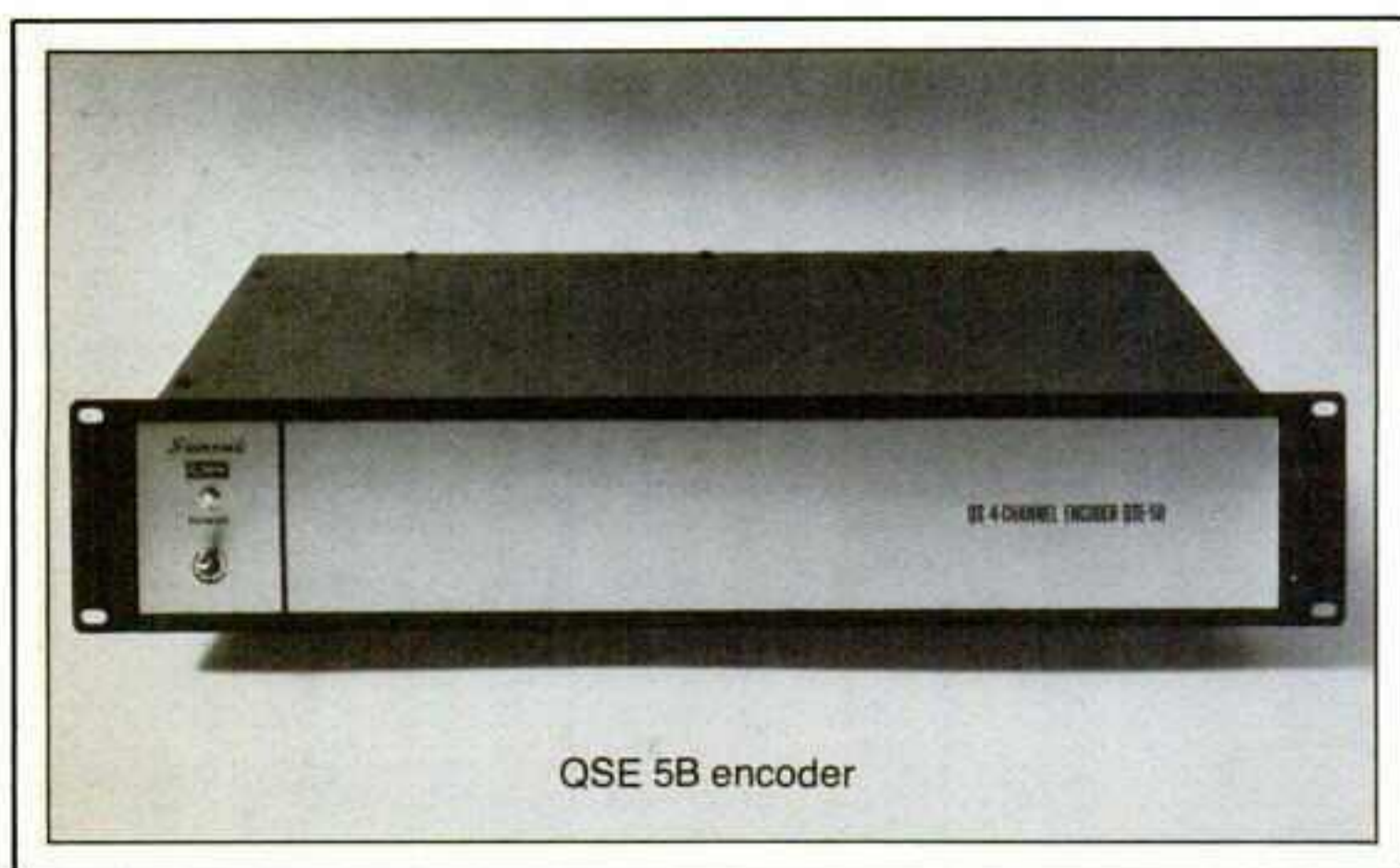
QS gives a frequency response that's equal to the best stereo today. You know how good that is. To prevent music from sounding "brittle" and artificial, it is necessary to cut all the high frequencies the music dictates without mandatory cut offs.

7 Dynamic range.

QS records and broadcasts have the same dynamic range as the original recorded performance. There's no need to suppress the dynamics in cutting or to alter them in 4-channel playback.

8 Separation.

QS vario matrix technology, now widely available, gives QS separation that equals or exceeds any other system. The Sansui QSD1 decoder gives better than 20 dB separation over the entire spectrum to get closer to the original four track master tape.



QSE 5B encoder

reasons why and 64 record labels their system.

9 Distortion.

QS vario matrix IC chips achieve distortion levels no greater than the best stereo systems on the market. Expect maximum distortion levels of less than 0.1%. No other system even comes close to QS.

10 Home playback.

QS uses a standard stereo turntable, cartridge and stylus. To get the best 4-channel playback, a QS vario matrix decoder is recommended. However, any 4-channel decoder will give enjoyable listening. Today, there are an estimated 3.5 million 4-channel playback systems capable of decoding QS records and broadcasts.

11 Stereo enhancement.

All the information in the QS 4-channel mix is reproduced faithfully and at full levels in the stereo display. When played in stereo, QS and only QS gives wider, more spatial reproduction which is very dramatic and apparent to the listener.

12 Broadcasting.

QS can be broadcast on existing FM stations without any re-engineering. The home-user's QS decoder will decode the signal into 4-channels without loss of quality. With the Sansui QSE 5B encoder, FM stations can originate their own 4-channel programming today. In fact over 70 major stations in the U.S.A. are doing so right now. Proposed "Discrete" broadcasting systems will require lengthy investigation. 4-channel broadcasting of carrier discs is not compatible with existing matrix systems or any proposed "discrete" system.

13 Single inventory.

QS records are specifically designed for single inventory. They are totally compatible with stereo, monaural and other 4-channel systems. Over a dozen record companies in the U.S.A. are producing single inventory QS records. No other system can say this.

14 Quadraphonic 45's.

Since QS uses the same cutting and pressing technology as stereo the quadraphonic 45 rpm record is a reality. To date, several important labels in the U.S. and Japan are producing this hit-oriented medium.

For more information on how QS can answer your 4-channel problems, and to receive 4-CHANNEL SCENE, the informative 4-channel newsletter, send the attached coupon to 201 Communications, 201 East 42nd Street, N.Y. 10017. Or call (212) 867-3330

These are some of the many studios equipped to produce QS records today.

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A & M RECORDS	Los Angeles
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BELL SOUND STUDIOS	New York
BROADWAY RECORDING STUDIOS	New York
BURBANK STUDIOS	Burbank
ELITE RECORDING STUDIOS INC.	New York
MEDIA SOUND STUDIOS	New York
SOUNDTEK INC.	New York
THE VILLAGE RECORDER	Los Angeles
WESTLAKE AUDIO	Los Angeles
WESTERN RECORDERS INC.	Los Angeles
STREETERVILLE STUDIOS	Chicago
SOUND 80 INC.	Minneapolis
QUADRAFONIC SOUND STUDIO	Nashville

These QS equipped studios can tell you about their experiences producing hundreds of QS records. If your favorite studio is not yet QS equipped, call us.

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Broadcast Spurs Car-Home Quadraphonic Growth

By CLAUDE HALL & STEPHEN TRAIMAN

MOST INDUSTRY OBSERVERS AGREE that the growth of the 4-channel broadcast medium has much to do with the expansion of quad in both hardware—auto and home—and software—tapes and disks.

With FM stations a competitive battleground for the QS and SQ ma-



A Billboard Spotlight

trix encoders, close to 175 stations should be quadcasting at least part of their programming by year-end—a solid advance over a year ago and a tribute to the work of both the Sansui and CBS camps.

Among the Q broadcast and autosound milestones noted this year:

- More than 70 QS and 55 SQ stations dot the country in virtually every major market and conceivable music format.

- The oft-discussed and much-worked-over report on discrete quad radio is nearing completion by the National Quadraphonic Radio Committee (NQRC) and should be submitted to the Federal Communications Commission by early September—six months later than anticipated.

- Although the total number of car quad models has dipped, more than 17 major companies are selling at least 32 discrete and matrix 8-track units, mostly under-dash and a growing number with AM/FM/MPX combinations.

- Previewed for the National Assn. of Broadcasters, RCA's AM stereo prototype could reach experimental stage this summer—and ironically it could instantly become AM-4-channel through the use of the CBS SQ matrix system, while bandwidth limitations prevent conversion to RCA/JVC CD-4 discrete quad.

- Kenwood demonstrated at the spring Washington, D.C., Hi Fi Show a prototype of a discrete quad FM tuner capable of receiving and decoding four of the five systems proposed by competitors in the NQRC tests—GE, Quadracast Systems, RCA and Zenith, with only Nippon/Columbia beyond its universal decoder circuit.

- With five metro area FM stations adopting the CBS SQ method of quad broadcasting, "New York is now an SQ town," the Society of Broadcast Engineers was told last month. Included are rock WQIV, which switched from QS, jazz WRVR, "beautiful music" WIOK (formerly WHLI), classical WQXR and "good music" WNYC.

- The 1976 Lincoln Continental



Mark IV will be the first U.S. car to be OEM-equipped with quad—a Motorola discrete AM/FM/MPX entertainment center. However, first in the market was Rolls Royce America, which last September began installing a Pioneer unit in all its models as "standard equipment." Motorola also has a discrete AM/FM radio "ready to go" if and when FCC clearance comes.

Jim Gabbert, president of the National Assn. of FM Broadcasters and owner of K101 FM/AM, San Francisco, has been ramrodding the NQRC report through. Latest expectation is that it will be around 3,000 pages long, according to Lou Dorren, inventor of the competing Quadracast system.

Three meetings are still left to complete the writing of the massive presentation "which only presents the listening and field test data and makes no decisions or recommendations," he emphasizes. This is in the hands of the FCC, which could

expedite a decision or call for public comment that could postpone a discrete FM system for another year or more.

The matrix broadcast scene is much brighter, with optimism echoed by both Jerry LeBow, coordinator of the Sansui QS push for 201 Communications, and Ben Bauer, SQ inventor and head of the CBS Technology Center.

Current Sansui total of about 70 stations in the U.S. and Canada using the QSE5B encoder should build to nearly 100 by year-end, LeBow says. Recent additions include outlets in Houston, San Jose, Montreal, Buffalo and South Bend, Ind., plus one to Buenos Aires, Argentina. "Don't ask me who'll be able to listen down there, but the export agent wanted one for a local radio station."

Reception to the units has been "magnificent," he says. Local Sansui and other QS hardware dealers find that business is "great once a local station is broadcasting in matrix and thus can justify spending a lot of co-op dollars with the station. Thus going matrix benefits not only the public and local hardware sales, but also the station's bottom line."

Gerald Budelman, SQ project manager who works with Bauer at the CBS Technology Center, notes that more than 400 FM stations are now being serviced with SQ records. Bauer clarifies that about 55 of these have encoders to both originate live SQ programming and enhance stereo disks for broadcast to SQ receivers. "We feel no need to force this issue with the others," he says, noting that as their broadcasting builds they respond to periodic mailings offering the Sony-built SQ encoders for trial/purchase use, which Budelman follows up.

Recognizing that the growth of quadcasting is tied to 4-channel autosound progress, virtually every major manufacturer has at least one quad unit in the catalog.

Listed in Billboard's 1975 Tape/Audio/Video Market Sourcebook

(April 26 issue) or unveiled at the recent summer Consumer Electronics Show are at least 32 discrete and matrix 8-track players and/or combinations from 17 major manufacturer/importers.

New entries include two under-dash units from Lear Jet Stereo, one a matrix 8-track player, the other a discrete player with pro-



gram memory and AM/FM/MPX, and a discrete/matrix player in the new Seeburg Sound line by Mitsubishi Electric for IDI.

Among the few in-dash units still available are three-way discrete units from Panasonic and J.I.L., and a Lear Jet player with AM/FM radio. Tenna has the most quad units available, three each in its Cranwood and Ranger lines including one matrix/FM radio combo for each. Lear Jet has four models; Automatic Radio and Panasonic three each; Pioneer, Sanyo and IDI two each.

Single models are offered by Kraco, with a \$69.95 matrix player at the low end of the price range that continues to drop; Audiovox, Motorola, Craig, Clarion (Muntz in Canada), J.I.L., RCA, Royal Sound, Xtal and Arthur Fulmer.

Quad autosound sales growth has been as sluggish as the rest of the 4-channel hardware economy, but dealers continue to report interest in custom installations for vans and mobile homes among a growing number of recording artists and others generally considered the prime "youth market" for car stereo and quad sales. They agree with most manufacturers that as quad tapes continue to come out in far greater quantity than disks, they have a much better shot at the 4-channel autosound buyer.

City Survey

• Continued from page 33

more than one piece of equipment, and frequently wants speakers and turntable with his new unit, we will have to educate him to the fact that he is actually buying two amplifiers at less cost. It could be a problem."

More than fair trade, Gasteiner felt that quad could suffer most from the economy. The store carries Technics, Sherwood, Sansui, Marantz and Pioneer 4-channel units, and can hook them up to a central board for store demonstration.

Gasteiner gave Sansui an A-plus for help and information from its rep on 4-channel. "This could be because the company just introduced a line six months ago. Last year's 5500, 6500 and 3500 series were closed out."

BAY AREA

Neither **Pud's Stereo** (at the Berkeley-Albany border in the East Bay) nor the **House of Music**, a custom design and installation shop in the Marina District of San Francisco, carry quad hardware. "We can't in good conscience recommend quad to our customers right now," says Pud's. Says the House of Music: "We're no longer buying

any four-channels until they get their act together. We're a specialty shop giving long-term service and we don't like to deal with stuff that's changing every few months."

Most other dealers contacted say that manufacturers selling the concept of quad as an enhancement for stereo disks (instead of pushing one system over another) has had little effect on their sales or approach. And they say that the end of fair trade will have little effect on sales.

* * *

"The concept of quad as enhancement for stereo just sounds like something drummed up or propagated in the trades," says **Pacific Stereo** marketing manager Dick Schram. "It has no effect on sales." Eddie Regan, hi fi manager at **Columbia Music** on Market Street in San Francisco, agrees.

On the other hand Bert Levine, marketing director at **Cal Hi-Fi** (which has stores at several Bay Area locations) says that "This has always been our approach anyway. The complaint about the lack of software for quad is in error. In reality there's a tremendous enhancement of stereo disks and those disks can be considered software."

Regan says that the quad he sells is almost exclusively high end components. "The medium range doesn't sell at all and the low end is

garbage. The people who buy in the low end generally don't know the distinctions anyway between SQ and QS and CD-4. Regan's shop carries "mainly Sansui and Sherwood" and he notes that Sansui has given store demonstrations that have helped sales. Columbia Music doesn't buy close-outs.

NASHVILLE

Music City retailers are not singing the praises of quad. With one enthusiastic exception, the dealers surveyed here seem to think that quad's day of glory is a long way off. And this appraisal is echoed by one of the area's top manufacturers' reps.

Ed Bean, manager of **Allen & Bean's** (Magnavox) downtown store maintains that "quad really hasn't taken off." (There are three other Allen & Bean stores on the fringes of the city.) He complains that the software is debilitatingly behind the hardware.

Conceding that this store does not especially emphasize the sale of quad equipment, Bean did say that his salespeople got adequate help from Magnavox, both through being provided with technical films and through direct aid from the firm's regional representative.

However, a spokesman for a suburban Allen & Bean outlet says he has trouble keeping enough quad

packages in stock for customers. Larry Poston says his store, in sprawling Rivergate Mall, moves an average of two \$1,500-range packages a month and so many in the \$450-range that often the stock is depleted.

Poston credits the mall atmosphere with attracting young people who, in turn, want quad systems. He notes that almost all his quad customers are between 22 and 30. But most buyers, Poston says, are quite unsophisticated about quad. Many ask for stereo, he adds, when it is evident that they mean to inquire about quad.

He says that not a day goes by without someone asking for a quad demonstration, even though the store does little advertising. His biggest aid in selling Magnavox 4-channel, he believes, is through having potential customers listen through Numark 4-channel headphones. People who are unimpressed by the sounds coming from four speakers, Poston concludes, become enthusiastic when they hear the separation through the headphones.

The Rivergate store features a large quad display area near the entrance, but it does not carry any quad software.

* * *

The most pessimistic voice on the
(Continued on page 44)

Contact your RCA Branch for Quadradisc

Steve Feldman—RCA Records
1133 Avenue of the Americas
New York, N.Y. 10036
(212) 598-5900

Rich Atkinson—RCA Records
360 First Avenue
Needham Heights, Mass. 02194
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Art Weissman—RCA Records
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(609) 779-0920

Bill Reilly—RCA Records
8630 Fenton Street, Suite 120
Silver Springs, Maryland 20910
(301) 585-5575

Vito Blando—RCA Records
2316 DeFoor Hills Road, N.W.
Atlanta, Georgia 30318
(404) 351-0111

Fred Love—RCA Records
The Virginia Plaza, Suite 101
6595 N.W. 36th Street
Miami, Florida 33166
(305) 871-2287

Dom Violini—RCA Records
601 Rockwell Avenue, Room 514
Cleveland, Ohio 44114
(216) 861-4215

Jim Yates—RCA Records
1821 Summit Road, Suite 319
Cincinnati, Ohio 45237
(513) 821-8100

Tom Potter—RCA Records
Gateway 11 Bldg., Suite 1400
120 S. Riverside Plaza
Chicago, Illinois 60606
(312) 782-0700

Pete Jones—RCA Records
24333 Southfield Road
Southfield, Michigan 48075
(313) 352-6610

John Swenson—RCA Records
4620 West 77th Street
Edina, Minnesota 55424
(612) 831-5404

Tom McCusker—RCA Records
8700 Stemmons Freeway
Dallas, Texas 75247
(214) 638-6200

Don Swengros—RCA Records
11710 Administration Drive
St. Louis, Missouri 63141
(314) 567-5081

Jim Bego—RCA Records
6363 Sunset Blvd.
Hollywood, California 90028
(213) 461-9171

Jim Yount—RCA Records
576 Industry Drive
Seattle, Washington 98188
(206) 242-5710

Charlie Rice—RCA Records
The Showplace
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The Jimmy Castor Bunch
Dimension III APD1-0103

David Clayton-Thomas
David Clayton-Thomas APD1-0173

Perry Como
And I Love You So APD1-0100
Perry APD1-0585

Floyd Cramer
Super Country Hits Class of '73 APD1-0299
The Young and the Restless APD1-0469
Floyd Cramer in Concert APD1-0661
Piano Masterpieces (1900-1975) APD1-0893

Danny Davis and The Nashville Brass
Dream Country APD1-1043
Travelin' APD1-0034
Caribbean Cruise APD1-0232
Danny Davis' Nashville Brass Bluegrass Country APD1-0565
Latest and Greatest APD1-0774

Gil Evans and His Orch.
The Gil Evans Orchestra Plays the Music of Jimi Hendrix APD1-0667

Jose Feliciano
Compartments APD1-0141

The Friends of Distinction
Greatest Hits APD1-0276

The Guess Who
Power in the Music APD1-0995
#10 APD1-0130
The Best of The Guess Who, Vol. II APD1-0269
Road Food APD1-0405
Flavours APD1-0636

The Hues Corporation
Love Corporation APD1-0938
Rockin' Soul APD1-0775

The Jazz Piano Quartet
Let It Happen APD1-0680

Jefferson Airplane
Volunteers APD1-0320

Jefferson Starship
Dragon Fly BFD1-0717
Red Octopus BFD1-0999

The Main Ingredient
Euphrates River APD1-0335

Henry Mancini and His Orch.
Brass, Ivory and Strings (With Doc Severinsen) APD1-0098
Country Gentleman (with Piano and Cho.) APD1-0270
Hangin' Out with Henry Mancini APD1-0672
The Return of the Pink Panther ABD1-0968
Mancini Salutes Sousa APD1-0013

Ronnie Milsap
Pure Love APD1-0500
A Legend in My Time APD1-0846

Hugo Montenegro
Love Theme from "The Godfather" APD1-0001
Scenes & Themes APD1-0025
Neil's Diamonds APD1-0132
Hugo in Wonder-Land APD1-0413
Others by Brothers APD1-0784

The New Birth
It's Been a Long Time APD1-0285

Nilsson
Nilsson Schmilsson APD1-0319
Pussy Cats APD1-0570
Duit on Mon Dei APD1-0817

Dolly Parton
Bubbling Over APD1-0286

Elvis Presley
Elvis Recorded Live On Stage in Memphis APD1-0606
Promised Land APD1-0873
Today APD1-1039
Elvis-Aloha from Hawaii Via Satellite VPSX-6089

Charley Pride
Sweet Country APD1-0217
Amazing Love APD1-0397
Pride of America APD1-0757
Charley APD1-1038

Jerry Reed
Lord, Mr. Ford APD1-0238

Lou Reed
Metal Machine Music CPD2-1101

Stephen Michael Schwartz
Stephen Michael Schwartz APD1-0604

Doc Severinsen
Brass, Ivory and Strings (with Henry Mancini) APD1-0098

B. W. Stevenson
Calabasas APD1-0410

Nat Stuckey
Take Time To Love Her/I Used It All on You APD1-0080

Isao Tomita
Snowflakes Are Dancing ARD1-0488
Pictures at an Exhibition ARD1-0838

Dottie West
If It's Alright with You/Just What I've Been Looking For APD1-0151
House of Love APD1-0543

RED SEAL

Arroyo; Domingo; Milnes; Raimondi; Levine/
New Philharmonia Orch.; Alldis, The John Alldis Choir—Verdi: I Vespri Siciliani (Highlights) ARD1-0566

Domingo; Caballe; Milnes; Blegen; Raimondi; Sardinero; Solti/
London Philharmonic Orch.; The John Alldis Choir; Wandsworth School Boys' Choir—Puccini: La Boheme ARD2-0371

Fiedler/Boston Pops
Greatest Hits of the '70s ARD1-0035
Greatest Hits of the '70s, Vol. 2 ARD1-0552

Fox; Ormandy/The Philadelphia Orch.
Saint-Saens: Symphony No. 3 in C Minor, Op. 78 ("Organ") ARD1-0484

Virgil Fox
Heavy Organ at Carnegie Hall ARD1-0081
Heavy Organ at Carnegie Hall, Vol. 2 ARD1-0477
The Entertainer ARD1-0666

Fodor; Leinsdorf/New Philharmonia Orch.
Tchaikovsky Violin Concerto in D; Saint-Saens: Introduction and Rondo Capriccioso ARD1-0781

Gerhardt/National Philharmonic Orch.
Casablanca—Classic Film Scores for Humphrey Bogart ARD1-0422
—Citizen Kane—The Classic Film Scores of Bernard Herrmann ARD1-0707
—Sunset Boulevard—The Classic Film Scores of Franz Waxman ARD1-0708
—Spellbound—The Classic Film Scores of Miklos Rozsa ARD1-0911
—Captain Blood—Classic Film Scores for Errol Flynn ARD1-0912

Levine/London Symp. Orch.,
Chicago Symp. Orch.—Mahler: Symphony No. 1 in D, Symphony No. 4 in G CRD3-1040

Moffo; Bacquier; Carreras; Diaz; Rudel/
New Philharmonia Orch.; The Ambrosian Opera Cho.—Massenet: Thais ARD3-0842

Anna Moffo
Heroines from Great French Operas ARD1-0844

Ormandy/The Philadelphia Orch.
The Fantastic Philadelphians, Vol. 1 ARD1-0002
Shostakovich: Symphony No. 15 ARD1-0014
The Fantastic Philadelphians, Vol. 2 ARD1-0017
Sibelius: Symphony No. 2 ARD1-0018
Bach's Greatest Fugues ARD1-0026
Tchaikovsky: Suite from "The Nutcracker" ARD1-0027
Rimsky-Korsakov: Scheherazade ARD1-0028
Debussy: La Mer; Ravel: Daphnis and Chloe: Suite No. 2; Debussy: Prelude to the Afternoon of a Faun ARD1-0029
Tchaikovsky: Suite from "Swan Lake" ARD1-0030
Tchaikovsky: Suite from "The Sleeping Beauty" ARD1-0169
"The Yellow River" Concerto ARD1-0415
Spectacular Overtures ARD1-0453
Ives: Symphony No. 2 ARD1-0663
Tchaikovsky: Symphony No. 5 in E Minor ARD1-0664
Tchaikovsky: Symphony No. 4 in F Minor ARD1-0665

Joseph Payne
Spaced-Out Bach ARD1-0439
Spaced-Out Bach 2 ARD1-1042

Price; Domingo; Milnes; Mehta/
New Philharmonia Orch.; Alldis, The John Alldis Choir—Puccini: Tosca (Highlights) ARD1-0567

Rubinstein; Ormandy/The Philadelphia Orch.
Rachmaninoff: Concerto No. 2 ARD1-0031

Serebrier/London Philharmonic Orch.
The John Alldis Choir—Ives: Symphony No. 4 ARD1-0589

Al Stewart
Museum of Modern Brass ARD1-0032

Stokowski/London Symp. Orch.
Tchaikovsky: Symphony No. 6 in B Minor ("Pathétique") ARD1-0426
Stokowski Conducts Bach ARD1-0880

Isao Tomita
Snowflakes Are Dancing ARD1-0488
Pictures at an Exhibition ARD1-0838

ORIGINAL CAST

Hair
(The American Tribal Love-Rock Musical) ABD1-0245

Q8 TAPES POPULAR

Ed Ames
The Best of Ed Ames PQ8-1476

Eddy Arnold
My World PQ8-1088
The Best of Eddy Arnold PQ8-1185

Johnny Bush
Texas Dance Hall Girl APT1-0369

Papa John Creach
PQFT-1003

Danny Davis and The Nashville Brass
Somethin' Else PQ8-1692
Turn On Some Happy! PQ8-2090

John Denver
Poems, Prayers and Promises PQ8-1711

Jose Feliciano
Feliciano! PQ8-1377
Feliciano/10 to 23 PQ8-1479
Fireworks PQ8-1595

The Guess Who
Wheatfield Soul PQ8-1442
Canned Wheat Packed by The Guess Who PQ8-1472
American Woman PQ8-1518
Share the Land PQ8-1590
The Best of The Guess Who PQ8-1710
Artificial Paradise PQ8-2114

Hot Tuna
Hot Tuna PQ8-1613
Hot Tuna Electric—Recorded Live PQ8-1762
Burgers PQFT-1004

Jefferson Airplane
The Worst of Jefferson Airplane PQ8-1653
Bark PQFT-1001

Waylon Jennings
Lonesome, On ry and Mean PQ8-2136

Paul Kantner and Grace Slick
Sunfighter PQFT-1002

Henry Mancini
The Best of Mancini PQ8-1128
The Best of Mancini, Vol. 2 PQ8-1315
A Warm Shade of Ivory PQ8-1441
Mancini Country PQ8-1552
Brass On Ivory PQ8-1862

Ronnie Milsap
Where My Heart Is APT1-0338

Hugo Montenegro and His Orch.
Music from "A Fistful of Dollars", "For a Few Dollars More", "The Good, the Bad and the Ugly" PQ8-1301
The Best of Hugo Montenegro PQ8-1591

Elvis Presley
From Elvis in Memphis PQ8-1456
On Stage-February, 1970 PQ8-1594
Elvis-That's the Way It Is PQ8-1652
Elvis As Recorded at Madison Square Garden PQ8-2054

Charley Pride
The Sensational Charley Pride PQ8-1452
The Best of Charley Pride PQ8-1505
Just Plain Charley PQ8-1536
Charley Pride's 10th Album PQ8-1593
Songs of Love By Charley Pride PQ8-2120

Jerry Reed
The Uptown Poker Club APT1-0356

Buddy Rich
A Different Drummer PQ8-1819
Rich in London-Buddy Rich Recorded Live at Ronnie Scott's PQ8-1895

Johnny Russell
Rednecks, White Socks and Blue Ribbon Beer APT1-0345

Nina Simone
The Best of Nina Simone PQ8-1597

Porter Wagoner
The Farmer APT1-0346

Dottie West
Country Sunshine APT1-0344

The Youngbloods
The Best of The Youngbloods PQ8-1617

Q8 TAPES RED SEAL

Bennett, RCA Symp. Orch.
Rodgers: Victory at Sea, Vol. 1 RQ8-1027

Bream; Melos Chamber Orch.;
The Julian Bream Consort—Rodrigo: Concierto de Aranjuez for Guitar and Orchestra; Vivaldi: Concerto for Lute and Strings; Britten: The Courtly Dances from "Gloriana" RQ8-1052

Buketoff, New Philharmonia Orch.
Tchaikovsky: 1812 Overture; Rachmaninoff: Three Russian Folk Songs, Op. 41; Spring, Cantata, Op. 20 RQ8-1115

Cliburn; Kondrashin, Symp. Orch.
Tchaikovsky: Concerto No. 1 RQ8-1002

Fiedler, Boston Pops
Music from Million Dollar Movies RQ8-1010
The Best of Arthur Fiedler and the Boston Pops RQ8-1047
Up Up and Away with Arthur Fiedler and the Boston Pops RQ8-1103
Dvorak: Symphony No. 9 ("From the New World") RQ8-1160

Moffo; Costa; Tucker; Tozzi; Maero; Leinsdorf,
Rome Opera House Orch. and Cho.—Puccini: La Boheme (Highlights) RQ8-1077

Moffo; Bacquier; Carreras; Diaz;
Rudel, New Philharmonia Orch.;
The Ambrosian Opera Cho.—Massenet: Thais (Highlights) ART1-0843

Ormandy, The Philadelphia Orch.
Tchaikovsky: Symphony No. 6 ("Pathétique") RQ8-1112
Liszt: Hungarian Rhapsodies Nos. 1 and 2; Smetana: The Bartered Bride: Furiant, Overture, Polka; Dvorak: Scherzo Capriccioso, Op. 66 RQ8-1123
Copland: Billy the Kid; Appalachian Spring RQ8-1170
Love Story RQ8-1179
Hallelujah! RQ8-1198

Ozawa, Boston Symp. Orch.
Stravinsky: Suite from "The Firebird"; Petrouchka RQ8-1164

Price; Tucker; Elias; Maero; Leinsdorf,
RCA Italiana Opera Orch. and Cho.—Puccini: Madama Butterfly (Highlights) RQ8-1048

Reiner, Chicago Symp. Orch.
R. Strauss: Also sprach Zarathustra RQ8-1168

Rubinstein; Ormandy, The Philadelphia Orch.
Chopin: Concerto No. 2 in F Minor; Grand Fantasy on Polish Airs RQ8-1110
Saint-Saens: Concerto No. 2; Falla: Nights in the Gardens of Spain RQ8-1165

Stratta, The Baroque Pops Orch.
Viva Vivaldi! ART1-0442

Q8 TAPES ORIGINAL CAST

Harry Belafonte
Belafonte at Carnegie Hall OQ8-5002

Fiddler on the Roof
Original Broadway Cast (Zero Mostel) OQ8-1005

Hello, Dolly!
Original Broadway Cast (Carol Channing) OQ8-1006

The Sound of Music
Original Soundtrack from the Film (Julie Andrews, Christopher Plummer) OQ8-1001

is to show it like it is.

RCA Records and Tapes



CBS photo

CBS SQ team at spring Audio Engineering Society meet in Los Angeles, with security guard who picked winning door prize entry for demo visitors, from left, included Joe Dash, director, new product development; Stan Kavan, vice president, planning and diversification; Gerry Budelman, SQ project director at CBS Technology Center.

CBS Aims To Get Total Quadraphonic Concept Established

By JIM MELANSON

WHILE THE TAGLINE MAY BE ONE OF SQ, QS OR CD-4, depending on whose camp you're listening to, paramount at this stage of 4-channel development is the delivery of the overall quad recording message to the trade and the buying public alike.

At least that's the sentiment these days at the New York headquarters of CBS Records, one of the strongest proponents of 4-channel listening and main advocate of the SQ system.

"We always have taken an approach of being nondivisive. What comes first is the concept of quad itself," says Stanley Kavan, CBS vice president, planning and diversification.

While the main battle may be one of quad versus stereo, market energy is still going to skirmishes between the competing systems. And, on that level, both Kavan and Joe Dash, director of new business development, have little hesitation

when it comes to extolling SQ product.

They say that the company's 4-channel catalog is rapidly closing in on the 300-title mark, with broad musical representation found therein. Sales figures from their 'Q' goods, they continue, have well supported their commitments in this area.

With an overall sales ratio of 60 disks to 40 tapes sold, total figures on certain titles are impressive. For example: Santana's "Abraxas" LP has passed the 131,000 pieces sold mark; Sly & the Family Stone "Greatest Hits" LP, over 93,000; Edgar Winter's "They Only Come Out At Night," passed 76,000; William Carlos' "Switched On Bach" album, over 70,000, and Charlie Rich's "Behind Closed Doors," over 43,000.

As with country music product in the stereo category, 4-channel disk/tape sales ratios are reversed.

Sales patterns have also pointed out that many classical titles released in quad have been experi-

encing stronger reorders than the stereo version.

The classical market is also a barometer for the impact of simultaneous releases. Four examples, they say, are: Bernstein's "Also Sprach Zarathustra," over 35,000 units in quad, over 31,000 in stereo; Bernstein's "Swan Lake," 24,000-plus units in quad to 22,000-plus in stereo; E. Power Biggs' "Brass & Organ Music" LP, 21,000 pieces in quad, to 23,000 in stereo; and Pierre Boulez' "Boulez Conducts Stravinsky," 12,000-plus in 4-channel to 13,000-plus in stereo.

Both execs agree that simultaneous release of quad recordings will go a long way to help boost the market. They admit, though, that there's a lot of progress to be desired, especially with pop product. They emphasize that nearly all of the label's "top sellers" are represented in quad. The time lapse between stereo and quad version usually runs from 30 to 60 days.

If quad is going to become the industry bridesmaid, though, it's obviously going to be at the hand of hardware manufacturers. Both Kavan and Dash readily admit that there is a lot of ground to cover before the quantity of low, middle and high-end quad equipment bought could signal any victory for 4-channel over stereo. Of the equipment on the market so far, they like to emphasize, some 90 percent of it has SQ capability.

When it comes to taglines, they also stress that SQ broadcasters lose the least amount of airing range with a conversion to quad broadcasting. Kavan states that if a station "were to go discrete, his discrete quad audience would be only 20-30 percent of his currently reachable stereo audience." He places the reachable stereo au-

(Continued on page 45)



RCA photo

Shown during CD-4 plenary session earlier this year in Los Angeles are (L-R) David Heneberry, vice president, music and operations services RCA Records; Jac Holzman, senior vice president, Warner Communications and Chairman, Quadraphonic Planning Group of the Warner/Elektra/Atlantic labels; Hirobumi Tokumitsu, executive vice president, Victor Company of Japan, Ltd. (JVC); Howard Yamato, executive vice president, Matsushita Electric Corp. of America (Panasonic) and Tex Takeoka, senior managing director, Matsushita Electric Industrial Company Ltd., of Japan.

'Discrete' Progress For CD-4 Group Cited In Production, Software

By STEPHEN TRAIMAN

FOR THE CD-4 GROUP of discrete quad proponents—RCA, WEA, JVC and Panasonic—it's been mostly an up year, with general agreement that while 4-channel hardware sales are off, definite progress has been made in the production and software areas.

As of July 1 there were 329 CD-4 disks available in the U.S. and 944 worldwide, with 40 added here in the last three months alone. Both A&M and the Fantasy group opted for discrete production, bringing the label list to 14. Another 50 Quadradiscs are promised by year end, including from RCA the first "definitely" from David Bowie and "hopefully" from John Denver, according to Jack Kiernan, division vice president, marketing.

Initial response to the RCA Quadulator introduced at the spring Audio Engineering Society

meeting is expected to see production models soon. As an interface between 4-track tape deck and 4-track cutting head, using the phase-lock-loop principle to modulate the signal, it enables even the smallest studio to cut its own CD-4 disks. In addition, the West Coast JVC Cutting Center now is operating with the new JVC Mark III discrete cutting head.

Following Rolls Royce America installation of a Pioneer discrete 8-track player in all models since last September, the first Detroit OEM installation will be a Motorola discrete player with AM/FM/MPX in all 1976-model Lincoln Continentals. RCA is supplying a complimentary Q-8 cartridge.

Response to the RCA Quadraphonic Record & Tape Club, launched in February, has been "very satisfying," says David Heneberry, division vice president, mu-

(Continued on page 45)



Sansui photo

Sansui's effort in establishing QS in American radio stations is reflected in this scene in Japan at Sansui Audio Center in meeting involving JOQR deejay Keiko Ochiai.

Sansui Blanketing Map With QS Stations

By RADCLIFFE JOE

SANSUI ELECTRONICS, UNSWERVING IN ITS CONVICTIONS that the key to 4-channel's ultimate success as a viable consumer commodity lies in the proliferation of quad FM radio stations, is intensifying its efforts to blanket this market with QS decoders.

Unmoved by recent inroads that key rival CBS-SQ has been making into the radio market, particularly in the New York area (see Billboard, July 19), Sansui officials have designated 1975 "The Year of The QS System," and claim that from October last year, when the blitz was started, until last month, some 70 radio stations across the nation switched to a QS broadcast format.

In addition, Jack Muroi, head of Sansui's "Project Team" task force, claims that with purchase orders now on the books for the QSE5B broadcast encoder, close to 100 stations will be QS-casting by year-end. The units list for about \$900 each.

Muroi feels that the upsurge in demand for QS 4-channel decoders by radio stations is due in part to the formation of Project Team a year ago. Aim is to proliferate the theory that Sansui's Vario Matrix QS system could be established as a standard for the industry because of its versatility in decoding both QS and SQ 4-channel formats, as well as creating what Sansui officials call "a dramatic 4-channel effect from conventional 2-channel sources."

Sansui's decision to blitz the 4-channel market at all levels, including consumer, broadcast and recording, is based on two theories: (1) that an FCC ruling on discrete 4-channel broadcasts is still "a number of years away," and (2), most of the major record labels will feature 4-channel disks, in one format or another, in their catalogs by the end of this year.

Says Muroi, "Our plan is to sell so many encoders that there will eventually be no need for any other type of system."

The reasoning in the Sansui camp is that 4-channel broadcasts are playing a major role in the growth of the consumer 4-channel market. With this in mind they theorize that a blitz of the radio stations with QS encoders will ultimately be reflected in a rise in demand for QS 4-channel equipment at the consumer marketplace—from Sansui and its licensees, including Onkyo, Nikko, Marantz, Superscope, Sharp and others.

As part of its strategy, Sansui has also been buying advertising space on many of the radio stations that now broadcast in QS 4-channel. Muroi claims that this has resulted in a noticeable upsurge in the sale of QS equipment and records in the stations' listening areas.

Sansui is not overly concerned by the fluctuating growth patterns of 4-channel sound in this country. Muroi explains that a lot of system manufacturers overestimated the growth rate of the 4-channel market, and as a result found themselves backlogged with inventory.

He continues, "In spite of this, the 4-channel market continues to show a consistent growth of about eight percent a year, and this figure will increase as greater stability comes to the market."

Muroi is convinced that the stability of which he speaks is not far off. He claims that there are 3.5 million 4-channel systems in the U.S. alone equipped to decode QS. This, in addition to the fact that there are 775 QS 4-channel record titles available worldwide (313 in the U.S.) seems to point to the fact that 4-channel stability is near, with QS enjoying the greatest acceptance, according to Muroi.

A number of additional plus factors operating in QS' favor include its single inventory system for both stereo and 4-channel, as opposed to double inventory by the other for-

UD-4 Expansion Into U.S. Set For Stronger Bid

By ANNE DUSTON

THE ENTRY OF THE UD-4 SYSTEM of 4-channel hardware and software into the U.S. market is being discussed for 1976 by Nippon/Columbia, Japanese firm already into commercial ventures with the system in Japan and England, says Prof. Duane Cooper, University of Illinois, and originator of the principles used in the system.

The system, which combines discrete with a matrix base, will be promoted as "the premium high quality system," Cooper says.

European record companies that are interested in the system also have the capability of manufacturing the hardware, and discussions have been held with EMI, Decca and Phillips, among others, Cooper says.

American record companies are interested but are not prepared for the technical innovations. "As the system matures, companies who aren't prepared to be innovative will still be able to use the system with easily supplied facilities. The position could be compared to the CD-4 system, but with less technical complications."

Licensing policies would be similar to other 4-channel systems, requiring a nominal royalty fee for the hardware, and adherence to standards.

Nippon/Columbia is continuing

mats, and a growing number of record labels—including Sire, Passport, Cyra and Murray Hill in the U.S.—releasing product in QS.

Further breakthroughs for the QS 4-channel concept are expected to

(Continued on page 45)

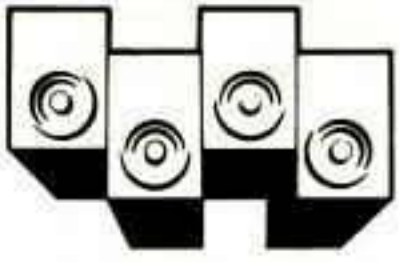
to build its catalog of UD-4 disks in Japan using U.S., European and Japanese artists, with a current list of about 30.

Only about 10 albums have been released in England with European and Japanese artists because of copyright law complexities. Prices for these markets, and projected for the American market, are slightly higher than the normal stereo list price. The records can be played on stereo equipment.

While UD-4 is not currently available on tape, Cooper says Nippon/Columbia is studying the cassette format. "We are looking for those particular tape situations where there might be a particular advantage."

The cassette creates a problem because of its two-track playback mode. "Putting additional tracks on cassette tape is not feasible at the moment, and the UD-4 system requires putting two additional channels on tape in addition to the base channels. The quad 8-track and open reel tapes are quite satisfactory for UD-4." Cooper adds that a good quad tape can be run through the system for a mastering tape with no distortion in sound quality and without special equipment.

Cooper claims that adding a UD-4 switch to a 4-channel unit would not be that complex for manufacturers, and would provide an opportunity to consumers to hear all four systems. The Nippon/Columbia UDA-100 has switches for CD-4, SQ, QS and UD-4. "The public can then see that the UD-4 disk removes quality sound deficiencies and at the same time provides quality matrix sound."



A&M Producer Maintains Integrity Of Original Mix

By ELIOT TIEGEL

MARV BORNSTEIN IS A&M's QUAD MIXING EXPERT and he has a simple formula for mixing stereo LPs into 4-channel. He puts elements where he wants them but always tries to keep the "integrity of the original mix."

Bornstein has created quad LPs for the CBS SQ and CD-4 systems, with the label now committed exclusively to the discrete CD-4 concept.

And since none of A&M's artists or producers are expressly arranging music for the quad medium,

producers on how to go creatively," Bornstein answers. Some artists have discussed planning out a quad LP but so far none has actually taken the initial step.

So that leaves Bornstein to create his own modus operandi, knowing that what he does is as good as anybody else because there are no industry standards for how a 4-channel disk is supposed to sound.

And the fact that A&M product has come out in both matrix and discrete has had no bearing on how

quality control director. He says he mixes everything "discrete" even when he was producing product for the SQ matrix mode.

When he mixes a quad LP (usually at night), neither the artist nor producer is at hand, so he refers to the stereo tape for some idea as to where elements have been positioned. The artist and his producer have final approval of the quad mix and Bornstein is cognizant of their potential for nixing his efforts, so he doesn't do anything radical.

He says the reason producers aren't doing the quad mixes is because their schedules don't allow them to come back and work on this aspect of the project.

Bornstein works with independent engineer Bart Chiate (formerly on the A&M staff). A mix averages 30 hours.

Before an LP is transferred to quad the artist must give his permission. Several musicians have mixed their own quad LP, including Quincy Jones, Rick Wakeman and Chuck Mangione. But in the main it's been Bornstein responsible for 4-channel product by Cat Stevens, the Carpenters, Joan Baez and others.

Bornstein says he doesn't use any psychoacoustical principles in mapping out the quad mix. And he doesn't get involved in having "sound run around the room."

"We have managed to mix quad to where you don't have to sit in the middle of the room to hear it," he claims. How so? "We use a lot of criss-cross echoes. We don't have
(Continued on page 45)



Chicago's massive SQ release of five LPs is the kind of action CBS is pushing for in quad with other major artists on the label.

Intense Effort To Win CBS Acts Over To More SQ LPs

By JIM FISHEL

IT'S BEEN AN UPHILL FIGHT for CBS Records' Al Lawrence. For the past six years, he's been trying to persuade many of the record group's top artists to take a chance with quad product.

Most of the artists, through a combination of apathy and lack of quad knowledge, did not consider it important to release quad product.

"Many of the artists were unsure of this medium and felt that the market wasn't really big enough for strong consideration," Lawrence says. "My big goal is to get our artists to record directly in quad, instead of the usual remixing."

He says that most of the recordings are done in multiple tracks, between 16 and 24, and then remixed into four channel. Most of them sound very good when remixed, but Lawrence thinks the artistic possibilities of recording directly in quad are innumerable.

Quad sales are still climbing sub-

stantially at CBS, he asserts, and a good percentage of the 4-channel recordings on the market come from CBS.

"We could be selling many more copies of certain artists in quad, if his or her product were released simultaneously in stereo and quad," he says. "When you have a star act like Chicago, it's released at the same time, but with a new artist like Minnie Riperton, she'll sell more than 200,000 copies in stereo, before her quad release even hits the street."

One of the high points of Lawrence's career is the Santana "Abraxas" album, which sold 3.2 million copies in stereo internationally. He remixed it for SQ and has sold more than 140,000 copies to date, a figure which ranks it among the top for this medium.

Another "achievement" is the success of Edgar Winter's "Frank"
(Continued on page 46)



JVC Cutting Center photo

Marv Bornstein (left) and Bart Chiate say the Rick Wakeman "Journey to the Centre of the Earth" LP on A&M lent itself perfectly to remixing in CD-4 quad.

Bornstein does not try to change in any way the concept of their music by interjecting directional gimmicks or altering the balance of voice with instruments.

Bornstein has mixed the music, because he's primarily extending the stereo mix into four channels.

Bornstein has been mixing A&M's quad LPs for three years as an adjunct to his regular job as

"A&M doesn't direct its artists or

A NEW FOUR CHANNEL RELEASE

ESPECIALLY FOR OPEN REEL DECK OWNERS

"THE WINDS OF ALAMAR"

BY



Iguana is Don Falk, Arthur Bod and Budge Witherspoon.

Recorded and mixed at Quadrafonic Sound Studios, Nashville, Tenn.

Engineered by Gene Eichelberger. "It's the best work I've done," Gene.

Produced by Falk & Bod.

Created and mixed with four channel play back in mind. (This is not a stereo product in four channel.)

Iguana writes and arranges their own original and unique song material.

Open reel tapes are duplicated at real time speeds from the 30 ips master mix. These tapes are the best available for contemporary music listeners. (Other stereo/quad formats are also available.)



Available on:
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'A word from CD-4 to anyone with

Foment. Ignite. Trigger.

These are action verbs in revolutionary idiom. And in our spaceship earth instant communication era today, we are expecting revolution. All the more so in high technology, and four-channel sound is high technology. But four-channel is also evolutionary. And seen in its proper perspective of evolution, four-channel is developing quite swiftly. This is especially so with CD-4 because CD-4 had to cope with more technological challenges than the matrix systems. CD-4, therefore, also requires a more determined commitment.

Commitment. Introspection. Analysis.

These are words of evolution.

In terms of commitment, CD-4 is advancing at a really surprising and significant rate when it's considered that after over a year that saw no major labels opt for discrete four-channel, both the A&M and Fantasy groups committed to CD-4. This helps add up to a formidable array of CD-4 software brands: **RCA, Warner Brothers, Reprise, Elektra, Sound Bird, Capricorn, Asylum, Nonesuch, Atlantic, Rolling Stone, Atco, A&M, Fantasy, Milestone, Prestige.**

However, a better appreciation of this label momentum is seen in the chart action of recording acts involved in CD-4. After all, producers, recording companies, and for sure, rack-jobbers, all want to know what you have going today. And, CD-4 entries have been recently adding up to over 10% of the top popular 100 LPs and tapes in *Billboard's* chart. In total, 15 titles from CD-4 labels have been making recent appearances on the full 200 "Top LPs & Tape" *Billboard* chart: * **Doobie Brothers (three different albums), America (two entries), James Taylor, Judy Collins, Carly Simon, Chuck Mangione, Seals & Crofts, Elvis Presley, Isao Tomita, Tony Orlando & Dawn, Rick Wakeman & the English Rock Ensemble, Gordon Lightfoot.** *July 12, 1975.

But momentum in the recording industry can build at a dizzying rate. There are dozens of potential acts on CD-4 committed labels that are on the charts right now.

Now we are not getting into a numbers game by listing all these acts. Nor are we amassing lists of labels distributed by CD-4 committed companies, though this is another bench mark in the expectations for CD-4 growth. What we're trying to do honestly is to point out the potential magnitude of CD-4. Just consider that Warner Brothers alone distributes these labels, (according to the 1974 *Billboard* Buyers Guide), which currently produce CD-4 discs, plus other labels which will

undoubtedly swing over to quadraphonics and CD-4: **Capricorn, Chrysalis, DiscReet,** or consider **Atlantic: Finnadar, RSO, Rolling Stone, Virgin.**

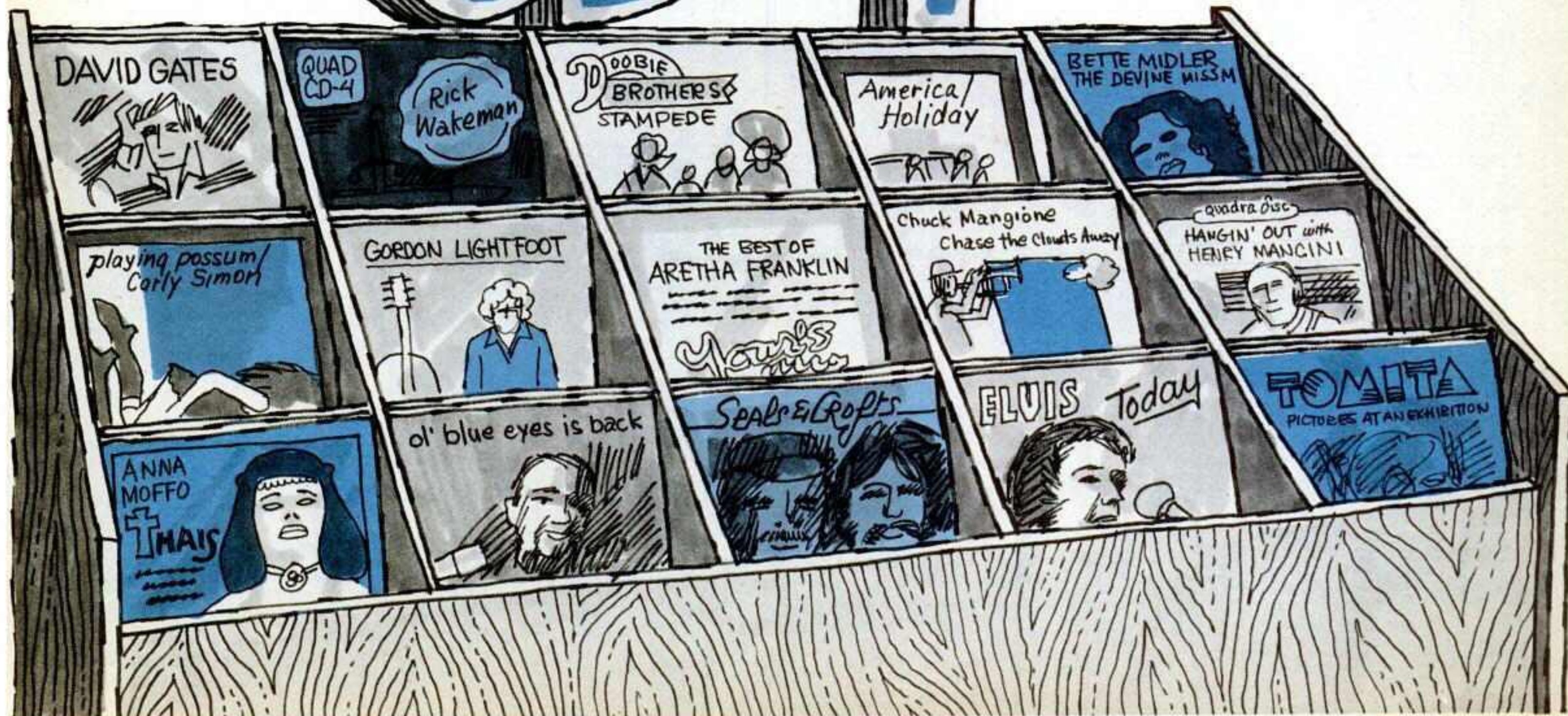
quadraDisc™

No, we are not printing up lists of labels that might swing to CD-4 because they are distributed by companies committed to CD-4. Our point in all this is to indicate that the serious record collector, recording producer, record distributor and merchandiser can no longer ignore the inevitability of CD-4. There is just too much product potential. And if you want to use numbers, you can count over 300 CD-4 album titles that have actually been released in the U.S.

Introspection: This seems a key word in the new position being taken by industry opinion makers who are taking the long look at CD-4. Basically, this is a realization that four-channel is here to stay. But it is as well a realization that four-channel will not be revolutionary—not whaaap, wipe out stereo by some nearday dawn. Yet on the other hand, four-channel is a creative vehicle of vast proportions that is available in ever-growing abundance.

So far, we've discussed the building momentum of available CD-4 software. Let's turn to the other part of the CD-4 question, and the four-channel question in general: Hardware. Skeptics who admit there is software potential, who consider the ease of going back into the studio to mix more four-channel, and who look to the ability now to utilize new cutting and vinyl production processes—these skeptics say there is no CD-4 hardware out there.

CD-4



a future in the music business'

Analysis proves otherwise. It is true that four-channel playback equipment is going through a shakeout phase in America. And it does seem that at first blush figures compiled by JME Associates at the recent Consumer Electronics Show reveal a pessimistic drop from 302 models a year ago to a present estimated 246. Specifically, the CES and CES-related showings stack up:

	CD-4		SQ			QS	
	Basic	Half Logic	Full Logic	Basic	Variomatrix		
'75	65	87	7	20	63	4	
'74	65	122	9	15	83	8	

Two indications are significant, it seems to us. First, CD-4 remains steadily entrenched. But the really significant factor is that from 23 models that handle CD-4 and the two matrix modes a year ago, the figure has shot up to 37 models this year.

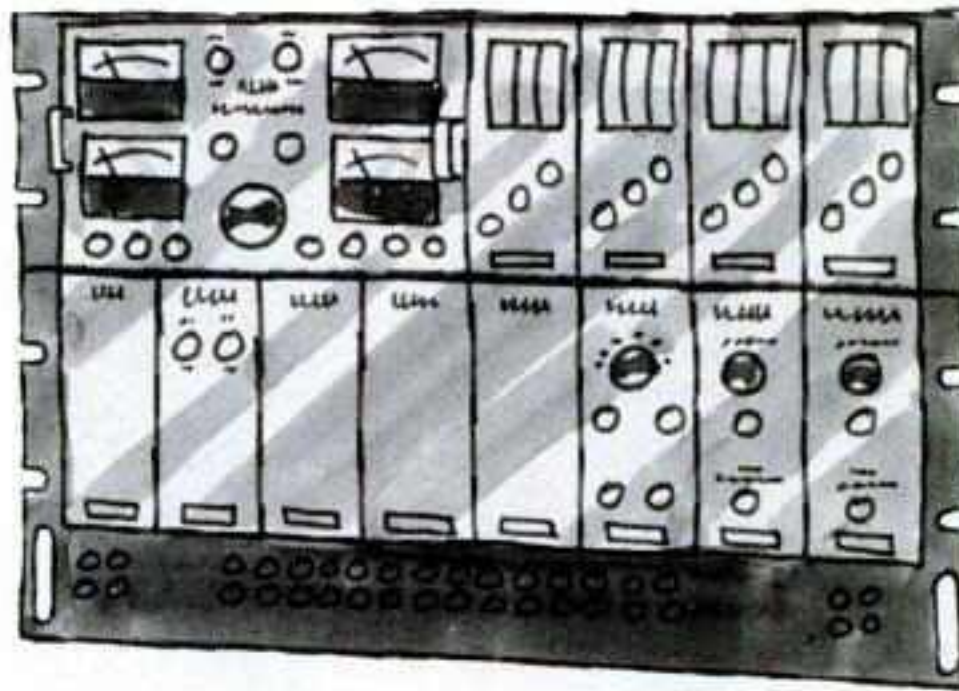
Basically, four-channel hardware is evolving far beyond the old "battle of the systems" stage that created the myth that the "hardware people" couldn't get their act together. The new factor in four-channel playback is the recognition that matrix does offer enhancement of existing stereo libraries. And thus, playback designers are including matrix but making sure CD-4 is there for the discerning listener who wants pure separation. Thusly, CD-4 is recognized as the only fully discrete disc system. Just about every hardware manufacturer in the business has a CD-4 license with the result that almost all four-channel product that's sold today—except for the cheaper pseudo-systems—is bound to include CD-4.



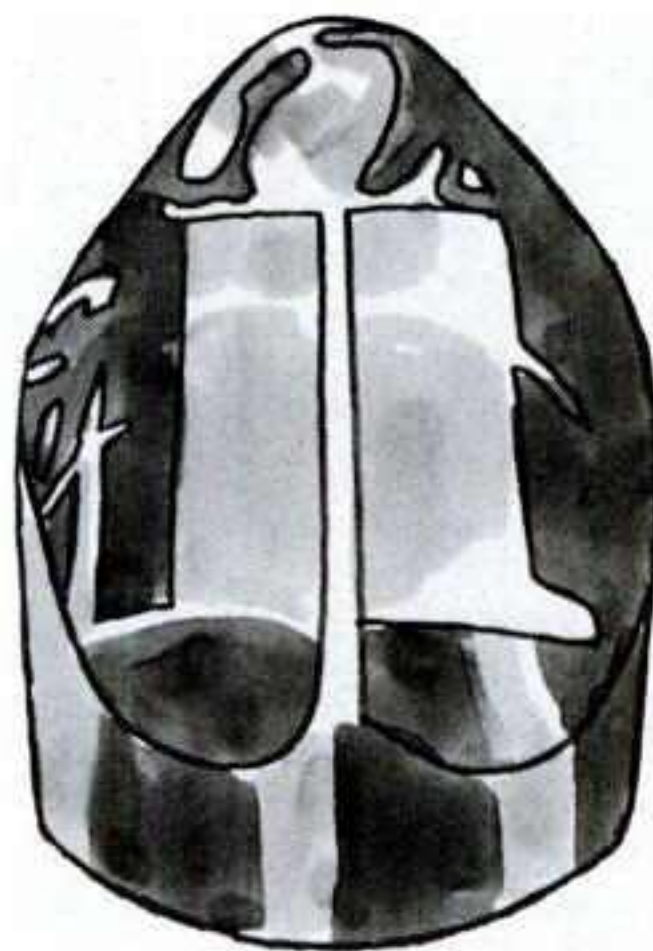
In fact, it is this very soul of discreteness that is at the heart of the enthusiasm for CD-4 by more and more producers such as Richard Perry, whose credits include Ringo Starr, Carly Simon, Barbra Streisand, Harry Nilsson and Ella Fitzgerald. As he says, CD-4 is the "truest reproduction of the tape." Perry, of course, is talking of the original studio tape.

But four-channel tapes represent another dimension of discrete four-channel reproduction. And in evolutionary fashion, more and more four-channel cartridges and reel to reel tapes fill in the columns of *Billboard's* chart—almost 20% of the total 200 listed (19.5% July 12), in fact. Four-channel cartridge popularity even extends to the area of blank tape, where more and more manufacturers are providing product. Since tape is for "people on the go" and four-channel blank and pre-recorded tape is available for the auto, why should the listener tolerate anything at home that is less discrete than his car player?

What we are saying is that there are breakthroughs in every area that position CD-4 as the leading four-channel disc format. We need only enumerate a few:



- Instead of a \$60,000 CD-4 modulator, there are now improved modulator designs as low as \$10,000 in price which will interface with existing machinery in studios.
- Pressing plants have overcome early production problems in CD-4 and, at this point, the major independent pressing plants around the country are producing product for labels without facilities.



Shibata styli

- Pickering's XUV/4500Q exemplifies the breakthroughs by phono/cartridge manufacturers in achieving a tracking force ideal for CD-4 as well as stereo, and again, challenges for phono/cartridge designers result in better stereo reproduction all around.
- The Meguro MSG-321, the Leader Electronics CD4SG-1 and the Fisher 3109 are all new instruments to aid manufacturers of CD-4 playback equipment.
- Numerous new turntable models include in specs the proper capacitance cable for hooking up a CD-4 phono/cartridge.
- Every consideration is being made for the most discerning hi-fi fan, such as the new JVC CD4-1000 professional demodulator.
- Perhaps most significant of all breakthroughs is the new attitude toward four-channel speaker placement, that the consumer need not have four behemoths hulking in corners, that CD-4's optimum separation allows greater freedom in speaker location consistent with good four-channel performance. We could go on.

However, merchandising watchers from astute retail chain buyers to *Consumer Reports* are discovering that it isn't the audiophile who is already into super stereo who is always the most likely four-channel prospect. Naturally, dealers that promote four-channel find it builds sales and the JVC quadracenter program proves the point in city after city.

Many retailers find quadrasonic products easy to sell; Salesmen at JLB Sound, Glendale, California, understand four-channel, and CD-4 alone accounts for 25% of their business. In the shadow of Los Angeles International Airport, the Ear Drum makes sure that it displays every CD-4 title available, and drums up 50% of its hardware business in four-channel. At Woolco Electronics Center, Denver, Colorado, the store is sold on CD-4 and so are their customers. For most audio retailers, four-channel remains the most exciting category they have to merchandise.

Promote CD-4 and it sells. What is interesting is that consumers who are just getting into hi-fi will opt for four-channel. Also, people with a medium hi-fi system will go the same route. Many consumers, it seems obvious, simply want the latest thing, and that is four-channel.

Of course, today's consumer wants the best his or her economy crunched dollar will buy and in four-channel the best has been there all along and is getting better at being best. CD-4, of course.

For a free copy of a new 28-page CD-4 Handbook that tells you "where it's at," write to JME Associates, 6363 Sunset Blvd., Los Angeles, Calif. 90028.

Number 11 in a series presented by CD-4 advocates JVC, Panasonic Technics by Panasonic, RCA Records and Warner/Elektra/Atlantic Records.



compatible discrete 4 channel

For further information on CD-4 custom mastering and manufacturing, contact: JVC Cutting Center, Inc., 6363 Sunset Blvd., Hollywood, Calif. 90028 (213) 467-1166. or RCA Custom Sales, 1133 Avenue of the Americas, New York, New York 10036 (212) 598-5900.

Label By Label Chart Billboard® Action 'Q' Product

	QLP	Q8		QLP	Q8		QLP	Q8
ABC			TOYS IN THE ATTIC—Aerosmith	\$7.98	\$7.98	TAPESTRY—Carole King		
COMING DOWN YOUR WAY—Three Dog Night		\$7.95	WHEN WILL I SEE YOU AGAIN—Johnny Mathis	\$7.98	\$7.98	PASSPORT (ABC)		
A&M			EPIC (Columbia)			ELECTRONIC REALIZATIONS FOR ROCK		
CHASE THE CLOUDS AWAY—Chuck Mangione	\$6.98	\$7.98	ADVENTURES IN PARADISE—Minnie Riperton	\$7.98	\$7.98	ORCHESTRA—Synergy	\$6.98	
CRIME OF THE CENTURY—Supertramp	\$6.98	\$7.98	BLOW BY BLOW—Jeff Beck	\$7.98	\$7.98	POLYDOR		
IT'LL SHINE WHEN IT SHINES—Ozart Mountain Daredevils	\$6.98	\$7.98	EVERY TIME YOU TOUCH ME (I Get High)—Charlie Rich	\$7.98	\$7.98	TOMMY/ORIGINAL SOUNDTRACK RECORDING	\$9.98	
THE MYTHS & LEGENDS OF KING ARTHUR & THE KNIGHTS OF THE ROUND TABLE—Rick Wakeman & The English Rock Ensemble	\$6.98	\$7.98	ELEKTRA			RCA		
DIAMONDS & RUST—Joan Baez	\$6.98	\$7.98	HE DON'T LOVE YOU LIKE I LOVE YOU—Tony Orlando & Dawn	\$6.98	\$7.97	LOVE CORPORATION—Hues Corporation	\$6.98	\$7.98
ASYLUM			JUDITH—Judy Collins	\$6.98	\$7.97	TODAY—Elvis Presley	\$6.98	\$7.98
DESPERADO—Eagles	\$6.98	\$7.97	PLAYING POSSUM—Carly Simon	\$7.98	\$8.97	RED OCTOPUS—Jefferson Starship	\$6.98	\$7.98
ON THE BORDER—Eagles	\$6.98	\$7.97	HARVEST			RCA RED SEAL		
ONE OF THESE NIGHTS—Eagles	\$6.98	\$7.97	DARK SIDE OF THE MOON—Pink Floyd		\$7.98	PICTURES AT AN EXHIBITION—Isao Tomita	\$7.98	\$7.98
THE EAGLES—Eagles	\$6.98	\$7.97	HI (London)			Moussorgsky		
TROUBLE IN PARADISE—Souther, Hillman, Furay Band	\$6.98	\$7.97	GREATEST HITS—Al Green		\$7.98	REPRISE (Warner Bros.)		
BLUE SKY (Epic/Columbia)			ISLAND			COLD ON THE SHOULDER—Gordon Lightfoot	\$7.98	\$8.97
JASMINE NIGHTDREAMS—Edgar Winter	\$6.98	\$7.98	NATTY DREAD—Bob Marley & The Wailers		\$7.98	T-NECK (Epic/Columbia)		
CAPITOL			KUDU (Motown)			THE HEAT IS ON FEATURING FIGHT THE POWER—Isley Brothers	\$7.98	\$7.98
KEEP MOVIN' ON—Merle Haggard		\$7.98	MISTER MAGIC—Grover Washington, Jr.		\$7.98	THRESHOLD (London)		
VENUS AND MARS—Paul McCartney & Wings		\$7.98	LONDON			BLUE JAYS—Justin Hayward & John Lodge		\$7.98
COLUMBIA			FANDANGO—Z Z Top		\$7.98	WARNER BROTHERS		
CHICAGO VII—Chicago	\$11.99	\$13.98	TRES HOMBRES—Z Z Top		\$7.98	THE CAPTAIN & ME—Doobie Bros.	\$6.98	\$7.97
NEW CITY—Blood, Sweat & Tears	\$7.98	\$7.98	MERCURY (Phonogram)			GORILLA—James Taylor	\$7.98	\$8.97
TALE SPINNIN'—Weather Report	\$7.98		FOUR WHEEL DRIVE—Bachman-Turner Overdrive		\$7.98	HEARTS—America	\$7.98	\$8.97
THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire	\$7.98	\$7.98	BACHMAN-TURNER OVERDRIVE II—Bachman-Turner Overdrive		\$7.98	HOLIDAY—America	\$6.98	\$7.97
			NOT FRAGILE—Bachman-Turner Overdrive		\$7.98	I'LL PLAY FOR YOU—Seals & Crofts	\$7.98	\$8.97
			ODE (A&M)			STAMPEDE—Doobie Bros.	\$6.98	\$7.97
						WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Bros.	\$6.98	\$7.97

A Billboard Spotlight

AUGUST 9, 1975, BILLBOARD

Hardware Makers Developing Strategy

WHEN A NUMBER of compact manufacturers decided to discount their 4-channel systems at this year's Summer Consumer Electronics Show, many component manufacturers and especially some dealers went into a panic.

Some of the more excitable home electronics executives saw the price slashing (up to 50 percent off list in some cases) as a death-dealing blow to 4-channel's future.

The argument among those that saw the dumping as an ill-omen, was that the 4-channel sound concept, its pattern of growth uncertain since its introduction, was now in danger of total stagnation through negativism by some manufacturers, dealers, and consumers who have never been quite able to

unravel the complexities of the technology.

However, among the disciples of doom there were, and still are, a phalanx of optimists with a vested interest in 4-channel sound, and the courage of their convictions to stay with the technology and keep on plugging in the face of growing frustration.

Contrary to what the detractors think, this group of positive thinkers sees the dumping as a traffic builder for the 4-channel industry. They reason that the low prices would attract a segment of the consumer electronics market that, largely because of financial considerations, had been excluded from the growing nucleus of quad equipment owners.

By RADCLIFFE JOE

Out of this theory developed the understanding that the rash of discounting should be used as a promotional wedge to gain a larger than the current 5 to 8 percent share of the home stereo equipment market at which quadrasonic equipment sales are now running.

The developers of two of the three systems already on the market—JVC and Sansui which developed CD-4 and QS respectively—have always been in the forefront of this line of thinking.

Even before CES, at which it placed heavy emphasis on its 4-channel line of equipment, JVC had disclosed that it was launching a

series of "Quadracenters" across the country, aimed at informing and educating consumers about quadrasonic sound.

JVC factory officials are currently criss-crossing the country offering helpful hints to dealers interested in establishing Quadracenters in their shops. Advice is being given on sales training, equipment, and layout of sound rooms.

Among the 60-plus stores that now carry the sound centers are Mission Electronics in Los Angeles, Audiocraft in Cleveland, Palmer Stereo in Toledo, and Classic Electronics in New York.

Meanwhile, Sansui Electronics has embarked on a campaign designed to saturate broadcast, recording and consumer equip-

ment markets with its QS 4-channel systems. CBS and SQ, through the CBS Technology Center, has equipped more than 55 FM stations with Sony-built encoders, and is servicing over 400 stations with SQ recordings for broadcast.

Sansui's multi-pronged attack on the market is designated "1975, The Year of The QS System." It has already resulted in the conversion of some 70 FM radio stations across the country switching to a QS 4-channel broadcast format. Sansui officials hope that at least 100 radio stations will be broadcasting in 4-channel QS sound by the end of the year.

The reasoning behind this Sansui effort is that 4-channel broadcasts are playing a major role in the growth of the consumer 4-channel market. With this in mind, they theorize that a blitz of the radio stations with QS decoders will ultimately be reflected in a rise in demand for Sansui 4-channel equipment at the consumer marketplace.

Also designed to help stimulate the sales of consumer 4-channel equipment and software is Sansui's push into the jukebox and discotheque markets, and the development of a QS "blackbox" vario matrix decoder, that will sell for about \$120.

Rather than hinder 4-channel's growth potential, the shakeout and discounting at CES, helped to bring a measure of stability to an industry where upheaval was beginning to look normal.

Today there are fewer manufacturers offering 4-channel equipment; and those that remain in the market, Sansui, Technics, Pioneer, JVC, Kenwood, Toshiba, Nikko, Sony, Marantz, Magnavox, and Panasonic among others, are featuring fewer systems in their catalogs, with the emphasis on full logic systems.

A survey of the 32 manufacturers that exhibited quadrasonic systems at the Summer CES, revealed that this year 20 models featured full logic systems as opposed to 15 last year. The number of models with basic SQ systems dropped to 87 this year from 122 last year, and the number of CD-4 only systems dropped to 61 this year from 65 last year. Basic QS systems also dropped from 83 last year to 63 this year. There are 40 three-way models, up from 30 a year ago.

This tighter nucleus of manufacturers
(Continued on page 46)

4-Channel Blank Tape: 3M, Audio Magnetics To Join Columbia?

DESPITE THE GREAT AMOUNTS OF PUBLICITY surrounding the four-channel medium in the past several years, the fact remains that only one major blank tape manufacturer—Columbia Magnetics—is currently manufacturing and selling 8-track blank 4-channel tape at the consumer level.

And while Columbia reports strong success with its Converta-Quad line, other leading manufacturers say there is simply not sufficient interest on the part of distributor, dealer or consumer to warrant placing a foot in the blank 4-channel market at the moment.

On the plus side, Columbia Magnetic's Ted Cohen offers a number of advantages to making available blank 4-channel 8-track cartridges now.

"We've had the line for about a year and a half now," says Cohen, "and our sales have been quite good so far. Of course," he adds, "we're the only ones in the market place at the moment. However, the business has been good because the consumer is able to buy quad for the same price he can buy stereo. Our tapes are compatible. When the small slug in the upper corner of the cartridge is removed it becomes a quad cartridge. When you leave it in, you've got stereo."

"And if you play a tape recorded in quad on a stereo machine," Cohen continues, "the machine

By BOB KIRSCH

senses that and kicks it into stereo. What we've basically done is give the consumer a choice now in buying product. He may not be equipped for quad now, but when the day comes that he is, all he has to do is remove the slug from the cartridges he has and he's set."

Columbia offers its line in lengths of 40, 50, 80 and 100 minutes, and Cohen says the 50-minute length is moving exceptionally well. The big advantages of the line, he stresses, are quad at stereo price now and complete compatibility.

Audio Magnetics is among the firms without blank 8-track four-channel. "We have such a project in our future plans and we're working on the mold for the cartridge now," says vice president Bill Dawson. "All it really takes is the development of a mold that puts a little dent in the plastic where the slug will go."

"But," he adds, "we just do not see a huge market for this looming in the near future. It will be a big market some day, we are convinced of that. But I think we have to see a good pickup in sales of prerecorded quad before we can expect sales in the blank area to jump. Summing up, we are going to have to see an active prerecorded market before committing to extensive expendi-

tures necessary to make this product in large quantities."

Bill Madden, vice president at the 3M Co., says his firm will probably bow a blank 8-track four-channel cartridge sometime during the fourth quarter of the year, but adds that "it is not a high priority item with us."

"We really haven't had a heck of a lot of reaction indicating there is any great need for the product at the moment," Madden adds. "I think the whole 8-track market lacks any real definitive market research behind it. It is a very viable business that has grown through virtually no effort by anyone in the industry. It just kind of took off. We all know the general demographics, but what does the consumer really want? I think people are hungry for a better quality tape and will put up with the various problems inherent in recording 8-track if they can get that excellent quality. So, we are devoting a lot of our time to coming up with even better than existing 8-track stereo blanks."

"Our firm has come up with some excellent hardware," says Madden, "and we think our tape, such as the Classic line, fits in well with that hardware. We've had a lot of letters from consumers asking where they can get the line, and our dealers and distributors seem pleased with that line. So we are concentrating on stereo for the time being. A quad



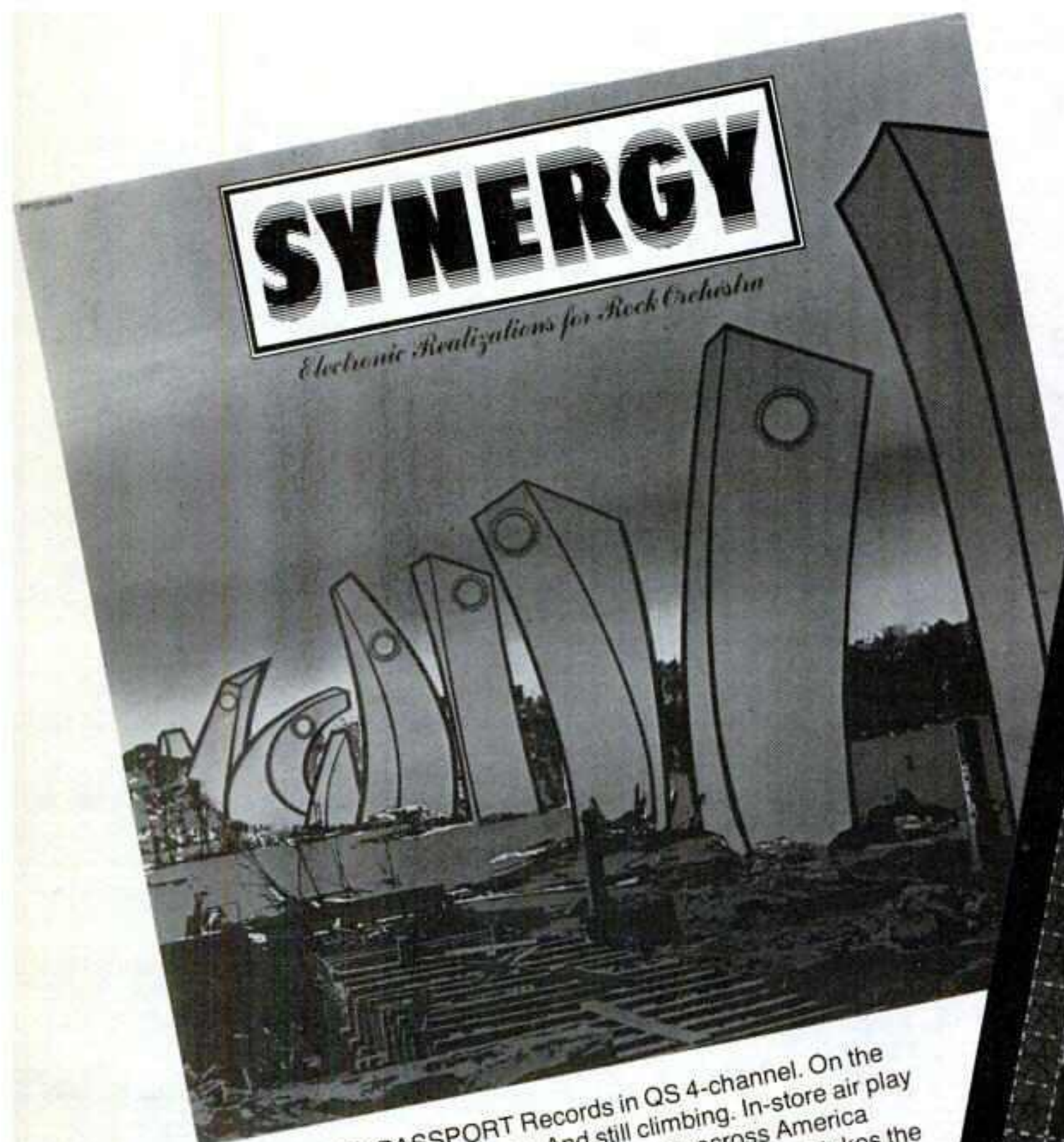
Columbia Magnetics photo
Consumer bargains, though rare these days, do include quad blanks, since Columbia Magnetics prices its product the same as stereo.

line is no great trouble. All it requires is a different mold, and we will have that configuration. But we've had no great indications that dealers want or need the product now."

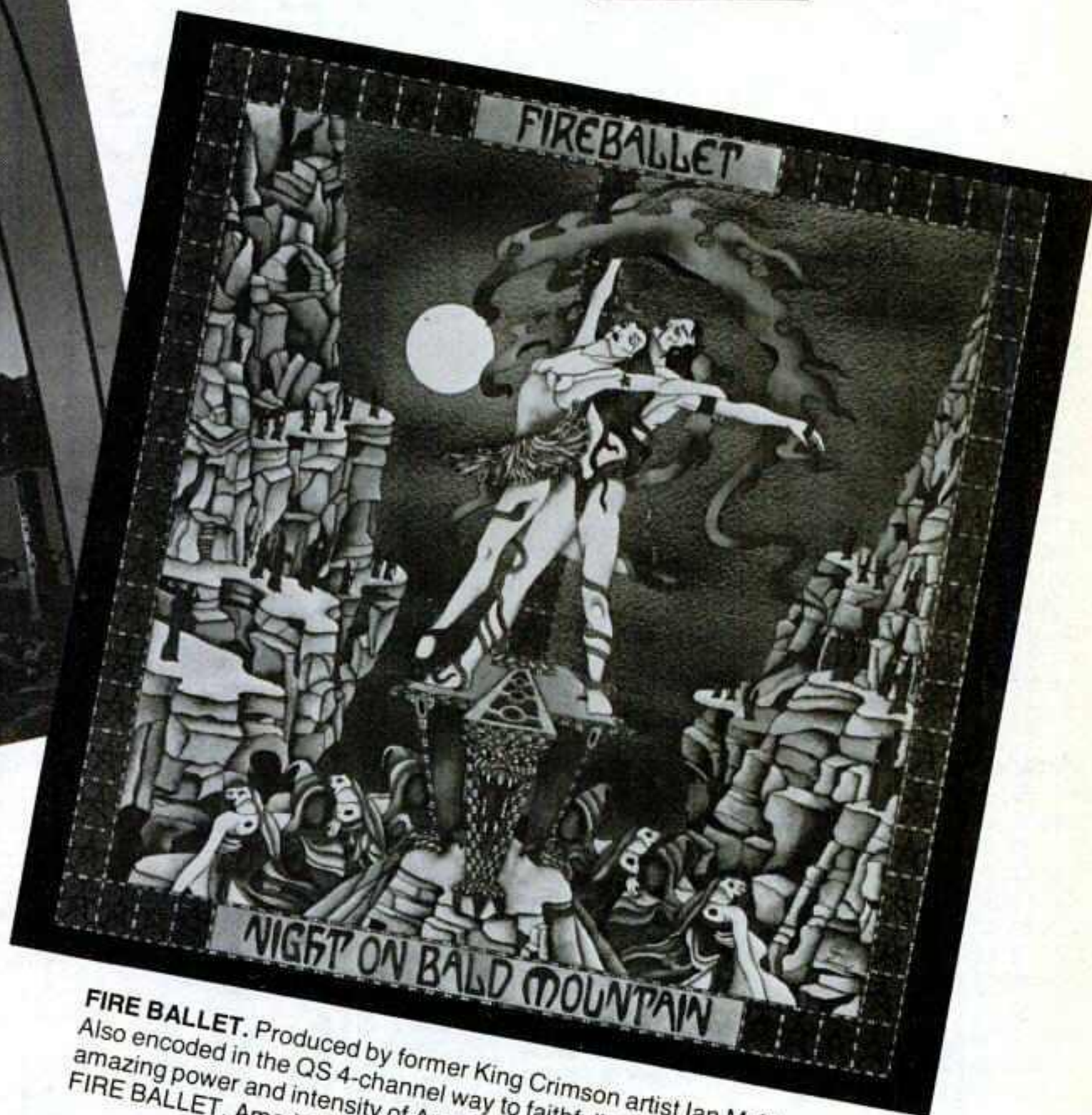
At Capitol Tape, Jack Ricci says there "is not much of a market for blank quad tape. As a matter of fact, we have not had one call from one dealer asking for the configuration and we have had no consumer requests either. Should a situation arise, however, where there is a demand, we could have the product on the market in six to eight weeks. As of now, we see no need."

Your PASSPORT to 4-Channel Success:

QS.



SYNERGY. On PASSPORT Records in QS 4-channel. On the charts one week after release. And still climbing. In-store air play and word-of-mouth is creating shock waves across America causing thousands to hear and demand the album that takes the synthesizer where only the imagination had been before.



FIRE BALLET. Produced by former King Crimson artist Ian McDonald. Also encoded in the QS 4-channel way to faithfully reproduce the amazing power and intensity of America's most progressive rock band. **FIRE BALLET.** America's contribution to English rock.

Only the QS system could record and reproduce the full frequency response and dynamic range that help make these two albums uniquely exciting.

The producers love it. Says Marty Scott, President of Passport, "The QS system offers our artists and producers the creative freedom they need to achieve their fullest and most dramatic sound while still permitting single inventory so that retailers can rack the albums in both the rock and quad sections without worrying about compatibility. In fact, QS even enhances the stereo sound".

Broadcasters love it. QS encoded records are free from impairment of signal for easy broadcasting.

Artists love it. "The QS system is the most convenient and effective of any available quadrasonic system for studio usage" says Larry Fast of SYNERGY. "It allows the artist to most easily and fully express his creativity without worrying about the technical details and limitations which plague other systems. It's really 'no hassle quad'!"

Watch the Billboard chart for the rise of FIRE BALLET and SYNERGY. And look for the other soon-to-be-released QS encoded albums from PASSPORT distributed by ABC Records and GRT Tapes. You're sure to hear them all around.

QS 4-Channel Stereo **QS** Are you listening?

SANSUI ELECTRIC CO., LTD. Tokyo, Japan • Woodside, New York 11377 • Gardena, California 90247

Dealer Demo 'Q' Disks

To Sell, 'Q' Must Be Heard Although samplers of the various quad modes have been with the industry since the first "Q" disks and tapes appeared on the scene two years ago, and are constantly being updated and refined, no one sampler can really do the job, according to recent Billboard surveys of dealers, distributors and rack jobbers.

As a continuing aid to retailers in demonstrating what 4-channel can do for recordings, Billboard each month will spotlight recommended cuts of new (and existing) releases in all three quad modes—SQ and QS matrix and CD-4 discrete, representing various music preferences (MOR, rock, pop, classical, country, etc.).

QS Matrix

Soul—"Take Over Chicago" from "Chicken Hearts," Mighty Joe Young, Ovation, OVQD 1437.
 "Chi-Town Theme" from "Plenty Good Eaton," Cleveland Eaton, Black Jazz, BJQD 2.
 "Spaceslide" from "Go With The Flow," Michael White, Impulse, ASD 9281.
 "Baby I'm Yours" from "B.B. King And Friends," B.B. King, ABC Command, CQD 40022.
 "New Moon" from "Spirit Of The New Land," Doug Carn, Black Jazz, BJQD/8.
Soft Rock—"Jenny" from "Heaven & Earth," Heaven & Earth, Ovation, OVQD 1428.
Jazz—"Ballad For A Child" from "Attica Blues," Archie Shepp, Impulse, AS 9222.
 "59th St. Bridge Song" from "The World's Greatest Jazz Band," Enoch Light, Project 3, PR 5039QD.
 "Funky Mama Moose" from "The Second Wave," Roland Haynes, Black Jazz, BJQD 19.
 "Tradewinds" from "Proceed With Caution," Calvin Keys, Black Jazz, BJQD/18.
Country/Pop—"Hubbardville Store" from "One More Road," Dennis Weaver, Ovation, OVQD 1440.
MOR—"Partisans" from "Come From The Shadows," Joan Baez, A&M, QU 54339.
Rock—"Acid Queen" from "Tommy," Soundtrack (Tina Turner), Polydor, PD 29052.
 Title cut from "Night On Bald Mountain," Fireballet, Passport, PPSD 98010.
 "Ricky Don't Lose That Number" from "Can't Buy A Thrill," Steely Dan, ABC Command, CQD 40089.
 "Bad, Bad Leroy Brown," from "Photographs & Memories," Jim Croce, ABC Command, CQD 40020.
Classical—Presto movement from "Ravel: Piano Concerto In G," Abby Simon, Turnabout, QTVS 34589.
 "Miriam's Song Of Victory" from "Schubert's Choral Works," South German Madrigal Choir, Candide (Vox), QCE 31087.
 Opening ("2001" theme) from "Strauss: Also Sprach Zarathustra," St. Louis Symphony, Vox, QTV 34584.
 Closing section from "Ravel: Bolero," Stanislaw Skrowaczewski and Minnesota Orchestra, Vox, QSVBX 5133.
 Side 1 of "Tchaikovsky: 1812 Overture," Charles Abravanel and Utah Symphony, Turnabout/Vox, QTV 3554.
Contemporary—"Tell Me Something Good," from "Rags To Rufus," ABC Command, CQD 40024.
Pop—"Brother, Brother" from "Carole King Music," Carole King, Ode, QU 88013.
 Title cut from "You're Gonna Love Yourself In The Morning," Bonnie Koloc, Ovation, OVQD 1438.
Instrumental—"To Life" from "Fiddler On The Roof," 101 Strings, Audio Spectrum, QS 15.
 "Piano Man" from "Scott Joplin—His Complete Works," Scott Joplin, Murray Hill, 931079.
MOR Instrumental—"A Taste Of Soul" from "Exciting Sounds Of Lex Baxter," 101 Strings, Audio Spectrum, QS 2.
 "I Feel The Earth Move," from "4-Channel Dynamite," Enoch Light, Project 3, PR 5068QD.
Electronic—"Relay Breakdown" from "Electronic Realizations For Rock Orchestra," Synergy, Passport, PPSD 98009.

CD-4 Discrete

Soul—"Tell Me What It Is" from "Graham Central Station," Graham Central Station, WB, BSA-2763.
 "Then Came You" from "The Spinners' New & Improved," The Spinners, Atlantic, QD 18118.
 "Rock The Boat" from "Rockin' Soul," The Hues Corporation, RCA, APD1-0846.
 "Ghetto Child" from "The Spinners," The Spinners, Atlantic, QD 7256.
Soft Rock—"Down By The Sea" from "Duit On Mon Dei," Harry Nilsson, RCA APL1-0817.
Jazz—"Swingin' Shepherd Blues" from "Reggae," Herbie Mann, Atlantic, QD 1655.
 "In The Mood" from "A String Of Pearls," Glenn Miller, JVC, CD4W-7023E.
 Title cut from "Hold On, I'm Comin'," Herbie Mann, Atlantic, QD 1632.
Country Rock—"T-R-O-U-B-L-E" from "Elvis Today," Elvis Presley, RCA, APD1-1039.
MOR—Title cut from "Cold On The Shoulder," Gordon Lightfoot, Reprise, MS4-2206.
 "Temptation" from "Perry," Perry Como, RCA, APD 1-0585.
Folk Rock—"Sister Golden Hair" from "Hearths," America, WB, BSA-2852.
Rock—"Swing Low, Sweet Chariot" from "There's One In Every Crowd," Eric Clapton, RSO (Atlantic), QD 4086.
 "Never Let Her Go" from "Nightmares," The J. Geils Band, Atlantic, EQ 1028.
 "Pick Up The Pieces" from "AWB," Average White Band, Atlantic, QD 7308.
 "Black Water" from "What Were Once Vices," Doobie Brothers, Warner Bros., WS 42750.
Classical—"Great Gate At Kiev" from "Moussorgsky: Pictures At An Exhibition," Isao Tomita, RCA, ARD1-0838.
 Allegretto movement from "Symphony No. 4 By Charles Ives," Jose Serebrier and London Philharmonic, RCA, ARD 1-0589.
 "Arabesque" from "Snowflakes Are Dancing," Isao Tomita, RCA, ARD 1-0488.
Pop—"Bad, Bad Leroy Brown" from "Sinatra, The Main Event, Live," Frank Sinatra, Reprise (WB), FS 4-2207.
 "Strangers" from "Never Let Her Go," David Gates, Elektra, EQ 1028.
 "Mockingbird" from "Hotcakes," Carly Simon, Elektra, ED 1002.
Instrumental—"The Pink Panther Theme" from "The Return Of The Pink Panther," Soundtrack, RCA, ABD1-0968.
Country—Title cut from "(I'd Be) A Legend In My Time," Ronnie Milsap, RCA, APD1-0846.
 "Kodachrome" from "Nashville Now," The Nashville Jets, Project 3, CD 5079.
MOR Instrumental—"Noah's Ark" from "Others By Brothers," Hugo Montenegro, RCA, APD1-0784.
 "Love's Theme" from "Greatest Hits Of The '70's," Arthur Fiedler & The Boston Pops, RCA ARD 1-0552.
Easy Listening—"Lonely People" from "Holiday," America, WB, W 42808.
Hard Rock—Side 2 of "Journey To The Center Of The Earth," Ron Wakeman, A&M, QU 53621.
Contemporary—"Eleanor Rigby" from "Beatles Classics," Enoch Light, Project 3, PR 5084Q.

SO Matrix

Soul—Title cut from "Ship Ahoy," O'Jays, Philly Int'l. (Columbia), ZQ 32408.
 "What Can I Do For You" from "Nightbirds," Labelle, Epic, EQ 33075.
Soft Rock—Title cut from "Rock On," David Essex, Columbia, CQ 32560.
 "Long Tail Cat" from "Loggins & Messina," Loggins & Messina, Columbia, CQ 31748.
Jazz—"Man In The Green Shirt" from "Tale Spinnin'," Weather Report, Columbia, PCQ 33147.
 "Chameleon" from "Headhunters," Herbie Hancock, Columbia, CQ 32731.
Country Rock—"Sagebrush Serenade" from "Cantanmos," Poco, Epic, PEQ 33192.
MOR—Title cut from "Adventures In Paradise," Minnie Riperton, Epic, PEQ 33454.
 "Sundown" from "Laughter In The Rain," Ray Conniff, Columbia, CQ 33332.
MOR Instrumental—"The Mexican Connection" from "Streetlight Serenade," Billy Joel, Columbia, CQ 33146.
Rock—"Dance To The Music" from "Sly's Greatest Hits," Sly & The Family Stone, Epic, EQ 30325.
 "Wake Up Sunshine" from "Chicago II," Chicago, Columbia, CQ 33258.
 Title cut from "Mirror Image," Blood, Sweat & Tears, Columbia, CQ 32929.
Classical—Act II conclusion from Massenet's "La Navarraise," Antonio de Almeida and London Symphony, Columbia, MQ 33506.
 "Ride Of The Valkyries" from "Organ Orgy," Anthony Newman, MQ 33268.
 Finale from "Bartok: Concerto For Orchestra," Pierre Boulez and New York Philharmonic, Columbia, MQX 33132.
 Opening movement from "Driff: Carmina Burana," Michael Tilson Thomas and Cleveland Orchestra, Columbia, MQX 33172.
 "Mars" from Holst's "The Planets," Andre Previn and London Symphony, Angel (EMI), SQ-1-3991 (Q2EA-4919).
Pop—Title cut from "The Way We Were," Barbra Streisand, Columbia, PCQ 32801.
 "Reasons" from "Perfect Angel," Minnie Riperton, Epic, EQ 32561.
Progressive—Title cut from "Bitches Brew," Miles Davis, Columbia, GQ 30997.
 "Reasons" from "That's The Way Of The World," Earth, Wind & Fire, Columbia, PCQ 33280.
Instrumental—"Constipated Duck" from "Scatterbrain," Jeff Beck, Epic, PEQ 33409.
Hard Rock—"Shuffle-Lo" from "Jasmine Night Dreams," Edgar Winter, Epic, PZQ 33483.
 "Frankenstein" from "They Only Come Out At Night," The Edgar Winter Group, Epic, EQ 31584.
Country—"Make Love To Your Wife" from "All The Love In The World," Mac Davis, Columbia, PCQ 32927.
 "Poor Boy" from "Baby Don't Get Hooked On Me," Mac Davis, Columbia, PCQ 31770.
Disco R&B—Title cut from "T.S.O.P.," MFBS, Philly International (Columbia), ZQ 32707.
Latin Rock—"Dye Coma Va" from "Abraxas," Santana, Columbia, CQ.

City Survey

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state of quad is raised by manufacturers' rep Bob Beasley of Tennessee Sales Co. He maintains that most people, including those in the trades, are distressingly ignorant about quad. Without knowing what it is, he implies, they are unable to push it effectively to the general customer.

He also says there is far too little software and adds that there are not enough FM stations that devote time to quad broadcasting.

Beasley also faults those who believe that educating consumers from stereo to quad will be like it was educating them from mono to stereo. He says the distinction between the sound of good stereo and good quad is not as dramatically audible as it was between mono and stereo and is not, therefore, such a sure-fire selling technique.

PHILADELPHIA

"Quad—forget it, it'll never happen. Why anybody should pay more money for an album, and then go to the expense of buying two additional loud speakers to enjoy an album which they didn't really want in the first place, just doesn't make buying or selling sense. And especially when they can get so much more of what they really want for less money."

That about sums up the experiences of Harry Rosen in dealing with 4-channel records as head of David Rosen Records, Inc., one of the leading record operations in the area. And instead of showing any real sign of sales interest, Rosen finds the demand for quad LPs is diminishing.

"The only reason I carry quad now is to be able to say that I have it, not because I can sell it," said Rosen. With the economic environment being what it is today, and the necessity of discounting regular LPs, "it just doesn't make sense to expect a customer, with tight dollars, to pay more for an LP," he added.

Manufacturers, he feels, are putting out "token" LPs in quad largely for prestige reasons and like the retailer, just to be able to say they have quad. And with the retailer having 100 percent return privileges, it doesn't make any difference whether they get a shipment of quad or not.

Quad hasn't made any more dent in sales for the King James Sound Centers than it did six months and even a year ago. And while he sells everything he gets and feels there can be a market for quad equipment and records/tapes, James Cephas, who operates the two local Sound Centers, finds that quad still represents only about 3 percent of his business.

"Quad is still new and everybody is interested in something that is new—whether it be a record player or a new automobile or a new gadget," said Cephas. "But it has to be advertised, it has to be promoted, it has to be seen and has to be heard, especially if it's something like quad that has to face up with a solid stereo system. Instead, we find that interest in quad is still limping along and nobody seems to be interested in helping it walk a little better."

While the King James stores has a steady clientele of quad set owners who represent a "captive market" for whatever records and tapes that are released, there's not enough product and continuity of product to whip up any real interest

in quad. Cephas points out that this lackadaisical interest in quad on part of the manufacturers has simmered down to their own salesmen and representatives. He says that salesmen will come in to "talk up a storm" about a particular item, but will "hardly ever" mention quad.

DETROIT

According to Don Evard, a salesman at Pecar Electronics, audio equipment manufacturers are doing little more than supplying his shop with a few brochures on their quad equipment.

"Only a little literature is available," he says, "and we don't push quad either. You can draw a parallel between quad and the 3-D technique in movies—quad is no better than stereo, it only depends on what the customer wants. We only try to make him aware of everything that's available."
 "Pre-recorded tapes are coming out very slowly—not nearly as fast as people want them. The manufacturers are lax there. Open reel tapes are virtually nonexistent, and so are many titles in quad. Service on 8-tracks is pretty good, though, for some titles."

Evard says he can't predict how things will be affected by the end of fair trade, but he says he thinks things will balance themselves out. The large dealers will slash prices and audio shops like his will have to cut their prices a little, but this won't greatly endanger his profit margin.

"Manufacturers themselves have slashed the profit margin to heck over the last few years," Evard says.

The manager of the Tech Hi-Fi shop in suburban Dearborn says that no manufacturer is pushing quad.

"The consensus in the industry seems to be that quad is the way to go," he says, "probably be-

cause quad is changing every day."

He sells "very few" quad items, and people just don't seem to be that interested.

Paul Sieders, the audio manager for Lafayette Radio Electronics in downtown Detroit reports the opposite experience.

"Manufacturers have been pushing quad on me. They talk it up when they come by, saying that since it's priced higher than stereo it means a greater profit for us, things like that."

With the end of fair trade, Sieders says his prices will go down, and he reports no problem with getting tapes he wants, but that may be because he only stocks the most popular artists at any one time.

COLUMBUS, Ohio

Lazarus, full-line department store and division of Federated Department Stores, Inc., has been selling quad as an enhancement for stereo disks, according to Mike Lavin, assistant buyer.

Their four-channel Zenith and Fisher products are introduced to customers at the point of sale after considering customer needs. Because of the nature of general public confusion in quad, Lazarus finds this the most effective approach.

"When a customer comes in, we try to find out what he's looking for in stereo and work from there. In which room will it be located, how will it be placed in the room, will the customer be wanting additional speakers, etc.? After we make these determinations, we can go from there in selling quad," Lavin says.

Lazarus carries quad hardware at the downtown location and in four branches. Other branches have quad available by special order. Wayne Queen, record buyer, says Lazarus' record departments presently carry approximately 100 record selections and 100 tape

titles to accommodate quad customers.

Bill Palmer, owner of Palmer's Stereo Center, pegs his quad sales at 10-25 percent of business, depending on internal sales preparation and customers' grasp of their pursestrings.

Palmer, who says his is the largest specialty shop in the Midwest, feels a specialty outlet is the best place to sell quad because personnel are willing to work. His approach is to lead quietly to quad, making no distinction between it and stereo. "To immediately push quad only confuses the customer who is already confused by the types of systems on the market," Palmer says.

"Quad sales are as viable as the training, excitement and demonstration facilities that a store features. Quad must have a well-disciplined marketing program." Palmer first convinces customers through his demonstration room and then assures them they won't be buying obsolescence. He looks for the quad market to be stimulated when fair trade laws are removed.

In addition to occasional newspaper advertising, Palmer Stereo sends mailers to 30,000 people every two months. He feels that carrying both software and hardware is a mutually sales-stimulating arrangement. "If you pick the right music, customers are delighted to show off their new quad purchases to friends right away," Palmer observes. He plans to expand software offerings in the fall.

CINCINNATI

Harry Biddle, vice president of Sight in Sound which handles 35 pieces of quad equipment, sees progress in the last year based on quad sales as an enhancement for

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Progress For CD-4 Group Cited

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music and operations services, and the label's quad boss. Initial response to warranty cards supplied by JVC and Panasonic has been encouraging, and JVC is enrolling all purchasers of its CD-4 equipment in the club (\$4.95 intro package). Sales are now 45 percent disk, 55 percent tape, moving toward 50-50,

Total Concept

• Continued from page 38

dience in a switch to SQ at 80 percent.

At present, CBS services some 400 FM radio stations with some form of SQ product. Some 55-60 of that figure have SQ encoders to both originate live SQ programming and enhance stereo disks for broadcast to SQ receivers.

Advocates of SQ radio broadcasting received a boost recently as five New York stations, WQIV, WRVR, WIOK, WNYC and WQXR, adopted SQ for their formats (Billboard, July 19).

With in-house quad experiments dating back to the late sixties, CBS has been actively marketing 4-channel goods for close to three years now. Some \$6 million in SQ sales, representing \$13-14 million in sales at suggested list prices, came to the label in 1973. Kavan places 1974 and 1975 figures to date as "holding their own." At any other time, a holding pattern might be a letdown, but with the economy in the state that it is, both Kavan and Dash view sales totals as being encouraging for quad product, not to mention CBS' SQ goods.

with rock selections the top favorites. New dealer program starts soon, with counter easels supplied for membership forms and release highlights.

• JVC has more than 60 Quad-racenters in operation, concentrating on the 20 percent of dealers who do 80 percent of 4-channel business, notes Bob Walker, hi fi merchandising manager. By late summer they will be in all major markets, backed by a consumer ad campaign in Newsweek, Sports Illustrated and Lamoon with an 800 number to call for the nearest location.

• Quad cartridges now represent about 28 percent of all those available, a 16 percent increase over last year. Highlights include such industry firsts as the new Pickering XUV/4500Q stereo/discrete unit that plays either disk at one gram or less tracking force, already doing extremely well in sales, marketing director Dan Collins reports. Also doing well is the Shibata bonded stylus from Namiki Precision Jewel, which just opened a U.S. office in New York for more direct industry contact.

• More simultaneous releases in CD-4 and stereo are promised from all key labels, with Atlantic naming Ilhan Mimaroglu to the new post of director of Quadrasonic product to re-emphasize its commitment. All Atlantic CD-4 releases, beginning with the May two-LP "The Last Concert" by the Modern Jazz Quartet, will be simultaneous with stereo including the new "Pick Of The Litter" by The Spinners and upcoming "Paradise" on Finnadar, the classical contemporary label Mimaroglu heads, by Sonny Sharrock (Herbie

Mann's jazz guitarist) and wife Linda. Simulerelease is also closer at RCA, where the new "Red Octopus" by Jefferson Starship was out within a week of the stereo version, and Jack Kiernan expects it to follow the success of the group's "Dragonfly" which has become one of the label's top quad sellers.

• Package offers direct to dealers by Enoch Light for his 24-title Project 3 catalog brought several orders for \$800 to \$1,000, and by the JVC Cutting Center offer of five different packages already has been reordered from Japan, Vic Goh reports. Latin is the biggest seller, with other selections offered in classical, pop, rock and mood music.

Only discordant note was a 28-page consumer booklet produced for the CD-4 group by JME Associates, its public relations consulting firm, which carried a letter from JME boss John Eargle, endorsing CD-4 as a recording engineer and signing as president of the prestigious AES. To the credit of the group's members, it was revised shortly after its initial distribution began just before the summer Consumer Electronics Show.

The key spokesmen for discrete quad recognize that divisiveness is not the solution to progress, for as RCA's Heneberry puts it, "the key problem is that both the dealers and manufacturers are waiting for evidence from the other that an industrywide push is on." The CD-4 group believes as strongly in its format as do the SQ/QS matrix and UD-4 camps, but also recognizes the solution to solid quad progress is a concerted push to "resell" the qualities of 4-channel sound.

Producer Maintains Integrity

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any set formula where to put the rhythm and we don't stick a guitar in the corner just to let the listener say, 'there's a guitar coming out of that corner.' " Bornstein says that's not music; that's a gimmick.

The executive feels that he gives the listener a new experience by enveloping the room in sound. There are several things he's discovered even though he doesn't make an emphasis point out of them.

To wit: he places the guitar with the singer who's using it; the human voice is positioned somewhere in the center; percussion is generally placed in the rear; horns or strings are generally placed in the right or left center.

Having listened to other quad LPs, Bornstein doesn't enjoy "things popping out of corners."

Bornstein says the proper way to mix for matrix is to have the encoder-decoder right in the control room so "you know what the device is doing to your music."

There are certain parameters, Bornstein claims "the SQ people will tell you about, like not to put things in the center."

Both SQ and Sansui's QS have limitations in the amount of separation you can get, Bornstein says. "CD-4 comes closest to what we originally mixed."

When A&M began experimenting with quad, SQ was the best system available, according to Bornstein, but once CD-4 improved its cutting capabilities, that affected A&M's decision to go exclusively discrete.

Bornstein says he found that with SQ, when putting something in the center of the room, it ended up on a diagonal. He recalls placing

Karen Carpenter in the middle of the rear but she shifted to one side when going through the decoding process.

A&M's quad catalog as of early July totals seven SQs and three CD-4s. There is no justification for releasing all LPs in quad and it isn't always feasible to release the stereo and quad simultaneously.

The quad version tends to follow a hit stereo LP. Since he is the quality control director, Bornstein is especially hard on quad LPs if the pressings are no good. "Our records are pressed with an antistatic compound worked out between A&M and Kaiser Chemical. JVC does the cutting and Monarch the pressing. But Bornstein says A&M might start pressing with Columbia which presses Warner Bros. CD-4s.

Why isn't there more of an aggressive posture at the company for promoting quad? There isn't a rich market for quad LPs just yet, so the attitude is one of being laid back and moving slowly.

And with no one showing any great concern for actually arranging music for quad, mixing a stereo record into quad means enhancing the artist's creativity and not offering anything shocking to jolt the performer and the home listener.

QS Stations

• Continued from page 38

come through the growth of 4-channel jukeboxes and discotheques, and the new QS "blackbox" Vario Matrix decoder, already in an advanced stage of development. Sansui hopes to have this unit on the market by next year with a price tag of about \$120.



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stereo disks. "We've had better success with this approach except on high-end where there's very good activity anyway," he says. Biddle estimates 4 to 5 percent of sales are straight quad, with an additional 3 percent sold as stereo.

The specialty shop, second largest outlet in this city, finds best sales support from JVC and Marantz in the form of sales meetings and media assistance. "We can use more, though," Biddle maintains.

He says the firm places much emphasis on software so customers can take their new equipment home and use it right away. Although he sees great improvement in software availability, additional titles still are needed. "Originally, quad software was mainly in MOR. Then, manufacturers got smart and we now have well over 200 disks and 400-500 8-track titles in stock. Plenty of software in stock is good for demos, too," Biddle believes.

Over the last year, Sight in Sound has promoted quad in "... about a thousand one-minute radio spots. It's hard to sell quad in advertising. You have to spend time with customers. We usually figure at least two visits to the store—about four hours with a customer—before he buys. It takes work," Biddle asserts.

MILWAUKEE

Sound Stage, based at the Bay Shore Shopping Center, is moving out of the lower priced four-channel receiver line (around the \$300 mark) because of inferior quality, according to manager John Stackpole. "I tell the customers that I just

can't do anything in terms of quality until we get to the \$800 to \$1,000 range. If they want something less expensive, I suggest switching to a good stereo system around the \$600 range," he said.

The firm's biggest quad sellers are from JVC, Pioneer and Hitachi, with JVC making the strongest commitment to quad, with most units over the \$400 range in four-channel. About eight months ago, that company held a series of workshops at the store for customers, with equipment testing and a service rep explaining the new CD-4 line.

The quad concept peaked about 18 months ago, according to Stackpole. "Up to 20 percent of our business was quad then, but it was like somebody turning off a switch. It's down to around 3 percent now," he said. The biggest problem is getting enough software. "We've had four or five customers trade back quad for stereo because they couldn't get software," Stackpole said.

★ ★ ★

Jack Schultz, service manager for **Accutronics, Inc.** of Wauwatosa, a Milwaukee suburb, is optimistic about the future of quad. "It just needs more exposure," he says. His firm has noticed about a 2 percent hike in quad sales over last year. Total quad sales volume is around 5 to 6 percent at Accutronics, primarily with Panasonic selling best.

"My biggest complaint, though, is the lack of software to back up the systems," Schultz says. "We do mostly special ordering now for quad, rather than carry a large in-house supply."

Schultz said that his quad customers were primarily in the young adult or newly married couple categories who were "well informed and have had the initiative to do some

research." He said that many persons looking over equipment in the store have said they would be ready to go into quad when they were going to get a larger music system.

"I think you'll be seeing very little two-channel in the future. It's just a matter of getting people to move on quad," Schultz believes.

MADISON, Wis.

Quad hardware sales have risen about 15 percent over last year for **Midwest Hifi**. Quad amounts to about 20 percent of total system sales at the firm, according to Dave Casper, co-manager.

The biggest mover is Marantz, followed in no special order by Technics, Sony, Kenwood and others. The firm can package a quad system from \$450 up into the thousands. "Generally the more expensive ones are better and sell better because they have more adaptability," Casper says.

Midwest will also set up a quad system for a customer as a free added service.

The firm stays away from the software. "That's one of the problems with quad because of the lack of tapes and records. But people still keep buying because the companies keep promising more," he notes.

Technics offers training seminars for Midwest sales personnel on request. "They've been very helpful in bringing us up to date on new things," Casper says.

Despite the increase in quad sales recently, he didn't see four-channel overtaking two-channel in the next five to six years. "They have to get the software first," he believes.

PORTLAND, Ore.

The Record Shop, with two stores

here and one in Salem, hasn't been able to move much in the way of quad. The policy of manufacturers over the past year to promote the concept of quad as an enhancement for stereo disks has helped some, but not much, says Jane Carter, general manager. Quad is finally catching on a little better but people still don't know enough about it to differentiate between it and other systems, Ms. Carter believes. "A great deal of education is required," she maintains. "We've got customers so mixed up now they don't know what to buy."

Educating the public is primarily the manufacturer's job, she says. In the beginning, she observes, manufacturers tried to push quad and made some effort to help the dealer. "Lately, however," she adds, "they seem to have settled back hopefully optimistic that it will go. Unfortunately, it hasn't worked out that way and we find our quad sales pretty sluggish."

The growth of titles in disk and tape has helped spur the sale of 8-tracks, the Record Shop manager says. Close-outs are helping move quad equipment a little and getting it out where it may help popularize the quad concept, Ms. Carter believes. The ending of fair trade, too, may induce a lot of dealers to sell equipment at a reduced price and get it off the inventory, thus again stimulating the public to quad, she says. The price cutting, however, she warns, may be disastrous to small dealers.

Quad, in her opinion, is not destined to lose out over the long haul.

MINNEAPOLIS

Randel Carlock, **Dayton's** buyer of stereo components, radio and records, is critical of the lack of

progress by manufacturers in selling the concept of quad as an enhancement for stereo disks and says that none of the manufacturers are helping the sales process by technical demos, sales training sessions, etc.

"Titles are increasing in software, but not sales," Carlock says.

The close-outs of quad equipment are not helping move hardware to Dayton's customers. Carlock sees no special effect on quad products when fair trade regulations are removed.

KANSAS CITY, Mo.

"The only way I'm selling 4-channel now is as 2-channel," says Harry Fidler of **Bargain City**. "As a result of factory closeouts, I'm moving a lot of 4-channel once priced at \$300 for \$200 which sets my medium-income bracket customers in the price-area they can afford."

"Is this helping move quad equipment? You'd better believe it. With that kind of price-reduction, 4-channel stuff is moving better than ever for us. But after the garbage is moved out, we'll get back to pitching 2-channel."

The point of it is, this discount-house retailer says, is that he is no longer getting the good prospect for 4-channel he had a couple of years back: The long-haired kids with their dads' money jingling in their jeans. That money has run out and it is now back to good 2-channel stereo. But that \$199 price point now available on quad as result of factory dumping is helping move it.

On the fair trade laws, this dealer says that since he's a price-cutter, it will probably hurt. But he believes everyone discounts in some fashion or other. With some, it's giving a few pre-recorded or blank tapes with each sound system sold.

4-Channel Industry Overview

• *Continued from page 33*

that will handle four of the five systems.

• JVC has more than 60 Quadracenters in operation at "the 20 percent of dealers who do 80 percent of the business," where since the first went into action in mid-May quad sales have shown solid increases. By late summer there will be a Quadcenter in every major market, backed by a national ad campaign.

• Based on initial reaction at the

spring Audio Engineering Society meeting, RCA is expected to go into production on its Quadulator. The interface between 4-track tape deck and 4-track cutting head enables even a small studio to cut its own CD-4 disks, and will add to the significant improvement of the new JVC Mark III cutting head now operational at the Los Angeles JVC Cutting Center.

• The advent of a fourth system in the U.S. market, Nippon/Columbia's UD-4, may complicate the is-

sue further, but the system itself has unique properties and at least deserves a fair hearing in the marketplace.

• Direct marketing of quad product throughout the RCA Quadraphonic Record & Tape Club, launched in February, and by Columbia House for SQ releases, also begun at that time, has shown important results to date in both building membership for quad consumers and getting more 4-channel product into the pipeline where usual distribution channels have been less than effective.

• The SQ and QS matrix camps are taking different approaches to fill the quad singles void in the growing 4-channel jukebox market, but both have the same goal of providing the necessary software and sound quality that will justify the single quarter play vital to the industry's future.

As these highlights relate, while quad is not at the point everyone (or at least those in the forefront) hoped and expected when the first systems appeared on the market in 1972, 4-channel sound is not dead and buried as others would like to believe. A concerted push by all systems involved to re-sell the concept of quad is underway, and it must be joined by every manufacturer, producer, distributor and retailer to fulfill its promise—which could be as significant to the industry on a lesser scale as the advent of stereo 20 years ago.

Makers Developing Strategy

• *Continued from page 42*

turers are all promotionally minded, and aware that if 4-channel is to be moved from the state of benign neglect in which it has languished since its introduction, to an active commodity with profits for all, then proper merchandising and marketing strategies must be implemented.

While these new game plans are on the drawing boards, many of the manufacturers are trading off the CES dumps. Jeff Berkowitz, Technics general manager, claims that the CES discounting has helped stimulate the market by giving more people an opportunity to have 4-channel systems at a price they can afford.

He adds, "It is my feeling that the word-of-mouth advertising these people have generated, is a tremendous boon to the industry."

Charles Ray, national sales manager, Onkyo Corp., opines that business has been picking up since the Chicago shakeout. He says, "Our dealers indicate that people are again looking at 4-channel equipment."

He adds that a more positive attitude by some dealers to 4-channel is also helping. He continues, "More of our dealers are promoting 4-channel equipment, and this is due in part to the fact that some of them have bought the closeouts and must now sell them. In the process they are learning that it is not so difficult to promote 4-channel after all."

Playing a major role in the slowly developing acceptance of 4-channel equipment is the automotive market. Like the rest of the market, this area has also been the victim of sluggish beginnings, primarily because of its high ticket prices. However, recent indications are that the market is finally picking up, and more autosound dealers seem inclined to push the product.

Today there are some 17 major hardware manufacturers pushing about 32 4-channel autosound units in discrete and matrix 8-track configurations. In addition the Motorola Co. and the Ford Motor Co., have teamed to offer 4-channel discrete equipment as optional extras in 1976 models of the Lincoln Continental. They follow Pioneer and the Rolls Royce Co., which last year began offering 4-channel discrete systems as standard equipment in 1975 Rolls sold in America.

In further anticipation of the 4-channel boom, Motorola has already developed an AM/FM discrete 4-channel car radio, which it hopes to market as soon as an FCC ruling on discrete broadcasts is made.

Quadraphonic demodulators have also been playing an important role in helping to shape hardware directions. These units, which have been growing increasingly sophisticated—recent advancements by JVC and Technics are prime examples—are designated as add-ons to convert conventional stereo equipment to the 4-dimensional sound of quadraphonic listening.

Other rapidly growing areas that will undoubtedly play a decisive role in shaping 4-channel's growth are the jukebox and discotheque markets, both of which are serving to introduce the consumer to 4-channel, and will, consequently play an indirect role in promoting the sale of consumer 4-channel equipment.

Intense Effort To Win Acts

• *Continued from page 39*

enstein." This record is the fastest moving quad release ever in the CBS catalog, and it didn't really begin moving until it was on the market for about six months.

"Because the album waited so long to pick up, we had time to remix it into quad and since it was a natural, the quad sales have been substantially higher than if we had waited," he says. "Edgar and his brother Johnny have both developed a liking for recording directly in quad. We expect to record with them in the future, since their music, as well as that of Rick Derringer, is perfect for quad reproduction."

Not all of the label's artists have product that is conducive to quad reproduction, Lawrence states. Still, all major CBS record sellers have at least one 4-channel release. He cites Kris Kristofferson and Bob Dylan as artists better suited for stereo reproduction, because their recording sound is composed of far less instrumentation.

At the present time, quad has a "built-in" market of at least 25,000 "diehard" buyers, a 25 percent increase from the previous year, ac-

ording to Lawrence. The proportionate number of sales are toward artists in the MOR category, he says.

"Oddly enough, many of the r&b performers don't sell much product in quad, while some of our easy listening acts sell proportionately better in quad than they do in stereo," he says. "In order for quad to have its greatest impact, others must follow the Chicago lead and gear up for quad releases."

Lawrence, CBS director of quadraphonic a&r, says an artist like Elton John could turn people's heads around about quad.

Looking back at his company's progress in the quad area since the first experiments in 1967, Lawrence lets loose with a beaming smile.

"The oddest part about my job, is that I'm trying to talk the artists into either recording directly in quad or doing their own quad remixes," he says. "So in fact, I am phasing my own job out in time, but I would still like to see that day come, because of the possibilities, both musically and artistically, by recording in SQ."

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Quadratrack, Weissound, Shadow Vector, New?

NEW YORK—Among the newest 4-channel technological advances are Quadratrack, a real-time-duplicated open-reel quad process; Weissound, a quad synthesizer using "sound with motion" to produce varying 4-channel effects from mono and stereo sources, and the Shadow Vector high-end SQ decoder from Audionics, whose prototype was shown at the summer Consumer Electronics Show (Billboard, June 21).

Quadratrack, a new open-reel quad label for contemporary music designed to fill a void in this format, was formed by Stuart Adams, formerly with a number of audio chains, Arthur Bond and Don Falk, two-thirds of Robey, Falk & Bond who had "Kentucky Gambler" on Epic several years ago.

"The Winds Of Alamar" is the label's first release, duplicated at real-time 7½ i.p.s. from a 30 i.p.s. quad master mix at Nashville's Quadrasonic Sound Studio to give it a superior signal to noise ratio in the mid 60 dB range, according to Adams. Featured group is Iguana, which includes Bond, Falk and Budge Witherspoon on acoustic guitars, and Ken Buttrey on drums.

Tape is available in 30-minute

(1,200 feet) 7-inch, 7½ i.p.s. reel at \$19.95 suggested retail, or at 15 i.p.s. in a 10½-inch reel at \$39.95, through high-end audiophile stores. First New York outlet is Classic Electronics, which also was the area's first JVC Quadratrack. Second release, to be mastered next month, will feature guitarist Dolphus Shaw.

Weissound model Harved II is a \$1,095 unit developed by two young engineers, Ed Weiss and Harvey Brodsky, that hooks into four amps and speakers to move sound in a circle or figure-8 pattern at variable speeds, with ability to stop in all four or any two speakers, synthesizing a

variety of quad effects from mono or stereo sources.

Weiss' father Morris, who heads Sound Logic Inc. in suburban Chicago's Villa Park, also notes the automatic reversing unit for functions of each channel, with both interval and speed controls that make it an ideal unit for discos and hardware dealers for demonstration purposes.

Weiss has shown the unit to the Pro Productions division of the Playback hi fi chain and to Audiophile, area distributor for a number of import lines, and expects a have more than 15 production models in the next few months.

At Audionics, Portland, Ore.-based U.S. distributor of high end Radford Audio components from the U.K., president Charles Wood reports more than 20 units of its \$1,250 Shadow Vector SQ decoder sold, "and surprisingly the only professional buyers to date are CBS Labs."

Featuring a rapid sensing circuit developed by engineer Lynn Olson and an improved phase alignment procedure "obtaining 33 dB of separation," Wood says, the Shadow Vector system will be produced in an initial run of 100 units through the fall and winter. And although its

EIA Speaker Guide

WASHINGTON — "Loudspeakers, Power Ratings, Single Voice Coil," Electronic Industries Assn. publication RS-426, outlines the EIA standard method for measuring a speaker's ability to provide long service with rated minimum input power. It is available at \$1 from EIA Standards Sales Office, 2001 Eye St., N.W., Washington, D.C. 20006.

four VU meters make it an ideal unit for studio and broadcast applications, they definitely are optimistic about the consumer market potential based on initial sales.

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More Top 'Q' Albums Available

• Continued from page 1

of the top 25 listings, and only 12 of the first 100 albums were released in 4-channel.

This doesn't mean the simulrelease problem is gone, since with few exceptions the quad release may take anywhere from a week to a month (or more) to ship after the stereo version.

But more labels are likely to follow the recent move of Atlantic with an announced simulrelease policy for all its future quad product. And some of the other majors, like Columbia and RCA, are much closer to their goals.

In the top five this week, Eagles is No. 1 with "One Of These Nights" on CD-4 Quadradisc and Q-8; Isley Brothers' "The Heat Is On" is No. 2 on T-Neck (Columbia in SQ disk and Q-8, and Paul McCartney's "Venus & Mars" is No. 6 on Capitol Q-8 tape.

Of the 52 top chart releases available in quad, 35 are on both disk and tape, 14 on Q-8 cartridge only and three in disk only. There are 23 CD-4 Quadradiscs, 13 SQ and two QS matrix LPs acknowledged by the labels, with at least several other "quiet quads" undoubtedly on the list, mastered in 4-channel but released with no identification on the jacket.

On the current charts, the Eagles No. 1 hit has three other of the group's Asylum Quadradiscs and Q-8 tapes on the Top 200, followed by the Doobie Brothers with three Warner Bros. disks/tapes and Bachman-Turner Overdrive with three Q-8 cartridges on Mercury/Phonogram. ZZ Top has a pair of Q-8 London tapes and America has two WB Quadradiscs/tapes.

A year ago, Jim Croce was top quad chart artist with three Q-8 tapes on ABC, while Earth, Wind & Fire, the Doobie Brothers, Seals & Crofts and Charlie Rich each had

(Continued on page 48)

FOR CASSETTES

Fuji Signs Goody's Outlets

By RADCLIFFE JOE

NEW YORK—Sam Goody's has become the first major hi fi chain to stock the Fuji Photo Film line of FX and FL cassettes, introduced at the June CES in Chicago. Goody's, in cooperation with Fuji, will debut the line with a major promotional campaign featuring ads in the New York Times (Aug. 10) as well as TV spots.

The Fuji line will be carried by all Goody stores in New York, Philadelphia and Chicago, and according to George Saddler, Fuji audiotape marketing manager, negotiations are underway with other major hi fi

BASF Campaign

• Continued from page 31

Kirshner's "Rock Concert" and "Midnight Special." "There won't be a week without TV impressions this coming season," Blanck promised.

Both national sales manager Gerry Berberian's factory sales team, for mass merchandisers, and the rep network, for hi fi/record/tape outlets, have been strengthened, Blanck noted. "Our responsibility to the retailer is to move it off his shelf once he commits to a purchase," he emphasized.

BASF has a 10 percent introductory trade allowance in effect through this month for the new lines. Blanck maintained, however, that once the current "two-for-one" promotion for popular length cassettes was over, the company would largely abandon the "free goods" offers he feels have cut deeply into industry profits.

chains on the East Coast and in other parts of the country.

Denying industry rumors that BASF's planned \$3 million marketing campaign (see separate story) was forcing Fuji to slow its own marketing momentum to a wait-and-see pace, Saddler says his company has little interest in the mass consumer market.

He says research has proven that the average mass buyer is in the 15 to 25 age group, is rock and pop music oriented, and uses a single cassette over and over, erasing it each week so that he can get the Top 10 tunes onto it.

"We are not blister-packing, three-packing nor pushing low end," stresses Saddler. "We are going after the high end buyer."

"The guy in whom we are interested, records on tape to build a library, he buys between 250 to 500 pieces of tape a year, and he looks for quality, not special attractions."

Although Fuji plans to become the most sought-after name in blank tape products in this country, it has no intention of doing so by ballyhooing and footballing its products," Saddler insists.

"We feel we are among the Cadillacs of blank tape, and we intend to build our market slowly and carefully through selected merchandising and judiciously planned promotional campaigns," he says. "As far as we are concerned, the other guys can go chasing after the wind, but we will not be sucked into that type of sales syndrome."

Tada Talks 'Q'

• Continued from page 31

"Say you have a really tremendous stereo system, a McIntosh amplifier, a tuner, a pre-amp. This is a tremendous investment in stereo. And it is difficult to go from this into quad. But we are planning to bring in a new pre-amplifier for quad."

Before this, though, the introduction just recently of the QSD1 decoder/synthesizer is a step toward this ultimate upgrading for the ultimate consumer. It virtually will make any existing Sansui quad receiver a Variomatrix receiver, or state of the art.

Meanwhile, quad can make progress in the mass market and Tada points out that one of the new Ivory Coast African nations is experiencing rapid development in quad. "They never had stereo," he notes.

Jensen Buying Scintrex

CHICAGO—Jensen Sound Laboratories has bought the stereophonic headphone assets of Scintrex Inc., including inventory, specialized equipment, tooling, and technology.

The Scintrex operation will be moved to Jensen's headquarters in Schiller Park, Ill., and substantially expanded, Jerry Kalov, president of Jensen, says.

The acquisition was made for cash and short-term notes, and purchase price was not disclosed.

Scintrex reportedly had been losing money on its line of stereo and 4-channel headphones, and pulled out of the June Consumer Electronic Show at the last minute when they were approached by Jensen with a firm buying offer.

Stereophone product will be marketed through Jensen's national distribution network now handling its line of home and mobile stereo speaker systems. A complete marketing plan will be announced within 90 days.

Scintrex will sell off its current inventory of 4-channel headphones.

Scintrex, in the headphone business since 1958 in Tonawanda, N.Y., retains its geophysical instruments business in Toronto, as Scintrex, Ltd.

Tape Duplicator

By ANNE DUSTON

A final list of speakers for the third annual Midwest Seminar on Videotape and Film, Chicago, Oct. 17-18, has been announced.

John D. Callaway will discuss and demonstrate electronic news gathering techniques. He is director of news, executive producer, and anchorman, WTTV-TV.

Elmer Friman, director, medical educational resources program at Indiana Univ. School of Medicine, covers medical applications of videotape and film.

A computer-based graphics system called Synthavision will be demonstrated by Dr. Philip S. Mittleman, president of Mathematical Applications Group, Inc., N.Y., who helped to develop the system.

Changer Probe

• Continued from page 31

complaints of conspiracy to restrain trade or other unfair trade practices in the import area.

Spokesman at the Trade Commission would not comment on the dollar value of the imports concerned in the straight-line tracking systems case, because it would touch too closely on the merits. They did note that the tracking system "is a fairly new feature," limited to comparatively few imported record players at this time.

More 'Q' Albums

• Continued from page 47

two disks/tapes on the charts. Of the 25 albums, 19 were available in both disk and Q-8 tape, six in cartridge only.

So while retailers still have legitimate gripes on the troublesome delays between stereo and quad release of hot albums, the growing availability of top chart product in quad disk and/or tape should help lackadaisical 4-channel hardware sales and make their software customers happier.

'Idea Fair' To Highlight '76 ERA Marketing Meet

CHICAGO—The latest techniques in sales, management, motivation, and financial and cost controls will comprise a four-day conference under the banner, "The Winning Edge," at the Electronic Representatives Assn.'s 17th Annual Electronic Industry Marketing Conference, Interface VI, January 15-19, 1976, at the Canyon Hotel, Palm Springs, Calif.

New for this year's conference is the Idea Fair, with awards for ideas to be presented at the Bull Session luncheon. Ideas will be on display throughout the conference.

Entry for the Idea Fair is one idea, submitted on a single type-written piece of paper or in the form of photographs, sketches, examples or samples.

Categories for awards are: business management, including office procedures, new employee education and training, self-education programs, investments, employee participatory opportunities, and others; advertising, including public relations, merchandising giveaways,

national and local advertising media, new releases, sales aids, and others; communications, as directed to manufacturers, employees, the industry, and customers through written format, oral, telecommunications, TWX, Telex, VTR, national magazine articles, facility brochures, and others; and presentations, for trade shows, displays, sales meetings, prospective principal presentations, flip charts, point-of-purchase material, and others.

Interaction Seminar Workshops will deal with explicit details of sales presentations from how to acquire a type of line, to six months after, as well as a comprehensive examination of the cost of selling.

Industry leaders are being signed as speakers during the interface program format, to give a broader scope to understanding the industry and its future.

Special low cost group arrangements can be made through the national ERA office, at 233 East Erie St., Chicago, Ill. 60611.

Rep Rap

Over 20 firms exhibiting 150 lines will be appearing at the Third Annual Michigan Electronic Buyers Show, sponsored by the Michigan Chapter of Electronic Representatives Assn., and held at the Holiday Inn, Southfield, Mich., Aug. 17-18.

Emphasis will be on citizens band, hi fi audio, and automotive sound, with special pricing and terms being offered.

The show committeemen are Larry Firsten,

chairman, and Pete Turgeon, Dan Neumaier, and Chuck Milak.

* * *

Associated Reps Ltd., Philadelphia, with a year of operation under its belt, has found business growing for its audio lines that began with the Superscope Storyteller and now include Sanyo tape recorders and decks, Record-A-Call phone answering unit with the only internal Bell-authorized APCM connector, and Finetone accessories.

President Saul Melnick, who began with father Al's A&L Distributors, and partner Michael Gutman, formerly with the Listening Booth chain, now service about 100 outlets in the area, aided by Marvin Berman, who had been with Robert Nash Distributors.

The firm's philosophy is simple: "The training and education of salespeople is the rep's responsibility as trained personnel are the key to greater sales volume and higher profits," says Melnick. "Repping is unique in the sense that you really only sell each customer once," says Gutman. "After that you are servicing the established account."

* * *

Jim Starin, formerly with Advent and general manager of Apronix Inc. (Apple Tree Stereo Centers), has been named district sales manager of Theodore Pappas & Assoc., 5218 W. Diversey Ave., Chicago 60639, president Ted Pappas announces. He will be responsible for sales in southern Illinois, Kentucky and Indiana.



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Introducing The Ice Cube.

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JBL

280 BOOTHS ASSIGNED

Exhibitors At MOA Far Ahead Of 1974

CHICAGO—Exhibitors are demanding more booth space this year for the Music Operators of America International Exposition at the Conrad Hilton Hotel, October 17-19, according to the national office here. Already, 180 booths have been assigned, compared to 164 last year at this time.

The show features jukebox and games manufacturers, and related services.

Headlining the stage show for the Sunday night banquet is Charlie Rich, country superstar who won two MOA jukebox awards at the 1974 Exposition. Also on the bill are

David Wills, and returning this year as M.C. is Billy Kelly. Other acts are being added by Hirsh de LaViez, show producer.

MOA members will receive advance registration cards for admittance badges, banquet tickets and hotel reservations through a national mailing. Non-members can obtain them through the MOA office, 228 North LaSalle St., Chicago, Ill. 60601.

Unlimited quantities of free promotion stickers for invoices, letters, packages, labels, etc., are also available through the MOA headquarters.

Financial Expert Cautions Ops To Meet Obligations

CHICAGO—Operators who fall behind in contract payments may be jeopardizing their chances for future loans in other money markets, warns Don Levy, credit manager with Mercantile Financial Corp.

In a tight money market, financial institutions are much more selective in loan customers, choosing those who have performed well in the past and present, and who have excellent payment records, Levy suggests.

Mercantile Financial Corp., a multimillion-dollar loan corporation operating nationally for over 50 years, buys loan payment contracts from distributors. The contracts are also known as conditional sales contracts, chattel mortgages, or industrial times sales paper, and are secured by equipment. If an operator defaults on the loan, the distributor is the "recourse," and takes the equipment and/or route to pay off the account.

Levy sees loans becoming larger because of the rising cost of equipment and rising cost of handling smaller unit loans. An average loan will be about \$10,000 to \$15,000, for 24 months, at 8 to 10 percent interest rate, depending on location, state laws, and the fluctuations of the prime rate. Usual down payment is 10 percent. He also notes that the number of loans has been fairly consistent over the past few years, indicating market stability.

Distributors find it beneficial to sell contracts to financial corporations rather than banks because many banks don't deal in this kind of loan, or the bank is limited in the amount of funds it can commit to loans.

15 Chicago Ops, All Competitors, Meet Bimonthly

CHICAGO—Every other month, on the third Tuesday, 15 operators sit down over dinner and discuss their mutual problems. The Associated Buyers Club is an enigma from the past, formed in the mid-'40s to combat encroachment by distributors who at that time operated on the streets, cutting operators out of locations.

The group banded together to form a cooperative buying power, and also ran their own route.

But times change, and the need to buttress against distributors disappeared. The group still meets to create better understanding and to know their competition on a personal level. As Kem Thom, member and manager of Western Automatic says, "We don't want to get into a situation where you can't sit down over dinner and talk to the competition."

MANAGERS ALLOTTED \$30 Golf & Goldfish For Record Bar Promos

LOS ANGELES—For \$1,980, marketing chief George Schnake and advertising manager Chuck Hafter of the Record Bar chain feel their store managers have pulled off the best and most inexpensive promotion yet.

The 66 store managers each were given \$30 for a three-day promotion, with the provision that the money must be spent in a customer tie-in with a fellow mall tenant. The Durham, N.C.-based executives admit the promotion sparked through the ingenuity of the managers.

Some of the ideas to promote the three-day store-wide \$4.79 LP sale represented exceptional promo buys. Travis Johnston, Savannah, Ga., got 300 rounds of miniature

golf. Robbie Clark, North Hills Mall, Raleigh, gave away 300 goldfish, one for each LP or tape bought. A number of managers got even more mileage out of their bucks by working out Coke and ice cream cone tie-ins. Jim McAllister, McAllister Square Mall, Greenville, S.C., enhanced the promotion by injecting a bicentennial touch, dressing all employees in costumes of famed early Americans.

"Promotion and merchandising is the name of the game," Hafter says. "We must continually get customers, and especially, new customers into the stores. For September we've slated a back-to-school promotion, while October will be an accessory drive month, covering the entire field."

10 Regional Meets On NEC Slate

NEW YORK—Ten regional meetings have been scheduled by the NEC that will cover many areas like the West Coast and Canada for the first time in many years. Each of the October and November gatherings will include talent showcases, roving artists, guest speakers, film and video screenings and exhibits.

NEC officials expect more than 5,000 associate members to attend the mini-conventions that will cover the Southeast, West Coast, Upper Midwest, Great Lakes, "Illiana," East Coast, Wisconsin, Pacific Northwest, Atlantic Canadian/New England and South Central.

Schools from Florida, North Carolina, South Carolina, Georgia, Virginia, Tennessee, Alabama and Mississippi will attend the Southeast meetings, Oct. 4-7. They will be held at the Francis Marion and Holiday Inn in Charleston, S.C., and are being organized by Patsy Morley, assistant dean of students/student activities at Baptist College in Charleston.

Representatives from California, Nevada, Hawaii, Arizona, Colorado, Utah, Wyoming and New Mexico will attend the West Coast meetings, Oct. 10-12. They will be held at the Queen Mary in Long Beach, Calif., and are being organized by Dianne Annala, director of arts and lectures at the Univ. of California/San Diego.

Schools from Minnesota, North Dakota, South Dakota, Iowa and Manitoba will attend the Upper Midwest meetings, Oct. 12-14. They will be held at the Arrowhead Resort Lodge in Alexandria, Minn., and are being organized by John Swanson, head of student affairs at Kirkwood Community College.

Representatives from Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia will attend the Great Lakes meetings, Oct. 16-19. They will be held at Bowling Green State Univ. in Bowling Green, Ohio, and are being organized by Bob Ruddy, director of the college center at College of Steubenville.

Schools from Illinois and Indiana will attend the Illiana meetings, Oct. 24-26. They will be held at Bradley Univ. in Peoria, Ill., and are being organized by Bill Clark, director of student activities at Eastern Illinois Univ.

Schools from New York, New Jersey, Delaware, Maryland and Eastern Pennsylvania will attend the East Coast meetings, Oct. 26-28. They will be held at Grossingers in Grossingers, N.Y., and are being organized by Haddon Reines, assistant campus center director at Elmira College.

Schools from the entire state of Wisconsin will attend the Wisconsin meetings, Oct. 31-Nov. 2. They will be held at the Univ. of Wisconsin in Stevens Point, and are being organized by Tony Totero, coordinator of student programming at Univ. of Wisconsin, Parkside.

Schools from Washington, Oregon, Montana, Idaho and the western area of Canada will attend the Pacific Northwest meetings, Nov. 9-11. They will be held at the Davenport Hotel in Spokane, Wash., and are being organized by Maria Cooper, NEC regional coordinator at Western Washington State College.

Representatives from Maine, Vermont, New Hampshire, Massachu-

(Continued on page 52)

Puerto Rican Boycott Of Dominicans Won't Happen

By RUDY GARCIA

SAN JUAN—A threatened boycott of television shows and nightclubs featuring performers from the Dominican Republic called by the executive committee of the Puerto Rican union representing performing artists and technicians (APATE) has failed to materialize. It may signal a severe split and the possible demise of the union as it now exists.

The politically motivated boycott attempt stems from an incident involving the arrest in the Dominican Republic in June of three Puerto Ricans, members of the avowed Marxist-Leninist Puerto Rican Socialist Party (PSP), who are charged with smuggling a small band of guerillas to the Dominican Republic on a fishing vessel.

Once the matter became public knowledge, the PSP announced a campaign of economic "warfare" against the Dominican Republic, calling on Puerto Ricans not to visit Santo Domingo, which is less than an hour away by plane, and to refuse to purchase Dominican products.

APATE, which numbers several PSP sympathizers among its executive committee, immediately jumped into the fray and called upon its members not to accept bookings in the Dominican Republic and not to work on shows or in clubs where Dominican performers were appearing.

Two days later, Chucho Avellanet, one of Puerto Rico's top singing stars who hosts a TV show and makes numerous personal appear-

ances here and in Santo Domingo, announced he would have no part of the boycott which he calls "mixing art with politics." He also noted he was leaving that weekend to fulfill a commitment in Santo Domingo and called for a meeting of APATE members who believe as he does on his return.

The meeting took place the following week with nearly one third of the APATE membership showing up. They noted that a boycott of Dominican performers could have a severe backlash effect on them since it is a fact that Puerto Ricans dominate Dominican TV shows and are in constant demand for hotel, night club and other personal appearances there. They voted not to abide by the boycott called by their executive committee and threatened to pull out of the union if APATE tried to enforce any sanctions against them.

Dominican Tourism Department official, Jorge Troncoso, here to meet with Puerto Rican officials on other matters, also reacted to the threatened boycott by issuing a veiled threat of his own. Noting the number of Puerto Rican performers who work in the Dominican Republic, he said that a boycott could work both ways and that unlike Puerto Rico which must depend on the U.S. government to deny entry to Dominican performers here, his government could act autonomously in such cases.

Puerto Rican Regulation Limits Non-Local Talent

• Continued from page 1

off-island performers. As originally constituted the bill mandated a one-to-one ratio and established penalties for failure to comply.

The Hotel Assn. let out a howl and threatened legal action. One of the complaints was that there were not enough local performers of the caliber needed for the big rooms at tourist hotels. As a result a companion measure was passed providing funds for a species of "training" schools to upgrade local talent to supply the hotels.

A constitutional flaw was found in the original bill and there was a delay while it was amended. However that was over a year ago and Bouret, conscious of the difficulties faced by the hotels, has been moving slowly in implementing the bill. Scheduled public hearings on proposed regulations have been cancelled or postponed several times. But the majority party, egged on by Sen. Ruth Fernandez, herself a professional singer, has given Bouret the word that they expect final action on the regulations before the start of the season in December.

The proposed regulations, according to Bouret, will avoid the one-to-one head count ratio and will be based on one-act versus one-act, using weekly bookings for the count. In other words one local act for one week equals one off-island act for one week no matter how many performers make up the act.

These regulations still cause most hotel entertainment directors to chafe but are considerably more acceptable than those originally proposed.

Some bookers have already increased the number of local acts contracted attempting to build a backlog of booking weeks for off-island

acts during the season. Two more reasons for their increase of local bookings are that they are less expensive and the hotels need to attract more local residents to offset drop in tourist activity.

In any event, the special legislative session is expected to be called in September and Sen. Fernandez has put Bouret on notice that she expects action on implementing the entertainment bill if he is to get support for his tourism bills.

Court Rules Films Must Pay Royalty

MEXICO CITY—The Mexican Supreme Court has handed down a decision which will now force all foreign motion picture companies to pay a royalty of 1.5 percent on all gross incomes international collection societies. The case, pending since 1964, will immediately realize 15 million pesos (\$1.2 million).

Those organizations who waged the legal battle were SACM (composers' guild), SECT (writers), ANDI (singers and actors) and the directors' society. They will receive the monies individually or as a group, depending on the content of the picture.

ASI Addition

MINNEAPOLIS—ASI Records has brought its distribution to 24 with the signing of MS distributors, Chicago, for the Chicago and Milwaukee areas.

New releases for August from ASI include the newly signed group CAIN, with the album "A Pound Of Flesh," and "Dusty Roads And Prairie Towns," by Sherwin Linton, also new on ASI label.

NOT OVERLY IMPRESSIVE

Cuban Music Out Of the Closet

MEXICO CITY—With the official resumption of relations between Cuba and Mexico, and, most likely, between Cuba and the U.S., interest centers on what has been going on musically behind the "palm tree curtain."

Recently, there was cultural interchange between both Spanish-speaking nations, and the first enlightenment of what has been happening in Castroland was brought into focus.

One observer, high in musical circles in this country, Rogerio Azcarraga, president of Discos Orfeon, summarized, "Unfortunately, the only new thing (musically) that had been created, the only added novelty was communist propaganda."

Azcarraga's candid and depressing assessment of what took place at the Auditorio Nacional, where the Cuban caravan began, was one of mixed emotions. "There wasn't one single new sound or rhythm," he

continued, "and about the only part of the show that was good from a musical standpoint was when they played the old songs—too old, though, to really appreciate in this day and age."

Aside from the political messages in the two separate halves of the show, "Noche Cubana" (popular romantic, social and political songs) and "Que Linda Es Cuba" (folklore music presented in varied forms with dances), there was nothing extraordinary.

The label executive, as did others, classified it all as having something to say, i.e., a couple of songs "The OEA (OAS) Makes Me Laugh" and "The Pigs Lost In The Bay Of Pigs," but other than that it was a letdown. "It's too bad they had to lump everything into the same arena (songs, dances and the expressions and philosophy of Castro)," he added.

One of the things Azcarraga remembers about the Cuban music

prior to 1959 is that it was something of a contribution to the world than perhaps "all of Latin America put together." He recalled the catchy styles of the mambo, cha-cha-cha, huaracha, charanga, among several.

And of such great artists (some of whom live here now) like Perez Prado, Orquesta America, Sonora Matancera, Celio Gonzalez, Olga Guillot, Acernia and Bienvenido Granada who made tropical hits as well as in Spanish-speaking lands as well as in the Orient, Europe and the U.S.

Among the artists seen in this latest opening up of Cuba were such oldtimers (who remained in their native land) as Elene Burke and Carlos Puebla, along with newcomers such as Los Van Van Orchestra, Manguare Group, Silvio Rodriguez and Sara Gonzalez, latter two also composers.

"Either their zero contribution to the music world was because it was not totally representative of the best of Cuban artists and composers (although the program publicized it as such) or there was some underlying political reason why some of the better ones were left behind," Azcarraga analyzed.

He concluded that if the world is to look for anything new in music from Cuba, it will have to wait until there is a complete interchange with other nations.

"Meanwhile," he emphasized, "it will have to look into the backyards of the U.S. where several exiled and self-exiled Cubans now dwell in droves, Miami, Puerto Rico and New York. They are proving it today with mixtures of the cultures wherein they live in the new craze—'salsa.'"

Latin Scene

PUERTO RICO

Major tourist hotels here feeling financial pinch are making big pitch for local clientele, opening more bookings for Puerto Rican and Latin local resident talent. An example is luxurious Cerromar Hotel in Dorado which inked a 17-week pact with Paquito Cordero Productions, artist representatives, to provide five top acts in the Cordero stable on a weekly rotating basis.

Headliners under this arrangement in hotel's main showroom are: Lissette (Borinquen), Nydia Caro (Borinquen), Chucho Avellanet (Borinquen), Los Cinco Hermanos and Las Caribelles. . . . Norma of Las Caribelles recently returned to group after breaking up her act Norma and the Masterpiece. Result is that Las Caribelles are doing better with more frequent TV and personal appearances as well as putting together material for new LP (they do their own vocal and musical arrangements, having all met while studying at the local conservatory of music). . . . Another result is that one of the two girls who made up The Masterpiece, Dagmar, has hot single moving on local Latin charts called "Soy Solo Una Manana" written by Rafy Monclova. The other half of the Masterpiece is leaving for the mainland in September to study medicine. . . . Rafy Monclova, by the way, leaves for Mexico this week where he has been signed for movie role and to pen more songs for Marco Antonio Muniz (RCA), who delighted in hit status achieved last

(Continued on page 57)



NOVEDADES de CAYTRONICS

...DE AQUI Y DE ALLA...

De nuevo con más noticias de las actividades de Caytronics. JUAN CAMACHO cantante español, ganó el primer premio en el Festival de Benidorm, celebrado recientemente, con la canción "A ti mujer". Otrs de nuestros artistas que se coloca entre los triunfadores...ROBERTO TORRES ha penetrado en Oeste con el tema "El castigador". El creador del "Caminante" es uno de los mejores en el sello Mericana...VALENTINA LEYVA tiene un nuevo sencillo en el mercado, con un tema que tiene un nombre muy sugestivo, "A la edad de 14 años". Valentina ha penetrado muy bien con otro número que se escucha mucho "Te deje, te deje"...CAMILO SESTO fue el ganador como el primer cantante del año. Este galardón se le otorgó en el programa "El gran musical", programa que se trasmite desde Madrid, a toda España. Camilo superó como el año pasado a Julio Iglesias, Raphael y Serrat...ROBERTO CANTORAL es el autor del tema "Soy los prohibido" que ha sido "fusilado" por tantos otros cantantes. Los que no han podido fusilar estos cantantes, es el sentimiento que Cantoral le pone a su canción, y por lo que es solicitada por sus admiradoras...JUAN GABRIEL el fecundo compositor mexicano está de nuevo en el parade, ahora con el tema "Que sea mi condena". Otra canción que ha escalado dintel de la popularidad, por la forma magistral de la interpretación de Juan Gabriel...LEO DAN el popular cantante argentino, radicado en México, vuelve a imponer un tema de su cosecha, que a nuestro juicio es uno de los mejores de su repertorio. "Quién te dijo" es el título de la canción, que se escucha y está entre los primeros lugares del hit parade de California...AL ANCHO DE LA NACION se escucha el nuevo número de Sandro "Dime que más quiero". Canción que de seguro pondrá al ídolo de América entre los primeros cantantes de su género. Sandro, siempre Sandro. YOLANDA DEL RIO su carrera artística, en ascenso. "Si Dios me ayuda" es la canción que mantiene, a Yolanda en el hit parade de Estados Unidos. Podemos asegurar, que Yolanda, llegó a éste país a quedarse..

Billboard SPECIAL SURVEY for Week Ending 8/9/75

Billboard Special Survey Hot Latin LPs

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IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VINCENTE FERNANDEZ La Laya Del Monte, Caytronics 1441	9	LOS ANGELES NEGROS A Ti, UA 135
2	KING CLAVE Los Hombres No Deben Llorar, Orfeon 38023	10	LOS KASINOS Los Kasinos, UNI 1002
3	CAMILO SESTO Camilo Sesto Pts-1011	11	SUNNY & THE SUNLINERS Los Enamorados, Keyloc 3020
4	TORTILLA FACTORY Tortilla Factory, Falcon FL 4063	12	LATIN BREED Minus One, GC 111
5	YOLANDA DEL RIO Llora, Llora, Llora, DKL-3293	13	ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009
6	JULIO IGLESIAS A Mexico, Alhambra 21	14	LOS UNICOS Siempre, UNI 1001
7	LITTLE JOE Manana, Freddy 1030	15	JUAN GABRIEL Juan Gabriel, Arcano 3283
8	ROYAL JESTERS Their Second Album, CC 112		

IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIA A Flor De Piel, Alhambra 19	9	LISETTE Lisette, Borinquen 1282
2	SOPHY Sophy, Velvet 1491	10	CONJUNTO UNIVERSAL Super Power, Velvet 1498
3	TIPICA 73 Candela, Inca 1073	11	CONJUNTO HUGO BLANCO Las Giatas De Simon, Palacio 6634
4	EL GRAN COMBO #7, EGC 011	12	MORRIS ALBERT Dime, Audio Latino 4085
5	FANIA ALL STARS Vol. 1 & 2, Fania 476-7	13	JAIRO Jairo, Parnaso 1175
6	ROBERTO CARLOS Yo To Recuerdo, Caytronics Cys 1439	14	NELSON NED The Magic of Nelson Ned, United Artists 324
7	PENARANDA Neuva Me Te, Fuente 3266	15	CAMILO SESTO Camilo Sesto, Pronto-Pts-1011
8	VIKKI CARR Hoy, Columbia 3334		



JUANELLO
CYS - 1446

LINDOMAR CASTILLO
DKL1 - 3297

VALEN
DKL1 - 3304

Hit Parade Caytronics

EXITOS DE HOY

- (1) - CAMILO SESTO PTS-1011
¿Quieres ser mi amante?
- (2) - VICENTE FERNANDEZ CYS-1441
El hijo del pueblo
- (3) - JUAN GABRIEL DK 21-3283
Se me olvidó otra vez
- (4) - LAS JILGUERILLAS CLT-7102
El novillo depuntado
- (5) - YOLANDA DEL RIO DKL21-3283
Se me olvidó otra vez
- (6) - GERLADO REYES CYS-1440
El rey de los caminos
- (7) - MARIA DE LOURDES DKL1-3270
Cruz de Olvido
- (8) - LEO DAN CYS-1424
Tú llegaste cuando menos te esperaba
- (9) - VALEN DK A0-1301
Cuando se muere un amor
- (10) - ANTONIO MARCOS DKL1-3294
Porque llora la tarde

EXITOS DE SIEMPRE

- (1) - VICENTE FERNANDEZ CYS-1333
Volver, Volver
- (2) - ESTELA NUÑEZ DKL1-3012
Una lágrima
- (3) - LEO DAN CYS-1253
Mary es mi amor
- (4) - CAMILO SESTO PTS-10002
Algo de mí
- (5) - HELENO DKL1-3238
No son palabritas
- (6) - YOLANDA DEL RIO DKL1-3202
La hija de nadie
- (7) - LOS PANCHOS CYS-1283
Busura
- (8) - JAVIER SOLIS CYS-1050
Payaso
- (9) - PERET PTS-1000
Borrachito
- (10) - SILVANA DI LORENZO DKL1-3240
Me muero por estar contigo

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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	3	9	AT SEVENTEEN Janis Ian, Columbia 10154 (Mine/April, ASCAP)
2	1	9	RHINESTONE COWBOY Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
3	2	12	FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
4	5	7	MORNIN' BEAUTIFUL Tony Orlando & Dawn, Elektra 45260 (Applecider/Little Max, ASCAP)
5	7	6	HOW SWEET IT IS (To Be Loved By You) James Taylor, Warner Bros. 8109 (Stone Gate, BMI)
6	8	6	BLUEBIRD Helen Reddy, Capitol 4108 (Skyhill, BMI)
7	4	10	PLEASE MR. PLEASE Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)
8	12	8	FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds, Playboy 6024 (J.C., BMI)
9	13	6	COULD IT BE MAGIC Barry Manilow, Arista 0126 (Kamikazi/Angel dust, BMI)
10	6	11	EVERYTIME YOU TOUCH ME (I Get High) Charlie Rich, Epic 8-50103 (Columbia) (Algee, BMI/Double R, ASCAP)
11	9	8	JIVE TALKIN' Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)
12	20	5	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka, Rocket 40426 (MCA) (Don Kirshner/ATV, BMI)
13	10	9	LISTEN TO WHAT THE MAN SAID Wings, Capitol 4091 (McCartney/ATV, BMI)
14	18	11	I'M NOT IN LOVE 10 cc, Mercury 73678 (Phonogram) (Man Ken, BMI)
15	11	13	THE HUSTLE Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
16	29	3	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE Paul Anka & Oda Coates, United Artists 685 (Spanka, BMI)
17	23	6	WASTED DAYS AND WASTED NIGHTS Freddie Fender, ABC/Dot 17558 (Travis, BMI)
18	17	9	SEND IN THE CLOWNS Judy Collins, Elektra 45243 (Beautiful/Revelation, ASCAP)
19	14	17	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
20	27	4	TIL THE WORLD ENDS Three Dog Night, ABC 12114 (Leeds/Antique, ASCAP)
21	22	5	ONE OF THESE NIGHTS Eagles, Asylum 45257 (Long Run, ASCAP)
22	15	7	THERE'S A WHOLE LOT OF LOVING Guys 'N' Dolls, Epic 50109 (Dick James, BMI)
23	19	15	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
24	37	2	DAISY JANE America, Warner Bros. 8118 (Warner Bros., ASCAP)
25	16	9	ROCKFORD FILES Mike Post, MGM 14772 (Leeds, ASCAP)
26	28	7	WHAT I DID FOR LOVE Jack Jones, RCA 10317 (Wren, BMI/Red Bullet, ASCAP)
27	NEW ENTRY		THE PROUD ONE Osmonds, Kolob 14791 (MGM) (Seasons Four/Saturday, BMI)
28	41	2	I BELIEVE I'M GONNA LOVE YOU Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP)
29	32	4	EL BIMBO Herb Alpert & The T.J.B., A&M 1714 (Artic Wayne/Reizner, ASCAP)
30	30	5	(All I Have To Do Is) DREAM Nitty Gritty Dirt Band, United Artists 655 (Acutt-Rose/House Of Bryant, BMI)
31	33	4	BIG STAR Stark & McBrien, RCA 10314 (Stark & McBrien Enterprises, ASCAP)
32	24	7	TAKE GOOD CARE OF YOURSELF The Three Degrees, Philadelphia International 3568 (CBS) (Mighty Three, BMI)
33	39	3	WATERFALL Carly Simon, Elektra 45263 (C'est Music, ASCAP)
34	36	5	OUR LAST SONG TOGETHER Bobby Sherman, Janus 254 (Chess/Janus) (Don Kirshner, BMI)
35	31	8	MAKE THE WORLD GO AWAY Donny & Marie Osmond, Kolob 14807 (MGM) (Tree, BMI)
36	34	6	RAG DOLL Sammy Johns, GRC 2062 (Hampstead Heath, ASCAP)
37	40	2	FLYING HIGH Blackbyrds, Fantasy 747 (Blackbyrd, BMI)
38	38	3	SOMEONE SAVED MY LIFE TONIGHT Elton John, MCA 40421 (Big Pig/Leeds, ASCAP)
39	NEW ENTRY		A FRIEND OF MINE IS GOING BLIND John Dawson Read, Chrysalis 2105 (Warner Bros.) (Big Secret, ASCAP)
40	43	4	CAN'T GIVE YOU ANYTHING (But My Love) Stylistics, Avco 4656 (Avco Embassy, ASCAP)
41	35	7	YOU ARE MY SUNSHINE GIRL Lettermen, Capitol 4096 (House Of Gold, BMI)
42	45	2	HELP ME RHONDA Johnny Rivers, Epic 8-50121 (Columbia) (Irving, BMI)
43	NEW ENTRY		SOLITAIRE Carpenters, A&M 1721 (Don Kirshner, BMI/Kirshner, ASCAP)
44	49	2	LIKE THEY SAY IN L.A. East L.A. Car Pool, GRC 2064 (Racan/Act One, BMI)
45	47	2	DANCE WITH ME Orleans, Asylum 45261 (Hall/Mojahanna, BMI)
46	44	4	WOULD I STILL HAVE YOU Lobo, Big Tree 16040 (Atlantic) (Famous, ASCAP)
47	NEW ENTRY		I WROTE A SONG Bobby Goldsboro, United Artists 681 (Unart/Pen In Hand, BMI)
48	46	5	BLUE SKY Joan Baez, A&M 1703 (No Exit, BMI)
49	NEW ENTRY		TWO FINE PEOPLE Cat Stevens, A&M 1700 (Cat, ASCAP)
50	NEW ENTRY		IT DOESN'T MATTER ANY MORE Linda Ronstadt, Capitol 4050 (Spanka, BMI)

Classical

Dealer Registers Sales Dip — Other Experiences a Rise

By ROBERT SOBEL

(The following is the concluding article relating to a dealer survey taken for the classical special issue of July 26.)

NEW YORK—The Discount Stores outlet in Scarsdale, N.Y., experienced about the same business as last year—perhaps even a slight decrease, according to Abby Levin, executive of the store. However, he says, the price increase resulted in a higher profit picture. The store's classical sales are about 20 percent of its over-all total, with some 80 percent of that figure going to mail-orders.

Most of Discount's mail-order business comes from schools and other institutions, he says. Special catalog mailings and flyers are sent out as necessary. Levin says they

also do a good mail-order business in spoken-word product. Product from Caedmon and Spoken Arts and other lines account for \$30,000-\$40,000 of the store's total business.

Levin says that the average sale is three records per customer and that the average sale per institution is about 10. He also cites the importance of knowledgeable sales clerks in increasing sales and in helping achieve repeat business. He says that the typical purchaser is a male adult, even though women are buying product for themselves, rather than having the man do the "shopping" for them. His view is that young people are buying less. This is due, he says, to depressed earnings in the household.

Record City, located in Washington and Baltimore, is a high traffic dealership which has a volume of 40-50 percent in classical. "We push classical very hard," says Sid Swiller, who with his brother, Milt, owns the stores. Swiller claims there are only five or six full-catalog stores in Washington, which gives him a competitive edge over other urban areas. However, he does have "a Korvette store to contend with," he says, which "we compete with, as immodest as the statement may be."

He claims his prices are lower than the mass merchandising chain, offering a \$6.98 classical item for \$4.54 and a \$7.98 suggested list LP at \$5.19. He also provides "salesmen who know classics," who have been employed with the company for many years. One clerk, "not a relative or anything like that," has been in Swiller's employ for 15 years, he notes.

The Washington store is divided

in half between classical and pop regarding bins, and personnel, numbering five, work in both areas. He refutes the theory that personal appearances help sales. Swiller says that he discourages them because of store space. "They attract crowds, yes, but the people just want the autographs but do not buy. It also prevents others from buying pop product because of the traffic it causes."

Many of Record City's customers are government employees. The recession has affected them least, he says, thus his sales have not decreased. He claims that his sales have not decreased. He claims that his sales are a "little bit higher" than last year's in classical.

Swiller says he does "a lot of advertising" in both newspapers and on radio and runs a special half-off sale on a classical label twice a year.

To increase sales, his store's classical bins are listed by company and catalog number. He feels that most classical consumers are browsers and by using the company-catalog system, the customer is exposed to all the product on that particular label. Categorizing the bins according to composer, limits the customer's choices, he feels.

Bernstein, B&H Deal

NEW YORK—Boosey & Hawkes and Amberson Enterprises have concluded a deal with Leonard Bernstein whereby B&H will act as sole agents for the composer-conductor's future works and other composers under contract to Amberson.

The publication of the score of "Dybbuk" represents the first fruits of the agreement. Bernstein fashioned two suites from the ballet.

In another area, B&H is publishing the English libretto of the Bolshoi Opera's production of Prokofiev's "The Gambler." Translation is by Irving and Georgette Palmer. B&H is also making available an 180-page biographical list of Hungarian composers from Jenő Adam to Leo Weiner. The list is free on application.

Morath Tapes 1-Man Special

NEW YORK—Ragtime entertainer Max Morath taped a one-man special, "The Ragtime Years," for WMTV, a PBS station in Milwaukee, for airing there, as well as projected airing along the PBS network. The 60-minute show will also serve as a pilot for a projected PBS series on ragtime, similar to the two Morath did for educational TV back in the early 1960s.

The special was taped over four public performances at the UWM Fine Arts Theatre in Milwaukee on July 31, Aug. 1, and Aug. 2 (two performances on Aug. 2), and consists of song, humor and historical comment, with projection of turn-of-the-century slides as an additional feature.

Morath will assist on the editing after the show has been taped. "The Ragtime Years" will be a co-production of Morath's company, Normacks, Inc., and WMTV. No air-dates have yet been scheduled.

M&A Adds a Classic Arm

LOS ANGELES—Long-time Chicago retailer-wholesaler Merle Rose has started a primarily classical label distributorship for the Midwest there at his M&A Record Wholesalers' warehouse. Ron Bernstein, veteran Chicago distribution executive, heads the new wing of the Rose firm.

First labels include: Vox, Folkways, Everest, Radiola, Monitor, Monmouth-Evergreen and GNP-Crescendo. Firm has three salesmen out in four-state area.

Rose, who owns two large Loop area retail stores, also operates a large cutout-promo records business, in conjunction with Manny Wells' Surplus Records & Tapes, New York.

Select Melodyia Items To Be Released On Odyssey

By JIM MELANSON

TORONTO—Masterworks and Odyssey again took active roles during the Columbia Records convention held here recently. Select Melodyia product will be merchandised in the U.S. on Odyssey, resulting from an expansion of an agreement between the Masterworks division and the Russian record company. Both the Odyssey and the Masterworks labels spotlighted albums for release this month. These are:

From Masterworks: a two-record set of Jascha Heifetz in concert, featuring Brooks Smith on piano; "Footlifters," a selection of American marches by the Columbia All-Star Band, Gunther Schuller conducting; a coupled recording of Leonard Bernstein's conducting the

New York Philharmonic performing the "Adagio" from Gustav Mahler's Unfinished Symphony No. 10 and the Israel Philharmonic performing the "Kindertotenlieder," Janet Baker soloist; Pierre Boulez conducting the New York Philharmonic performing "Firebird;" E. Power Biggs performing works from Handel, Mozart, Purcell and Buxtehude, among others; guitarist John Williams' adapted performance of "The Complete Music For Lute" by Bach; Jean-Pierre Rampal and Claude Bolling performing a Bolling piece for flute and jazz; and Glenn Gould performing Mozart piano sonatas.

The "Footlifters" LP is the second in the Masterworks record-of-the-month series.

On Odyssey are four LP's two-record set from George Szell conducting the Cleveland Orchestra performing the Dvorak Slavonic Dancers and the Carnival Overtures; violinist Zino Francescatti and conductors Bernstein and Thomas Schippers with the New York Philharmonic performing works by Sibelius and Bruch; a selection of works for the flute and harp performed by Jean Pierre Rampal and Lily Laskine; and George Szell and the Cleveland Orchestra performing his Symphony No. 2 (released previously). Coupled with the work is Walton's "Variations On A Theme By Hindemith."

NEC Schedule

• Continued from page 50

sets, Connecticut, Rhode Island and the Atlantic Canadian region will attend the Atlantic Canadian/New England meetings, Nov. 9-12. They will be held at Dunfey's Hyannis Resort in Hyannis, Mass., and are being organized by Robin Glass of Central Connecticut State College.

Schools from Oklahoma, Arkansas, Louisiana and Texas will attend the South Central meetings, Nov. 14-16. They will be held in the Dallas/Ft. Worth area and are being organized by Larry Markley of Lamar Univ.

Jazz Revival Boosts Label Interests

• Continued from page 1

At the present time, the only major companies without jazz product are Mercury and Elektra/Asylum. CBS remains a viable force in the market, with Blue Note continuing to expand its roster.

A&M, which entered jazz in the late sixties with Wes Montgomery, Nat Adderley and Paul Desmond, is re-entering the market with a new jazz line, Horizon, scheduled for a September debut. Artists expected to join the label are Desmond (who recently recorded for CTI), Chet Baker and Dave Liebman. Besides this new line, the label also features on its roster several crossover jazzmen like Chuck Mangione and Tom Scott.

Warner Bros. is planning a fall introduction of its new jazz line, under the direction of Bob Krasnow. Although the label had players at one time like Herbie Hancock, it has been away from the area for a few years. Reported to be joining the label are David Newman, Rahsaan Roland Kirk and Pat Martino.

RCA has gone gung-ho in the jazz area ever since it was taken over by jazz enthusiast Ken Glancy. Product includes new efforts by Cedar Walton, Ruby Braff-George Barnes Quartet, Phil Woods, Lena Horne and Weldon Irvine. Besides its own

RCA LPs, the label also distributes three jazz lines: Norman Granz's Pablo, Bob Thiele's Flying Dutchman and Michel Legrand's Gryphon. Pablo has new recordings by Dizzy Gillespie, Joe Pass and Count Basie, while Dutchman has new albums by Lonnie Liston-Smith, Oliver Nelson, Leon Thomas and Groove Holmes. Gryphon has LPs by Lena Horne, Legrand and Phil Woods.

Vanguard's resurgence in jazz under the helm of Ed Bland comes as no surprise. Thus far the label has released product by Clark Terry and Elvin Jones, and has recently signed James Moody.

Other labels actively involved with recording new jazz product are ABC-Impulse, Atlantic, Arista, BASF, Buddah, Capitol, Chess/Janus, Fantasy/Prestige/Milestone, MCA, London, Xanadu, Muse, Mainstream, United Artists, Strata-East, Ovation, Polydor and Black Jazz.

ABC Records has artists like The Crusaders, while Impulse features a roster that includes Pharoah Sanders, Gato Barbieri and Keith Jarrett.

Atlantic, a power in the jazz world for more than a decade, is still well-represented with Eddie Harris, Charles Mingus, Yusef Lateef, Les McCann and others. The label also has a distribution pact with Nat

Weiss's Nemperor Records, which records Stanley Clarke, Jan Bammer, Jerry Goodman, Tommy Bolin and Lennie White.

Arista has committed itself to jazz with several signings under the direction of president Clive Davis and jazz product coordinator Steve Backer (formerly of ABC-Impulse). Artists include John Hendricks, Harvey Mason, Larry Young, Airtio, Headhunters, Gil Scott-Heron, Larry Coryell and Anthony Braxton. In addition, the label has an exclusive distribution agreement with the European-based Freedom jazz line, which has new product by Cecil Taylor, Randy Weston and Roland Hanna, among others.

BASF is oriented toward jazz keyboardists, reportedly due to the label president's leanings, and lists many musicians, including George Duke, Oscar Peterson and Monty Alexander.

CBS, a jazz stalwart for many years, is still working actively with jazz artists, both old and new, as is pointed out by recent product. This includes Miles Davis, Helen Humes, Herbie Hancock, Ramsey Lewis, Bill Watrous, Maynard Ferguson, Weather Report, and Freddie Hubbard. In addition, it also distributes jazz product on Philadelphia International by Thad Jones-Mel Lewis Big Band and Monk Montgomery.

Motown has no jazz artists of its own, but through its distribution deal with CTI, it has had good success with Grover Washington Jr., Bob James, George Benson, Ron Carter, Joe Farrell and Esther Phillips.

Polydor has several jazz artists like Roy Ayers and Chick Corea's Return to Forever, as well as Gary Burton, and John Abercrombie, who came to the label via a distribution deal with German-based ECM Records.

United Artists' jazz is through Blue Note. This label has been a power for more than two decades and its current roster includes Donald Byrd, Horace Silver, Marlena Shaw, Lou Donaldson, Carmen McRae and Bobbi Humphrey.

Fantasy/Prestige/Milestone remains one of the few true bastions of jazz, boasting a current artists roster of McCoy Tyner, the Blackbyrds, Stanley Turrentine, Cannonball Adderley, Woody Herman and others.

Under a distribution deal with Westbound Records, 20th Century has picked up jazz product by Houston Person, Etta Jones, Melvin Sparks and others. Pickwick International has done a similar service by acquiring distribution rights to Sonny Lester's Groove Merchant Records, which records many jazz stars including Buddy Rich and Jimmy McGriff.

Other labels with jazz product include Buddah (Norman Connors), Chess/Janus (Jack McDuff, Reuben Wilton), Capitol (Supersax, Pat Williams), Xanadu (Sonny Criss), London (Barry Miles, Erroll Garner), MCA (Deodato), Mainstream (Paul Jeffrey), Muse (Woody Shaw, Eric Kloss, Richard Davis), Black Jazz (Roland Haynes, Gene Russell, Doug Carn), and Strata-East (Charles Tolliver, Stanley Cowell, Clifford Jordan), Chiaroscuro (Buddy Tate, Don Ewell), Concord (Herb Ellis, Ray Brown), Creative World (Les Hooper, Stan Kenton), Monmouth Evergreen (Bernie Leighton), Strata (Kenny Cox, Contemporary Jazz Quintet), Choice (Buddy DeFranco, Victor Feldman), Tribe (Phil Renelin, Wendell Harrison) and GNP-Crescendo, with a bulging catalog covering all phases of the art, much of it from old masters.

(Continued on page 78)

NOV. 14 IN L.A.

First Fund-Raising Show By World Jazz Assn. Set

LOS ANGELES—The World Jazz Assn.'s first fund-raising concert is scheduled for Nov. 14 at the Shrine Auditorium, with John Levy setting up the program.

Levy is working with Art Fisher and pianist Bob James on lining up the acts. Personal manager Levy feels the concert should be developed as a "montage" with a number of main acts working cohesively rather than playing individual sets.

At a recent executive board meeting here, WJA expressed concern over the impending change of format at WRVR in New York from all jazz to a reduced jazz concept. Paul Tanner, the executive director, is supposed to contact Bob Orenbach and assistance from WJA.

Tanner also noted at the meeting that WJA is receiving lots of mail from jazz societies who are invited to join as associate members without any membership dues this year.

Levy, chairman of the board, reports that he has the data required for the compilation of a fund-raising LP and that this project will take over one year, therefore the "push" should be on this initial concert.

WJA's membership totals 436, in-

cluding 26 lifers, 197 professionals, 8 businesses and 3 commercial radio stations. There are also 40 non-commercial broadcasters involved gratis.

Monies accrued from membership as of June 30 totalled \$11,780 (excluding a check for \$60 which bounced). Expenses as of that date have been \$5,215, leaving \$6,564 in the bank as of that date.

The WJA has also modified its original board to now include: Levy, chairman; ad agency, Howard Klarman; artists: Mundell Lowe, Marian McPartland, Jerome Richardson, Les McCann; composer/arrangers: Neal Hefti, Bill Holman; educators: Dick Grove, John Rinaldo; international: Bobby Weiss, Peter Eichler; societies: Robert Martin; musical instruments: Jack Flon; publishers: Charles Hanson; performing rights societies: Russ Sanjek, Dave Combs; personal manager/talent agent: Harold Jovien, John Levy; print media: Ira Sabin, Eliot Tiegel; public relations: Pat Willard, Paul Brown.

Also radio: Chuck Niles, Bob Orenbach; non-commercial radio/TV: Roy Loggins, Russell Harvey; record labels: Don Birkhimer; record merchandisers: Russ Solomon, George Hocutt; record production: Bob James; talent buyer: Howard Rumsey; TV/films: Jim Washburn; at large: Cannonball Adderley, Leon Breiden, Robert Curnow, Leonard Feather, Bob Kirstein, Russ Molloy, Dave Pell, Harvey Siders, Bob Summers, Paul Tanner.

The officers include: Hal Cook, president; Bob Summers, executive vice president; Dave Pell, treasurer; Leonard Feather, secretary; vice presidents: Benny Carter, Stan Kenton, Monk Montgomery, Dan Morgenstern, Bob Orenbach, Dick Schory; Bunny Tanner, assistant secretary.

Blue Note's Odd Jazz Mix

• Continued from page 3

rise, whose debut LP is set for the fall release.

Although the label has just issued its third series of two LP set reissues, the greater emphasis remains with new acts.

Carmen McRae, for one, with her just released "I Am Music" LP, gives the label a major lady of song. Second vocalist Marlena Shaw and flutist Bobbie Humphrey add depth to the female roster.

Donald Byrd, who has been with the label nearly 15 years, is its top seller, moving 300,000 copies and up. Silver, the longest act on the ros-

ter with 20 years, sells between 25,000 and 50,000 LPs. Bobbie Humphrey sells 200,000 and up. Marlena Shaw 50,000 and up. Credit Butler with these figures.

In addition to seeking cross-over types of music which often leans on soul tempos, Butler has a series of "recitals" going for high school, college and other select listeners. Horace Silver is planned for the third in the series someplace in New York within the next several months. Bobby Hutcherson launched the 45-minute select concert in Los Angeles and was followed by Bobbie Humphrey in Chicago.

(Continued on page 78)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	23	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
2	2	18	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
3	8	5	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
4	4	16	TWO Bob James, CTI 6057 S1 (Motown)
5	6	9	THE BRECKER BROTHERS Arista AL 4037
6	3	9	TALE SPINNIN' Weather Report, Columbia PC 33417
7	5	33	SUN GODDESS Ramsey Lewis, Columbia KC 33194
8	19	18	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G (United Artists)
9	9	16	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
10	10	14	DISCOTHEQUE Herbie Mann, Atlantic SD 1670
11	26	3	LIQUID LOVE Freddie Hubbard, Columbia PC 33556
12	13	7	SHABAZZ Billy Cobham, Atlantic SD 18139
13	14	18	NO MYSTERY Return To Forever Featuring Chick Corea, Polydor PD 6512
14	24	7	A TEAR TO SMILE Roy Ayers Ubiquity, Polydor PD 6046
15	25	42	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
16	7	16	IN THE POCKET Stanley Turrentine, Fantasy F 9478
17	20	5	PHOEBE SNOW Shelter SR 2109 (MCA)
18	12	7	BASIE JAM Count Basie & His Orchestra, Pablo 2310.718 (RCA)
19	17	18	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669
20	11	18	WHO IS THIS BITCH, ANYWAY? Marlena Shaw, Blue Note BN-LA397-G (United Artists)
21	30	3	COME GET TO THIS Nancy Wilson, Capitol ST 11386
22	21	14	THE AURA WILL PREVAIL George Duke, BASF/MPS MC 25613
23	18	38	BAD BENSON George Benson, CTI 6045 S1 (Motown)
24	16	9	NATIVE DANCER Wayne Shorter, Columbia PC 33418
25	NEW ENTRY		BECK Joe Beck, Kudu KU 21 S1 (Motown)
26	36	35	FLYING START Blackbyrds, Fantasy F-9472
27	15	5	PURE DESMOND Paul Desmond, CTI 6059 S1 (Motown)
28	38	3	PHENIX Cannonball Adderley, Fantasy F 79004
29	22	16	SURVIVAL OF THE FITTEST The Headhunters, Arista AL 4038
30	NEW ENTRY		EL JUICIO (The Judgement) Keith Jarrett, Atlantic SD 1673
31	NEW ENTRY		LEVEL ONE The Eleventh House Featuring Larry Coryell, Arista AL 4052
32	NEW ENTRY		SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
33	33	3	UPON THE WINGS OF MUSIC Jean-Luc Ponty, Atlantic SD 18138
34	23	9	GOODBYE Gene Ammons, Prestige 10093 (Fantasy)
35	27	9	DIZZY GILLESPIE'S BIG 4 Pablo 2310 719 (RCA)
36	35	3	IMAGES Phil Woods/Michel Legrand & His Orchestra, Bluebird BGL1-1027 (RCA)
37	37	5	CHAPTER FOUR: ALIVE IN NEW YORK Gato Barbieri, ABC/Impulse ASD 9303
38	NEW ENTRY		10 YEARS HENCE Yusef Lateef, Atlantic SD 2-1001
39	NEW ENTRY		CORNBREAD, EARL AND ME/SOUNDTRACK Blackbyrds, Fantasy F 9483
40	NEW ENTRY		CRISSCRAFT Sonny Criss, Muse MR 5068

Soul Sauce

Chicago's WBMX-FM To Top

By JEAN WILLIAMS

LOS ANGELES—WBMX-FM is a Chicago automated station featuring predominantly black artists which slid into the No. 1 slot via the April/May ARB report. The automated operation then topped live stations which have had top r&b national ratings in the past.

Ernest James, WBMX's program director, reluctantly talks about the station's automated situation. He says his reason is valid, claiming, it is not widely known that the station is automated.

WBMX has been automated since its change in format less than a year ago. But it is commonly believed that the station presents live announcers on the air, says James.

Although the station is automated, it employs three staff announcers who tape their shows on a daily basis.

"WBMX is a contemporary music station with emphasis on black music," he explains. "We include jazz, blues, r&b, Latin, gospel and rhythmic forms of music into our format. We play practically anything that fits in with our programming."

"We reject the high energy approach which has been connected with black oriented radio," he adds.

"We recognize our sound attracts white listeners because in the market place, it is proven that whites buy more black product than blacks," he contends.

The announcers have six hour shifts each, a two-hour daily gospel program being the exception.

Ray Cooper hosts the 6 a.m.-12 p.m. show followed by John Silver 12 p.m.-6 p.m. Ladonna Tittle has the 6 p.m.-12 a.m. shift.

Disco music is aired 12 a.m.-4 a.m. on a show titled "Disco Party." "There are no announcers for this program. We try to deliver the music in the same manner in which it is done in the discotheques," says James.

Pastor T.L. Barrett hosts the 4 a.m.-6 a.m. gospel show. The Gospel program being the exception, all other forms of music are dispersed into the regular format, explains James, adding, "in addition to our diversified playlist, our low commercial load is part of the station's appeal."

"Our method of selecting announcers is to deal from an intelligence level," he says.

"We do not use broken English on this station," he continues. "We must sound intelligent because we do not want to offend our audience," adding, "this gets back to automation."

"I do not agree that automation will take jobs from deejays. Professional announcers will always have a place to go. Our announcers are all professionals."

"What automation will do is weed out those who are capable only of spinning records. People who have other skills will have a chance to be more significant in the market."

"We don't want our announcers to sound like announcers. We want them to sound like regular people, and we insist that they be good production people. This is one reason why our automated situation is not recognized," he explains.

James says, "it is important to us that our listeners are proud to listen

(Continued on page 55)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 8/9/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	8	HOPE THAT WE CAN BE TOGETHER —Sharon Page (K. Gamble, L. Huff, Philadelphia International 8-3569 (Epic/Columbia) (Mighty Three Music, BMI))	33	36	11	SWEARIN' TO GOD —Frankie Valli (B. Crew, D. Randell), Private Stock 45021 (Hearls Delight/Caseyem/Desidera, BMI)	69	69	4	CHOCOLATE CHIP —Isaac Hayes (I. Hayes), Hot Buttered Soul 12118 (ABC)
2	1	11	FIGHT THE POWER Pt. 1 —Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)	34	26	17	LOOK AT ME (I'm In Love) —Moments (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gambi, BMI)	70	85	4	HE'S MY MAN —Supremes (G. Wright, K. Patterson), Motown 1358 (Jobete, ASCAP)
3	7	8	DREAM MERCHANT —New Birth (L. Weiss, J. Ross), Buddha 470 (Saturday, BMI)	35	74	3	HOW LONG (Betcha' Got A Chick On The Side) —Pointer Sisters (A. Pointer, J. Pointer, R. Pointer, D. Rubinson), ABC/Blue Thumb 265 (Polo Grounds, BMI)/Ebbetts Field, ASCAP)	71	73	6	ALVIN STONE (Birth & Death Of A Gangster) —Fantastic Four (A. Kent, C. Colbert), 20th Century/Westbound 5009
4	8	9	GET DOWN TONIGHT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sheryln, BMI)	36	32	15	WHY CAN'T WE BE FRIENDS? —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 629 (Far Out, ASCAP)	72	68	9	YOU'RE EVERYTHING I NEED —Major Lance (F. Knight), Osiris 001 (East Memphis/Tod Knight, BMI)
5	5	11	7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle) —Gary Toms Empire (R. Cook), PIP6504 (Cookaway, ASCAP)	37	52	4	DO IT ANY WAY YOU WANNA—Peoples Choice (L. Huff), Tsp 8-4769 (Epic/Columbia) (Mighty Three, BMI)	73	83	2	WE'RE GONNA MAKE IT —Philly Devotions (J. Davis), Columbia 3-10143 (John Davis/Bry-Web, ASCAP)
6	2	11	SEXY —MFSB (K. Gamble, L. Huff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI)	38	31	17	TAKE ME TO THE RIVER —Syl Johnson (A. Green, M. Hodges), Hi 2285 (London) (Jec/AT Green, BMI)	74	72	7	OOOLA LA —Betty Wright (C. Reid, W. Clarke) Alston 3715 (TK) (Sheryln, BMI)
7	4	10	DO IT IN THE NAME OF LOVE —Ben E. King (P. Grant, G. Guthrie), Atlantic 3274 (Penumbra, BMI)	39	54	3	IT ONLY TAKES A MINUTE —Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)	75	NEW ENTRY		SEX SUMMER —Family Plan (K. Ross), Drive 6242 (TK) (Lowery, BMI)
8	9	7	FOREVER CAME TODAY —Jackson 5 (E. Holland, L. Dozier, B. Holland), Motown 1356 (Stone Gate, BMI)	40	38	12	HURT —Manhattans (A. Jacobs, J. Crane), Columbia 3-10140 (Miller, ASCAP)	76	87	3	LIVING FOR THE CITY —Ray Charles (S. Wonder), CrossOver 981 (Jobete/Black Bull, ASCAP)
9	6	16	THE HUSTLE —Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)	41	33	12	CHOCOLATE CITY —Parliaments (G. Ginton, W. Collins, B. Worrell), Casablanca 831 (Maibiz/Rick's Music, BMI)	77	84	2	IT'S ALL OVER NOW —Bobby Womack (B. Womack, S. Womack), United Artists 674 (Kags, BMI)
10	12	10	THREE STEPS FROM TRUE LOVE —Reflections (J.R. Bailey, K. Williams), Capitol 4078 (A Dish A Tunes, BMI)	42	37	9	FEELIN' THAT GLOW —Roberta Flack (E. McDaniels, B. Russo, L.L. Pendarvis, M. McKinley, Sister C. Laws), Atlantic 3271	78	80	6	THE GOOD OLD DAYS —Main Ingredient (L. Perry) RCA 10334 (J.L.P./Jazzman, ASCAP)
11	15	6	OH ME, OH MY (Dream In My Arms) —Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2288 (London) (Jec/AT Green, BMI)	43	51	8	FOOT STOMPIN' MUSIC —Hamilton Bohannon (H. Bohannon), Dakar 4544 (Brunswick), (Hog/Bohannon, ASCAP)	79	82	4	HARMOUR LOVE —Syairee (S. Wonder), Motown 1353 (Jobete/Black Bull, ASCAP)
12	16	6	THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire (M. White, C. Stephy, V. White), Columbia 3-10172 (Sagittame, ASCAP)	44	39	12	IF YOU TALK IN YOUR SLEEP —Little Milton (R. West, J. Christopher), Stax 0238 (Epic/Columbia) (Easy Nine/Elvis Music Inc., BMI)	80	NEW ENTRY		EXPANSIONS —Lionie Liston Smith (L.L. Smith), Flying Dutchman 10214 (RCA) (Cosmic Echoes, BMI)
13	17	7	MAKE ME FEEL LIKE A WOMAN —Jackie Moore (C. Reid) Kayvette 5122 (TK) (Sheryln, BMI)	45	57	5	UNDER YOUR POWERFUL LOVE —Joe Tex (J. Tex), Dial 1154 (Phonogram) (Tree, BMI)	81	NEW ENTRY		MUSIC IN MY BONES —Joe Simon (R. Gerald, J. Simon), Spring 159 (Polydor) (Gaucho/Belinda, BMI)
14	19	6	YOUR LOVE —Graham Central Station (L. Graham), Warner Bros. 8105 (Nineteen Eighty Five, BMI)	46	42	13	LOVE BEING YOUR FOOL —Charles Whitehead (J. Williams Jr., C. Whitehead), Island 007 (Mr. Dogg/ATV, BMI)	82	NEW ENTRY		FALLIN' IN LOVE —Hamilton, Joe Frank & Reynolds (D. Hamilton, A. Hamilton), Playboy 6024 (J.C., BMI)
15	18	10	ACTIONS SPEAK LOUDER THAN WORDS —Chocolate Milk (L. Harris, J. Smith III, A. Castenell, F. Richards, D. Richards, M. Tio, K. Williams, R. Dabon, E. Dabon), RCA 10290 (Marsaint, BMI)	47	45	16	GIVE THE PEOPLE WHAT THEY WANT—O'Jays (K. Gamble, L. Huff), Philadelphia International 8-3565 (Columbia) (Mighty Three, BMI)	83	NEW ENTRY		GIVE IT WHAT YOU GOT —B.T. Express (S. Roberts), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI)
16	24	9	DREAMING A DREAM —Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI)	48	77	2	GAMES PEOPLE PLAY —Spinners (J.B. Jefferson, B. Hayes, C. Simmons), Atlantic 3284 (Mighty Three, BMI)	84	NEW ENTRY		LET ME LAY MY FUNK ON YOU —Poison (Poison), Roulette 7174 (Big Seven/Hot Gold, BMI)
17	14	16	SOONER OR LATER —Impressions (E. Townsend), Curtom 0103 (Warner Bros.) (Cherritown, BMI)	49	48	6	I'LL BE COMIN' BACK —Greg Perry (L. Perry, K. Davis, M. Cowart), Casablanca 835 (Cafe Americana/Peabody, ASCAP)	85	88	3	JUST YOU AND ME —Tamiko Jones (T. Jones, J. Weaver, J.W. Alexander), Arista 0134 (Low Bam, BMI)
18	30	5	GLASSHOUSE —Temptations (Charlamagne), Gordy 7144 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	50	58	5	A WOMAN NEEDS TO BE LOVED —Tyronne Davis (W. Henderson, F. Smith, C. Davis), Dakar 4545 (Brunswick) (Jalynne/BRC, BMI)	86	97	3	LOVE TAKES TEARS —Johnny Bristol (J. Bristol), MGM 14814 (Bushka, ASCAP)
19	20	12	SNEAKIN' UP BEHIND YOU —Brecker Brothers (D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker), Arista 0122 (Carmine Street, BMI)	51	71	3	CHASING RAINBOWS —Blue Magic (T. Mills), Atco 7031 (WIMOT/Mystic Dragon, BMI)	87	95	4	EIGHTEEN WITH A BULLET —Pete Wingfield (P. Wingfield), Island 026 (Ackee, ASCAP)
20	25	9	THE PHONE'S BEEN JUMPING ALL DAY —Jeannie Reynolds (N. Tony), Casablanca 834 (Groovesville, BMI)	52	62	9	I DON'T WANT TO BE A LONE RANGER —Johnny Guitar Watson (J.G. Watson), Fantasy 739 (Jowat, BMI)	88	NEW ENTRY		WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI)/Stanley Adams, ASCAP)
21	40	5	HUSTLE!!! (Dead On It) —James Brown (J. Brown), Polydor 14281 (Dynatone/Belinda/Unichappell, BMI)	53	53	7	GOOD LOVIN' IS JUST A DIME AWAY—The Originals (L. Dozier), Motown 1355 (Dozier, BMI)	89	89	2	ONE THING ON MY MIND—Persuasions (E. Sands, R. Gerrinano), A&M 1698 (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)
22	28	5	CAN'T GIVE YOU ANYTHING (But My Love) —Stylists (Hugo & Luigi, G.D. Weiss), Avco 4656 (Avco Embassy, ASCAP)	54	70	3	THIS WILL BE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	90	90	2	WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter (V. McCoy) Mercury 73695 (Phonogram) (Wren, BMI)
23	10	11	I'LL DO FOR YOU ANYTHING YOU WANT ME TO —Barry White (R. White), 20th Century 2208 (Sa-Vette/January, BMI)	55	61	4	TRY ME TONIGHT —Johnnie Taylor (D. Davis), Stax 0241 (Groovesville, BMI)	91	92	3	LOVE'S SO WONDERFUL —Natural Four (L. Hulston) Curtom 0104 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
24	27	7	YOLANDA —Bobby Bland (D. Moore), ABC 12105 (ABC/Dunhill/Speed, BMI)	56	59	6	LIFE AND DEATH IN G&A (Love Childs Afro) —Cuban Blues Band (S. Stewart), Roulette 7172 (Daly City, BMI)	92	86	5	GIMME SOME (Part One) —Jimmy "Bo" Horne (H.W. Casey, R. Finch), Alston 3714 (TK) (Sheryln, BMI)
25	29	9	I COULD DANCE ALL NIGHT —Archie Bell & The Drells (R. Tyson, B. Sigler, A. Felder), Tsp 8-4767 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)	57	81	3	FLYING HIGH —Blackbyrds (K. Killgo), Fantasy 747 (Blackbyrd, BMI)	93	49	13	SIX DAYS AND A NIGHT —Candi Staton (F. Wright, D. Greer, G. Jackson, F. Cage), Warner Bros. 8112 (Gre-Jac/Superheavy, BMI)
26	11	13	FREE MAN —South Shore Commission (B. Sigler), Wand 11287 (Scepter) (Mighty Three, BMI)	58	44	15	THE WAY WE WERE/TRY TO REMEMBER —Gladys Knight & The Pips (M. Hamlich, A. Bergman, M. Bergman/H. Schmidt, I. Jones), Buddha 463 (Colgems, ASCAP/Chappell, ASCAP)	94	96	4	PAIN —Edwin Starr (E. Starr), Granite 522 (ATV/Zonal, BMI)
27	35	4	GET THE CREAM OFF THE TOP —Eddie Kendricks (B. Holland, E. Holland), Tama 54260 (Motown) (Stone Diamond/Gold Forever, BMI)	59	66	5	LOVE IS MISSING —Dells & Dramatics (T. Hester), Cadet 5710 (Chess/Janus) (Groovesville, BMI)	95	NEW ENTRY		REACH FOR THE MOON (Poor People) —Angela Bond (A. Bond), ABC 12077 (ABC/Dunhill/Bondage, BMI)
28	21	12	COME AN' GET YOURSELF SOME —Leon Haywood (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)	60	41	12	SEVEN LONELY NIGHTS —Four Tops (J.R. Bailey, K. Williams, R. Clark), ABC 12096 (Pocketful of Tunes/Giant, BMI)	96	79	6	LOVE POWER —Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)
29	34	7	POTENTIAL —Jimmy Castor Bunch (E. Henderson), Atlantic 3270 (Jimpire, BMI)	61	43	14	WHAT CAN I DO FOR YOU —Labelle (J. Ellison, E. Batts), Epic 8-50097 (Columbia) (Gospel Bird, BMI)	97	NEW ENTRY		WE GOT EACH OTHER—Barbara Mason & The Futures (Aikens, Bellman, Bishop, Drayton, Turner), Buddha 481 (Blockbuster/Writers, BMI)
30	22	12	JUST A LITTLE BIT OF YOU —Michael Jackson (B. Holland, E. Holland) Motown 1349F (Gold Forever/Stone Diamond, BMI)	62	NEW ENTRY		SO IN LOVE —Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)	98	NEW ENTRY		I CREATED A MONSTER —ZZ Hill (L. Dozier), United Artists 631 (Dozier, BMI)
31	23	16	SLIPPERY WHEN WET —Commodores (T. McClary, Commodores), Motown 1338 (Jobete, ASCAP)	63	47	11	DISCO QUEEN —Chocolate (T. Brown, E. Wilson), Big Tree 16038 (Atlantic), (Finchley, ASCAP)	99	NEW ENTRY		LOVE AIN'T NO TOY —Yvonne Fair (N. Whitfield), Motown 1354 (Stone Diamond, BMI)
32	13	11	PLEASE PARDON ME (You Remind Me Of A Friend) —Rufus Featuring Chaka Khan (B. Gordon, R. Russell), ABC 12099 (Kengorus/Palladium, ASCAP)	64	64	7	TAKE GOOD CARE OF YOURSELF—Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3568 (Epic/Columbia)	100	98	5	

FIRST BLACK-OWNED STATION

They'll Be Dancing In Detroit 6 Days a Week Over WGPR-TV

By JEAN WILLIAMS

LOS ANGELES—The Detroit market will view dance shows with popular recording artists participating six days a week beginning Sept. 1 on the country's first black-owned television station, WGPR.

"Music is approximately 50 percent of the station's programming, which includes our 'Morning Party,' 'Piano Suite,' 'The Scene' and 'Sing The Hits,'" says George White, vice president of programming for WGPR and its sister radio station, WGPR-FM.

"The Scene" is set to air 5 p.m.-6 p.m. with hosts Ray Henderson and Nat Morris, disc jockeys from WGPR radio.

Although WGPR is directing its dance shows to the 18-21 audience, it will attempt to capture the younger audience by inviting se-

lected high schools to send in its dance teams twice a week, White explains.

The station has added another dimension of music on television with its feature "Sing The Hits," to be aired Saturday mornings.

Jazz Teachers Will Meet In Van Nuys

LOS ANGELES—Members of the executive board of the National Assn. of Jazz Educators from throughout the U.S. will assemble at the Holiday Inn in suburban Van Nuys Aug. 16-18 with Clem De Rosa, NAJE president, as chairman.

Matt Betton, executive secretary, is accepting reservations at NAJE headquarters in Manhattan, Kan.

"This show is to familiarize young people with the lyrics of national hit songs by playing the records and flashing the words on screen," says White.

"Piano Suite" will be aired weekly in 15-minute segments, featuring pianists who appeal to the over-21 audience.

Visiting talent will also be showcased on "Morning Party," a variety show aired each a.m. with Rick Hamilton hosting.

Additional programming includes "A Time To Live," a soap opera featuring black actors; movies, talk shows and news with the focus on minorities, says White.

The International F. & A.M. Masons are owners of the WGPR outlets, with Dr. William Banks president and general manager.

Chicago's WBMX-FM Hits ARB Peak

Continued from page 54

to our station. In the past, if they wanted to hear black music, they had no choice but to tune in to a particular station.

"This is no longer the case," he continues. "There are too many black oriented outlets in Chicago, and the people now have a choice, therefore, we must be highly competitive."

James, as program director does not select the records to be aired. The announcers have weekly meetings deciding on the playlist.

"I do not take this responsibility alone. I can't know or hear everything in music, and I feel it's only fair to the artists to have more than one opinion of their records.

"Our aim is to get our listeners to listen to WBMX for a longer period of time, and another way that we accomplish this is by playing an LP cut prior to its becoming a single," he explains.

KQIV-FM, the only soul/jazz station in Portland, Ore., has undergone changes since switching from its progressive rock format a year ago.

Roy Jay, general manager of the station says, "our market is 95 percent white and it had difficulty accepting a soul format. Management decided to switch because of monetary losses suffered with rock programming.

"KQIV is listed as one of the most powerful r&b/jazz outlets in the country carrying 100,000 watts, with plans to raise its antenna 100 feet, covering 40 percent of Oregon," says Jay.

When Jay joined the station in 1974, a completely new staff of announcers was brought in, including a licensed 16-year-old male who hosts a six-hour 12 p.m.-6 p.m. show, Jay explains.

Most of the station's nine announcers were trained by the station.

Davis Gets Renewal

NEW YORK—"Sammy & Company," the talk/variety series hosted by Sammy Davis Jr., has been renewed for another 26 weeks by NBC-TV, beginning mid-September.

William B. Williams will remain as Davis' announcer and George Rhodes Sr. as musical director.

"We hire people with ambition, but no experience," he says.

"During its rock days, the station carried approximately eight employees, but this has been upped to 20," says Jay.

He claims Portland did not welcome the new soul format, but it has in the past year come to accept and embrace it.

"If you want to find out what kind of audience you are carrying, go off the air for awhile and see what happens," he says.

This misfortune occurred one month ago, and KQIV, due to transmitter failure, went off the air for five days.

"We received more attention during that period than ever before," he explains, continuing, "people were screaming for us to go back on.

"We have discovered that jazz is on the upswing in this area. Portland was formerly a jazz town, but in recent years people have gotten away from it. Now younger people are involved, bringing it back to this area.

"We play jazz daily, even adding a one-hour 11 p.m.-12 a.m. jazz review into the format.

"All new jazz LPs are reviewed on the air and we select the most widely accepted ones to add to our library. We also play at least two jazz records each hour throughout the day.

"Contemporary as well as standard jazz is aired, because we have found that there is an audience for both.

"We also feature comedy once daily, and short inserts on blacks in history twice a day."

Although KQIV is an r&b outlet, it does not use a playlist of any kind.

"The announcers choose their material from a full library, and we play at least half of the product in album form," says Jay.

He claims that gospel is not important in his market, but he feels that an r&b/jazz station should include at least a bit of gospel because the music is so closely related. Therefore, gospel is aired Sunday 6 a.m.-10 a.m.

During the day, the 24-hour station features uptempo music, lowering the tempo after 6 p.m. to a melodic form.

Each announcer takes six-hour shifts. Cal Smith 6 a.m.-12 p.m., Kelly McCrae 12 p.m.-6 p.m., Michael Vance 6 p.m.-12 a.m., Ricky Harrison 12 a.m.-6 a.m.

Weekends have Roy Jay 12 p.m.-6 p.m. and Donny Adair with the gos-

pel show, Sunday 6 a.m.-10 a.m. Leroy Williams, Dave King, George Harris, Donny Dark and John Newell rotate weekend shifts.

The station promotes r&b/jazz concerts, says Jay. "The concerts are presented in theaters in Portland. "We are also gaining a broader audience by bringing black acts into the Upstairs nightclub here," he adds.

WHCU, Ithaca, N.Y., a 52,000-watt station which features "Nightsounds" nightly, airing r&b, jazz and Latin music from 10 p.m.-2 a.m., claims it is being stifled in its attempt to bring current product to its audience.

Frank Dawson and Stan Reaves, program directors of the show, contend they are not receiving album service from Warner Bros., RCA, London, Stax, Motown/CTI/Kudu.

Included in WHCU's audience are approximately 60 colleges and universities in Ithaca, Cortland, Elmira, Syracuse, Rochester, Binghamton and Scranton, Pa.

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

New Companies

Highnote Productions Inc., a talent agency and entertainment consulting firm, has been launched in Richmond, Va., by Robert Morrow, Scott Watkins and Bruce Sullivan.

The Jon Thrasher Agency has been opened in Atlanta as a Southeast regional booking office. Among the first artist clients are Randy Mathews, Brush Arbor and Larry Norman.

Mulberry Square Productions in Dallas has formed Mulberry Square Records with its first release "Benji's Theme—I Feel Love" by Jessie Davis.

New Distrib Firmed

LOS ANGELES—Pacific Record and Tape Distributors in the San Francisco Bay area will distribute 20th Century and Westbound product.

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	3	8	CHOCOLATE CHIP Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	32	19	15	ROLLING DOWN A MOUNTAIN Main Ingredient, RCA APL1-0644
2	4	9	CUT THE CAKE Average White Band, Atlantic SD 18140	33	33	22	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
3	2	8	UNIVERSAL LOVE MFSB, Philadelphia International KZ 33158 (CBS)	34	39	4	ODE TO MY LADY Willie Hutch, Motown M6-838 S1
4	1	8	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	35	23	37	FLYING START Blackbyrds, Fantasy F-9472
5	5	11	ADVENTURES IN PARADISE Minnie Riperton, Epic PE 33454 (Columbia)	36	32	15	THE WIZ/ORIGINAL CAST RECORDING Atlantic SD 18137
★	8	10	MOVING VIOLATION Jackson 5, Motown M6-829 S1	37	34	12	KOKOMO Kokomo, Columbia PC 33442
7	7	22	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	38	41	8	RENAISSANCE Ray Charles, Crossover CR 9005
★	11	5	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	★	48	2	A SOULFUL EXPERIENCE Rance Allen Group, Truth TRS 4207 (Stax)
9	9	9	THANK YOU BABY Stylistics, Avco AV 69008	40	40	5	LOVE CORPORATION Hues Corporation, RCA APL1-0938
10	10	28	A SONG FOR YOU Temptations, Motown C6 969S1	41	45	3	BURNIN' Bob Marley & The Wailers, Island ILPS 9256
★	15	4	THE HIT MAN Eddie Kendricks, Tamla T6 338 S1 (Motown)	42	25	9	THE SUPREMES Motown M6 828 S1
12	6	25	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	43	46	4	HALF A LOVE Chi-Lites, Brunswick BL 754204
13	13	16	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	★	NEW ENTRY	44	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876
14	16	5	LOOK AT ME Moments, Stang ST 1026 (All Platinum)	45	44	11	ALVIN STONE: BIRTH AND DEATH OF A GANGSTER Fantastic Four, 20th Century/Westbound W 201
★	22	5	STEPPIN' Pointer Sisters, ABC/Blue Thumb BTSD 6021	46	53	3	THE BEST OF THE NEW BIRTH RCA APL1-1021
16	12	9	TALE SPINNIN' Weather Report, Columbia PC 33417	★	NEW ENTRY	47	PICK OF THE LITTER Spinners, Atlantic SD 18141
17	20	12	BLIND BABY New Birth, Buddah BDS 5636	48	37	22	CAUGHT IN THE ACT Commodores, Motown M6-820 S1
18	18	8	ROCKIN' CHAIR Gwen McCrae, Cat 2605 (T.K.)	49	56	2	THE BOY'S DOIN' IT Hugh Masekela, Casablanca BBLP 7017
19	14	16	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698	★	NEW ENTRY	50	IN THE CITY Tavares, Capitol ST 11396
20	26	5	FIRST IMPRESSIONS Impressions, Curtom CU 5003 (Warner Bros.)	51	54	2	STILL CAUGHT UP Millie Jackson, Spring SPR 6708 (Polydor)
★	29	7	CORNBREAD, EARL AND ME/SOUNDTRACK Blackbyrds, Fantasy F 9483	52	38	9	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131
★	31	3	IT'S MY PLEASURE Billy Preston, A&M SP 4532	53	47	3	DISCO DYNAMITE Shirley & Company, Vibration V1 128 (All Platinum)
23	17	33	SUN GODDESS Ramsey Lewis, Columbia KC 33194	54	51	4	BEST OF Mandrill, Polydor PD 6047
24	24	21	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867	55	50	16	A QUIET STORM Smokey Robinson, Tamla T6 337 S1 (Motown)
25	30	4	COME GET TO THIS Nancy Wilson, Capitol ST 11386	★	NEW ENTRY	56	NON-STOP B.T. Express, Roadshow RS 41001 (Scepter)
26	28	4	GEORGE McCRAE TK 602	57	49	5	HEAVEN RIGHT HERE ON EARTH Natural Four, Curtom CU 5004 (Warner Bros.)
27	27	7	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)	★	NEW ENTRY	58	INSIDES OUT Bohannon, Dakar DK 76916 (Brunswick)
★	42	2	LIQUID LOVE Freddie Hubbard, Columbia PC 33556	★	NEW ENTRY	59	MORE MILES PER GALLON Buddy Miles, Casablanca NBLP 7019
★	35	3	GET DOWN Joe Simon, Spring SPR 67061 (Polydor)	★	NEW ENTRY	60	INSEPARABLE Natalie Cole, Capitol ST 11429
★	36	7	LET'S TAKE IT TO THE STAGE Funkadelic, 20th Century/Westbound W 215				
31	21	9	THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield, Curtom CU 5001 (Warner Bros.)				

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See Page

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Latin Scene

• Continued from page 51

year by his recording of "A Donde Quiera Que Me Quieran Voy," another Monclova song.

Marielle Mora, recently in town for weekend booking at Candilejas nite spot which has instituted new star policy, returned to Los Angeles excited about new deal for recording and national tour with back-up musicians of her own. All these goodies have taken place since she signed personal management pact with Redd Foxx who caught her act in a Vegas cocktail lounge. . . . Cuban-born Marisela, considered by many here the best female folk-Latin talent in the area, also excited about upbeat turn in her career. She just returned from Spain where she produced her own LP and did numerous TV appearances. The recording turned out so well she has been flooded with offers for distribution. She also returned just in time to open new weekend entertainment policy at Barriliche, intimate club in Old San Juan. . . . That old city is doing well by lounge type performers. Jazz singer Renee Arden drawing crowds to the Small World Club and a recent Sunday afternoon concert at the Old City Club was a sell-out. . . . The Ocho Puertas nitespot is also doing well with name acts, all

Latin, testing intimate material there. Recent acts include **Chucho Avellanet**, **Sharon Reilly**, **Marilyn Pupo** and **Danny Rivera** (Velvet) who is hottest vocalist in local record market. . . . Latest **Danny Rivera** LP is soundtrack from recent TV special called "Cansiones De Amor." The LP is already in the top 10 of most radio and retail outlet reports and two singles in top 20, "Odiame" (No. 1) and "En Un Rincon Del Alma" (No. 18).

Speaking of double hits, **Frankie Valli** (Private Stock) has both "Swearin' To God" and "My Eyes Adore You" fighting with **Bimbo Jet's** (Scepter) "El Bimbo" for American charts lead both in sales and radio play here. Other hot Anglo singles are **Carpenters** (Horizon) "Hey, Mr. Postman," **Pilot** (Capitol) "Magic," **Van McCoy & The Soul City Symphony** (Avco) "The Hustle," **Gladys Knight & The Pips** (Buddah) "The Way We Were/Try To Remember" and **The Captain And Tennille** (A&M) "Love Will Keep Us Together."

The **Fania All-Stars** came to town for one performance at Roberto Clemente Coliseum July 18 and it was a madhouse. With All-Stars **Willie Colon**, **Ray Barreto**, **Willie Figueroa**, **Hecto Lavoe**, **Roberto Roena**, **Cheo Feliciano**, **Ismael Rivera**, **Ismael Miranda**, **Santos Colon** and guest star **Celia Cruz** (Vaya) on the bill, the concert was a sellout days in advance. But that did not deter several thousand overflow hopefuls from trying to get in by bulling their way through the gates. The "live" recording should prove to be another big hit for Fania rivaling their "Live At Carnegie Hall" album of last year.

The next night pandemonium again reigned at the Coliseum as **La Pandilla** (Alhambra), juvenile vocal group, also drew a packed house. Things were a bit quieter though because group has several bookings scheduled throughout the island until the end of the month including final in-concert performance at Caribe Hilton for young folks in the afternoon. . . . Incidentally, **Roena**, **Rivera**, **Barreto**, **Colon** and **Lavoe** as well as the **Fania All-Stars** group all have LPs in top 10 of local Latin charts. **RUDY GARCIA**

MEXICO CITY

Discos Gamma will distribute long-time U.S. jazz label. Blue Note. On hand for the event, held at El Agora, was **George Butler**, vice president of the Blue Note label. His special trip from the U.S. was to announce such stalwarts as **Herbie Hancock**, **Jimmy Smith**, **Stanley Turrentine**, **Horace Silver**, **Sonny Rollins**, among many, would soon be heard in Mexico via their records. . . . Same Gamma, headed by **Carlos Camacho**, announces it is releasing **Nino Rota's** soundtrack album of "Godfather Part II" this month, long before the expected release of the Paramount picture in this city next October.

Rogero Azcarraga, president of Discos Orfeon, returned from New York City where he interviewed several prospective executives to run his new branch there, expected to open this month (Billboard, July 12). . . . **Manuel Villareal**, president of CBS and director of Latin American operations, headed a contingent of department toppers to the label's worldwide convention in Toronto (July 21-26). . . . Among them were **Armando De Llano**, **Raul Bejarano**, **Jaime Ortiz**, **Lic. Jose R. Bustillos** and **Ing. Manuel Ventura**. . . . Two Peerless tropical and cumbia groups—**Los Hermanos De La Hoja** and **La Perla**—hitting big in the provinces. . . . Gamma, starting a campaign to promote more national groups, has one of its first on the

market in religion. They are starting to get good reaction from their first single, "Pelon, Pelonete."

First two artists to record for RCA since AMPROFON made its new two-year agreement with the Mexican musicians' union, SUTM (Billboard, July 26), were **Juan Gabriel** and **Alicia Juarez**. . . . **Vicente Fernandez** took the Mariachi Juvenil Azteca (all 25 years old and under) with him on his most extensive European tour ever. Besides Spain, he will appear in England, France, Holland and Italy over a 45-day span through September. . . . **Mannoella Torres**, as well as **Guadelberto Castro**, are working the Palenques (where they usually hold cock fights) in such states as Sonora, Durango and Guanajuato. Reports are that they are attracting crowds of more than 1,000 to the sites.

Musart giving a big push to **Aldemaro Romero's** new hit single in Spain for Ariola, "Ese Mar es Mio." Label figures the interchange master has been so big in the European country that it could be an even bigger smash in the Mexican territory. . . . RCA's promotion and publicity executive, **Roberto Pastrana**, back from coordinating campaigns in the Monterrey territory. . . . **Trio Los Panchos**, still going strong, wound up a recent tour in Pempool, Vera Cruz, and Oaxaca, Oaxaca.

RCA just released Italy's **Nicola Di Bari's** "El Amor Te Hace Linda." . . . Polydor's **Patrizio**, riding high via his latest single, "Total Para Que," began Latin American tour in Guatemala July 24-26. . . . **Victor Heredia** in from Argentina for July 20 appearance at the Polyforum Siqueiros. He is the interpreter and composer of the famous poems by the late **Pablo Neruda**. . . . Argentina's **Sandro** is negotiating with several distributors over release of his product. He recently severed relations with CBS. . . . **Mari Trini's** "Transperencias" LP just went into release here via Gamma.

MARV FISHER

MIAMI

The latest ARB survey has been released, and shows **WQBA-AM** once again the top station in Dade County, not only of the Spanish but of all radio stations, with 14.5 percent of the total listening audience. **WCMQ-AM** has risen, as has **WCMQ-FM**, and if taken together, although they do not simulcast except for a couple of hours daily, they account for 11.2 percent of the audience. In the survey, **WFAB-AM** has lost ground, with only its news broadcasts showing strong, while **WRHC-AM** does not appear at all, in spite of the headway it was making with the Latin teens.

WOCN-AM, a beautiful music station in Spanish, did poorly, and program director **Bebo Kramer** has joined **WRHC-AM**. Rumors that **WMYQ-FM** is going Spanish have been denied by station manager **Carl Como**, and **Symphony Sid's** show on **WBUS-FM**, aired Saturday and Sunday from 6 p.m. to midnight, will be featuring more Latin music.

Celia Cruz (Vaya) has been packing them in at the Centro Espanol, and Miami fans are anxiously awaiting her new LP. The single "Cucala" is being aired on all Spanish stations. . . . **Jose Fajardo** (Coco) is appearing at the Chico Lounge of the Barcelona Hotel and drawing good crowds, while **Joe Cuba** (Tico) is giving the Numero Uno Lounge the best business it has had in months.

Parnaso Records is making a big push with loads of new releases, despite the recession, including product by **Sonia Lambrini**, **Lucha Munoz**, **Punto Seis**, **Los Romanticos de Cuba**, **Los Bribones**, **Jairo** and **Raphael**. **ART "ARTURO" KAPPER**

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Heart Of The City
LP Atco SD36118 \$6.98

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Futurama
LP Harvest ST11432 \$6.98

BOONE, DANIEL
Run Tell The People
LP Pye 12105 \$6.98

BROWN, ARTHUR
Dance With
LP Gulf GU6-40551 \$6.98

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Motor City Connection
LP Big Tree BT89510 \$6.98

BURDON, ERIC
Stop
LP Capitol SMAS11426 \$6.98

CALE, JOHN
Slow Dazzle
LP Island ILPS9317 \$6.98

CAMPBELL, GLEN
Rhinestone Cowboy
LP Capitol SW11430 \$6.98

CANNON, ACE
Super Sax Country Style
LP Hi SHL32090 \$6.98

CARAVAN
Cunning Stunts
LP BTM5000 \$6.94

CARTER, CLARENCE
Loneliness & Temptation
LP ABC ABCD896 \$6.98
8T B022-896H (GRT) \$7.95

CASSIDY, DAVID
The Higher They Climb The Harder They Fall
LP Victor APL1-1066

CAVALIERE, FELIX
Destiny
LP Bearsville BR6958 \$6.98

COLE, NATALIE
Inseparable
LP Capitol ST11429 \$6.98

CRACKIN'
Crackin'
LP Polydor PD 6044 \$6.98

DALTRY, ROGER
Ride A Rock Horse
LP MCA 2147 \$6.98
8T MCAT2147 \$7.98
CA MCAC2147 \$7.98

DAVIS, DANNY, & THE NASHVILLE BRASS
Dream Country
LP Victor APL1-1043

DeSHANNON, JACKIE
New Arrangement
LP Columbia PC33500 \$6.98

DYLAN, BOB
Basement Tapes
LP Columbia C2A 33682 [2] \$9.98
8T CZA33682 \$9.98
CA C2T33682 \$9.98

DYNAMIC SUPERIORS
Pure Pleasure
LP Motown M6-84151 \$6.98

FAIRPORT CONVENTION
Rising For The Moon
LP Island ILPS9313 \$6.98

FAITH, HOPE & CHARITY
Faith, Hope & Charity
LP Victor APL1-1100 \$6.98

FAME, GEORGIE
Fame, Georgie
LP Island ILPS9293 \$6.98

FAT BACK BAND
Yum Yum
LP Event 6904 \$6.98

FIREBALLET
Night On Bald Mountain
LP Passport PPSD98010 \$6.98

FELTS, NARVEL
Reconsider Me
LP ABC/Dot D0SD2025 \$6.98

FLEETWOOD MAC
Fleetwood Mac
LP Warner Bros. MS2225 \$6.98

GENTLE GIANT
Free Hand
LP Capitol ST11428 \$6.98

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Swing Your Daddy
LP Roxbury RLX102 \$6.98

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LP Warner Bros. BS2876 \$6.98

HARRISON, BOBBY
Funkiest
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Headstone
LP 20th Century T483 \$6.98

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Foolish Pleasures
LP Mercury SRM1-1034 \$6.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

MILES, BUDDY
More Miles Per Gallon
LP Casablanca NPLP7019 \$6.98

MODULATIONS
It's Rough Out Here
LP Buddah BDS5638 \$6.98

MONTY PYTHON'S FLYING CIRCUS
LP Pye 12116 \$6.98

MOONRIDER
Moonrider
LP Anchor ANCL2010 \$6.98
8T 8308-2010H (GRT) \$7.95

MORGAN, GEORGE
From This Moment On
LP 4 Star 75-002

MORRIS, RUSSELL
Morris, Russell
LP Victor APL1-1073 \$6.98

OUTLAWS
Outlaws
LP Arista AL4042 \$6.98

OVERSTREET, TOMMY
Greatest Hits
LP ABC/Dot D0SD2027 \$6.98

PARTON, DOLLY
Best Of
LP Victor APL1-1117

PHILLIPS, ESTHER
Phillips, Esther, w/Beck
LP Kudu 235L \$6.98

POCO
The Very Best Of
LP Epic PEG33573 [2] \$7.98
8T PAG33573 \$8.98
CA PTG33573 \$8.98

PRINZE, FREDDIE
Looking Good
LP Columbia PC33562 \$6.98

R E O SPEEDWAGON
This Time We Mean It
LP Epic PE33338 \$6.98
8T PEA33338 \$7.98
CA PET33338 \$7.98

RANDY PIE
Randy Pie
LP Polydor PD6515 \$6.98

REEVES, JIM
Songs Of Love
LP Victor APL1-1037

ROBERTS, LEA
Lady Lea
LP UA UALA418G \$6.98

ROUSSOS, DEMIS
Souvenirs
LP Big Tree 89509 \$6.98

ROYAL TEENS
Music Gems From
LP Tru-Gems TG1001

SHA NA NA
Sha Na Na
LP Kama Sutra KS852605 \$6.98
8T 8321-2605H (GRT) \$7.95
CA 5321-2605H (GRT) \$7.95

SILVER CONVENTION
Save Me
LP Midland Int'l BK11-1129 \$6.98

SIMON, JOE
Get Down
LP Spring SPR6706 \$6.98

SPHEREIS, JIMMIE
The Dragon Is Dancing
LP Epic PE33565 \$6.98
8T PEA33565 \$7.98

SPINNERS
Pick Of The Litter
LP Atlantic SD18141 \$6.98

STARR, RUBEY, & GREY GHOST
Starr, Rubey, & Grey Ghost
LP Capitol ST11427 \$6.98

STATLER BROTHERS
The Best Of
LP Mercury SRM1-1037 \$6.98

STEPPENWOLF
The House of the Wolf
LP Epic PE33583 \$6.98
8T PEA33583 \$7.98
CA PET33583 \$7.98

STEWART, GARY
You're Not The Woman You Used To Be
LP MCA 488 \$6.98
8T MCAT488 \$7.98
CA MCAC488 \$7.98

SUNDANCE
Sundance
LP 20th Century T477 \$6.98

SANCIOUS, DAVID
Forest Of Feelings
8T Epic EA33441 \$6.98

SATTEN, STEVE
Whatcha Gonna Do For Me?
LP Columbia PC33478 \$6.98

SHEPARD, T.G.
Shepard, T.G.
LP Melodyland ME40151 \$6.98

SIVUCA
Live At The Village Gate
LP Vanguard VSD79532 \$6.98

SMITH, CAL
My Kind Of Country
LP MCA 485 \$6.98
8T MCAT485 \$7.98
CA MCAC485 \$7.98

SNOW, HANK
Easy To Love
LP RCA Victor 1-0908 \$6.98

SOUTHERN HILLMAN FURAY BAND
Trouble In Paradise
LP Asylum 7E-1036 \$6.98

STAMPLEY, JOE
Greatest Hits, v.1
LP ABC/Dot D0SD2023 \$6.98

STANLEY, MICHAEL, BAND
You Break It... You Bought It
LP Epic PE33492 \$6.98
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STEVENS, RAY
Misty
LP Barnaby BR6012 \$6.94
8T 8190-6012H (GRT) \$7.95
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LP Motown M6-82851 \$6.98

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LP Capitol ST11395 \$6.98

SYNERGY
Electronic Realizations For Rock Orchestra
LP Passport PPSD98009 \$6.98
8T 8167-98009H (GRT) \$7.95

TAYLOR, JAMES
Gorilla
LP Warner Bros. BS2866 \$6.98

THREE DEGREES
International
LP Philadelphia Int'l KZ33162 \$5.98
8T ZA33162 \$6.98
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Coming Down Your Way
LP ABC ABCD888 \$6.98
8T B022-888H (GRT) \$7.95
CA 5022-888H (GRT) \$7.95

THUNDERKLOUD, BILLY
What Time Of Day
LP 20th Century T471 \$6.98

TILLIS, MEL
Best Of
LP MCA 2-4091 [2] \$7.98
8T MCAT2-4091 [2] \$9.98

TRASK, DIANA
The Mood I'm In
LP ABC/Dot D0SD2024 \$6.98
8T 8310-2024H (GRT) \$7.95

TRIUMVIRAT
Spartacus
LP Capitol ST11392 \$6.98

TALLEY, JAMES
Got No Bread, No Milk, No Money,
But We Sure Got A Lot Of Love
LP Capitol ST11416 \$6.98

TAVARES
In The City
LP Capitol ST11396 \$6.98

THOMAS, RAY
From Mighty Oaks
LP Threshold THS18 \$6.98

TILLMAN, FLOYD
Golden Hits
LP Crazy Cajun 1005

TROGGS
Troggs
LP Pye 12112 \$6.98

TROOPER
Trooper
LP MCA 2149 \$6.98
8T MCAT2149 \$7.98
CA MCAT2149 \$7.98

TWITTY, CONWAY
The High Priest Of Country Music
LP MCA 2144 \$6.98
8T MCAT2144 \$7.98
CA MCAC2144 \$7.98

UFO
Force It
LP Chrysalis CHR1074 \$6.98

UPP
Upp
8T Epic EA33439 \$6.98

WAGONER, PORTER
Sing Some Love Songs
LP RCA Victor 1056 \$6.98

WAYNE, NANCY
I Wanna Kiss You
LP 20th Century T472 \$6.98

WEATHERLY, JIM
Magnolias & Mifita
LP Buddah BDS5637 \$6.98
8T 8320-5637H (GRT) \$7.95

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Carolina Cousins
LP RCA Victor 1-1041 \$6.98

WILLS, BOB
Best Of
LP MCA 2-4092 [2] \$7.98
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8T MCAT2087 \$7.98
CAMCAC2087 \$7.98

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Beck
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BRAND, DOLLAR
This Is
LP Black Lion BL192 \$6.98

BRASS COMPANY
Colors
LP Strata-East SES19752 \$6.98

BROWN, MARION
Vista
LP ABC/Impulse ASD9304 \$6.98
8T 8027-9304H (GRT) \$7.95

CLAYTON, BUCK
Jam Session
LP Chiaroscuro CR132 \$6.98

COBBAM, BILLY
Shabazz/Recorded Live In Europe
LP Atlantic SD18139 \$6.98

CRISS, SONNY
Crisscraft
LP Muse MR5068 \$6.98

DESMOND, PAUL
Pure Desmond
LP CTI 6059S1 \$6.98

EVANS, BILL
Intuition
LP Fantasy F9475 \$6.98

ELLINGTON, DUKE, ORCH. W/ MERCER ELLINGTON
Continuum
LP Fantasy F9481 \$6.98

FOSTER, RONNIE
Cheshire Cat
LP Blue Note BNLA425G \$6.98

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LP Black Lion BL047 [2] \$13.96

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Nakajima, Kraus, Nuremberg Symph., Amsterdam Philh. Society, Rivoli
LP FCS 50070 \$2.98
8T FCS8-50070 \$3.98
CA SCSC-50070 \$3.98
Concerto For Piano No. 3 in c, Op. 37; Rondo in b-flat
Kraus, Amsterdam Philh. Society, Rivoli, Vienna State Opera Orch., Desarzens
LP FCS 50071 \$2.98
8T FCS8-50071 \$3.98
CA FCS8-50071 \$3.98
Concerto For Piano No. 4 in G, Op. 58; Polonaise in C, Op. 89
Wood, Utrecht Symp. Orch., Goehr
LP FCS 50074 \$2.98
8T FCS8-50074 \$3.98
CA FCS8-50074 \$3.98
Five Piano Concertos; Choral Fantasy; Moonlight Sonata; Rondo in b-flat; Polonaise in C; Seven Bagatelles
LP FCS 51 [5] \$14.90

BRAHMES, JOHANNES
Symphony No. 2 in D, Op. 73; Academic Festival Overture, Op. 80
Frankfurt Opera Orch., Bamberg, London Virtuoso Symp., Winograd
LP FCS 50072 \$2.98
8T FCS8-50072 \$3.98
CA FCS8-50072 \$3.98
Symphony No. 3 in F, Op. 90; Tragic Overture, Op. 81
Sudwestfunk Baden-Baden Orch., Schuricht, Nuremberg Symp., Schneider
LP FCS 50073 \$2.98
8T FCS8-50073 \$3.98
CA FCS8-50073 \$3.98

CASADESUS, ROBERT
Piano
Gaby Casadesus
LP Columbia M33505 \$6.98

DVORAK, ANTONIN
Slavonic Dances
Szell
LP Odyssey Y2 33534 [2] \$7.98

FRANCK, CESAR
Quintet For Piano in f
Budapest Quartet
LP Odyssey Y33315 \$3.98

HAYDN, FRANZ JOSEPH
Quartets, Op. 76
Budapest Quartet
LP Odyssey Y3 33324 [3] \$11.98

MASSENET, JULES
La Navarraise (Complete)
LP Columbia M33506 \$6.98
QL MQ33506 \$7.98

MAHLER, GUSTAV
Symphony No. 10
Bernstein
LP Columbia M33532 \$6.98
QL MQ33532 \$7.98

MOZART, WOLFGANG AMADEUS
Sonatas for Piano
Gould (v.5)
LP Columbia M33515 \$6.98

PURCELL, HENRY
The Fairy Queen
Deller Consort, Stour Music Festival Orch. & Chorus, Deller
LP Vanguard SRV311/12

RACHMANINOFF, SERGEI
Solo Piano (Complete Works, v.2)
Laredo
LP Columbia M33430 \$6.98

RAVEL, MAURICE
Trio For Violin, Cello & Piano; Sonata For Violin & Cello
Marlboro Music Festival
LP Columbia M33529 \$6.98

SCHUBERT, FRANZ
Quartets (Last)
Budapest Quartet
LP Odyssey Y3 33320 [3] \$11.98

STRAUSS, RICHARD
Also Sprach Zarathustra
St. Louis Sym., Susskind
LP Turnabout QTV-S34584

WALTON, WILLIAM
Music (Selections)
Szell
LP Odyssey Y33519 \$3.98

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Lily Laskin
LP Odyssey Y33520 \$3.98
Suite For Flute & Jazz Piano
LP Columbia M33233 \$6.98

ROBISON, PAULA
Plays the Flute Of The Romantic Era
LP Vanguard VSD71207

SMITHSONIAN SOCIAL ORCH. & QUADRILLE BAND
19th Century American Ballroom Music
LP Nonesuch H-71313

SCOTTO, RENATA
A Recital Of Soprano Arias From "Verismo" Operas
LP Columbia M33435 \$6.98

TUCKER, RICHARD
In Memoriam
LP Columbia D3M 33448 [3] \$13.98

MISCELLANEOUS

HOLLANDER, XAVIERA
Xaviera!
LP Milidomo AR/MD 1378-NC \$6.98
8T AR/MD1378-NC \$7.98

3rd 'Opry' Act Winner Named

DALLAS—In the third regional semifinal show to wind up the "Grand Ole Opry" Talent Search, Austin Stewart of Augusta, Ark., was the winner.

Sponsored by station XMCW, Stewart won out over 13 other acts from seven states: New Mexico, Kansas, Colorado, Louisiana, Arkansas, Texas and Oklahoma.

Tom Allen of KBOX, Dallas, hosted the event at the Texas State Fair Coliseum.

First runner-up in the contest was Terri Marsh, sponsored by KINE, Kingsville, Tex., and the second runner-up spot went to Dale and Becky Davis from KLTR, Oklahoma City.

The Wilburn Bros., who served as judges along with Dorothy Ritter and Jimmy Bowen, also performed at the gathering.

The next scheduled semifinal

event is Aug. 9 in Indianapolis, followed by similar shows in Philadelphia, Aug. 30, and the last one in Atlanta, Sept. 13.

The finalists then will gather in

Nashville during the "Grand Ole Opry" Birthday celebration the third week of October to pick a winner, who will receive numerous prizes, including a recording contract.

Pressing Plant Opens In La.

VILLE PLATTE, La.—This Cajun area of Louisiana, long known for its ethnic country music, now has its first pressing plant.

Known as Ville Platte Record

Mfg. Co., the firm is owned by J. Floyd Soileau, a veteran of the music industry. His plant manager is Joseph Soileau.

The plant is equipped to press both singles and albums.

Huffman Hits As a Producer

NASHVILLE—Successful songwriter Paul Huffman has turned freelance producer here, with nearly 100 percent results so far.

Huffman, who has written tunes recorded by everyone from Charley Pride and Moe Bandy to the Florida Boys and Lonzo & Oscar, has produced five acts independently, and placed them all on labels. These include such acts as Tommy Jennings, Sammy Mason, Dorraine, Donna Douglas and Linda Naile.

Huffman considers this an extension of his talents rather than a replacement of one with another. He continues to write, both independently and as a co-author with Joannie Keller.

Flatt Flat On Back In a Hospital Again

NASHVILLE—Country artist Lester Flatt, who made a "remarkable" recovery from open heart surgery last week, was readmitted to the hospital here when fluids built up in his body and he experienced difficulty in breathing.

The 61-year-old member of the "Grand Ole Opry" was once again placed in the special care unit. He had undergone open heart surgery July 11 to correct three blocked arteries, and was released 11 days later.

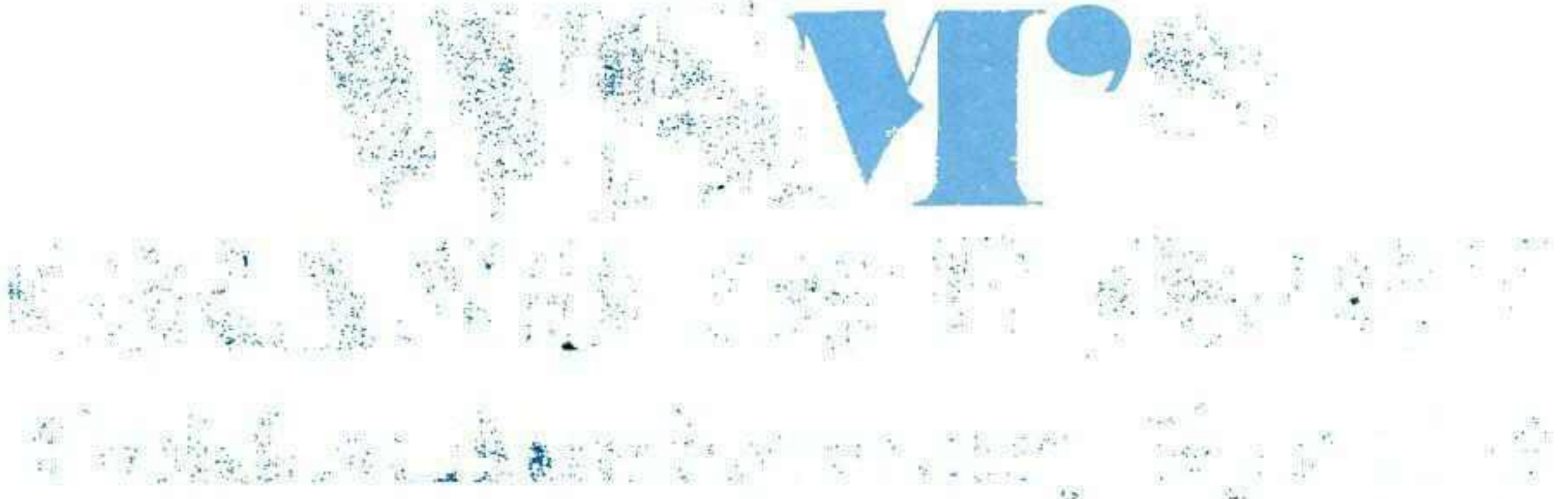
Physicians say he now is suffering from a build-up of body fluid around the heart, which sometimes can be corrected with medication. The build-up was caused by an irregularity in pumping of the heart following the surgery.

Texans Dominating San Marcos Event

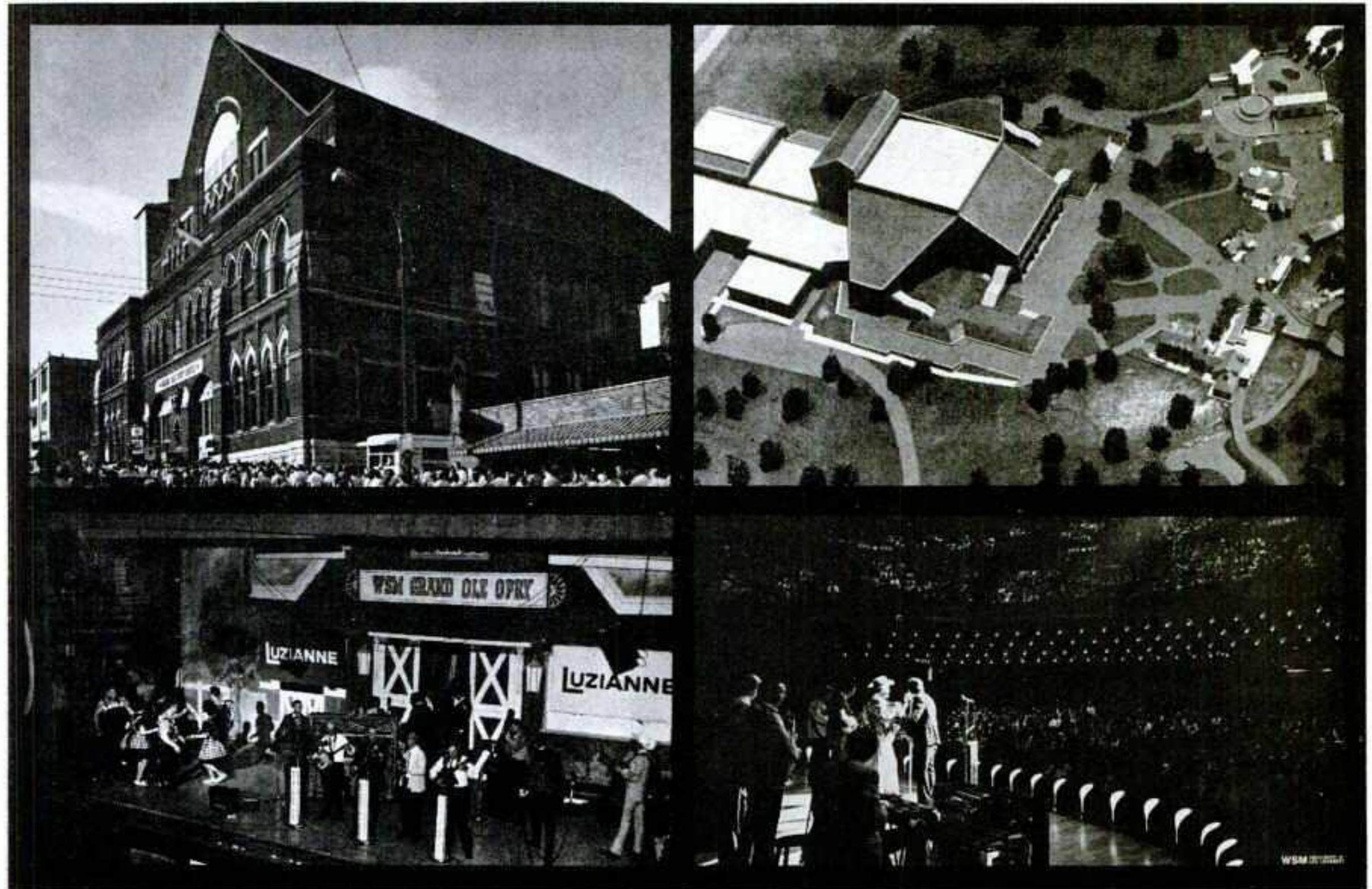
SAN MARCOS, Tex.—A concert for the American Red Cross benefit scheduled in the Civic Center here Sunday (10) will include artists from in and out of Texas.

Among them are Moe Bandy, GRC, from San Antonio; Stony Edwards, Capitol Records, a Californian now making his home in San Antonio; Johnny Bush, from San Antonio; Dotsy, of RCA, from Sequin, Tex.; the Country Edition, of Austin, and such non-Texans as Gary Stewart, who is from Florida; Bill Henderson, the Wilson Family, the Backwoods Volunteers, and Clyde Buchanan. Henderson and Buchanan are on the Darva label.

Other acts are expected to be added before showtime. It is being put together by MBA Productions of Austin.



That's right! Billboard takes great pride in highlighting WSM and The Grand Ole Opry's historical 50 years of country music entertainment. There will be in depth editorial covering all aspects of WSM and the Opry from their inception—through their growth—and up to their unlimited future. All of its people (administrative as well as artists and musicians), past and present, will be covered. Articles will touch on many of the nostalgic but little known events that have shaped its dramatic history. Undoubtedly, WSM and the Opry have touched the lives and careers of numerous individuals in the country music industry over this exciting 50 year period. Now's your chance to be part of this dynamic, history-laden package. This is your chance to salute this famous country music institution. Participate in this exclusive and nostalgic special with your personal message of congratulations. Don't delay and be left out, contact your nearest Billboard representative today.



ISSUE DATE: AUG. 30

AD DEADLINE: AUG. 15

AUGUST 9, 1975, BILLBOARD

Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	WASTED DAYS AND WASTED NIGHTS —Freddie Fender (B. Huerta, W. Duncan), ABC/Dot 17558 (Travis, BMI)	35	13	12	MOVIN' ON —Merle Haggard (M. Haggard), Capitol 4085 (Shade Tree/Kpieth, BMI)	68	77	4	SHOTGUN RIDER —Marty Robbins (D. Winters, D. Winters), MCA 40425 (Mariposa, BMI)
2	3	10	THE SEEKER —Dolly Parton (D. Parton), RCA 10310 (Owens, BMI)	★26	43	5	SAY FOREVER YOU'LL BE MINE —Porter Wagoner & Dolly Parton (D. Parton), RCA 10328 (Owens, BMI)	69	78	4	TAKE MY HAND —Jeannie Seely (H. Cochran), MCA 40428 (Tree, BMI)
3	4	12	EVERYTIME YOU TOUCH ME (I Get High) —Charlie Rich (B. Shenil, C. Rich), Epic 50103 (Columbia) (Algee, BMI/Double R, ASCAP)	★27	49	4	BLUE EYES CRYING IN THE RAIN —Willie Nelson (F. Rose), Columbia 3-10176 (Milena, ASCAP)	70	72	4	OH HOW LOVE CHANGES —Don Gibson & Sue Thompson (K.P. Powell, D. Greider), Hickory 350 (MGM) (Acuff-Rose, BMI)
★1	6	12	LOVE IN THE HOT AFTERNOON —Gene Watson (V. Matthews, K. Westberry), Capitol 4076 (Jack, BMI)	★28	52	4	DAYDREAMS ABOUT NIGHT THINGS —Ronnie Milsap (J. Schweers), RCA 10335 (Chess, ASCAP)	★29	86	3	A POOR MAN'S WOMAN —Jeanne Pruett (J. Pruett), MCA 40440 (Jeanne Pruett, BMI)
★2	9	10	RHINESTONE COWBOY —Glen Campbell (L. Weiss), Capitol 4095 (20th Century/House Of Weiss, ASCAP)	39	17	11	FARTHEST THING FROM MY MIND —Ray Price (J. Weatherly), ABC/Dot 12095 (Keca, ASCAP)	72	69	10	DON'T DROP IT —Fargo Tanner (E. Presley), Avco 512 (Rambalero, BMI)
★3	10	8	FEELINS' —Loretta Lynn & Conway Twitty (T. Seals, D. Goodman, W. Jennings), MCA 40420 (Danor, BMI)	40	44	8	LET THE LITTLE BOY DREAM —Even Stevens (E. Stevens), Elektra 45254 (Debbave, BMI)	★30	NEW ENTRY	→	Biggest Parakeets In Town —Jud Strunk (C. Drew, J. Strunk), Melodyland 6015 (Motown) (Every Little Tune, ASCAP)
7	7	9	PLEASE MR. PLEASE —Olivia Newton-John (Welch, Rostill), MCA 40418 (Blue Gum, ASCAP)	41	32	10	BURNING THING —Mac Davis (M. Davis, M. James), Columbia 3-10148 (Screen Gems/Columbia/Song Painter/Sweet Glory, BMI)	74	53	13	T-R-O-U-B-L-E —Elvis Presley (J. Chesnut), RCA 10278 (Jerry Chesnut, BMI)
8	8	11	DEAL —Tom T. Hall (T.T. Hall), Mercury 73686 (Phonogram) (Hallnote, BMI)	42	27	19	RECONSIDER ME —Marvel Felts (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI)	75	70	7	THAT'S JUST MY TRUCKIN' LUCK —Hank Thompson (J. Knouse, B.T. Barker), ABC/Dot 17556 (Chess, ASCAP)
9	1	12	JUST GET UP AND CLOSE THE DOOR —Johnny Rodriguez (L. Hargrove), Mercury 73682 (Phonogram) (Window, BMI)	★43	63	3	MEMORIES OF US —George Jones (B. Kirby, G. Martin), Epic 8-50127 (Columbia) (Tree, BMI)	76	76	3	LESS THAN THE SONG —Patti Page (H. Axton), Avco 613 (Lady Jane, BMI)
★10	11	9	WOMAN IN THE BACK OF MY MIND —Mel Tillis (R. McCowen, R. Jaudon), MGM 14804 (Sawgrass, BMI)	★44	54	6	THE SAME OLD STORY —Hank Williams Jr. (L. Morris, W. Keith, H. Williams Jr.), MGM 14813 (Hank Williams Jr., BMI)	77	71	8	LET ME TAKE CARE OF YOU —Bobby Lewis (F. Stanton, A. Kent), Ace Of Hearts 00502 (Golden Horn, ASCAP)
11	12	12	I WANT TO HOLD YOU —Stella Parton (B. Dean, S. Parton), Country/Soul 039 (IRDA) (Myownak, BMI/Owlofus, ASCAP)	45	34	14	THAT'S WHEN MY WOMAN BEGINS —Tommy Overstreet (J. Gillespie), ABC/Dot 17552 (Ricci Mareno, SESAC)	78	82	5	THE TELEPHONE —Jerry Reed (J. Owen), RCA 10325 (Vector, BMI)
12	5	12	TOUCH THE HAND —Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)	★46	56	4	ALIMONY —Bobby Bare (S. Silverstein), RCA 10318 (TRO-Holbis, BMI)	79	87	5	(All I Have To Do Is) DREAM —Nitty Gritty Dirt Band (B. Bryant), United Artists 655 (Acuff-Rose/House Of Bryant, BMI)
13	15	10	DEAR WOMAN —Joe Stampley (M. Shenil, S. Davis, J. Stampley), Epic 8-50114 (Columbia) (Al Gallico/Algee, BMI)	★47	84	2	HOME —Loretta Lynn (B. Hardin), MCA 40438 (King Coal, ASCAP)	80	61	13	GOD'S GONNA GET'CHA (For That) —George Jones & Tammy Wynette (E.E. Collins), Epic 8-5099 (Columbia) (Hermitage/Altam, BMI)
14	14	10	HELLO LITTLE BLUEBIRD —Donna Fargo (D. Fargo), ABC/Dot 17557 (Prima-Donna, BMI)	48	46	11	I DON'T LOVE HER ANYMORE —Johnny Paycheck (R. Lane, D. Morrison), Epic 8-50111 (Columbia) (Tree, BMI)	81	89	5	HE LOVES ME ALL TO PIECES —Ruby Falls (Rils, Fields) 50 States 33 (NSD) (Sandburn/Music Craftshop, ASCAP)
★15	18	7	THE FIRST TIME —Freddie Hart (J. Lepsock), Capitol 4099 (Hartline, BMI)	★49	42	9	I'LL BE YOUR STEPPIN' STONE —David Houston (B. Darnell, M. Luper), Epic 8-50113 (Columbia) (Central Songs, BMI)	82	80	9	LONELY RAIN —Wynn Stewart (D. Earl), Playboy 6035 (Singletree, BMI)
16	16	8	LOVE THE BLUES AND THE BOOGIE WOOGIE —Billy "Crash" Craddock (D. Statler), ABC 12104 (Chappell, ASCAP)	49	42	9	I'LL BE YOUR STEPPIN' STONE —David Houston (B. Darnell, M. Luper), Epic 8-50113 (Columbia) (Central Songs, BMI)	★52	NEW ENTRY	→	IT'S ALL IN THE GAME —Jerry Jaye (C. Sigman, C.G. Dawes), Columbia 3-10170 (Warner Bros., ASCAP)
★17	20	7	BANDY THE RODEO CLOWN —Moe Bandy (W. Shafer, L. Frizzell), GRC 2070 (Acuff-Rose, BMI)	★50	60	5	I'M TOO USE TO LOVIN' YOU —Nick Nixon (B. Peters), Mercury 73691 (Phonogram) (Ben Peters, BMI)	★53	NEW ENTRY	→	HEART TO HEART —Roy Clark (D. Gillon), ABC/Dot 17565 (Short Rose, ASCAP)
★18	21	7	I'VE NEVER LOVED ANYONE MORE —Lynn Anderson (L. Hargrove, M. Nesmith), Columbia 3-10160 (Window/Screen Gems-Columbia, BMI)	51	51	7	BACK IN THE USA —Carmel Taylor (C. Berry), Elektra 45255 (Chuck Berry/Arc, BMI)	85	85	6	BOOM BOOM BARROOM MAN —Nat Stuckey (T. Seals, M.D. Barnes), RCA 10307 (Danor, BMI)
★19	24	6	BOUQUET OF ROSES —Mickey Gilley (S. Nelson, B. Hillard), Playboy 6041 (Hill & Range, BMI)	★52	62	4	WANTED MAN —Jerry Wallace (L. Davenport), MGM 14809 (Four Tay/Locomotive, BMI)	86	88	3	WHAT I KEEP SAYIN' IS A LIE —Debie Hawkins (M. Moore, B. Wayne), Warner Bros. 8104 (Al Gallico, BMI)
20	22	11	STORMS NEVER LAST —Dottie (J. Colter), RCA 10280 (Baron, BMI)	★53	74	4	ONE MONKEY DON'T STOP NO SHOW —Little David Wilkins (D. Wilkins, T. Marshall), MCA 40427 (Forrest Hills, BMI)	87	90	3	I HAVE LOVED YOU GIRL (But Not Like This Before) —Earl Conley (E. Conley), GRT 027 (Chess/Janus) (Blue Moon, ASCAP)
21	23	9	SPRING —Tanya Tucker (J. Tipton), Columbia 3-10127 (Galleon/Motola, ASCAP)	★54	65	4	HERE I AM IN DALLAS —Faron Young (L. Morris, R. Hughes, T. Ashmal), Mercury 73692 (Phonogram) (Hank Williams Jr., BMI)	88	92	3	BECAUSE WE LOVE —Jack Blanchard & Misty Morgan (J. Blanchard, M. Morgan), Epic 8-50122 (Columbia) (Birdwalk, BMI)
★22	25	8	YOU'RE NOT THE WOMAN YOU USE TO BE —Gary Stewart (G. Stewart, B. Eldridge), MCA 40414 (Forrest Hills, BMI)	55	35	13	MR. RIGHT AND MRS. WRONG —Mel Tillis & Sherry Bryce (K. Westberry, H. Harbour), MGM 14803 (Sawgrass, BMI)	★59	NEW ENTRY	→	WHAT IN THE WORLD'S COME OVER YOU —Sonny James (J. Scott), Columbia 3-10184 (Starfire, ASCAP)
23	19	10	THIS HOUSE RUNS ON SUNSHINE —La Costa (B. Bennett, M. Redway), Capitol 4082 (Al Gallico/Algee, BMI)	56	48	16	HELLO, I LOVE YOU —Johnny Russell (R. Rogers), RCA 10258 (Newkeys, BMI)	★60	NEW ENTRY	→	BRINGING IT BACK —Brenda Lee (G. Gordon), MCA 40442 (Silberline, BMI)
★24	30	8	I'LL GO TO MY GRAVE LOVING YOU —Statler Brothers (D. Reid), Mercury 73687 (Phonogram) (American Cowboy, BMI)	57	57	8	YOU BELONG TO ME —Jim Reeves (P.W. King, R. Stewart, C. Price), RCA 10299 (Ridgeway, BMI)	91	91	4	EASY —Troy Seals (T. Seals, D. Goodman), Columbia 3-10173 (Danor, BMI)
25	26	9	THINGS —Ronnie Dove (B. Darin), Melodyland 6011 (Motown) (Hudson Bay, BMI)	58	50	11	MOLLY (I Ain't Getting Any Younger) —Dorsey Burnette (B. Linde), Melodyland 6007 (Motown) (Mynowa, BMI/Owlofus, ASCAP)	92	93	6	CAROLYN AT THE BROKEN WHEEL INN —Joe Allen (B. McDill, J. Rushing), Warner Bros. 8098 (Jack, BMI)
26	28	7	EVEN IF I HAVE TO STEAL —Mel Street (R. Carter), GRT 025 (Chess/Janus) (Peer International, BMI)	59	55	13	WHY DON'T YOU LOVE ME —Connie Smith (J. Williams), Columbia 3-10135 (Fred Rose, BMI)	93	NEW ENTRY	→	IF YOU EVER CHANGE YOUR MIND —Ray Price (J. Weatherly), Columbia 3-10150 (Keca, ASCAP)
★27	29	12	PUT ANOTHER LOG ON THE FIRE —Tompall (S. Silverstein), MGM 14800 (Evil Eye, BMI)	★61	NEW ENTRY	→	HOPE YOU'RE FEELIN' ME (Like I'm Feelin' You) —Charley Pride (B. David, J. Rushing), RCA 10344 (Don Williams, BMI/Have A Tune, ASCAP)	94	97	2	YOU'RE MY RAINY DAY WOMAN —Eddy Raven (J. Foster, B. Rice), ABC 12111 (Jack & Bill, ASCAP)
★28	31	7	BOOGIE WOOGIE COUNTRY MAN —Jerry Lee Lewis (T. Seals), Mercury 73685 (Phonogram) (Danor, BMI)	★62	66	6	LOOK AT THEM BEANS —Johnny Cash (J. Pex), Columbia 3-10177 (Tree, BMI)	95	94	3	YES —Connie Cato (T. Woodford, B. Wyrick), Capitol 4113 (Stone Diamond, BMI/Jobete, ASCAP)
★29	33	6	YOU NEVER EVEN CALLED ME BY MY NAME —David Allen Coe (S. Goodman), Columbia 3-10159 (Kama Rippa, ASCAP)	62	66	6	FALLING —Lefty Frizzell (S.D. Shafer, A.L. "Doodle" Owens), ABC 12103 (Acuff-Rose/Hill & Range, BMI)	96	100	2	MAKE IT EASY ON YOURSELF —Tommy Jennings (P. Huffman, J. Keller), Paragon 102 (NSD) (Act One, BMI)
★30	36	6	LOVE IS STRANGE —Buck Owens & Susan Raye (H.R. Smith), ABC 12078 (Fourth Floor, ASCAP)	63	68	5	IT MUST HAVE BEEN THE RAIN —Jim Weatherly (J. Weatherly), Buddah 467 (Keca, ASCAP)	97	99	2	HIJACK —Hank Snow (J. Cioe), RCA 10338 (Hank's, BMI)
★31	37	6	THIRD RATE ROMANCE —Amazing Rhythm Aces (H.R. Smith), ABC 12078 (Fourth Floor, ASCAP)	64	64	10	RED ROSES —Eddy Arnold (R.C. Bennett, S. Pepper), MGM 14780 (Mills, ASCAP)	98	98	2	IF I COULD HAVE IT ANY OTHER WAY —Kenny Serrat (G. Branson), Melodyland 6014 (Motown) (Contention, SESAC)
★32	45	6	IF I COULD ONLY WIN YOUR LOVE —Emmylou Harris (C. Louvin, I. Louvin), Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI)	65	67	6	FROM THIS MOMENT ON —George Morgan (B. Guitart), 4-Star 5-1009 (Four Tay, BMI)	99	NEW ENTRY	→	THE LETTER THAT JOHNNY WALKER READ —Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel, BMI)
33	38	5	THE BARMAID —David Wills (T.J. White), Epic 8-50118 (Columbia) (Tennessee Swamp Fox, ASCAP)	★66	79	3	THIS IS MY YEAR FOR MEXICO —Crystal Gayle (V. Matthews), United Artists 680 (Jack, BMI)	100	95	3	WE'VE GOT IT ALL TOGETHER NOW —Guy & Ralna (G. Sutton), Ranwood 1029 (Rodeo Cowboy, BMI)
★34	40	5	STAY AWAY FROM THE APPLE TREE —Billie Jo Spears (A. Butler, R. Bowling), United Artists 653 (Unart/Brougham Hall, BMI)	67	75	5	DON'T TAKE IT AWAY —Jody Miller (T. Seals, M.D. Barnes), Epic 8-50117 (Columbia) (Danor, BMI)				



AUGUST 9, 1975, BILLBOARD

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Country

THIS TUNE GOES BACK 111 YEARS

NASHVILLE—The new Chet Atkins release, "The Night Atlanta Burned," is a memory rewrite by John D. Loudermilk of a tune originally written by a music student in Atlanta, scorched in Sherman's march to the sea.

The unknown student left behind the charged lead sheet in a burned-out academy when Gen. William T. Sherman put the torch to Atlanta Nov. 15, 1864.

This sheet music was passed on down through the years, and eventually it was picked up by ear and played. Loudermilk heard it performed by Ernest Moon in Durham, N.C., some years back, on a mandocello that also survived Sherman's burning.

The melody stayed with Loudermilk, and recently he put it down on paper as best as his memory could serve him. To capture the sound of the mando-cello, Atkins developed a string quartet, and the group performs on the new release.

Sundancer In Vegas Tees With Country

LAS VEGAS—The Sundancer Country Show Palace here was initiated its new policy by booking a young entertainer, Wendel Atkins, and his Cedar Creek Band for a six-week engagement.

Atkins has played both the Golden Nugget here and the Sahara in Reno and Lake Tahoe. This marks the first time he has accepted a booking longer than three weeks. While here, he will be recording at the Hank Castro Studio.

The club now will be run by Mark Dubin, according to owner Russel Miller. It can seat up to 700, and will operate under a concept similar to that of the Palomino Club in North Hollywood, with top house bands providing music seven nights a week, and top name guest artists as available. The first such artist was Don Gibson, followed this week by Frenchie Burke, who makes his debut in this city.

Jones Signs A \$750,000 Agreement

EVANSVILLE, Ind.—In what may be an all-time high for a booking binder with a country artist, George Jones has signed a \$750,000 annual agreement with Roy Dean, Inc., for working 12 dates a month through 1976.

This guarantee of more than \$5,000 a show was negotiated by Shug Baggett, Jones' manager and partner, and Dean in the offices here of Bob Greene, owner of the Executive Inn. Greene is the financial backer for the agreement, and Dean's agency is expected to expand to include other top names in the industry.

Dean is the one-time road manager of Jerry Lee Lewis, and was involved in the night club business in Atlanta. Baggett has been in the business for some time, and is a 50 percent owner of Jones' Possum Holler Club in Nashville, and owns 30 percent of a new club in which Jones is involved.

Dean plans to open a Nashville office in the near future, although he

GET HIGH ON



Promoted By Chuck Chellman
Distributed By NSD
Publisher, Adventure Music

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 8/9/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	16	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot DOSD 2020
2	2	14	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
★	5	6	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
4	4	7	TODAY—Elvis Presley, RCA APL1-1039
5	6	8	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
★	7	6	MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)
★	8	8	RECONSIDER ME—Harvel Felts, ABC/Dot DOSD 2025
★	10	5	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
9	3	13	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
10	9	23	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
11	13	8	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
★	17	5	LIVE IN PICAYUNE—Jerry Clower, MCA 486
13	15	11	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
14	12	16	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
15	16	23	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
16	14	13	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
★	26	5	CHARLEY—Charley Pride, RCA APL1-1038
18	18	22	OUT OF HAND—Gary Stewart, RCA APL1-0900
19	21	33	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
20	19	6	MY KIND OF COUNTRY—Cal Smith, MCA 485
21	23	22	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
22	20	15	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
23	25	6	ANNIVERSARY SPECIAL VOL. I—Earl Scruggs Revue, Columbia PC 33416
24	11	24	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
25	28	16	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
26	24	20	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
27	30	55	BACK HOME AGAIN—John Denver, RCA CPL1-0548
28	27	12	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
29	34	3	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
30	22	8	T.G. SHEPARD, Melodyland ME 401 S1 (Motown)
31	31	4	THE BEST OF MEL TILLIS, MCA2-4091
★	40	2	GREATEST HITS, Vol. 1—Tommy Overstreet, ABC/Dot DOSD 2027
33	32	21	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
34	36	22	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
35	35	5	FOR THE LAST TIME—Bob Wills & His Texas Playboys, United Artists UA-LA216-12
36	41	4	WHAT TIME OF DAY—Billy Thunderkloud & The Chieftones, 20th Century T 471
37	29	21	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
★	NEW ENTRY		THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
39	43	20	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
40	42	4	THE WONDERFUL WORLD OF EDDY ARNOLD—MGM M3G 4992
41	NEW ENTRY		THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037
42	37	27	LINDA ON MY MIND—Conway Twitty, MCA 469
43	44	3	SONGS OF LOVE—Jim Reeves, RCA APL1-1037
44	49	2	EDDIE RABBITT, Elektra CM-3
45	33	12	TANYA TUCKER, MCA 2141
46	47	2	FREDDY WELLER, ABC/Dot DOSD 2026
47	45	3	IF YOU EVER CHANGE YOUR MIND—Ray Price, Columbia KC 33560
48	NEW ENTRY		BEST OF—Dolly Parton, RCA APL1-1117
49	38	6	I WROTE A SONG ABOUT IT—Tom T. Hall, Mercury SRM 1-1033
50	NEW ENTRY		BURNIN' THING—Mac Davis, Columbia PC 33551

will continue to make his home in Memphis. The office will handle management, promotion and public relations.

Jones has moved his home to Florence, Ala. Under the agreement reached here, Dean assumes the booking of Jones immediately, although the guarantee involving the

huge sum of money takes place Jan. 1, 1976.

George Jones Enterprises also will expand, taking over the offices now occupied by Dick Blake, owner of the Hubert Long Agency. According to reports, Blake is merging with the Shorty Lavender Agency, and is moving into those quarters.

Barbi



Benton Purrs
While Country Stirs!

"Movie Magazine Stars
in Her Eyes" P60-63

Barbi Benton's new single
on Playboy Records. 

Charly Records To Issue Sun, Red Bird, Immediate 'Oldies'

LONDON—Musically historic back-product from the Sun, Red Bird and Immediate catalogs—all important forces in early rock music—will soon be available again via Charly Records, a newly formed company in the U.K. headed by former

EMI label a&r manager Joop Visser.

The new company, backed by a Swiss financial group, has signed a manufacturing and distribution deal with President and the first eight albums will be issued later this month.

Recordings include early work by Roy Orbison, Jerry Lee Lewis, Carl Perkins and Little Richard.

A licensing deal with the Shelby Singleton Corporation gives Charly rights to the Sun catalog and in addition New York rock will be represented by the Red Bird and Blue Cat catalogs, which include hits by the Shangri-Las, the Tradewinds and the Dixie Cups.

British rock is represented by back-catalog product from Andrew Oldham's Immediate label, which includes Chris Farlowe, P.P. Arnold, Amen Corner and Nice. Albums have already been scheduled by the Small Faces, Nice and Humble Pie. And an agreement between Oldham and Charly gives the new company rights to all new product from Oldham's Because Productions.

Shelby Singleton's SSS International catalog, with artists like Jeannie C. Riley, Peggy Scott, JoJo Benson and Johnny Adams rounds off Charly's access to U.S. product.

Joop Visser, in charge of the U.K. operation, is a joint director with Jean Luc Young, who heads the company in France. Charly is distributed in France by Disques Motors and Sonopress.

Visser, who signed both Pilot and Cockney Rebel to the EMI label.

Juuranto Sets Music Club In Finland

HELSINKI—Kurt Juuranto, the man behind such Finnish ventures as Finnvox Studios and Lejos, has further widened his scope by forming a music club. Suuri Suomalainen Musiikkikerho.

The founder members are Finnvisio, Kuvalevy and Kuvakasetti, three firms controlled by Juuranto and his wife, Lenna. The main function of the club is the importation and marketing of records, pre-recorded cassettes, videodiscs, videocassettes, playback apparatus and other associated product.

Although the combine is only a name on paper, its emergence will mean a challenge to the leading companies. The Fazer Music Club, established in the late 1960's, has currently some 35,000 members, of which about 30 percent buy only cassettes. Most of its product comes from the catalogs of Finnlevy and Scandia Musiiki.

Suuri Suomalainen Kirjakerho, not to be confused with the SEM company, started as a book club, but added records and cassettes as special attractions about 1973. Still primarily a book club, the company offers product from such firms as EMI Suomen and Love Records. The local pioneer in the club field, Concert Hall Society, is still active with records and hardware, but suffers somewhat from an unappealing and limited catalog.

It is estimated here that various mail-order firms, including the music/record clubs, have about one million customers each year. The average person using the service is a housewife in her late 20s, probably living in the suburbs or provinces and with two or more children.

And it is notable that some mail-order houses, such as Kalle Anttila, whose predicted 1975 turnover is about \$30 million, are selling more records and cassettes than ever before.

TEOSTO, CITY PACT

Finland In Agreement On Copyright Use In Libraries

HELSINKI—The prolonged negotiations over the use of copyrighted musical works in public music libraries have now been finally concluded here.

The parties involved, the performing right society TEOSTO, and various municipal and city organizations first approached each other in the winter of 1973 when the Federations of Cities made a strong attack on TEOSTO's by-laws for music library operations, accusing them of being unrealistic.

Soon afterwards, several municipalities dissolved their new association with TEOSTO, leaving the situation in a difficult position.

According to the new overall agreement, public libraries incorporating music library operations have a right to reproduce copyrighted

musical works for their own use. They can also arrange live concerts and other similar presentations free of charge, just so long as TEOSTO is notified of the arrangements.

Copyright fees, payable annually, are based on the number of sound systems available, the smallest payment being \$25 and the highest \$175. So the charge is not tied to quality or how extensive the service provided, as is the case with restaurants, shops and fairs. Several public libraries possess well over 3,000 records and cassettes, mostly of serious and classical material.

A recent survey here shows that music library services now exist in 81 cities and boroughs and in 150 municipalities. What is more, the operation is expanding fast.

From The Music Capitals Of The World

LONDON

ATV Music in the U.K. has ordered a computer system to improve accountancy for the receipt and distribution of royalties payable to writers and the equipment, to start running early 1976: cost \$120,000. ... And the company has appointed Tony Curbishley, previously with the Independent Broadcasting Authority, as finance director.

Pye Records and the Walt Disney organization here held a competition with prizes of trips to Disneyland and party-of-four visits have been won by winner Mark Newman and John Payne, the deal who handed out the winning leaflet. ... Georgie Fame has set up his own publishing company, Supapower Music, to be administered worldwide by Island Music.

Jon Hiseman has formed Colosseum II, nearly four years after disbanding the original Colosseum which had big success at the end of the 1960s on albums and the new group is signed to Bronze. ... Paul Kossoff, ex-Free guitarist, has signed his new band Back Street Crawler to Atlantic on a worldwide basis. ... Current chart success Billie Jo Spears, United artists singer, tours Britain with George Hamilton IV on the longest tour ever by a country artist through October and November. ... Re-release here of the 1969 number one "In The year 2525," by Zager And Evans, following disco action.

Chrysalis renewed its pressing and distribution deal with Island here, continuing the two companies six-year association. ... Wild Angels' rock group newly-signed worldwide deal for recording with Pye Records. ... Private Stock has signed Peter Skellern for the U.S. and Canada, the "You're A Lady" hit-maker initially pacted for two singles with a long-term option for three albums on either side.

Transatlantic has renewed its licensing agreement for the U.S. mid-price classical label Nonesuch, the deal to continue until November 1977. ... Total of 36 gold, platinum and silver disks presented to the visiting Stylistics by Phonogram managing director Tony Morris for recent sales triumphs. ... First dealer prosecuted by the British Phonographic Industry for handling pirated Indian music, Dyal Singh, ordered to

pay \$1,200 in damages and costs to EMI and Polydor.

Santabarbara, one of the top Spanish pop groups with a previous big hit in "Charley," in London to promote "Adios Amigo" their EMI debut U.K. single. ... Brush with the Keep British Tidy campaigners by David Essex who agreed to pose for their posters provided he could dress as a hobo but the campaigners wanted him clean of image and wearing a snazzy white suit. ... Mahavishnu Orchestra recording a new album at a chateau near Paris.

Danny Kaye concert here at the Royal Festival Hall, Sept. 27, in aid of charities, to be attended by Princess Margaret. ... Silver wedding anniversary celebrations for MAM Vic Lewis and his wife Jill. ... Chart-topping "mystery" group Typically Tropical revealed as tape operator Max West and Morgan Studios recording engineer Jeffrey Calvert.

Poor state of British film industry leaves once-great studios like Shepperton and Elstree free for rehearsal by rock acts like Rick Wakeman, Pink Floyd, Procol Harum and the Who. ... Astonishing rumors that David Bowie may play the role of Frank Sinatra in a biographical movie about Ol' Blue Eyes. ... Marc Bolan back in the charts, after a long time away, with "New York City."

Queen to tour U.K. from November. ... And Ray Stevens returning for tour in the fall, with interest riding high as a result of his "Misty" hit single. ... Plus a first tour for John Mayall here in more than three years, early October, featuring a girl singer, Dee McKinnie, for the first time. ... One-day all-black pop festival planned for massive Chelsea football ground, Stamford Bridge, cancelled because authorities refused a license.

Cambridge Folk Festival last weekend had big U.S. contingent including: Dave Bromberg, Tom Rush, Leo Kottke, Stefan Grossman and Country Gazette. ... Bing Crosby made impressive debut on television's teenybop "Top Of The Pops" to plug his latest single "That's What Life Is All About."

PETER JONES

DUBLIN

Showaddywaddy, whose "Three Steps To Heaven" was number one

(Continued on page 65)

Sonopresse Eyes Japan & U.S. As Export Marts

PARIS—Jacques Ferrari, director-general of Sonopresse/Gerard Tournier, hopes to visit the U.S. and possibly Japan in the near future because he wants to see how Sonopresse can develop its export market.

The problem is of particular interest because Sonopresse/Gerard Tournier includes capital from Hachette, and that enterprise is among the most powerful pressing and publishing companies in Europe, with a turnover around \$18 million a year after taxes.

However, Hachette has decided to withdraw from the disk field and there are plenty of potential buyers for the 50 percent shareholding it has in Sonopresse/Gerard Tournier.

"Many of the multinationals who should be able to help us expand our overseas distribution are not, in fact,

quite so multinational as they look," says Ferrari. But the group has plenty of time to establish cover. Under existing arrangements, the departure of Hachette will not take place until the end of 1976 and meanwhile Sonopresse will explore possibilities.

At least five major concerns are very interested in the operation.

According to Ferrari, a change has come over the French market because, through the economic crisis, singles are now building sales at the expense of albums.

This is not necessarily the experience of the whole industry but it is fairly evident that singles, at one time falling backwards in sales, are now expanding. For Ferrari this is important. There is a vast field to be conquered but, he says, in France, with only one radio network, the problem is tricky.

The problem is going out into the field and introducing new disks. He feels there must be more live shows, particularly on the campus.

Most of the record companies here are of the opinion that the monopoly case against Radio Luxembourg will make legal action at Common Market level and that if the alleged abuses and monopolies are proved then France at least will provide a first-class battlefield which could end with more independent networks.

If that should happen, then there will be no holding back on the part of the industry "bright boys." At any rate, it seems certain that far-reaching changes are in the offing.

S. African Co. Growth Spurt

JOHANNESBURG—One of the fastest-growing music companies on the South African scene, and possibly the most successful production company, is Superdisc Productions.

Formed four years ago by engineer Ken Talbot and producer/arranger Robert Schroder, Superdisc has now exceeded sales of two million album units on its series "Springbok Hit Parade," marketed and distributed by MFP, while its other sound-alike catalogs, including versions of Shirley Bassey, Barry White and Elton John have seen considerable export action.

On the artist development side, Superdisc is building Roy Bulkin and Pretoria group Buttercup. The latter's debut single "Baby Love Affair" is big on the charts here, and Ernest Schroder, co-writer with Kenny Levine, reports strong international interest. A first album, produced by Robert Schroder, brother of Ernest, is set for release soon.

Superdisc publishing catalogs are handled by their Golden Ears Music and the studio is run by Lester Chadwick with Jeremy George. Facilities, soon to be updated, include 8-track recording, 24-channel mixer, EMT Echo Plate, Audio Design vocal stressers and graphic equalisers.

Phonogram Rises In U.K. Market; Epic To New High

AUGUST 9, 1975, BILLBOARD

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considerably down on the year's first quarter when it enjoyed a 23.3 percent slice of the market. Second is CBS with 13.6 percent, a healthy jump from last quarter's 5.3 percent, which approaches the 15.8 percent share that CBS had during the same period last year.

Phonogram managing director Tony Morris says: "The figures must make Phonogram the second biggest company overall for the three-month period. It is due to ground-work over the past two years. It is not just depth of penetration by the Stylistics television-campaign exposure and the 10cc campaign, but the high level of performance of acts like Status Quo and Peters and Lee."

And he adds: "The singles success is based largely on the highly selective appeal of the burgeoning All Platinum label and the broad level of marketing activities that Alex Harvey and Jim Croce have been subject to over a long time."

High position by CBS in the singles market is mostly attributable to Epic which has an 8.6 percent share through artists like Minnie Riperton, Tammy Wynette and Tammy Jones. WEA slipped over the two quarters from a 4.9 percent share to 2 percent.

In the mid-price market place Decca retains an apparently unassailable lead of 33 percent, though EMI has now gained a 14.3 percent share, knocking K-Tel into third place. The TV compilation companies have all suffered, presumably due to lack of activity.

CBS has retained its position as leading full-price label but with a reduction from 9.6 percent to 6.1 percent. Ball is second with 5.6 percent, but AVCO has appeared from nowhere to third, with 5.2 percent of the market.

Veder Resigns As Director Of EMI-Electrola in France

COLOGNE—Dr. Ladislaus Veder, 65, and for many years managing director of EMI-Electrola, has retired. In recent years he has been resident director of the company and even now will continue his work as chairman of the German Phonographic Association.

Born in Hungary, Veder at first studied jurisdiction and politics at Budapest University and enlarged his studies by taking sociology at the Paris Sorbonne in later years. Having been involved in journalism as a student, he went on to join the editorial staff of Ungarisches Nachrichtenbüro in 1933 and in 1935 was appointed "Chef vom Dienst" there. In 1938, he became press attache at the Hungarian Embassy in Berlin.

After World War II, he worked as a journalist in Vienna and Paris. Having returned to Germany in 1949, he moved to Stuttgart to take over the direction of the record division of Deutsche Grammophon Gesellschaft. And from that time Veder's career has been closely related with the development of the recording industry in the Federal Republic of Germany.

In 1951 he was appointed manager of the Polydor production division in Hamburg. In 1953, the British EMI group of companies engaged him to reconstruct and reorganize the group's German companies which had been bombed and destroyed in Berlin during the war.

Under his management, the merger of Lindstrom and Electrola took place in Cologne, the company's new Germany home. A modern factory, new studios and admin-

EMI Hits Cinedisc On Troggs

LONDON—Early problems have arisen for Cinedisc, Park and Dean's movie-house music scheme, when the EMI cinema chain objected to one of the tracks on the first tape, the Troggs' "Summertime."

Penny Farthing Records, which bought the advertisement time, was told that EMI, the single largest cinema chain taking part in the scene, believed the lyrics of the song to be rather suggestive and that it was to be removed from the tape.

The first of the Cinedisc tapes was already in transit when the company was forced to recall them. After the Troggs' track was edited out of the advertising tape, the new Cinedisc package was dispatched by mail to over 700 movie houses through the U.K. for use last week.

Cinemas also received a strip to cover up details of the disc printed on the Cinedisc foyer display poster. And Cinedisc sales manager Dave Mackenzie says: "Cinemas have to concern themselves with parents' objections to any material seen or heard, especially at this time of the year when children on school holiday form a large part of the movie-house audience."

But Cinedisc will not be submitting tapes to cinema chains for "censorship" prior to distribution. "We just have to anticipate their objections and we refer to them whenever there might be doubts about a record's suitability. However, we are disappointed that this should happen to our first tape."

The Troggs' single has run into no difficulties with commercial radio or the British Broadcasting Corp.

istration and distribution centers were built and branch offices set up in all major areas of the Federal Republic.

In 1970, Veder handed over the management of Electrola to Wilfried Jung, his colleague and deputy of many years. Since then he has been a management consultant on European affairs of EMI in London, and resident in Cologne.

For many years Veder has taken an active part in the national and international associations of the recording industry. Since 1968 he has been chairman of the German Phonographic Association and furthermore is a member of the board of IFPI (the International Federation of Producers of Phonograms and Videograms) and a member of the board of trustees of the Deutsche Phono-Akademie.

RCA Bows Starcall In August

LONDON—RCA has revealed its plans for Starcall, the company's new mid-price label to be launched this month. Prime product includes a 16-track Elvis Presley album of rare material recorded between 1954 and 1956 before the singer joined RCA.

As well as Presley, Starcall has albums by Perry Como, Neil Sedaka, the Tommy Dorsey orchestra (with Frank Sinatra), Henry Mancini, Spike Jones and Julie Andrews.

There is also a "various artists" country and western album, and film and concert favorites by Ennio Morricone and Pops Symphonic.

The Presley album features his recordings for Sam Phillips legendary Sun label and includes his first-ever single "That's Alright Mama," as well as cuts like "I'm Left, You're Right, She's Gone," and "Mystery Train." RCA has purchased the material from Phillips.

Lionel Burdge, RCA marketing manager, says of Starcall which retails at \$4.38 an album and is supported by a big promotion campaign: "With the price of records inevitably increasing all the time, we believe the scene is right for a new mid-price line."

A Jack Jones album appears in the initial Starcall publicity material but this is for release after the first ten albums.

ESMA Cites Erie Singer

DUBLIN—Sonny Knowles was presented with the ESMA (Extra Special Merit Award) trophy by the Variety Artists Trust Society (VATS) at a five-and-a-half hour variety show in tribute to him at the Country Club in Portmarnock.

It was the first-ever ESMA award made in Ireland and the presentation was by impresario Noel Pearson.

The VATS is an organisation of show people who get together to help colleagues who are disabled, unemployed or otherwise unable to work in the profession.

Knowles is a leading Irish singer and musician, a recording artist and cabaret entertainer. He has travelled widely, notably in Yugoslavia, Norway, and Germany for appearances.

He records for Rex Records and his hits include "I'll Take Care Of Your Cares" and "Music From Across The Way."

Jazz Fests Draw Huge Throngs

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Jackson, Johnny Griffin, Ray Bryant and Niels-Henning Orsted-Pedersen, a gospel evening with Marion Williams. Mighty Joe Young, the Rev. Cleophus Robinson and the Howard Roberts Chorale, and a storming jam session with Oscar Peterson, Dizzy Gillespie, Milt Jackson, Joe Pass, Mickey Roker and Earl May.

The Antibes Festival, inaugurated 15 years ago, was revived by Gamsohn last year after a two-year gap. He says, "Despite the competition from the Nice event, we averaged 4,000 people a night." Gamsohn plans to extend the Antibes event to two weeks next year, making special provision for crossover music.

In addition to the main events on the open-air stage, the Antibes Festival also featured early-evening recitals in the Palais des Congres with Rhoda Scott, Ray Bryant, Bill Evans & Eddie Gomez, the Anthony Braxton Quartet, Dollar Brand, Joe Pass and the John Surman-Mike Osborne-Alan Skidmore Trio.

The nine-day festival had a budget in excess of \$250,000 and some of this cost was met by a \$70,000 subsidy from the town of Antibes-Juan les Pins and by a \$23,000 fee from French state radio and television. The whole of the festival was recorded in stereo by France Inter and the first four nights were taped for television transmission.

The final four days of the Antibes Festival were devoted principally to contemporary jazz with Billy Harper, Charles Mingus, Archie Shepp, Cecil Taylor, Frank Wright, McCoy Tyner and the Elvin Jones Quartet.

Gamsohn said that next year's event would be recorded on 16-track tape and sessions by musicians without an exclusive record label affiliation would be used to launch a record production company, possibly called Jazz In Juan, which Gamsohn is setting up. Co-ordinating the operation in the States will be former Barclay Records a&r man, Philippe Rault.

"We are not looking for record company sponsorship of concerts, as at the Montreux Festival, but we will make 16-track recording facilities available to any company which wishes to record its artists," Gamsohn says.

Apart from the Peterson-Gillespie-Jackson jam session, one of the highlights of the Antibes Festival was undoubtedly the JATP set with Roy Eldridge, Johnny Griffin and Louie Bellson all in ebullient form and the concert by the Basie band, which featured a masterful "Body & Soul" by tenorman Jimmy Forrest. An unexpected bonus at this concert was the sudden appearance in the JATP set of vibraharpist Milt Jackson who, deprived of his instrument through some transportation mix-up, took over from Ray Bryant and played some storming two-finger piano on the chords of "Lady Be Good."

By far the most ambitious of the three major jazz events, however, was the Grande Parade du Jazz (July 17 to 27) held in the Cimiez Gardens at Nice, which notched up an estimated total of 50,000 entries.

With a vast roster of musicians of almost all jazz persuasions and three stages operating continuously, the Grande Parade du Jazz was able to offer 18 hours of jazz every night for a global admission charge of \$6.

The distinctive feature of the Nice event, compared with any other jazz festival, is that it possesses a real festival atmosphere and allows the public to wander from one stage to another. The major stage is located

in the remains of a Roman arena, a second stage is positioned in the center of the grounds and bordered by a dance floor and a French-style cafe terrace and the third stage has a garden setting.

And dotted through the grounds are stalls selling hot food, drinks, records, T-shirts, posters, etc. The basic idea of the Grande Parade, which was inaugurated last year by George Wein as a seven-day event, is to assemble something like 200 musicians and then present them in various combinations throughout the run of the event. And, apart from one or two grating incompatibilities, it works well. The old-fashioned jam session approach, combined with the free-and-easy atmosphere created by allowing the public to wander freely around the grounds, makes the Grande Parade a real festival and not simply a series of jazz concerts.

Says George Wein: "This year's event will probably show a loss of \$50,000 on a total budget of around \$250,000. But if we can merchandise the event a bit more, we can take it into the black. It took six years for the New Orleans festival to make money—I'm sure we can make the Nice event a success."

The event was subsidized by the town of Nice to the tune of \$80,000.

Wein admits that the clash with the Antibes festival diminished attendances to a certain degree and he and Gamsohn and the mayors of Nice and Antibes are planning a

round-table meeting to avoid a similar clash next year.

If the Nice Grande Parade was not a financial success, on a musical level it achieved many peaks, one of the most memorable of which was the two-part Tribute to Count Basie featuring Clark Terry, Joe Newman, Eddie Lockjaw Davis, John Gurnier, Illinois Jacquet, Harry Edison, Zoot Sims, and others. Other highlights were performances of restrained good taste by the Ruby Braff-George Barnes Quartet, the crowd-pleasing solo piano work of Earl Hines and Dorothy Donegan, the Tribute to Bechet set by the Soprano Summit men Bob Wilber and Kenny Davern, and a superbly swinging session by the twin tenors of Eddie Davis and Illinois Jacquet backed by the festival's best rhythm section—Kenny Drew on piano, Larry Ridley on bass and David Lee on drums.

Drew's piano work was consistently fine throughout the festival and other musicians who acquitted themselves admirably were Zoot Sims, Joe Venuti, Arvell Shaw, Eddie Hubble, Joe Newman, Harry Edison, Benny Carter, Vic Dickenson, Buddy Tate, Bobby Hackett and Clark Terry.

French television producer Jean-Christophe Averty filmed many of the sets and will put together 20 30-minute programs for transmission between November and May on French TV's second channel.

From The Music Capitals Of The World

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on the Irish chart, had the release of their album "Stage Two" (Bell) by EMI here to tie in with the group's appearance at the National Stadium. . . . The Swarbriggs working with producer David Mackey on their next album, recorded in London, and released internationally by MCA and in Ireland by EMI.

The South Eastern Tourist Board gave a reception at Madigan's in Donnybrook to launch a single "The Sunny South East," by the Kinsellas and their Country Band from Wexford, on the group's own label Sail. The record is in a special sleeve and an entry form is provided for a free competition with a prize of a weekend for two in Rosslare or Tramore.

The Indians' forthcoming album, their fourth, "The Magnificent Seven," to be released by Hawk and it will include four songs by Irish writers. . . . Dolphin released "Love Has A Mind Of Its Own," by Sean Dunphy and Reform's "Gotta Get You Into My Life." . . . EMI reissued "Days Of Pearly Spencer" by David McWilliams, originally out in 1967.

KEN STEWART

HAMBURG

Cologne record company Colorit to release singles by Heidi Brühl and Domenico Modugno. . . . Singer Peter Orloff has not continued his contract with Teldec. . . . Big success reported by Melodie der Welt for the singles "You And Me" by Albert West and "The Opera" by Dizzy Man's Band.

The Sissies from Amsterdam in Germany for concerts from Aug. 15-26 and the girls will also do television shows here. . . . Mireille Mathieu the star of tv-show "Starparade" here on Aug. 28. . . . RCA has launched the Frank Valdor orchestra with a double album "Frank

Valdor's Wonderful World of Trumpets." . . . Music publisher Dr. Hans Gerig celebrated his 65th birthday in Cologne. He founded his company in 1946 and now has 35 different publishing firms, Gerig himself having been on the GEMA board of directors for 25 years.

Deutsche Grammophon made a big promotional campaign for the Elton John album "Captain Fantastic." WOLFGANG SPAHR

Fees Up 12½%

• Continued from page 1

were up by 12 percent, the same increase being shown for jukeboxes, tape, radio and television outlets grouped together. Broken down, the figures show an increase of only 5.5 percent for dancing. But this was caused by a reduction of the number of dances (184,000 against 200,000) because of in-hall violence.

Record and disk clubs showed a brilliant increase of 25 percent, despite the fact that the number of clubs dropped to 4,210 from 4,622. Background music seemed to suffer slightly through the number of radio and television sets in public places. Jukeboxes alone increased by no more than 3 percent. But on the other hand taped music showed a big increase with 21,000 cassettes and cartridge players in use against a total of 17,000 in 1973.

One important development is that background music is now used not only in hotels, restaurants and bars, but also retail shops.

There was also a 13 percent increase in royalty revenue from musical films but audio/visual performances look like leading the way. Though the French industry is obviously in no hurry over this area, the 1974 figures nevertheless show a 33 percent increase over 1973.

POOR RESPONSE CITED

BBC Changes System On Euro Song Nomination

LONDON—Because of poor response from the public over voting for winning entries in last year's Eurovision Song Contest, the BBC has changed the system of nominating the song.

Previously, the BBC picked the artist and invited songwriters and publishers to nominate songs. The new system means that unknown songwriters and performers now also have a chance of representing the U.K.

The BBC has invited songwriters to submit entries, along with the name of the performer, through a member of the Music Publishers' Association. A short list of 30 songs and performers then goes forward to a panel of two members of the MPA, two members of the Song Writers Guild of Great Britain and four experts nominated by the BBC.

Up to 12 songs will be then picked out and the artists will perform them live at a British Song Competition at the Royal Albert Hall on Feb. 25. Voting for the winning entry will be conducted in the same way as the actual Eurovision Song Contest, with juries in the 12 BBC regions voting.

Head of BBC-TV light entertainment Bill Cotton says he has been seeking a new system of song selection to give a wider variety of entries.

The change of system is likely to mean that as well as unknown artists, established names are more likely to come forward if they know which song they are to sing. Certainly the Music Publishers' Assn. is

pleased with the new system and a meeting was held this week to help lay out other rules for the contest.

Phonogram U.K. Holds Confab

LONDON—Using the theme "let's get it all together," Phonogram U.K. last week held its first-ever one-day conference for its promotion, field promotion and press departments.

Subjects covered included planning, coordination and communication between the three departments, plus budget control and artist relations.

Terry Bartram, Phonogram head of public relations, opened the meeting at the Runnymede Hotel, Eghem, Surrey.

Bartram has the responsibility for coordination of artist liaison is to be transferred to the public relations department. A new artist liaison executive is to be recruited and for the first time Phonogram will have a separate artist liaison department to service the whole company.

Day-to-day artist liaison coordination will be the responsibility of Ken Bruce, one of Phonogram's two senior press officers. Bartram says: "Phonogram artist relations is excellent, but must continue to be the responsibility of everyone, from switchboard girls to managing director. But details of artist liaison should be planned and implemented just like any other function of management."

Budget control was emphasized by managing director Tony Morris who, with marketing manager Ken Maliphant and financial controller Glynn Williams, joined in on a talk-in.

He says: "If we are to maintain our profitability during these problematical times, not only do we have to have a high volume of chart entries, but also be disciplined and professional in our financial control."

BBC Records In Huge Sales Rise

LONDON—During a time when record sales generally are depressed, BBC Records here reports sales figures for the month of June were a staggering 350 percent up on figures for June last year.

Major factor has been the introduction of compilation albums, which started less than a year ago. "Top Of The Pops, volume one," out last December, is still selling steadily. The second volume came out in June this year, with initial orders of 50,000 and heavy repeat orders.

The "Show Of The Week" album, released in January, has also sold heavily. Other good sellers have been comedy albums like "Goon Show Classics" and Monty Python product, the latter despite competition from elsewhere in the industry.

BBC Records head Roy Tempest says: "Obviously we are delighted with the figures, but particularly encouraging is the fact that back catalog sales are also up over last year in their own right."

The company plans two marketing campaigns through to the Christmas sell-in period. One centers round the release of four new comedy albums and the second is on children's product, including a "Best Of Disneyland" compilation.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	SINGLE
1	1	GIVE A LITTLE LOVE—*Bay City Rollers (Bell)—Utopia/DJM
2	2	BARBADOS—*Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)
3	3	TEARS ON MY PILLOW—Johnny Nash (CBS)—ATV
4	4	MISTY—Ray Stevens (Janus)—Bregman Vocco & Conn (Ray Stevens)
5	11	JIVE TALKIN'—*Bee Gees (RSO)—Abigail/Siam (Arif Mardin)
6	16	IF YOU THINK YOU KNOW HOW TO LOVE ME—*Smokey (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
7	10	SEALED WITH A KISS—Brian Hyland (ABC)—United Artists (Pogo Prod.)
8	13	IT'S IN HIS KISS—Linda Lewis (Arista)—T.M. (Tony Silverster/Bert DeCotex)
9	7	THE HUSTLE—Van McCoy (Avco)—Warner Bros. (Hugo/Luigi)
10	9	JE T' AIME—Judge Dread (Cactus)—Shapiro-Bernstein (Al-Ted Prod.)
11	5	ROLLIN' STONE—*David Essex (CBS)—April/Rock On (Jeff Wayne)
12	35	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)—Stylistics (Avco)—Averb/Cyril Shane (Hugo/Luigi)
13	6	HAVE YOU SEEN HER/OH GIRL—Chi-lites (Brunswick)—Burlington (Eugene Record)
14	8	EIGHTEEN WITH A BULLET—*Pete Wingfield (Island)—Island/Uncle Doris (Pete Wingfield)
15	17	ACTION—*Sweet/Essex (Sweet)
16	31	DELILAH—*Sensational Alex Harvey Band (Vertigo)—Donna (David Batchelor)
17	18	I WRITE THE SONGS—David Cassidy (RCA)—Sunbury (B. Johnston/D. Cassidy)
18	12	D-I-V-O-R-C-E—Tammy Wynette (Epic)—London Tree (Billy Sherrill)
19	20	NEW YORK CITY—*T. Rex (EMI)—Wizzard (Marc Bolan)
20	30	HIGHWAY—Linda Carr & the Love Squad (Chelsea)—Intersong (Kenny Nolan)
21	28	BLANKET ON THE GROUND—Billie Joe Spears (United Artists)—Campbell Connely (Larry Butler)
22	25	SHERRY—*Adrian Baker (Magnet)—KPM (Morgan Baker)
23	34	DOLLY MY LOVE—Moments (All Platinum)—Sunbury Music (H. Ray/T. Keith)
24	14	I'M NOT IN LOVE—*10c.c. (Mercury)—St. Annes (10c.c.)
25	23	FOOT STOMPIN' MUSIC—Hamilton Bohannon (Brunswick)—Burlington (H. Bohannon)
26	33	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)—Rimshots (All Platinum)—Cookaway (H. Ray/A. Goodman)
27	15	DISCO STOMP—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)
28	37	IT'S BEEN SO LONG—George McCrae (Jay Boy)—Sunbury Music (H.W. Casey/R. Finch)
29	47	THE LAST FAREWELL—*Roger Whittaker (EMI)—Tembo Music (Dennis Preston)
30	39	LOVE ME BABY—*Susan Cadogan (Magnet)—Magnet (Peter Waterman)
31	46	GET IN THE SWING—*Sparks (Island)—Island (Tony Visconti)
32	27	WHISPERING GRASS—*Windsor Davies/Don Estelle (EMI)—Campbell Connely (Walter J. Ridley)
33	45	EL BIMBO—Bimbo Jet (EMI)—Burlington Music (Laurent Rossi)
34	24	BLACK PUDDING BERTHA—*Goodies (Bradley's)—Oddsocks/ATV (Miki Anthony)
35	21	MY WHITE BICYCLE—*Nazareth (Mooncrest)—Getaway/Carlin (M. Charton)
36	22	MOONSHINE SALLY—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
37	48	SEXY—M.F.S.B. (Philadelphia)—Gamble Huff/Carlin (Gamble/Huff)
38	41	I DO I DO—Abba (Epic)—Bocu
39	26	DOING ALRIGHT WITH THE BOYS—*Gary Glitter (Bell)—Leeds (Mike Leander)
40	32	HARMOUR LOVE—Syreeta (Tamil Motown)—Jobete London (Stevie Wonder)
41	—	FAME—*David Bowie (RCA)—Mainman/Lennon/ATV/Cailidh/Crysalis (Bowie/Maslin)
42	—	ONE NIGHT—*Mud (RAK)—United Artists (Mike Chapman/Nicky Chinn)
43	—	LOVE WILL KEEP US TOGETHER—Captain & Tennille (A&M)—Kirshner/Warner Brothers

44	42	IT OUGHTA SELL A MILLION—*Lyn Paul (Polydor)—Cookaway (Mavid MacKay)
45	—	SUMMER OF '42—Biddu Orchestra (Epic)—Warner Brothers (Biddu)
46	—	ROCHDALE COWBOY—*Mike Harding (Rubber)—Francis Day & Hunter (Geoff Heslop)
47	44	SWEET CHEATIN' RITA—*Alvin Stardust (Magnet)—Cookaway/Tic Toc (Roger Greenaway)
48	—	THAT'S THE WAY (I LIKE IT)—K.C. & The Sunshine Band (Jay Boy)—Sunbury (H.W. Casey/R. Finch)
49	43	SING BABY SING—Stylistics (Avco)—Averb/Cyril Shane (Hugo/Luigi/Weiss)
50	—	BEST THING THAT EVER HAPPENED—Gladys Knight & The Pips (Buddah)—KPM (Kenner/Wise)

This Week Last Week
LPs

1	1	HORIZON—Carpenters (A&M)
2	2	VENUS & MARS—Paul McCartney & Wings (Apple)
3	3	ONCE UPON A STAR—Bay City Rollers (Bell)
4	6	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM)
5	4	BEST OF THE STYLISTICS (Avco)
6	5	THE ORIGINAL SOUNDTRACK—10c.c. (Mercury)
7	9	MUD—Mud Rock, Vol. 2 (RAK)
8	12	THE BASEMENT TAPES—Bob Dylan (CBS)
9	7	STEP TWO—Showaddywaddy (Bell)
10	8	ONE OF THESE NIGHTS—Eagles (Asylum)
11	14	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
12	10	ROLLIN'—Bay City Rollers (Bell)
13	11	TUBULAR BELLS—Mike Oldfield (Virgin)
14	15	CAT STEVENS' GREATEST HITS—(A&M)
15	20	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
16	13	THE SINGLES 1969-1973—Carpenters (A&M)
17	43	TEN YEARS NON STOP JUBILEE—James Last (Polydor)
18	22	24 CARAT PURPLE—Deep Purple (Purple)
19	19	BEST OF TAMMY WYNETTE—(Epic)
20	21	BAND ON THE RUN—Paul McCartney & Wings (Apple)
21	17	ELTON JOHN'S GREATEST HITS (DJM)
22	26	THE SNOW GOOSE—Camel (Decca)
23	48	FROM MIGHTY OAKS—Ray Thomas (Threshold)
24	18	MADE IN THE SHADE—Rolling Stones (Rolling Stones)
25	16	10c.c.—Greatest Hits (Decca)
26	24	THANK YOU BABY—Stylistics (Avco)
27	29	THE BEATLES 1967-70—(Apple)
28	50	SNOWFLAKES ARE DANCING—Tomita (Red Seal)
29	23	WHEN WILL I SEE YOU AGAIN—Johnny Mathis (CBS)
30	—	MAKE THE WORLD GO AWAY—Donny & Marie Osmond (MGM)
31	47	THE MYTHS & LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)
32	40	DISCO BABY—Van McCoy & the Soul City Symphony (Avco)
33	28	RETURN TO FANTASY—Uriah Heep (Bronze)
34	27	TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphia)
35	37	THE BEATLES 1962-1966 (Apple)
36	34	THE BEST OF BREAD (Elektra)
37	—	AND I LOVE YOU SO—Perry Como (RCA)
38	44	LET ME TRY AGAIN—Tammy Jones (Epic)
39	—	GLEN CAMPBELL'S GREATEST HITS (Capitol)
40	35	BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
41	32	JUDITH—Judy Collins (Elektra)
42	25	PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)
43	31	AUTOBANH—Kraftwerk (Vertigo)
44	—	MEMORIES ARE MADE OF HITS—Perry Como (RCA)
45	36	THE BEST YEARS OF OUR LIVES—Steve Harley & Cockney Rebel (EMI)
46	49	ON THE LEVEL—Status Quo (Vertigo)
47	45	MEDDLE—Pink Floyd (Harvest)
48	39	RIDE A ROCK HORSE—Roger Daltrey (Polydor)
49	—	TOMMY (Soundtrack) (Polydor)
50	—	SHIRLEY BASSEY SINGLE ALBUM (United Artists)

JAPAN

(Courtesy Music Labo)
SINGLES
As Of 7/28

This Week	Last Week	SINGLE
1	1	CYCLAMEN NO KAORI—Akira Fuse (King)
2	2	KOKORONOKORI—Takashi Hosokawa (Columbia)
3	3	KAKKOMAN BOOBIE—Downtown Boogie Woogie Band (Express)

4	4	YUDACHI NO ATODE—Goro Noguchi (Polydor)
5	17	NO NATSU—Junko Sakurada (Victor)
6	6	CHIKUMAGAWA—Hiroshi Itsuki (Minoruphone)
7	7	YASURAGI—Toshio Kurosawa (Columbia)
8	8	ITSUKA MACHI DE ATTA NARA—Masatoshi Nakamura (Columbia)
9	9	NATSU HIRAKU SEISHUN—Momoe Yamaguchi (CBS/Sony)
10	10	KOI no boso—Kideki Saijo (RCA)
11	11	BOKU NI MAKASETE KUDASAI—Craft (Elektra)
12	12	SHOWA KARESUSUKI—Sakura and Ichiro (Polydor)
13	13	OHODE MAKURA—Kyoko Kosaka (Aard-Vark)
14	14	TAIYO NO KISETSU—Zutorubi (AI)
15	15	TOMOSHIBI—Aki Yashiro (Teichiku)
16	16	UGUISUDANI MUSIC HALL—Tsuruko Shofukutei (Warner)
17	17	WAKARE NO KUCHIZUKE—Shinichi Mori (Victor)
18	18	BOKU NO PAPA WA KARATE NO SENSEI—Finger 5 (Philips)
19	19	NAMIDA GOKORO—Tonosama Kings (Victor)
20	20	KANGAE SASETE HOSHINO—Mineko Niskikawa (Victor)

ITALY

(Courtesy of Germano Ruscitto)
SINGLES
As Of 7/22

This Week	Last Week	SINGLE
1	1	AMORE GRANDE AMORE LIBERO—II Guardiano Del Fara (RCA)
2	2	BUONASERA DOTTOR—Claudia Mori (Cian-MM)
3	3	TORNERO—Santo California (YEP)
4	4	YUPPI DU—Adriano Celentano (Cian-MM)
5	5	PARLAMI D'AMORE MAUIU—Mal (Ricordi)
6	6	IL GIARDINO PROIBITO—Sandro Giacobbe (CBS-MM)
7	7	DIALOGO—Al Bano & Romina Power (Libra-MM)
8	8	PIANGE IL TELEFONO—Domenico Modugno (Carosello-Ricordi)
9	9	PICCOLA VENERE—I Camalconti (CBS-MM)
10	10	LADY MARMALADE—LaBelle (Epic)
11	11	SABATO POMERICCIO—Claudio Baglioni (RCA)
12	12	L'IMPORTANTE E' FINIRE—Mina (PDU-EMI)
13	13	INCONTRO—Patty Pravo (RCA)
14	14	DUE—Drupi (Ricordi)
15	15	POAPOPO—Enrico Intra (RIFI)

HOLLAND

(Courtesy of Stichting Nederlandse)
SINGLES

This Week	Last Week	SINGLE
1	1	STAND BY YOUR MAN—Tammy Wynette (Epic)
2	2	THE ELEPHANT SONG—Kamahl (Philips)
3	3	IF YOU GO—Barry and Eileen (Omega)
4	4	RAMAYA—Afric Simone (CNR)
5	5	DOLANNES MELODIE—de Sennville and Toussaint (Omega)
6	6	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Dot)
7	7	FOE DEE OH DEE—Rubettes (Polydor)
8	8	ROLL OVER LAY DOWN—Status Quo (Vertigo)
9	9	ACTION—The Sweet (RCA)
10	10	VINO—Imca Marina (EMI)

SWEDEN

(Courtesy of Radio Sweden)
*Denotes local origin
LPs

This Week	Last Week	LP
1	1	ABBA (LP)—*Abba (Polar)
2	2	VENUS AND MARS (LP)—Wings (Apple)
3	3	PAA EGEN HAND (LP)—*Mats Raadberg (Polydor)
4	4	ETT STEG TILL (LP)—*Pugh Rogefeldt (Metronome)
5	5	CAPTAIN FANTASTIC (LP)—Elton John (DJM)
6	6	NEVER CAN SAY GOODBYE (LP)—Gloria Gaynor (MGM)
7	7	FOUR WHEEL DRIVE (LP)—BTO (Mercury)
8	8	KRAMGOA LAATAR (LP)—*Vikingarna (Marianne)
9	9	I CAN HELP—Billy Swan (Monument)
10	10	ONE SIZE FITS ALL (LP)—Frank Zappa & The Mothers Of Invention (Discreet)

SWITZERLAND

(Courtesy of Radio Hitparade)
As Of 7/25
SINGLES

1	1	PALOMA BLANCA—George Baker Selection (WB)
2	2	DEINE SPUREN IM SAND—Howard Carpendale (EMI)
3	3	ONLY YOU CAN—The Fox (CTC)
4	4	DON'T BE CRUEL—Billy Swan (Monument)
5	5	TU T'EN VAS—Alain Barriere (Albatros)
6	6	I DO I DO—Abba (Polydor)
7	7	SHAME, SHAME, SHAME—Shirley & Company (Philips)
8	8	TORNERO—I Santo California (Ariola)
9	9	I CAN DO IT—The Rubettes (State Rec)
10	10	FOX ON THE RUN—The Sweet (RCA)

International Turntable

In a major restructuring of the international division, EMI has appointed Peter Jamieson as general manager of that department. At the same time, the return to EMI of Gordon Collins, now general manager of distribution and dealer services, has been announced.

Jamieson goes to the international division having been managing director of EMI Greece. In a welcoming statement, EMI director of sales Mark Abbott thanked Paul Braithwaite for his "holding function" as acting general manager for seven months in which time he raised export sales to a record \$11 million. Braithwaite now becomes deputy general manager.

(Continued on page 68)

Cuban Music

• Continued from page 28

whom live here now) like Perez Prado, Orquesta America, Sonora Matancera, Celio Gonzalez, Olga Guillot, Acerina and Bienvenido Granada who made tropical hits as big in Spanish-speaking lands as well as in the Orient, Europe and the U.S.

Among the artists seen in this latest opening up of Cuba were such oldtimers (who remained in their native land) as Elene Burke and Carlos Puebla, along with newcomers such as Los Van Van Orchestra, Manguare Group, Silvio Rodriguez and Sara Gonzalez, latter two also composers.

"Either their zero contribution to the music world was because it was not totally representative of the best of Cuban artists and composers (although the program publicized it as such) or there was some underlying political reason why some of the better ones were left behind," Azcaraga declares.

Pop

THE BEST OF ISAAC HAYES—Enterprise ENS-7510 (Stax). With Hayes recording again (for ABC) for the first time in several years, this collection of his groundbreaking pop/soul cuts comes at a perfect time. Highlights are his inventive talk/sing style that influenced so many others over the years, several of which eventually became major AM hits. Material still sounds fresh, though some of the cuts are shortened substantially from their original LP length. Still, the set stands as a good historical marker toward the spot black music has arrived at today.

Best cuts: "Walk On By," "I Stand Accused," "Theme From Shaft," "By The Time I Get To Phoenix."

Dealers: Artist has current hit single and LP, so now is prime time to expose catalog.

Soul

THE BEST OF JOHNNIE TAYLOR—Stax, STS-5522. One of soul's most dynamic performers, who has managed to fuse soul and gospel sounds perfectly over the years, gets a showcase of some of his best pop and soul single hits as well as some top LP cuts. Big band soul style that Taylor uses so well is captured on the collection. Set is a fine collection of some of the best of the artist between purely gospel days and his current efforts.

Best cuts: "Who's Making Love," "Steal Away," "I've Been Born Again," "Testify (I Wanna)," "Cheaper To Keep Her."

Dealers: Good opportunity to market catalog.

Country

STEVE YOUNG—Seven Bridges Road, Blue Canyon 505. There is a sameness in a sense, to much of the music, yet a great versatility in what he has to say. This seeming contradiction isn't really one at all. In the songs, Steve seems to put himself in a sadness and failure bag; yet all of the other emotions are there as well, and his excellent lyrics really make it all worthwhile. Great musicians doing background, and some fine background singers as well. Recorded at three different studios. Paul Tammen does the production work. Out of the album comes the initial single release, "The White Trash Song," which is outstanding for its lyric content, and "My Oklahoma," a beautiful tune. Other great ones include "Come Sit By My Side," "I Begin To See Design" and "Montgomery In The Rain."

Dealers: Something new and something blue. Very listenable.

Comedy

RICHARD PRYOR—Is It Something I Said?, Reprise MS 2227 (Warner Bros.). Pryor comes off an enormously successful LP with "That Nigger's Crazy" and comes up with a humorous and at the same time highly topical set. Subjects cover politics, drugs, the Vietnamese refugee situation, who gets justice—as well as some good straight comedy pieces. Four letter words tossed in every second word or so, but the language is the kind most of us use and is not here for shock value. And while Pryor is having a good time throughout, most of his humor hits home in one way or another. Like most truly funny men, he is making fun of situations that effect a lot of us and are not always so funny.

Best cuts: "New Niggers," "Just Us," "Mudbone—Little Feet," "When Your Woman Leaves You."

Dealers: Display in pop and comedy. And screen the LP before playing in store.

MONTY PYTHON—Soundtrack Of The Trailer Of The Film Of Monty Python And The Holy Grail, Arista AL 4050. This is

the newest release from this madcap group of satirists. About half of the material is from their new movie, "The Holy Grail," and the rest is new material that is somewhat related to the movie. Disk jockeys should preview the record before airplay so that they know what's about to happen. This is probably the funniest LP these pranksters have released to date.

Best cuts: The album is not banded into individual selections.

Dealers: Don't forget the huge popularity of this group.

First Time Around

FOX—Ariola America/GTO ST-50001 (Capitol). First release from the new Jay Lasker/Howard Stark venture is a grouping of perfect AM material highlighted by the production and writing of veteran Kenny Young and the intriguing little girl yet sexy vocals of a lady named Roosna. Odd beat to much of the material adds to the fun, with almost a Caribbean feel from time to time. Songs range from love cuts to some pulled from pure imagination. Technically well done throughout with basic rock band augmented from time to time by top session men Dean Parks, Jim Horn, Lee Sklar, Russ Kunkel and B.J. Cole. Most important, however, the album is full of fun music, something that's all too rare in the record industry today.

Best cuts: "Only You Can" (the single, released briefly on ABC but remastered here for an all around better sound), "Love Letters," "Imagine Me—Imagine You," "He's Got Magic," "Red Letter Day."

Dealers: Single should be a hit, and Capitol is planning major push on the release.

MARCIA WALDORF—Memoranda, Capricorn CP 0159 (Warner Bros.). One of the better new song stylists and lyricists of the year, the lady is a fine pianist who incorporates elements of pop, jazz, blues and country into a repertoire that includes a spectrum ranging from good rock to supper club mood ballads. A wide vocal range that, somehow at a time when there are a myriad of female singers gaining popularity, sounds original. Ms. Waldorf has the sense to offer variety as well as skillful work. Some story songs, some love songs, a voice that can be powerful or soft. Strong promise as a solid LP seller.

Best cuts: "Memoranda," "Love Is In," "The Rhythm Of The South," "Born Again," "Lady Chain," "Gentle Man."

Dealers: Label is excellent at artist promotion, so watch for material on this lady.

BILLY PARKER'S Fourth World Freedom Of Speech, Strata East SES 19754. This is one of the most impressive first efforts in the jazz-soul groove in some time. Besides very strong material that evokes memories of Gil Scott-Heron's album on this label, the overall effort is super. Besides Parker's propulsive, rhythmic drumming, there is the musicianship of trumpeter Cecil Bridgewater, saxophonist Ronald Bridgewater, bassist Cecil McBee and pianist Donald Smith (brother of Lonnie Liston Smith). On top of this there are the vocals of Smith (who was featured on his brother's "Expansions") and Tony-award winner-jazz vocalist Dee Dee Bridgewater. This is a great start and should pick up airplay.

Best cuts: "Dance Of The Little Children," "Gemini's Lullabye," "Home," "Get With It," "Freedom Of Speech."

Dealers: Take a chance on this one and by all means play it in-store.

Jazz

CAL TJADER—With Strings, Fantasy F-9482. Exceptionally mellow set from top vibe man Tjader, sounding for the most part like a well thought out grouping of supper club music rather than some of the more obvious jazz sounds he has come up with. The strings are here, but they are relegated well to the background for the most part and the move is effective. While Tjader obviously takes most of the solos on this set of contemporary songs (excellent guitar from Eddie Duran also appears throughout the LP), the strings act as a fine cushion without dominating. Production from Tjader and pianist Frank Strazzeri. LP closes with one swinging jazz piece, otherwise it is mainly easy flowing, easy to listen to mood music.

Best cuts: "Emily," "Why Did I Choose You," "Last Night When We Were Young," "A House Is Not A Home."

Dealers: Artist has strong and loyal cult of fans.

Spotlight—the most outstanding of the week's releases; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the chart among the lower half positions or other albums of superior quality; **review editor:** Bob Kirsch; **reviewers:** Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

Billboard's Recommended LPs

pop

FLASH CADILLAC AND THE CONTINENTAL KIDS—Sons Of The Beaches, Private Stock PS 2003. Almost a summer concept set from band that has become best known as an oldies congregation. Lots of fun here, with Beach Boys styled harmonies and original material from both the group and several top British writers. A good time throughout, with less emphasis on old material and more on a sound that can be typed both old and contemporary. **Best cuts:** "Time Will Tell," "Good Times, Rock & Roll," "I Wish You'd Dance."

THE BEST OF THE STAPLE SINGERS—Stax, STS-5523. Strong collection of the gospel/soul/pop mix that put the Staples in the pop spotlight after many years as one of gospel's super groups. Most of the quartet's biggest hits included. **Best cuts:** "Respect Yourself," "I'll Take You There," "Touch A Hand," "Make A Friend."

THE METERS—Fire On The Bayou, Reprise MS 2228 (Warner Bros.). Intriguing mix of pop, soul, disco sounds and New Orleans rock produced by the band and Allen Toussaint. More variety than on the past few sets, with several vocal styles incorporated as well as an excellent, bluesy instrumental. **Best cuts:** "Fire On The Bayou," "They All Asked About You," "Liar," "Middle Of The Road."

J.D. BLACKFOOT—Southbound And Gone, Fantasy F-9487. Singer who is huge in parts of the mid-West comes up with second set, an LP of rockers and acoustic love ballads. Blackfoot sounds like John Fogerty on several of the rockers, which are the songs he handles best. **Best cuts:** "St. Louis Lady," "Dove On The Ocean," "Reggie Survives."

HYDRA—Land Of Money, Capricorn CP 0157 (Warner Bros.). Better than average combination of Southern rock and blues, with members of the Allman Bros. helping out. Gravelly vocals of Wayne Bruce work well against acoustic/electric instrumental backup. **Best cuts:** "Land Of Money," "Don't Let Time Pass You By," "Let The Show Go On."

BOB GIBSON—Funky In The Country, Legend Enterprises 895-64384. One of the finest singers in American folk history returns to the recording scene with a fine live set. Acoustic material, as might be expected, with Gibson's vocals sounding as strong as ever. Lots of material from the pen of Shel Silverstein, as well as some Gibson originals. **Best cuts:** "I Never Got To Know Her Very Well," "That's The Way It's Gonna Be," "One And Only/Brownville."

THE BEST OF THE DRAMATICS—Volt VOS-9506 (Stax). Another fine Stax collection from group that is currently hot on the soul and pop listings. Highlight is Ron Banks' distinctive and excellent singing. **Best cuts:** "In The Rain," "Get Up And Get Down."

soul

GARY BARTZ—The Shaddow Do, Prestige P-10092 (Fantasy). A change of pace for sax/synthesizer man Bartz, who moves away from the strictly jazz element he is best known for into a soul sounding set. Full but mellow sound throughout, with some particularly strong synthesizer work. **Best cuts:** "Love Tones," "See Gypsy," "Incident" (with some interesting vocalizing).

jazz

CHARLES EARLAND—Kharma, Prestige P-10095 (Fantasy). Set cut live during 1974 Montreaux Jazz Festival offers showcase for keyboardist Earland (particularly on some interesting keyboard solos), while also displaying talents of Jon Faddis on trumpet, Clifford Adams on trombone and saxophonist Dave Hubbard. Big band sound achieved with seven piece set. **Best cuts:** "Morgan," "Kharma."

THE WORLD'S GREATEST JAZZ BAND PLAYS COLE PORTER—World Jazz. WJLP-S-6. Yank Lawson and Bob Haggert and the band have lost none of their touch with this excellent grouping of big band versions of Porter tunes. Excellent liner notes from Leonard Feather. **Best cuts:** "It's Alright With Me," "From This Moment On."

THE PIANO CHOIR—Handscapes, Strata East SES 19750. This is the second album from this group and it stacks up very well. Featuring the keyboard virtuosity of seven top-notch musicians, this album captures a new direction in jazz. The players are Stanley Cowell, Harold Mabern, Webster Lewis, Sonelius Smith, Nat Jones, Ron Burton and Hugh Lawson. Playing together simultaneously as an ensemble is the Choir's forte, and since each musician is very accomplished the mixture is masterful. **Best cuts:** "Ballad For The Beast From Bali-Bali," "The Need To Smile," "Barbara Ann," "In What Direction Are You Headed."

MURIEL WINSTON—A Fresh Viewpoint, Strata East SES7411. Ms. Winston has put together a beautiful package of 12 tunes that touches base with jazz, gospel, r&b and even children's music. Featuring her intriguing voice and the back-up children's chorus with Stanley Cowell, Clifford Jordan, Bill Lee and Billy Higgins. **Best cuts:** "We'll Remember These Years," "Sing Chillum Sing," "A Song To Everyone In The World." Side two is worth playing straight through as a salute to its composer Tadd Dameron—one of the great arranger-composer-pianists.

classical

THE ROMEROS PLAY VIVALDI—With The San Antonio Symphony Orch. (Alessandro), Mercury SRI 75054. A big seller in its time, and now due for more good retail action in its import reincarnation. Concertos for one, two and four guitars are included, as well as one for guitar and three string instruments. Okay sound and flawless Philips surfaces.

BACH: SONATAS & PARTITAS FOR UNACCOMPANIED VIOLIN (COMPLETE)—Nathan Milstein, DG 2709 047. If anything, the master violinist improves with age. The aristocratic style that always characterized his playing is even more in evidence. Trimmed of non-essentials and false showmanship, it seems even more devoted to the sole task of conveying musical meaning. An outstanding set that makes short shrift of most versions available. A must package for collectors of basic violin literature.

GROFE: GRAND CANYON SUITE; DEATH VALLEY SUITE—Capitol Symphony Orch. (Grofe), Angel S-36089 (Capitol). A timely reissue that should attract good sales as the bicentennial fever mounts. Recording dates from the fifties, but has now been refurbished in serviceable enhanced "stereo," and is attractively packaged. The Grand Canyon Suite remains a durable light classical standard, and many will want a version that features the composer in the role of conductor.

JOPLIN: COMPLETE WORKS FOR PIANO—Dick Hyman, RCA CRL5-1106. If this set had been issued two years ago, or even last year, its sales potential would have been one to contend with. But it comes on the scene as the giant Joplin wave has already begun to ebb. However, the performance here is at such a high level that reasonable store movement can still be expected. Of unusual interest is one LP side devoted to improvisations on 12 pieces, offered elsewhere in the 5-record set as written. Suggested list is at the 4-disk price.

MUSSORGSKY: PICTURES AT AN EXHIBITION; SCHERZO IN E FLAT; INTERMEZZO; CEREMONIAL MARCH—Munich Philharmonic (Andrae), BASF BC 22128. This first orchestral treatment of the famed "Pictures" is hardly likely to replace Ravel's in public favor, but it will exert a strong draw as a curiosity on those who know the work well. Arranged by a Rimsky-Korsakov pupil, it offers another and less dramatic view of the descriptive pieces. The other Mussorgsky selections are also heard in first recordings, rounding out a package that is unusual and unduplicated in the LP catalog.

Kamco Plastics To Court Seeking Pay For Product

LOS ANGELES—Kamco Plastics here is suing Richard Taxe, Sound Alike Music and Reynolds Tool Co. of Orange County, seeking payment of an alleged \$17,250 delinquency and damages of \$110,000. Kamco produces plastic resins.

Reynolds Tool Co., the co-defendant, was disclosed as a supplier to Taxe and his Datax Corp., a co-defendant in his federal prosecution in the summer of 1974. Art Reyn-

olds, president of the tool company, which supplies parts for the assembly of tape cartridges, testified that

Orrin Tucker Held At Nevada Hostelry

SOUTH LAKE TAHOE, Nev.—The Orrin Tucker Orchestra will remain in the Tikki Lounge at Harvey's Hotel here through Aug. 25, alternating with Ron Rose, David and Adele,

he had supplied items like pinch-rollers to Datax.

The Kamco pleading claims that Taxe is a majority stockholder in the Reynolds firm. The suit claims that the plaintiff is still owed the \$17,250 because checks sent in July 1975 to Kamco could not be cashed when Taxe and/or his office manager, Harriet Moss, stopped payment on them. The suit further asks \$10,000 damages and \$100,000 punitive damages.

Taxe is currently appealing his three-year prison sentence conviction for tape piracy before the circuit court of appeals, San Francisco.

Drawing Monday

LOS ANGELES—Elton John and Bernie Taupin on Monday (4) will draw 500 cards from over 30,000 write-in requests for tickets to John's performance at the Troubadour as a fund-raiser for the Jules Stein eye institute at UCLA.

New Companies

Jules Chaikin, music supervisor of some 20 motion pictures, has founded Jules Chaikin Music Services in Studio City, Calif. He also will operate his own Auspex Music publishing firm. Until recently, Chaikin was vice president of Filmusic, Los Angeles.

Elmes Hot As Producer

TORONTO—G.R. Elmes Productions Inc., headed by George Elmes, is finding success with Shooter and Brutus, the two acts they represent on an exclusive basis.

Shooter, following a top ten single "I Can Dance" on GRT in Canada set out on an extended tour of western Canada. On their return to Toronto the band headed into the Toronto Sound Studios in Toronto to record their first album for GRT with Ralph Murphy producing and Terry Brown engineering. The album is set for release at the end of September. The band's latest single for GRT is a cover of the Leo Sayer song "Train."

Once the band's album is released in the U.S., dates have been set up for a tour encompassing New York, Chicago, Detroit, Cleveland, Cincinnati, Washington, Kansas City and Omaha.

Brutus recently set out on an ex-

tensive tour of western Canada ending on Sept. 28. Their album for GRT is in its final recording stages, with production being handled by Jack Richardson at Toronto's Numbus Nine Studios. The LP is set for September release. An eastern Canada tour is planned following the album's release, and they have been engaged for a possible Savoy Brown tour in Canada.

International Turntable

• Continued from page 66

The restructuring has been made to allow progress on a broad front by strengthening the three interdependent functions of licensing, artist promotion and finished product sales. **David Finch**, formerly administration manager, has been appointed controller of licensing services and business affairs.

The new licensing services division under Finch is to concentrate initially on the U.S., Japan, Australia and a number of European countries. **David Munns** continues as U.S. licensing manager and adds responsibility for licensing and sub-licensing in the Japanese, Australian and Canadian Markets. **Dick Van Vliet** is promoted to licensing manager for Europe.

Norman Bates, formerly imports manager, becomes controller of finished product sales, responsible for imports and exports, and his place is taken by **Clive Swan**, who transfers from the U.K. sales division. **Paul Sinclair** replaces Van Vliet as export sales manager and **Mike Heatley** is promoted to sales co-ordinator.

Jamieson starts his new position on Aug. 11. At 30, he has had considerable overseas experience. He joined EMI as a management trainee in 1967 and worked for EMI in Spain before his transfer to Greece in 1970. He was director and general manager of EMI-Lambropoulos Bros. (EMIAL) which under him achieved a 35 percent share of the record market in Greece last year. He has been succeeded at EMIAL by **E.C. Demetriou**.

Gordon Collins has for two years been working with the Polygram group both as commercial and general manager of Polydor and as director of Phonodisc. His new appointment effectively replaces **Cliff Busby**, who left EMI after 25 years to head the United Artists sales team in London.

Reporting to Collins will be **Kerry Humphries**, general manager of distribution, and **John Mew**, manager of dealer services. Collins originally joined EMI in 1955 as assistant manager of the Birmingham depot.

Julia Collins has joined the WEA field promotion department as secretary to field promotion manager, **Nigel Molden**. She previously worked with the Essex Music group, first as secretary to **David Platz** and then as a&r assistant. Recently she has been working for Phonogram.

Bill Price, currently chief engineer at AIR Studios in London is to become the new manager of Wessex Studios. Both are controlled by Chrysalis. Wessex is presently being re-equipped and updated at a cost of some \$240,000. Price moves over Sept. 1, replacing Ten Years After bassist **Leo Lyons**, touring the U.S. with the band and who will return to pursue a career as an independent producer.

Price joined AIR prior to its opening five years ago and was involved in planning the studios.

Anne Murray, Cameron Tour

VANCOUVER—Anne Murray, with special guest John Allan Cameron, will set out on a tour of British Columbia on Aug. 15 with a concert at Kelowna's Memorial Arena.

The tour ends on Aug. 20 when Ms. Murray performs at the Pacific National Exhibition Coliseum, Vancouver. It is her first tour of this western Canadian province in the last two years. The tour is being handled by International Promotion Consultants Ltd., Vancouver, headed by Bruce Davidson.

The recently announced tour is part of Ms. Murray's intention of playing some of the rural and more outlying areas on her future tours. "When you just begin in this business, you always play the smaller cities," says Ms. Murray. "Somewhere along the line, it's easy to forget where you started out. I know it's important for me to play Los Angeles, Vancouver and the major venues, but I don't ever want to forget about the other cities."

A full-color magazine/concert program entitled "Annie" has just been released by Joseph Paul Publications in Toronto and will be available for sale on most of her future concert dates.

John Allan Cameron, a regular support act on many of Anne Murray's concert tours, has his own weekly television show on the CTV network in Canada. Bruce Davidson, president of IPC Ltd., organizer of the tour, was recently appointed as British Columbia representative to the newly formed Canadian Academy Of Recording Arts and Sciences.

Council Backs Opener By Opera Co.

TORONTO—The du Maurier Council For the Performing Arts will sponsor the opening night of the Canadian Opera Company's 27th Toronto season, which runs from Sept. 5 to Oct. 11 at the O'Keefe Center, according to Herman Geiger-Torel, general director of the Canadian Opera Company. The premiere will feature the performance of a new production of Puccini's "Il Tabarro" and Leoncavallo's "I Pagliacci."

Du Maurier, the Canadian cigarette company, has supported the performing arts in Canada for many years, and last season made possible the presentation of La Traviata.

As the need for greater support of the Arts in Canada grew over the years, du Maurier's financial donations to performers and performing groups increased proportionately until in 1972, the du Maurier Council For the Performing Arts was formed, to more adequately assess the industry's needs, and more equitably allocate the available dollars. At that time, the company pledged one million dollars to assist Canadian performing arts productions over the following five years—an amount which, by the end of the five-year period will have been more than matched by the company in the additional promotional support they offer all organizations receiving grants.

The 1975 Canadian Opera season will include new productions of Puccini's Manon Lescaut, and Madame Butterfly; and Johann Strauss Jr.'s Die Fledermaus; and revivals of Richard Strauss' Salome; as well as the Canadian music drama Louis Riel by Harry Somers and Mavor Moore.



"ROCK YOUR BABY" ROCKIN'—On a recent trip to the RCA Canada offices, George McCrae, center was presented with a platinum record representing 150,000 sales on "Rock Your Baby" by R.F. Cook, vice president and general manager of the Record Division, left, and Andy Nagy, Operations Manager for Eastern Canada.

From The Music Capitals Of The World

TORONTO

Charley Prevost, former national publicity director for A&M Records, joined Casino Records and Island Records on a freelance promotion basis. . . . **Glen Campbell**, **Bob Hope** and **Sergio Mendes** have been booked into the Ivor Wynn Stadium in Hamilton for Aug. 24. The stadium's first major concert this season was **Pink Floyd** earlier this summer. . . . **Larry Green**, national promotion manager of WEA Music of Canada, flew to Montreal on July 13 to present a platinum award to **Alice Cooper** for outstanding sales of his album "Welcome To My Nightmare" LP in Canada. . . . **Ian Tyson** has been signed to Broadland Records, distributed in Canada by Quality Records Limited. Tyson's first single release for the label is entitled "Goodness Of Shirley."

Alan Thorne has been appointed record engineer at Toronto's Thunder Sound recording studio. He joins the studio's two resident engineers, **Phil Sheridan** and **Bill Sedlon**. . . . **Bill Gilliland**, president of AHED Music Corp., will handle the Toronto franchise for the Canadian-made Briklin car. Plans for a showroom and service facilities are underway. . . . **Sara Ellen Dunlop** has completed a mini-promotion tour into the midwest to promote her recently released ELP on the Sara Ellen's Homemade Records label entitled "In the Light."

The single "I'm On Fire" by **Mike Lehman** on the Rubber Bullet label has had a name change. It is now entitled ("Something's Burning) I'm On Fire." . . . Sherman/Mister Sound will open their 25th store by the end of the year with a new outlet at the Kingsway Mall in Edmonton. . . . **Morse Code's** debut single for Capitol Records-EMI of Canada Limited is "Cocktail." . . . **Clive Corcoran** has been appointed promotion director with radio station CFTR in Toronto. . . . Music Shoppe International is now representing the newly formed band, **Fingers**.

MONTREAL

Jean Claude Wagnberg appointed national sales manager for Caravan Stereo Ltd. in Montreal. Wagnberg, who was formerly branch manager for Columbia Records in Montreal,

is touring coast to coast across Canada solidifying with Caravan's national accounts. . . . **Richard Glanville-Brown** has resigned in the promotion department at Polydor Ltd. . . . **Jules Abramson**, head of sales for Phonogram Inc. and **Mike von Winderfelt** of Polydor Inc. in New York, were on hand for Polydor's annual convention in Montreal recently. **Tim Harrold**, the newly appointed head of Polydor Ltd. presided over the seminars run by **Allan Katz** and **Dieter Redecki**, head of promotion and head of sales, respectively, for the company.

In the wake of their single "Jive Talking," which is high on the charts in all markets in Canada, the **Bee Gees** will undertake a four-week tour of this country in September. Their "Main Course" LP on RSO and distributed in Canada by Polydor Ltd. is currently that company's second best-selling album. Their two "Best Of . . ." albums have been certified gold in the last two months by Polydor Ltd.

MARTIN MELHUISH

CIRPA Formed; Tab Directors

TORONTO—The Canadian Independent Record Producer's Assn. has been incorporated under a non-profit charter and the following members have been elected as directors:

Greg Hamilton, president of Axe Records and Rubber Bullet Records, was elected president of CIRPA. Tom Williams, national promotion director for Attic Records, was elected vice president; and Terry Brown, head of Toronto Sound Studios Ltd., was elected secretary-treasurer.

Other directors elected to the CIRPA board were Bernie Finklestein of True North Records; Paul Hoffert of N.P. & Bell; Jack Richardson of Nimbus Nine Productions; and Mel Shaw, manager of the Stampeders and president of the Music World Creations label.

The new address for inquiries concerning membership and general information on CIRPA is 14 Overlea Blvd., Toronto, Ontario M4H 1A4.

Program To Aid Serious Recordings

OTTAWA—A program of financial incentives to stimulate the production of more Canadian-produced serious music recordings has been instigated by the Canada Council.

Funds will be made available to those record companies in this country that are at least 15 percent Canadian-owned. The moneys are earmarked by the Council for use by these companies in the production of records in this country of Canadian-composed music.

Some 50,000 has been put aside by the government body to be used to help to pay studio and other recording costs. Though the amount seems small, the council has indicated that the initial figure is only the start of a more extensive program of support.

A Canada Council jury will judge to which companies the money is to be distributed, and the decision will be based for the most part on the sort of support that each record company plans to put behind each project, in a publicity and distribution sense.

Guess Who Rehearsal Prior Tour

WINNIPEG—The Guess Who spent a week in this city rehearsing recently before setting out on an extensive North American tour at the end of July. The tour closes in Montreal on Sept. 14.

The band's current album is "Power In the Music" on RCA and produced by Jack Richardson. Though many stations across Canada are still playing the cut "Down And Out Woman," RCA has released "Rosanne" as their new single. This is the second album with the new Guess Who lineup of Burton Cummings, Dominic Troiano, Bill Wallace and Garry Peterson.

A couple of the members of the band have had individual projects in the works over the last few months. Cummings is producing the comedy duo Maclean and Maclean and Don Troiano has just finished producing a session in Los Angeles with Shawne Jackson who is working on a followup single to her Canadian hit "Just As Bad As You."

SPOTLIGHT ON CANADA

“A Total Music Industry”

SEPTEMBER 20 ISSUE

It's Billboard's 5th International visit to Canada...and we invite everyone to come with us!

During these past five years, Billboard has been instrumental in chronicling the events of Canada's entertainment industry to the world. Every week, Canada is spotlighted in the pages of Billboard.

Within the last three years, Billboard has also engaged in a weekly dialogue, as well as, the annual Canadian Spotlight.

Coming September 20 is Billboard's 5th annual salute to Canada as a growing international music industry with our spotlight on Canada...examining and reporting to our worldwide readership the trends and successes of Canada's entertainment industry.

The Country Music side of Canada...the ever-increasing French-Canadian music marketplace (one of the world's largest “per capita expenditures”!)...a most unique retail set-up...and a world of talent known all *over* the world.

As the entire world has read through the pages of Billboard, Canada is a Total Music Industry.

ISSUE DATE: SEPTEMBER 20 / AD DEADLINE: AUGUST 29

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Billboard: Canada's International Music Communicator

Top Single Picks

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JOHN DENVER—*I'm Sorry* (3:29); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP. RCA JH-10353. Followup to "Thank God I'm A Country Boy" is a change of pace ballad. Sweet kind of love song that Denver does best, with a sad story line that should appeal to his many fans. Title acts as good hook.

LOGGINS & MESSINA—*I Like It Like That* (2:45); producer: Jim Messina; writers: C. Kenner-A. Toussaint; publisher: Thursday, BMI. Columbia 3-10188. Third time around for this rocking oldie (Chris Kenner and the Dave Clark Five before) is a new arrangement in a rocking vein from the duo's upcoming oldies LP. Blend of gruff and smooth vocals works well.

recommended

ERIC CLAPTON—*Knockin' On Heaven's Door* (3:40); producer: Albhy Galuten; writer: Bob Dylan; publisher: Ram's Horn, ASCAP. RSO 513 (Atlantic).

ROLLING STONES—*Out Of Time* (3:20); producer: Andrew Oldman; writers: Jagger-Richards; publisher: Abkco. BMI. Abkco 4702 (London).

BILLY SWAN—*Everything's The Same (Ain't Nothing Changed)* (2:34); producers: Chip Young & Billy Swan; writer: Billy Swan; publisher: Combine. BMI. Monument 8661 (CBS).

CHARLIE KULIS—*Save A Rose For Me* (2:45); producers: Neil Portnow & John Miller; writers: Groscolas-Robbins; publishers: Midsong, ASCAP. Playboy 6044.

BLOOD, SWEAT & TEARS—*Yesterday's Music* (3:29); producer: Jimmy Ienner; writers: D. Clayton Thomas-W. Smith; publisher: Lady Casey, BMI. Columbia 3-10189.

NANCY WILSON—*He Called Me Baby* (3:19); producers: Gene Page & Billy Page; writer: Harlan Howard; publisher: Central Songs, BMI. Capitol 4117.

ERIC ANDERSEN—*Be True To You* (3:25); producer: Tom Sellers; writer: Eric Andersen; publisher: Wind And Sand, ASCAP. Arista 0141.

SAMI JO—*You're A Part of Me* (3:40); producer: Jimmy Bowen; writer: K. Carnes; publishers: Brown Shoes/Chappell, ASCAP. MGM 14820.

GILBERT O'SULLIVAN—*I Don't Love You But I Think I Like You* (3:10); producer: Gordon Mills; writer: G. O'Sullivan; publisher: MAM, ASCAP. MAM 3644 (London).

MUNGO JERRY—*In The Summertime* (3:33); producer: Barry Murray; writer: R. Dorset; publisher: Mechanical. Pye 71032 (ATV).



RAY CHARLES—*Living For The City* (3:58); producer: Ray Charles; writer: Stevie Wonder; publishers: Jobette/Black Bull, ASCAP. Crossover 981. The "Genius" brings new life to the Stevie Wonder classic with some of the most soulful singing he has served up in some time. From his current LP, Charles sounds more like his old self than he has in years. Expect pop as well as soul play on this rocker. Good talking break also included.

recommended

RON BANKS AND THE DRAMATICS—*(I'm Going By) The Stars In Your Eyes* (3:31); producer: Don Davis; writer: T. Hester; publisher: Groovesville, BMI. ABC 12125.

THE TRAMMPS—*Hooked For Life* (2:57); producers: Baker, Harris & Young; writers: B. Sigler-N. Harris-A. Felder; publishers: Golden Fleece/Mighty Three, BMI. Atlantic 45-3286.

HARLEM RIVER DRIVE—*Need You* (2:43); producer: Stan Vincent; writer: Stan Vincent; publisher: Laser, BMI. Arista 0142.

GHETTO CHILDREN—*Don't Take Your Sweet Lovin' Away* (2:41); producers: Bobby Martin & Mike Nise; writers: Mistro-Lyric; publishers: Big Seven/Steals Bros./Nise, BMI. Roulette 7173.

SECRETS—*(Baby) Save Me* (2:35); producers: David Jordan & Andrew Smith; writers: Andrew Smith-David Jordan; publishers: Classified/Eyes Have It/Unichappell, BMI. Wand 11288 (Scepter).

JIGSAW—*Sky High* (2:53); producer: Chas Peate; writers: Des Dyer-Clive Scott; publisher: Duchess, BMI. Chelsea 3022.

HUBERT LAWS—*The Chicago Theme (Love Loop)* (3:15); producer: Creed Taylor; writer: Bob James; publisher: Trunk, ASCAP. CTI 27 F (Motown).

KALEIDOSCOPE—*Thank You* (3:32); producers: Baker-Harris-Young; writers: A. Felder-N. Harris; publishers: Mighty Three/Golden Fleece, BMI. TSOP 4770 (CBS).



FOX—*Only You Can* (3:05); producer: Kenny Young; writer: Kenny Young; publishers: Gurusama/Chrysalis, ASCAP. Ariola America 7601 (Capitol). First Ariola America release is a rocker with a little girl female lead, Caribbean beat and the closest thing to a perfect AM sound imaginable. Released briefly on ABC, but this is a remastered version.

ESSENCE—*Sweet Fools* (3:04); producers: Willie Henderson & Frank Rand; writer: J. Peterik; publishers: Bald Medusa/Will-Rock, ASCAP. Epic 8-50133 (CBS). Smooth, powerful soul cut with full lead vocals, crescendo like backups and instrumentals and a fine shot at pop crossover.

STREET CORNER SYMPHONY—*Earth Angel* (3:29); producers: J. Love & M. Zager; writers: Curtis-Williams; publisher: Dootsi-Williams, BMI. Bang 719 (Web IV). Fairly faithful version of the old Penguins hit with some good vocal tricks added.

GOLD RUSH—*Can She Do It Like She Dances* (2:59); producer: Steve Duboff; writers: Steve Duboff-Gerry Robinson; publisher: American Broadcasting, ASCAP. Arista 0140. Good rocker that has a fun story line and some interesting suggestions. With the kind of play "Tush" is getting, however, no reason why this should not receive equal time.

LARRY JON WILSON—*Ohoopie River Bottomland* (3:43); producers: Rob Galbraith & Bruce Dees; writer: Larry Jon Wilson; publisher: Combine, BMI. Monument 8663 (CBS). Some stylistic resemblance to Tony Joe White here on this pop/country story. Singer currently getting strong label push.

CRYSTAL MOTION—*You're My Main Squeeze (Pt. 1)* (3:08); producers: Frank Fioravanti & Pal Rakes; writers: Frank Fioravanti-Pal Rakes; publishers: Melomega/Philomela, ASCAP/BMI. Sound Gems 105. Good pop/soul mid-tempo cut with blend of falsetto and tenor vocals that is already receiving East Coast airplay. Disco play also likely.



NARVEL FELTS—*Funny How Time Slips Away* (3:02); producer: Johnny Morris; writer: Willie Nelson; Tree (BMI), ABC-Dot 17569. Narvel takes the old Willie Nelson hit and makes

it a hit all over again. He is the master of expression in a song, and his new label inherits another smash. Flip: No info.

SUE THOMPSON—*Big Mable Murphy* (3:10); producer: Wesley Rose; writer: Dallas Frazier; Acuff-Rose (BMI), Hickory 354 (MGM). This is Sue at her best, singing an old piano and barroom type number, giving it that listenable lilt which makes it a great song in any kind of chart. Flip: "Big Daddy" (2:00); producer: same; writer: John D. Loudermilk.

DAVE KIRBY—*Colorado* (3:32); producer: Pete Drake; writer: Dave Kirby; Tree (BMI); Capitol 4119. Not only can you see the mountains and the streams, you can visualize it as a background for this fine ballad which has beautiful lyrics and melody. Flip: No info.

MARGO SMITH—*Paper Lovin'* (2:33); producer: Jim Vienneau; writer: Margo Smith; Jidobi (BMI); 20th Century 2222. She follows that first hit with another, which is the correct formula, and wrote it herself, which is a handy device. A very pretty voice, good style, and a well produced song. Flip: No info.

CHARLIE MCCOY—*Blues Stay Away From Me* (2:35); producer: Fred Foster; writers: Alton Delmore, Raban Delmore; Wayne Henry; Henry Glover; Fort Knox (BMI); Monument 8660 (CBS). The old Delmore Bros. tune brought back to life with the sweet harmonica sounds of Charlie. It may be a week of old standards, but that's good. Flip: No info.

recommended

SLIM WHITMAN—*Everything Leads Back To You* (3:32); producer: Pete Drake; writer: S. Pickard; Tomake (ASCAP); United Artists 15451.

SALLY JUNE HART—*Takin' What I Can Get* (2:56); producer: Eddie Martinez; writer: Johnny Cunningham; Natural Songs (ASCAP), Buddah 479.

ANTHONY ARMSTRONG JONES—*Tequila Sunrise* (2:36); producer: Don Johnson; writers: D. Henley, G. Frey; Kicking Bear/Benchmark (ASCAP); Homa 4811.

SHERRI POND—*Revival* (2:12); producer: Mike Figlio; writer: Sherri Pond; Figtree (SESAC); Music City Workshop 7409.

DAVE DUDLEY—*Wave At 'Em Billy Boy* (2:42); producer: Jimmy Key, Jack/Key; writer: Ray Griff; Blue Echo (ASCAP); United Artists 15350.

CONNIE EATON—*Who's Gonna Love Me Now* (3:02); producer: Ron Chancey; writers: Ed. Penney, R. Oates; Acoustic (BMI); ABC Dot 17571.

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.

New Export Firm Opens In Florida

TAMPA, Fla.—South Eastern Export, Inc., a new company formed to engage in the sale of new and rebuilt record pressing equipment and supplies in the U.S. and the Latin American countries, has opened an office and warehouse at 9770 Ulmerton Road in nearby Largo, Fla. Earl Brane is manager of the operation and will supervise the rebuilding of used equipment.

Partnered in the export operation are Edward R. Bosken, president of Queen City Albums, Inc., and QCA Records, Inc., Cincinnati, and Mateo San Martin, head of South Eastern Records Mfg., Opalaka, Fla.

Pirated Tape Sales Bring Fines To 3

DALLAS—Fines totalling \$5,000 were levied Wednesday (30) in county court here on three defendants found guilty of selling pirated tapes. The three were apprehended by police late in February after they sold the allegedly pirated tapes to undercover officers.

Charles Curtis O'Quinn, 41, was fined \$2,000, the maximum under the misdemeanor code in the state law; while Milton Eugene Broyles, 38, and William A. Richardson, 34, received \$1,500 fines. All were found guilty by an all-female jury.

DIR Creates 'British Biscuit'

By JIM MELANSON

NEW YORK—DIR Broadcasting has created "British Biscuit," syndication show produced in the U.K.

The move severs the ties between DIR and London Wavelengths, exclusive U.S. distributor of "BBC Presents" programs. The BBC shows were being aired on alternate Sundays to the DIR "King Biscuit Flower Hour" on some 175 FM outlets.

Says Bob Meyrowitz, DIR president: "The move into self-production of the concerts from Britain is simply a natural step in the evolutionary growth of our company, and is certainly not meant to reflect on the quality of the BBC-produced 'live' concerts."

From the now competitive London Wavelengths camp, president Michael Vaughan states that "with immediate effect the distribution of BBC concert series will return to our direct control and that representation by DIR for the marketing of the series has been terminated." He declined further comment.

Stones Eye LP

LOS ANGELES—Following the Rolling Stones current U.S. tour, they will complete two-tracks and pick up sections for their new album release, with the possibility that the LP, originally recorded in Munich and Amsterdam, will be completed in Los Angeles.

It's understood that the contract between the two parties still had several months to run.

Along with the news of "British Biscuit," Meyrowitz describes two new DIR syndication offerings, one "With Mary," featuring songstress Mary Travers, and the other, "Conversation With," featuring WNEW-FM's Dave Herman in conversation with rock artists. Ms. Travers' show will also feature interviews with rock music talent, with the first guest slated being Eric Clapton.

Featured on Herman's first show will be George Harrison, ex-Beatle. It will be a two-hour broadcast.

According to Meyrowitz, the "Conversation With" series will be

used primarily when there's a fifth Sunday in a month.

"With Mary" will be offered for airing the first and third Sundays, and "British Biscuits" slot will be the third Sunday as well. The "Flower Hour" will continue in its second and fourth Sunday airings.

National sponsorship for "With Mary" goes to Pioneer Electronics and 3M Corp., while Sears Men's Wear picks up "Conversation With."

First in line on the "British Biscuit" series are the Kinks, with a scheduled airing date of Aug. 24.

Reportedly, London Wavelengths is also preparing a new series (13 weeks) for its BBC radio source.

Kansas City Label Tees An Academy

NEW YORK—J-Bridge Records has launched an academy of performing and creative arts designed to teach a diverse curriculum of music-related courses including a school of music, workshops for writers and arrangers, and a school of modeling and charm whose graduates will be offered employment within the music industry.

Establishment of the academy by the fledgling Kansas City company is part of a long-range plan to create a broad base of companies that will address themselves to every aspect of the music business.

J-Bridge Records has also launched a talent search in St. Louis, Tulsa, Oklahoma City and Kansas City in an effort to encourage talented midwestern entertainers.

The competition got underway Monday (4) and covers such categories as male vocalist, female vocalist, male vocal group, female vocal group and self-contained group. Winners will be taken on a European and African concert tour planned by J-Bridge for early November.

N.Y. NARAS Names Trustees

NEW YORK—Dan Morgenstern and Selma Brody have been elected to two-year terms as national trustees of NARAS by the Board of Governors of the New York chapter of the Academy. The Board, sitting at its July meeting, also re-elected Stephen Schwartz. Morgenstern and Ms. Brody were formerly alternate trustees.

The new trustees join Connie De Nave, Anne Phillips, and Allan Steckler (N.Y. Chapter president), whose terms have a year to go.

Alternate trustees elected to fill one-year terms are Kenney Ascher and Garry Sherman. Marilyn Jackson, Ray Moore and Tom Morgan have been elected to two-year terms as alternates. Arch Lustberg is the remaining alternate, with one year to go.

Cable Tvers

Continued from page 14

stage which carries a simultaneous image of the performing band. There are also two monitors backstage and an Advent screen in the upstairs beer and wine bar. Afterward, of course, they have a videotape of the performance for the cable stations, and they also run the tapes during set changes at Winterland. Pompili says they have a log now of about 35 tapes which will circulate among the cable outlets.

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sing a-long"**

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tune as it bounces and spreads all across
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Billboard HOT 100

*Chart Bound

I'M SORRY—John Denver (RCA 10353)
I LIKE IT LIKE THAT—Loggins & Messina
(Columbia 3-10188)
LIVING FOR THE CITY—Ray Charles
(CrossOver 981)
SEE TOP SINGLE PICKS REVIEWS, page 70

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	3	11	JIVE TALKIN'—Bee Gees (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 510 (Atlantic)	34	38	8	RENDEZVOUS—Hudson Brothers (Bernie Taupin), B. Hudson, M. Hudson, B. Hudson, B. Johnston, Rocket 40417 (MCA)	68	78	2	RUN JOEY RUN—David Geddes (Paul Vance), P.J. Vance, P. Cone, Big Tree 16044 (Atlantic)
2	2	13	I'M NOT IN LOVE—10 cc (10 cc), G. Gouldman, F. Stewart, Mercury 73678 (Phonogram)	35	39	7	FAME—David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, Alomar, RCA 10320	69	79	4	ROCKY—Austin Roberts (Bob Montgomery), J. Stevens, Private Stock 45020
3	4	10	PLEASE MR. PLEASE—Olivia Newton-John (John Farrar), Welch, Rostill, MCA 40418	36	36	8	SEND IN THE CLOWNS—Judy Collins (Arif Mardin), S. Sondheim, Elektra 45253	70	81	2	I BELIEVE I'M GONNA LOVE YOU—Frank Sinatra (Snuff Garrett), G. Sklerov, H. Lloyd, Reprise 1335 (Warner Bros.)
4	1	11	ONE OF THESE NIGHTS—The Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45257	37	21	13	SWEARIN' TO GOD—Frankie Valli (Bob Crewe), B. Crewe, D. Randall, Private Stock 45021	71	82	3	ROCK & ROLL RUNAWAY—Ace (John Anthony), A.B. King, P. Harris, P. Carrack, T. Comer, Anchor 21002 (ABC)
5	6	6	SOMEONE SAVED MY LIFE TONIGHT—Elton John (Gus Dugdeon), E. John, B. Taupin, MCA 40421	38	45	6	'TIL THE WORLD ENDS—Three Dog Night (Jimmy Iener), Bob Monaco, ABC 12114	72	74	6	SOONER OR LATER—Impressions (Ed Townsend), E. Townsend, Curton 0103 (Warner Bros.)
6	7	14	MIDNIGHT BLUE—Melissa Manchester (Vini Poncia), M. Manchester, C.B. Sager, Arista 0116	39	40	6	LOOK AT ME (I'm In Love)—Moments (Al Goodman, Harry Ray), A. Goodman, H. Ray, W. Morris, Stang 5060 (All Platinum)	73	73	8	7-6-5-4-3-2-1 (Blow Your Whistle)—Gary Tom's Empire (Rick Bleiweis, Bill Stahl), R. Cook, PIP 6504
7	14	11	RHINESTONE COWBOY—Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095	40	41	8	(Shu-Doo-Pa-Poo-Pop), LOVE BEING YOUR FOOL—Travis Wammack (Rick Hall), J. Williams Jr., C. Whitehead, Capricorn 0239 (Warner Bros.)	74	85	2	FLYING HIGH—Blackbyrds (Donald Byrd), K. Killgo, Fantasy 747
8	12	15	WHY CAN'T WE BE FRIENDS?—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 629	41	47	4	TUSH—ZZ Top (Bill Ham), Gibbons, Hill, Beard, London 220	75	75	3	LET ME MAKE LOVE TO YOU—O'Jays (Kenny Gamble, Leon Huff), B. Sigler, A. Felder, Philadelphia International 8-3573 (Epic/Columbia)
9	15	8	HOW SWEET IT IS (To Be Loved By You)—James Taylor (Lenny Waronker, Russ Titelman), Holland-Dozier-Holland, Warner Bros. 8109	42	42	6	HOPE THAT WE CAN BE TOGETHER SOON—Sharon Page & Harold Melvin (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3569 (Epic/Columbia)	76	87	3	KEEP YOUR EYE ON THE SPARROW—Merry Clayton (Eugene McDaniels), D. Grusin, M. Ames, Ode 66110 (A&M)
10	13	13	ROCKFORD FILES—Mike Post (Mike Post), M. Post, P. Carpenter, MGM 14772	43	49	20	BLACK SUPERMAN/ MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV)	77	88	2	BRAZIL—The Ritchie Family (J. Morali), A. Barroso, 20th Century 2218
11	5	17	THE HUSTLE—Van McCoy & The Soul City Symphony (Hugo & Luigi), V. McCoy, Avco 4653	44	58	3	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka & Odia Coates (Rick Hall), P. Anka, United Artists 685	78	80	3	WATERFALL—Carly Simon (Richard Perry), C. Simon, Elektra 45263
12	8	11	LISTEN TO WHAT THE MAN SAID—Paul McCartney & Wings (Paul McCartney), P. McCartney, Capitol 4091	45	54	4	TWO FINE PEOPLE—Cat Stevens (Cat Stevens), C. Stevens, A&M 1700	79	89	2	LIKE THEY SAY IN L.A.—East L.A. Car Pool (Jack J. Gold), J. Rush, GRC 2064
13	10	18	DYNAMITE—Bazuka (Tony Camillo), T. Camillo, A&M 1666	46	55	4	DAISY JANE—America (George Martin), Beckley, Warner Bros. 8118	80	86	2	I LOVE MAKIN' LOVE TO YOU—Erie Sands (Dennis Lambert, Brian Potter), B. Weisman, E. Sands, R. Germinaro, Haven 7013 (Capitol)
14	18	8	MORNIN' BEAUTIFUL—Tony Orlando & Dawn (Hank Medress, Dave Appell for Medress-Appell Prod.), D. Appell, S. Linzer, Elektra 45260	47	19	11	EVERY TIME YOU TOUCH ME (I Get High)—Charlie Rich (Billy Sherrill), B. Sherrill, C. Rich, Epic 8-50103 (Columbia)	81	91	3	ALVIN STONE (The Birth & Death Of A Gangster)—Fantastic Four (Al Kent), A. Kent, C. Colbert, 20th Century/Westbound 5009
15	24	8	FALLIN' IN LOVE—Hamilton, Joe Frank And Reynolds (Jim Price), D. Hamilton, A. Hamilton, Playboy 6024	48	27	9	SATURDAY NIGHT SPECIAL—Lynyrd Skynyrd (Al Kooper), E. King, R. Van Zant, MCA 40416	82	NEW ENTRY	5	GAMES PEOPLE PLAY—Spinners (Tom Bell), J.B. Jefferson, B. Hayes, C. Simmons, Atlantic 3284
16	16	16	I'M ON FIRE—Dwight Twilley Band (Dister), D. Twilley, Shelter 40380 (MCA)	49	51	5	GLASSHOUSE—Temptations (Jeffrey Bowen, Berry Gordy), Charlamagne, Gordy 7144 (Motown)	83	69	5	ACTION SPEAKS LOUDER THAN WORDS—Chocolate Milk (Allen Toussaint, Marshall Sehorn), L. Harris, J. Smith III, A. Castenell, T. Richards, D. Richards, M. Tio, K. Williams, R. Dabon, E. Dabon, RCA 10290
17	17	17	LOVE WILL KEEP US TOGETHER—The Captain & Tennille (The Captain), N. Sedaka, H. Greenfield, A&M 1672	50	52	6	BIGGEST PARAKEETS IN TOWN—Jud Strunk (Mike Curb, Don Costa), C. Drew, J. Strunk, Melodyland 6015 (Motown)	84	NEW ENTRY	2	GIVE IT WHAT YOU GOT—B.T. Express (Jeff Lane), S. Roberts, Roadshow 7003 (Scepter)
18	22	8	FIGHT THE POWER Pt. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, D. Isley, R. Isley, C. Jasper), E. Isley, M. Isley, R. Isley, D. Isley, R. Isley, C. Jasper, T-Neck 8-2256 (Epic/Columbia)	51	62	3	IT DOESN'T MATTER ANY MORE/WHEN WILL I BE LOVED—Linda Ronstadt (Peter Asher), P. Anka/P. Everly, Capitol 4050	85	95	2	LADY BLUE—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA)
19	20	14	SLIPPERY WHEN WET—Commodores (James Carmichael, Commodores), T. McClary, Commodores, Motown 1338	52	65	3	THE PROUD ONE—Osmonds (Mike Curb), Gaudio, Crewe, Kolob 14791 (MGM)	86	NEW ENTRY	16	AIN'T NO WAY TO TREAT A LADY—Helen Reddy (Joe Wissert), H. Schock, Capitol 4128
20	23	9	AT SEVENTEEN—Janis Ian (Brook Arthur), J. Ian, Columbia 3-10154	53	64	4	HOW LONG (Betcha' Got A Chick On The Side)— Pointer Sisters (David Robinson & Friends), A. Pointer, J. Pointer, ABC/Blue Thumb 265	87	NEW ENTRY	2	YOUR LOVE—Graham Central Station (Larry Graham), L. Graham, Warner Bros. 8105
21	25	9	HOLDIN' ON TO YESTERDAY—Ambrosia (Freddie Piro), Puerta, Pack, 20th Century 2207	54	67	6	DREAM MERCHANT—New Birth (James Baker, Melvin Wilson), L. Weiss, J. Ross, Buddah 470	88	NEW ENTRY	2	INSIDE MY LOVE—Minnie Riperton (Stewart Levine, Minnie Riperton, Richard Rudolph), M. Riperton, R. Rudolph, L. Ware, Epic 8-50128 (Columbia)
22	32	5	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1009	55	56	8	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279	89	NEW ENTRY	2	SOS—Abba (Bjorn Ulvæus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvæus, Atlantic 3265
23	26	10	JUST A LITTLE BIT OF YOU—Michael Jackson (Brian Holland), B. Holland, E. Holland, Motown 1349	56	66	4	CAN'T GIVE YOU ANYTHING (But My Love)—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4656	90	NEW ENTRY	16	TURN BACK THE PAGES—Stephen Stills (Stephen Stills, Bill Halverson, Ron Albert, Howie Albert), S. Stills, D. Dacus, Columbia 3-10179
24	28	8	WASTED DAYS AND WASTED NIGHTS—Freddy Fender (Huey P. Meaux), B. Huerta, W. Duncan, ABC/Dot 17558	57	57	5	BLUE SKY—Juan Baez (David Kershnbaum), R. Betts, A&M 1703	91	50	16	MISTY—Ray Stevens (Ray Stevens), E. Garner, J. Burke, Barnaby 614 (Chess/Janus)
25	29	6	FEEL LIKE MAKIN' LOVE—Bad Company (Bad Company), P. Rodgers, M. Ralphs, Swan Song 70106 (Atlantic)	58	68	4	DANCE WITH ME—Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45261	92	97	2	MAMACITA—Grass Roots (Dennis Lambert, Brian Potter), B. Mann, C. Weil, Haven 7015 (Capitol)
26	30	7	COULD IT BE MAGIC—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, Arista 0126	59	59	5	GET THE CREAM OFF THE TOP—Eddie Kendricks (Brian Holland), B. Holland, E. Holland, Tamla 54260 (Motown)	93	NEW ENTRY	2	YOU ARE A SONG—Batdorf & Rodney (Tom Sellers), J. Weatherly, Arista 0132
27	31	6	THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (Maurice White), M. White, C. Stepany, V. White, Columbia 3-10172	60	60	6	FOREVER CAME TODAY—Jackson 5 (Brian Holland), E. Holland, L. Dozier, B. Holland, Motown 13561	94	98	2	FOR YOUR LOVE—Christopher, Paul & Shawn (Mike Curb, Tony Scott), E. Townsend, Casablanca 838
28	11	16	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (Ralph Moss), M. Hamlish, A. Bergman, M. Bergman/H. Schmidt, T. Jones, Buddah 463	61	61	7	FREE MAN—South Shore Commission (Bunny Sigler), B. Sigler, Wand 11287 (Scepter)	95	NEW ENTRY	11	THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS"—John Williams (John Williams), J. Williams, MCA 40439
29	33	9	BALLROOM BLITZ—Sweet (Phil Wainman), M. Chapman, R. Chinn, Capitol 4055	62	72	3	IT ONLY TAKES A MINUTE—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111	96	43	11	DISCO QUEEN—Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16038 (Atlantic)
30	34	8	THIRD RATE ROMANCE—Amazing Rhythm Aces (Barry "Byrd" Burton for Southern Rooster), H.R. Smith, ABC 12078	63	35	6	BLUEBIRD—Helen Reddy (Joe Wissert), L. Russell, Capitol 4108	97	99	4	CHASE THE CLOUDS AWAY—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 1707
31	44	5	HELP ME RHONDA—Johnny Rivers (Johnny Rivers), B. Wilson, Epic 8-50121 (Columbia)	64	46	19	MAGIC—Pilot (Alan Parsons), Paton, Lyall, EMI 3992 (Capitol)	98	100	5	HONEY TRIPPIN'—Mystic Moods (Hal Winn, Bob Todd, Don McGinnis, Brad Miller), J. Winn, B. Todd, D. McGinnis, Sound Bird 5002
32	9	13	ROCKIN' CHAIR—Gwen McCrae (Steve Alaime, Willie Clarke, Clarence Reid), C. Reid, W. Clarke, 21996 (TK)	65	76	2	SOLITAIRE—Carpenters (Richard Carpenter), N. Sedaka, P. Cody, A&M 1721	99	NEW ENTRY	5	(Call Me Your) ANYTHING MAN—Bobby Moore (George Tobin), H. Beatty, Scepter 12405
33	37	7	THAT'S WHEN THE MUSIC TAKES ME—Neil Sedaka (Neil Sedaka, 10C.C.), N. Sedaka, Rocket 40426 (MCA)	67	48	6	OH ME, OH MY (Dreams In My Arms)—Al Green (Willie Mitchell), W. Mitchell, A. Green, M. Hodges, Hi 2288 (London)	100	NEW ENTRY	5	KATMANDU—Bob Seger (Bob Seger, Muscle Shoals Rhythm Section), B. Seger, Capitol 4116

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee)

Action Speaks Louder Than Words (Marsaint, BMI)..... 83	Chase The Clouds Away (Cates, BMI)..... 97	Forever Came Today (Stone Agate, BMI)..... 60	How Sweet It Is (To Be Loved By) (You) (Stone Agate, BMI)..... 9	Jive Talking (Casserole, BMI)..... 1	Just A Little Bit Of You (Gold, BMI)..... 23	Katmandu (Gear, ASCAP)..... 100	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Like They Say In L.A. (J.J. Gold, BMI)..... 79	Magic (Al Gallico, BMI)..... 64	Run Joey Run (Music Of The Times, ASCAP)..... 68	That's When The Music Takes Me (Don Kirshner, ATV, BMI)..... 33
Any No Way To Treat A Lady (Colgems, ASCAP)..... 86	Could It Be Magic (Kamikazi/Arquidust, BMI)..... 26	Free Man (Mighty Three, BMI)..... 61	The Hustle (Van McCoy/Warner-Tamerlane, BMI)..... 11	Just A Little Bit Of You (Gold, BMI)..... 23	Love Me (Linn, BMI)..... 22	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Mama Cass (Screen Gems/Columbia-Summerhill, BMI)..... 62	Mamacita (Screen Gems/Columbia-Summerhill, BMI)..... 92	Saturday Night Special (Duchess/Hustlers, BMI)..... 48	That's The Way Of The World (Squad-Flame, ASCAP)..... 27
Alvin Stone (The Birth & Death Of A Gangster) (Bridgeport, BMI)..... 81	Daisy Jane (Warner Bros., ASCAP)..... 46	Games People Play (Mighty Three, BMI)..... 82	I Believe I'm Gonna Love You (Senior/Sergeant, ASCAP)..... 70	Just A Little Bit Of You (Gold, BMI)..... 23	Send In The Clowns (Beautiful/Rotations, ASCAP)..... 91	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Midnight Blue (New York Times/Rumanian Pickleworks, BMI)..... 6	Misty (Vernon, ASCAP)..... 23	7-6-5-4-3-2-1 (Blow Your Whistle) (Cookaway, ASCAP)..... 73	The Proud One (Seasons Four/Saturday, BMI)..... 52
At Seventeen (Mine/April, ASCAP)..... 20	Disco Queen (Finchly, ASCAP)..... 58	Get Down Tonight (Sherlyn, BMI)..... 22	Listen To What The Man Said (McCartney/ATV, BMI)..... 12	Just A Little Bit Of You (Gold, BMI)..... 23	7-6-5-4-3-2-1 (Blow Your Whistle) (Cookaway, ASCAP)..... 73	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Morning Beautiful (Apple Cider/Music Of The Times, ASCAP)..... 1	Musical Moments (New York Times, BMI)..... 1	Til The World Ends (Leeds/Antique, ASCAP)..... 38	Third Rate Romance (Fourth Floor, ASCAP)..... 30
Bali Room Blitz (Chinnichap/RAK, BMI)..... 29	Dream Merchant (Saturday, BMI)..... 54	Give It What You Got (Triple O/Jeff-Mar, BMI)..... 84	I Love Makin' Love To You (Big Dagar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)..... 49	Just A Little Bit Of You (Gold, BMI)..... 23	Shu Doo Pa Poo Pop (More Power To You) (Love Being Your Fool) (Mog/ATV, BMI)..... 40	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Oh Me Oh My (Dreams In My Arms) (Jec Al Green, BMI)..... 26	One Of These Nights (Long Run, ASCAP)..... 4	Slippery When Wet (Jobete, ASCAP)..... 19	Tush (Hamstein, BMI)..... 44
Black Superman/Mohammad Ali (Drummer Boy, BMI)..... 57	Every Time You Touch Me (Algee, B M/Double R, ASCAP)..... 47	Glass House (Jobete, ASCAP/Stone Diamond, BMI)..... 49	I'm Not In Love (Man Ken, BMI)..... 2	Just A Little Bit Of You (Gold, BMI)..... 23	Slippery When Wet (Jobete, ASCAP)..... 19	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Please Mr. Please (Blue Gum, ASCAP)..... 4	Rockford Files (Leeds, ASCAP)..... 71	Sooner Or Later (Chermtown, BMI)..... 72	Remember (Colgems, ASCAP/Chappell, ASCAP)..... 26
Bluebird (Skyline, BMI)..... 53	Fallin' In Love (J.C., BMI)..... 15	Help Me Rhonda (Irving, BMI)..... 31	I'm On Fire (Tarka, ASCAP)..... 16	Just A Little Bit Of You (Gold, BMI)..... 23	Rockford Files (Leeds, ASCAP)..... 71	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Rendezvous (Lorraine, BMI)..... 34	Rockford Files (Leeds, ASCAP)..... 71	Sweet Maxine (Landwehr/Warner, ASCAP)..... 37	Why Can't We Be Friends (Far Out, ASCAP)..... 8
Blue Sky (No Exit, BMI)..... 57	Fame (Mainman/John Lennon/Celidic, ASCAP)..... 35	Holdin' On To Yesterday (Rubicon, BMI)..... 21	Inside My Love (Dickie Bird, BMI/Jobete, ASCAP)..... 88	Just A Little Bit Of You (Gold, BMI)..... 23	Rockford Files (Leeds, ASCAP)..... 71	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Rhinestone Cowboy (20th Century/House of Weiss, ASCAP)..... 7	Rock & Roll Runaway (American Broadcasting, ASCAP)..... 39	Sweet Maxine (Landwehr/Warner, ASCAP)..... 37	You Are A Song (Koca, ASCAP)..... 93
Brazil (Peer, BMI)..... 77	Feel Like Makin' Love (Badco, ASCAP)..... 25	Honey Trippin' (Ginseng/Medallion, ASCAP)..... 98	It Doesn't Matter Any More/When I Be Loved (Spanka, BMI/Acufl/Rose, BMI)..... 51	Just A Little Bit Of You (Gold, BMI)..... 23	Rockford Files (Leeds, ASCAP)..... 71	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Rock & Roll Runaway (American Broadcasting, ASCAP)..... 39	Rockford Files (Leeds, ASCAP)..... 71	Sweet Maxine (Landwehr/Warner, ASCAP)..... 37	Your Love (Nineteen Eighty Four, BMI)..... 87
(Call Me Your) Anything Man (High Sierra/Velvetone, ASCAP)..... 99	Feelings (Fermata International Melodies, ASCAP)..... 55	Hope That We Can Be Together (Mighty Three, BMI)..... 42	It Doesn't Matter Any More/When I Be Loved (Spanka, BMI/Acufl/Rose, BMI)..... 51	Just A Little Bit Of You (Gold, BMI)..... 23	Rockford Files (Leeds, ASCAP)..... 71	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Rock & Roll Runaway (American Broadcasting, ASCAP)..... 39	Rockford Files (Leeds, ASCAP)..... 71	Sweet Maxine (Landwehr/Warner, ASCAP)..... 37	Your Love (Nineteen Eighty Four, BMI)..... 87
Can't Give You Anything (But My Love) (Avco Embassy, ASCAP)..... 56	Fight The Power (Bovina, ASCAP)..... 18	Soon (Mighty Three, BMI)..... 42	It Doesn't Matter Any More/When I Be Loved (Spanka, BMI/Acufl/Rose, BMI)..... 51	Just A Little Bit Of You (Gold, BMI)..... 23	Rockford Files (Leeds, ASCAP)..... 71	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Let Me Make Love To You (Mighty Three/Golden Fleece, BMI)..... 75	Rock & Roll Runaway (American Broadcasting, ASCAP)..... 39	Rockford Files (Leeds, ASCAP)..... 71	Sweet Maxine (Landwehr/Warner, ASCAP)..... 37	Your Love (Nineteen Eighty Four, BMI)..... 87

THE OSMONDS SUMMER TOUR 1975

OSMONDS ITINERARY

July 26—Exhibition, Edmonton, Canada
 July 28—Civic Arena, Bismarck, North Dakota
 July 30—Garrett Center, Knoxville, Tennessee
 July 31—Civic Center, Nashville, Tennessee
 August 1—Civic Center, Nashville, Tennessee
 August 2—Civic Center, Atlanta, Georgia
 August 4—Charlotte Coliseum, Charlotte, North Carolina
 August 5—Memorial Aud., Greenville, South Carolina
 August 6—Capitol Pk. Center, Landover, Maryland (Wash. D.C.)
 August 7—Eastern State Expo, Springfield, Massachusetts
 August 8—Allentown Fair, Allentown, Pennsylvania
 August 11—Civic Arena, Pittsburgh, Pennsylvania
 August 12—Kentucky State Fair, Louisville, Kentucky
 August 13—Illinois State Fair, Springfield, Illinois
 August 14—Wisconsin State Fair, Milwaukee, Wisconsin
 August 15—Indiana State Fair, Indianapolis, Indiana
 August 16—Washington Park, Homewood, Illinois
 August 18—Civic Aud., Knoxville, Tennessee
 August 19—Mid South Coliseum, Memphis, Tennessee
 August 20—Mississippi River Fest., Edwardsville, Illinois
 August 22—Minnesota State Fair, St. Paul, Minnesota
 August 23—Iowa State Fair, Des Moines, Iowa
 August 25—Canadian Nat'l Exhibition, Toronto, Canada
 August 26—Michigan State Fair, Detroit, Michigan
 August 29—Fair, Ottawa, Canada
 September 1—Ohio State Fair, Columbus, Ohio
 September 3—Myriad, Oklahoma City, Oklahoma
 September 4—Assembly Center, Tulsa, Oklahoma
 September 5—Nebraska State Fair, Lincoln, Nebraska
 September 6—Kansas State Fair, Topeka, Kansas

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"MELLOW MADNESS"

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On A&M Records & Tapes



TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
118	4	4	GINO VANNELLI Storm At Sunup A&M SP 4533	6.98		7.98		7.98	
108	108	4	TAVARES In The City Capitol ST 11396	6.98		7.98		7.98	
120	8	8	BOBBY VINTON Heart Of Hearts ABC ABCD 891	6.98		7.95		7.95	
110	110	12	FANTASTIC FOUR Alvin Stone: Birth And Death Of A Gangster 20th Century/Westbound W-201	6.98		7.98		7.98	
111	116	9	LONNIE LISTON SMITH & THE COSMIC ECHOES Expansions Flying Dutchman BDL1-0934 (RCA)	6.98		7.95		7.95	
122	3	3	ROBERT PALMER Sneakin' Sally Through The Alley Island ILPS 9294	6.98		7.98		7.98	
113	103	36	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98	
124	157	9	IS THE BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98	
137	65	157	ROLLING STONES Hot Rocks 1964-71 London ZPS 606-7	11.98		11.98		11.98	
134	2	2	EAGLES On The Border Asylum 7E-1004	6.98	6.98	7.97	7.97	7.97	
128	2	2	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98	
118	127	4	URIAH HEPP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
132	45	45	RONNIE WOOD Now Look Warner Bros. BS 2872	6.98		7.97		7.97	
130	6	6	EAGLES Desperado Asylum SD 5068	6.98	6.98	7.97	7.97	7.97	
121	126	7	SLADE Slade In Flame Warner Bros. BS 2865	6.98		7.97		7.97	
123	125	13	GWEN McCRAE Rockin' Chair Capitol ST 11386	6.98		7.98		7.98	
125	123	22	SPINNERS Pick Of The Litter Atlantic SD 18141	6.98		7.97		7.97	
126	131	3	IAN HUNTER Columbia PC 33480	6.98		7.98		7.98	
127	89	12	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98	
129	129	7	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97	
130	133	13	NANCY WILSON Come Get To This Capitol ST 11386	6.98		7.98		7.98	
131	135	2	THE MONTY PYTHON MATCHING TIE & HANDKERCHIEF Arista AL 4039	6.98		7.95		7.95	
132	121	32	NASHVILLE/ORIGINAL MOTION PICTURE SOUNDTRACK ABC ABCD 893	6.98		7.95		7.95	
133	142	19	MERLE HAGGARD Keep Movin' On Capitol ST 11365	6.98		7.98		7.98	
134	101	18	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98		7.98	
135	135	2	R.E.O. SPEEDWAGON This Time We Mean It Epic PE 33338 (Columbia)	6.98		7.98		7.98	
136	136	4	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98	
137	142	19	SEALS & CROFTS I'll Play For You Warner Bros. BS 2848	6.98	7.98	7.97	8.97	7.97	
138	4	4	LYNYRD SKYNYRD Nuthin' Fancy MCA 2137	6.98		7.98		7.98	
139	19	19	PAUL ANKA Feelings United Artists UA-1A367-G	6.98		7.98		7.98	
140	4	4	JOE SIMON Get Down Spring SPR 6706 (Polydor)	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
137	91	20	MAJOR HARRIS My Way Atlantic SD 18119	6.98		7.97		7.97	
138	106	7	RAY STEVENS Misty Barnaby BR 6012 (Chess/Janus)	6.94		7.95		7.95	
139	107	10	THE BRECKER BROTHERS Arista AL 4037	6.98		7.98		7.98	
140	141	10	CURTIS MAYFIELD There's No Place Like America Today Custom CU 5001 (Warner Bros.)	6.98		7.97		7.97	
141	151	75	ZZ TOP Tres Hombres London PS 631	6.98		7.95	10.95	7.95	7.95
142	143	16	OUTLAWS Arista AL 4042	6.98		7.98		7.98	
143	143	16	CHUCK MANGIONE Chase The Clouds Away A&M SP 4518	6.98	6.98	7.98	7.98	7.98	
144	109	11	JERRY JORDAN Phone Call From God MCA 473	6.98		7.98		7.98	
145	115	17	HERBIE MANN Discotheque Atlantic SD 1670	6.98		7.97		7.97	
146	157	5	THE MOMENTS Look At Me Stang ST 1026 (All Platinum)	6.98					
147	119	49	PHOEBE SNOW Shelter SR 2109 (MCA)	6.98		7.98		7.98	
148	98	13	THE KINKS Present A Soap Opera RCA APL 5081	6.98		7.95		7.95	
149	160	37	THE EAGLES Asylum SD 5054	6.98	6.98	7.97	7.97	7.97	
150	140	33	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95	
151	3	3	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98	
152	158	11	JIMMY "JJ" WALKER Dyn-O-Mite Buddah BDS 5634	6.98		7.95		7.95	
153	163	4	FREDDIE HUBBARD Liquid Love Columbia PC 33556	6.98		7.98		7.98	
154	99	8	THREE DEGREES International Philadelphia International KZ 33162 (Epic/Columbia)	5.98		6.98		6.98	
155	155	15	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98	
156	3	3	MILLIE JACKSON Still Caught Up Spring SPR 6708 (Polydor)	6.98		7.98		7.98	
157	4	4	FUNKADELIC Let's Take It To The Stage 20th Century/Westbound W 215	6.98		7.98		7.98	
158	169	3	JEAN-LUC PONTY Upon The Wings Of Music Atlantic SD 18138	6.98		7.97		7.97	
159	178	46	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM 1-1004	6.98		7.95	7.95	7.95	
160	170	4	RUSTY WEIR Don't It Make You Wanna Dance 20th Century T 469	6.98		7.98		7.98	
161	164	5	BATDORF & RODNEY Life Is You Arista AL 4041	6.98		7.98		7.98	
162	162	4	CAMEL The Snow Goose Janus JKS 7016 (Chess/Janus)	6.94		7.95		7.95	
163	175	3	DISCO-GOLD Scepter SPS 5120	6.98		7.98		7.98	
164	174	3	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98	
165	180	70	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696	6.98		7.95	7.95	7.95	
166	177	2	THE TUBES A&M SP 4534	6.98		7.98		7.98	
167	184	2	ESTHER PHILLIPS w/BECK Kudu KU 23 51 (Motown)	6.98		7.98		7.98	
168	168	5	LOVE CHILDS AFRO CUBAN BLUES BAND Out Among 'Em Roulette SR 3016	6.98					

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
169	179	2	SHIRLEY & COMPANY Disco Dynamite Vibration VI-128 (All Platinum)	6.98		7.98		7.98	
170	176	3	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98	
171	161	227	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98	
172	149	38	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98	
173	173	15	PARLIAMENT Chocolate City Casablanca NBLP 7014	6.98		7.98		7.98	
174	174	15	GLEN CAMPBELL Rhinestone Cowboy Capitol SW 11430	6.98		7.98		7.98	
175	111	16	TONY ORLANDO & DAWN He Don't Love You Like I Love You Elektra 7E-1034	6.98	6.98	7.97	7.97	7.97	
176	94	12	ISAO TOMITA MOUSSORGSKY: Pictures At An Exhibition RCA Red Seal ARL1-0838	6.98	7.95	7.95	7.95	7.95	
177	189	2	KEITH JARRETT El Juicio (The Judgement) Atlantic SD 1673	6.98		7.97		7.97	
178	139	22	ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95	
179	181	2	ANGELO BOND Bondage ABC ABCD 889	6.98		7.95		7.95	
180	187	4	TEN YEARS AFTER Goin' Home/Their Greatest Hits Deram DES 18072 (London)	6.98		7.95		7.95	
181	187	4	THE ELEVENTH HOUSE FEATURING LARRY CORYELL Level One Arista AL 4052	6.98		7.98		7.98	
182	186	6	SHA NA NA Sha Na Now Kama Sutra KSBS 2605 (Buddah)	6.98		7.98		7.98	
183	186	6	DR. HOOK Bankrupt Capitol SF 11397	6.98		7.98		7.98	
184	188	2	MONTY PYTHON'S FLYING CIRCUS Pye 12116	6.98		7.98		7.98	
185	191	2	TIM MOORE Behind The Eyes Asylum 7E-1042	6.98		7.97		7.97	
186	191	2	RAY THOMAS From Mighty Oaks Threshold THS 18 (London)	6.98		7.98		7.98	
187	191	2	MASEKELA The Boy's Doin' It Casablanca NBLP 7017	6.98		7.98		7.98	
188	191	2	DYNAMIC SUPERIORS Pure Pleasure Motown ME-841 S1	6.98		7.98		7.98	
189	191	2	ERIC BURDON Stop Capitol SMAS 11426	6.98		7.98		7.98	
190	191	2	UFO Force It Chryslis CHR 1074 (Warner Bros.)	6.98		7.97		7.97	
191	192	7	KOKOMO Columbia KC 33442	5.98		6.98		6.98	
192	152	7	THE SUPREMES Motown ME-828 S1	6.98		7.98		7.98	
193	193	7	IMPRESSIONS First Impressions Custom CU 5003 (Warner Bros.)	6.98		7.97		7.97	
194	146	14	STANLEY TURRENTINE In The Pocket Fantasy F 9478	6.98		7.98		7.98	
195	195	22	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98	
196	150	6	CORN BREAD, EARL AND ME/SOUNDTRACK Blackbyrds Fantasy F 9483	6.98		7.98		7.98	
197	153	18	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95	
198	198	23	KOOL & THE GANG Greatest Hits De-Lite DEP 2015 (PIP)	6.98		7.98		7.98	
199	172	21	AL GREEN Greatest Hits Hi HSL 32089 (London)	6.98		7.98	7.98	7.98	
200	154	17	KISS Dressed To Kill Casablanca NBLP 7016	6.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace	178
Aerosmith	20
Ambrosia	28
America	87
Paul Anka	135
Average White Band	5
B.T. Express	69
Bachman-Turner	49, 159, 165
Bad Company	80
Joan Baez	21
Batdorf & Rodney	161
Beach Boys	27, 33, 39
Jeff Beck	83
Bee Gees	42
Elvin Bishop	71
Blackbyrds	113
Blood, Sweat & Tears	100
Angelo Bond	179
David Bowie	62
Brecker Brothers	139
Eric Burdon	189
Camel	162
Glen Campbell	174
The Captain & Tennille	3
Carpenters	13
Chicago	67

Billy Cobham	105
Judy Collins	24
Jessi Colter	102
Commodores	48
Alice Cooper	66
Roger Daltrey	70
Charlie Daniels	150
Mac Davis	86
John Denver	56, 60, 72
Disco Gold	163
Disco Tex & Sex-O-Lettes	45
Doobie Brothers	34
Bob Dylan & The Band	14
Dynamix Superiors	188
Eagles	1, 115, 119, 149
Earth, Wind & Fire	9
Eleventh House	181
Fantastic Four	109
Fleetwood Mac	99
Freddy Fender	96
Roberta Flack	45
Funkadelic	157
Peter Frampton	75
Graham Central Station	93
Guess Who	73
Al Green	199
Merle Haggard	129
Isaac Hayes	88
Haywood & Lodge	18
Dr. Hook	183
Freddie Hubbard	153

Ian Hunter	123
Millie Jackson	156
Jackson 5	38
Jefferson Starship	10
Janis Ian	11
Impressions	193
Isley Brothers	2
Keith Jarrett	177
Waylon Jennings	55
Elton John	4, 172
Jerry Jordan	144
K.C. & Sunshine Band	124
Eddie Kendricks	94
Carole King	171
Kinks	148
Kiss	200
Gladys Knight & Pips	44
Kokomo	191
Kool & The Gang	198
Hubert Laws	68
Led Zepplin	125
Love Child's Afro Cuban-Blues Band	168
Lynyrd Skynyrd	134
Van McCoy	37
Gwen McCrae	121
Mahogany Rush	91
Major Harris	137
Barry Manilow	116
Bob Marley	130
Melissa Manchester	22
Chuck Mangione	143

Manhattan Transfer	77
Herbie Mann	145
Masekela	187
Curtis Mayfield	140
Harold Melvin	36
MFSB	7

In January 1975

ABC released Lasker, Stark and Fox

Now in August 1975

Lasker, Stark and Ariola America release Fox

FOX

Already has substantial credentials.

The single: "Only You Can"

has reached #1 or top 3 in over seven countries (England, Germany (400,000 sales), etc.)

The album: "Fox"

top 5 in England with over 100,000 sold to date.

A very cunning first release by



from England's



Stock now available at your Capitol Distributor.

Arista Label Flourishes

• Continued from page 3

for contemporary rock-jazz and avant-garde jazz, is not "going to be a jazz, r&b, gospel label." The emphasis is on pop, with the announced plan to buy Savoy still going through legalities.

"Savoy will be a part of the catalog," Davis explains, "and is important from the cultural and commercial points of view. It is being acquired as a beautiful gem akin to an important publishing company." Davis outbid ABC for Savoy's vintage jazz and gospel material.

The across-the-board sales activity in these past 12 months has resulted in a 600 percent sales rise over the previous year (Billboard, Aug. 2). Davis notes that he has added three promotion men here to accommodate this growing artist roster.

The local office which has 11 employees, will see additional staffers within the next three months. The New York headquarters, currently at 1776 Broadway, will move Dec. 1 to 6 W. 57th St. and 20,000 square feet of space.

Davis says that when he was president of Columbia Records, you had to be "aware of a small company's

Seize 15,000 Tapes In An L.A. Suburb

LOS ANGELES—Hawthorne officers under detective Wayne Salmon seized more than 15,000 allegedly pirated tapes when they entered premises at 12581 Crenshaw Blvd. here Wednesday night (30). Presence of two complete 8-track duplicating units and thousands of current labels in all types of repertoire plus a complete packaging line indicated the self-sustaining operation could produce thousands of complete tape albums daily. Lt. Dave Barns of Hawthorne police reports.

Taping Outlawed

• Continued from page 3

passage of the bill into law and says: "unauthorized recording or photography is essentially a theft of commercial rights which deprives legitimate record companies and auditorium managers of their commercial and contract rights while contributing to record and photograph black markets. I am delighted that, after several years of effort, this bill is now law." The law is believed to be precedential in the specific protection it provides. The source of the bill was the Carnegie Hall Corp.

spirit and strength" and when you're a small company, you have to be aware of the bureaucracy of a large firm.

He says his work style hasn't changed. "I always work closely with six or seven people and I have a reliance on two or three key talent scouts. The number of bodies I deal with now hasn't changed much. Instead of your own sales personnel you work with sales personnel with independent distributors."

Davis' key talent scouts are Bob Feiden, director of East Coast a&r; Rick Chertoff, New York a&r man and Eric Malamud, a&r administrator in Los Angeles. The executive finds that although he's shifted companies, "key managers and attorneys submit their artists" to him. Steve Backer, the exclusive jazz producer, is instrumental in bringing the avant-gardists to Arista.

Davis is on the Coast one week out of about every seven or eight.

He says he chose Arista because it is the Greek work for quality. In the New York area it also connotes the name for all high school honor societies.

Davis sees no dominant sound in the pop field. "All areas of music are flourishing and this healthy diversity is reflected on my label."

The song is also back, the executive beams. "I'm encouraged about the breaking of new artists. Disco is an urban sound and the industry has accommodated itself to this sound. We're using it with Linda Lewis whose first LP will be out in four weeks. The Bay City Rollers will be launched with it this fall."

Per his creative involvement, Davis does a lot of song selection, "matching" artist to song, producer to artist even overseeing the production of an LP.

In a recent market study report by Billboard, Arista emerged in ninth place among top 10 corporations in the areas of top LPs and tapes and top singles, LPs and tapes.

Arista obtained the "Funny Lady" soundtrack with Barbra Streisand by outbidding RCA, CBS and Warner Bros. CBS does not have an exclusive on her soundtrack LPs.

The label is expanding its Broadway casters with "Chicago" starring Gwen Verdon, Chita Rivera and Jerry Orbach. Davis says he got the show because composers Fred Ebb and John Kander were impressed with the sales of "Funny Lady" for which they wrote all the new material. No investment was required at all, Davis notes. Arista's first Broadway property was "The Magic Show."

LATE FLASH: Look for new Warner-Curb and Warner-Gernhart logos via production deal set for both Phil Gernhart and himself by Mick Curb. Warner-Curb has the first product out with the Four Seasons' "Who Loves You" and Steven Scharf's "Don't You."

Los Angeles Mayor Tom Bradley honored America with a cultural citation last week for the group's year-long activities and involvement with ecology and the environment. . . . Cannonball Adderley has shown improvement and while still in serious condition in St. Mary's Medical Center, Gary, Ind., the life-saving machines which have kept him alive, are being turned off for greater lengths of time as he gets stronger from his stroke. He remains paralyzed on one side.

Among the guests at Ken and Tere Mansfield's home in Los Angeles to preview the new Hill LP were Waylon Jennings, Jessi Colter, Tompall Glaser, Kinky Friedman, and Roger McGuinn. Mansfield produced the new Capitol act, headed by Gary Hill. Capitol vice president Al Coury also stopped by.

August 26 has been declared Sherwin Linto day in South Dakota to honor the ASI composer/singer. Two previous albums on Black Gold will be reissued by ASI. . . . Nitty Gritty Band's Jimmy Fadden was flown to Hollywood for some last-minute harmonica tracks on the upcoming John Denver album.

Chess/Janus Records is reported to be considering the sale of Chess, so that it can concentrate more on its Janus line of European rock. . . . Queen now managed by John Reid.

New York's Beacon Theater has come up with a unique idea to get more label interest in using it as a showcase. Beginning the first week in October, the 2,650-seat renovated theater will be available to all record companies at no cost. This offer only holds true on Monday nights for presenting new acts in a showcase atmosphere, but the hall's management hopes it will gain more of a tie-in with the industry.

The Atlanta Rhythm Section performed in concert with the Atlanta Symphony Orchestra. More than 6,000 people attended the performance, in which the group premiered material from its new album on Polydor. . . . Bruce Springsteen and the E. Street Band set a record at New York's Bottom Line, before they even performed. The group sold out five nights of two shows each at the club in less than five days. A total of 5,000 tickets. . . .

Takoma Treats Artists Like Royalty

• Continued from page 4

the thirties whom he tracked down in the Deep South. By 1967, Fahey moved to Santa Monica. Growing pains plagued the label. He played gigs across country. He was Takoma's a&r director as he is today.

Accounts receivable dangerously fell below accounts payable. Jon Monday, Takoma general manager today, joined in 1970. Mitchell came a year after. Executive secretary Carol Cohn is generally credited as the catalyst for bringing together

Aussies Suing L.A. Bookers

LOS ANGELES—Cajoni Pty. Ltd., Sydney, Australia, is suing Eagle Artists Ltd. here, and Martin Otelsburg and Ron Terry, seeking to retrieve \$10,000.

Peter Korda of Cajoni allegedly gave the defendants \$10,000 advance after signing a Sept. 30, 1974, agreement, whereby the defendants, it's claimed, would arrange concert tours for artists, including Neil Diamond, for Australia in 1975.

The superior court pleading states that Korda learned Jan. 15, 1975, that defendants could not deliver the tours and sought unsuccessfully to get his advance returned.

Suit also asks \$150,000 punitive damages.

LPs Cut In Philly

PHILADELPHIA—Atlantic's Yes and A&M's Joan Baez were recorded here for LPs during their respective concerts at the Spectrum. Yes was taped July 21-22, the second date added when the first night was a fast sellout. Ms. Baez appeared July 25 with her combo.

Inside Track

Charley Pride set to make New York debut at The Felt Forum, Nov. 8.

Name of the new Cashman & West label is Life Song Records. Headquarters is in New York.

"I've waited 10 years to meet you." Trogg Reg Presley was overheard to say to Chip Taylor at a recent ATV/PYE party in New York. The Trogs have a new version of Taylor's "Wild Thing" on their latest album, which the party was all about. . . . Women get your towels! With Buddha rock group Isis playing New York's Continental Baths for the month of August (Wednesdays through Sundays) the boys are allowing women into the private club. . . . Another gold plaque for Criteria Studios with the Eagles' "One Of These Nights" LP.

Guests at CBS' convention included the likes of Sid Bernstein, Paul Colby, Fania president Jerry Masucci, Caytronics president Joe Cayre, Steve Paul and artists Sly Stone, Minnie Riperton, Vikki Carr, Art Garfunkel, Percy Faith, Janis Ian, Taj Mahal, Johnny Rivers, Roger McGuinn and Beverly Bremers, among others. . . . While Toronto's Royal York Hotel, site of the CBS confab, shook from some fine talent showcases, strong vibrations also came from the cot thrown from the 14th floor window, the phony fire alarm, ripped phones and water-filled pillowcases being hurled from windows, not to mention a few rearranged rooms. Boys will be boys!

The Outlaws have been added on as the opening act for the Rolling Stones in Louisville on Monday (4) and Buffalo on Friday (8). . . . "Rodgers & Hart," the Broadway musical, is nearing its 100th performance. The producers are still negotiating a record deal. . . . A new play, "Truckload," is scheduled to open in New York on Sept. 23. Presenting it are Dick Clark, Adela Holzer and the Schubert Org., with music by Louis St. Louis, who did the same for "Grease" and "Over Here!"

Eddie Condon's onetime associate Wild Bill Davison plays his first date at the new Eddie Condon's club in New York, when he opens Wednesday (8). . . . Actor Efram Zimbalist Jr. has joined ASCAP. . . . Freddie King will be featured on six Eric Clapton tour dates beginning Aug. 18 in El Paso. . . . Suzi Quatro left the Alice Cooper U.S. tour two weeks ahead of time, because she had to finish recording new product to coincide with her heading tours of Scandinavia, Italy, Japan and Australia. Cooper begins a one-month European tour on Aug. 31.

these frustrated guitarists with Fahey.

And bagging Minneapolis' guitarist Leo Kottke helped. His "Six & Twelve-String Guitar" LP has sold over 200,000 pieces. In 1971, the label did \$165,000. Accounts receivable shrank respectably. Bills were paid. A set of distributors was established. Most business had been done directly with retail accounts up to then.

"We have 40 distributors today," Mitchell admits. "I know that's more than the average. But we have a line that requires more delicate handling. Each of our distributors knows his share of the market better. We'll put on a distributor anywhere we think is strategic. They love our 10 percent discount for cash."

Is the help musicians concept succeeding? Takoma now has four employees. In a year when returns are heavy, Mitchell admits his previous 2 percent return is greater, but it's nowhere near a national average this year considered above 20 percent. "In our final quarter last year, our artists got 79 cents royalty per LP

sold. We had the biggest quarter ever. It was over \$200,000." Mitchell says.

He attributes Takoma's success to Fahey's careful product selection. Fahey has released about 43 LPs since 1959. About 30 are in the catalog. Takoma will release about 10 LPs this year.

The repertoire remains essentially vertical, but is expanding. Bertram Turetzky, classical contra-bassist, has just made "Dragonetti Lives," a first recording of an obscure composer's recently-found compositions. Joseph Byrd, keyboardist last with USA, is also making his first LP.

Takoma's adherence to high quality, unusual repertoire bolsters its product acceptance at the radio level to a point where it can compete without high-priced personal promo, Mitchell feels.

The label produces about 2,000 DJ copies, 1,200 of which are shipped direct to select FM progressives, 200 are mailed to reviewers and the remaining 600 sent to distributors for promotion.

Blue Note's Odd Jazz Mix

• Continued from page 53

New artists tapped as cross-overs are keyboardist Ronnie Foster and Ronnie Laws, reeds.

The label has just issued its second series of reissues which carry a \$7.98 list (stores sell them for below \$4), with the next batch due in September and spotlighting Red Norvo, Gerry Mulligan, Lee Konitz and Herbie Nichols, among others. Charlie Lourie, Blue Note's director merchandising, is in charge of these reissues, which Butler claims fill a need of buffs.

Levine adds that college radio stations find the reissues a welcome addition to their libraries. The label dates its reissue program back two years ago to a three-record set, "Three Decades Of Jazz."

Butler finds the parent United Artists is more conducive toward giving Blue Note promotional moneys now that in years gone past. "We're at a point," he says boastfully, "where companies see they can make money with jazz."

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