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ITS MUSIC IMAGE  
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THIS ISSUE



NEWSPAPER

# Billboard

81<sup>st</sup>  
YEAR

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The International Music-Record-Tape Newsweekly

September 27, 1975 • \$1.50

## Honolulu Firmed As Site For 1976 IMIC

LOS ANGELES—The sixth International Music Industry Conference (IMIC) will be presented by Bill-

### RCA First To Place Videodisks In Homes

By RADCLIFFE JOE

NEW YORK—RCA is assembling an estimated 100 of its Selecta-Vision videodisk systems for in-home tests, in a move designed to beat the Philips/MCA optical system to the consumer marketplace, according to sources close to the company.

The strategy is to establish the capacitance concept of videodisk systems as an industry standard long before Philips/MCA reaches the coveted consumer market. The pre-production systems will be assigned  
(Continued on page 49)

board May 6-10, 1976 in Hawaii at the Royal Hawaiian Hotel on Waikiki Beach.

This is the first time that IMIC has been presented under the United States flag and it is being done there to tie in with the bicentennial celebration, explains Lee Zhitto, Billboard's editor-in-chief and publisher.

Previous IMICs were held in Nassau the Bahamas; Palma de Mallorca, Spain; Montreux, Switzerland; Acapulco, Mexico; and London, England.

An advisory committee, representing the multinational scope of the conference, is being established to name advisors and plan the agenda.

The committee will select experts it deems outstanding to discuss the vital topics of the day at the confer-  
(Continued on page 82)

## Europe Pubs Form Co-op

BERLIN—In an unprecedented move, seven independent top publishers from seven European countries have joined to establish a service company.

The structure of the operation is such that overseas partners and interested parties have to contract and in terms of accountancy deal with  
(Continued on page 72)

## CBS Ploy: 120-Day Delayed Billing

By IS HOROWITZ

NEW YORK—CBS Records is granting delayed billing of up to 120 days on a major portion of its catalog product to bolster its competitive stance among labels reaching for dealer dollar commitments on stocking buys for the fall-winter selling season.

A similar billing delay has not fig-

## Grammy TV Show Stirs a 'Rebellion'

By JIM MELANSON

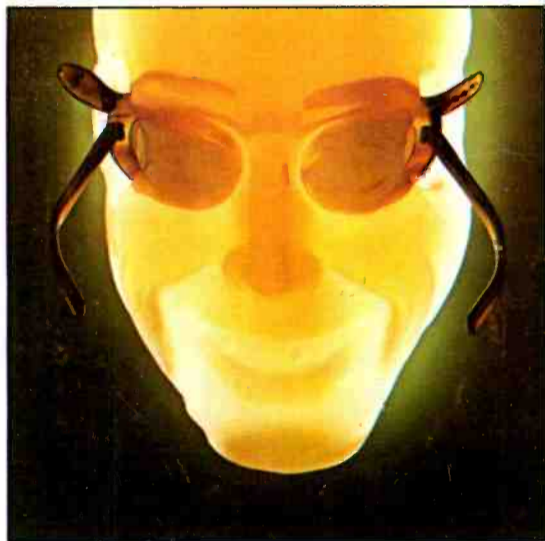
NEW YORK—The threat of possible Record Academy chapter resignations has surfaced over the decision to switch next year's Grammy telecast site from Chicago to Los Angeles. Boards of governors of the Chicago and Atlanta chapters, it's been learned, have voted to support such a move, if necessary.

There will be a major airing of opinions on the site change at a national trustees meeting in Nashville Oct. 3-5.

It's understood that the Atlanta trustees have been given the okay to resign the chapter on the spot, while the Chicagoans will return home for a membership vote on action to be taken.

The possibility of both moves, though, will be contingent on whether a reversal of the site change decision is made or a satisfactory compromise reached.

Jay Cooper, national president, says he has been unaware of such developments. He states that the de-  
(Continued on page 22)



The idea behind *Seventh Wave*, according to keyboard man/songster/singer Ken Elliott, is "to use synthesizers and electronic keyboard and combine them with percussion and the voice, thereby fusing the most advanced musical instruments with the oldest and most natural instrument." On *psi-fi*, their newest album on the Janus Label (JXS 7021), the combined forces of Ken, drummer Kieran O'Connor and producer Neil Richmond have put forth some of the most interesting and forceful sounds to be heard anywhere.  
(Advertisement)

## Old Tunes Show New Clout

By ELIOT TIEGEL

LOS ANGELES—Are today's contemporary acts devoid of the negative feelings about recording old standards which have kept other pop stars from interpreting tunes written decades ago?

A number of major catalog publishers believe there is a move on by many of today's pop artists to delve

into material of the past, and with a new dressing, create a modern sounding song.

Warner Bros. Music, Chappell Music and the Big 3 all indicate a definite movement toward using evergreens.

"There is a tremendous revival of  
(Continued on page 78)

## Country Crossover To Soul Chart

By COLLEEN CLARK

NASHVILLE—Crossover records between the pop and country charts have become such a frequent thing that artists not only seek crossover material but expect it.

The progressive groups such as Charlie Daniels, Pure Prairie League, Amazing Rhythm Aces and Barefoot Jerry, have had a lot of influence on the blending and meeting of the ways. Waylon Jennings,

Olivia Newton-John, Linda Ronstadt and John Denver are other good examples.

Virtually unnoticed, however, is the crossover between country and soul charts. The close relationship between the two has long been recognized as both forms of music lean toward lyric content

Orchestration is easily adapted  
(Continued on page 58)



Now that everybody's doin' the hustle, James Brown is dead on it. Right on time and doing it better than anyone else with a new album, "Everybody's Doin' The Hustle & Dead On The Double Bump." (PD 6054). Hustle up a storm with James Brown on Polydor Records.  
(Advertisement)

(Advertisement)

# Love is Al Green

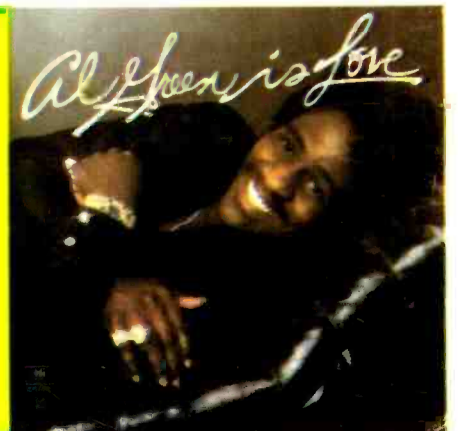
# "Al Green Is Love"

Al Green's latest LP featuring:

L-O-V-E (Love); Oh Me, Oh My (Dreams In My Arms); Rhymes; The Love Sermon; There Is Love; Could I Be The One; Love Ritual; I Didn't Know; I Gotta Be More; I Wish You Were Here.

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**A NEW GENERATION BEGINS. MOTHER FOCUS.  
ON ATCO RECORDS AND TAPES**

# Discos Are Healthy In The S. F. Bay Area

**Dance Your Ass Off Is the Most Popular**

By JACK McDONOUGH

SAN FRANCISCO—The Bay Area disco scene is thriving. A number of the clubs contacted (which wish for obvious reasons to remain anonymous on this score) say that on weekends their crowds sometimes are double or more their legal capacity. Dance Your Ass Off, Inc., the best known and largest place in town, had a record night Labor Day weekend



Billboard photo by Tom Clark  
**LaBelle bash: Nona Hendryx, Sarah Dash, promoter Bill Graham, Pattie LaBelle and City disco spinner Johnny Bernstein appear atop the club's 15-foot-high jukebox-themed control room.**

when 1,503 persons put down \$3 each for the privilege of dancing their asses off on the club's floor.

The Woods is itself part of a triad of clubs run by the same management. Tom Sanford and David Yori run The Woods; Yori separately owns Yori's Disco in Reno and Sanford separately owns a brand new place called The City, just off Broadway at the site of a previously successful disco called The Cabaret. Sanford spent a large amount of money refurbishing the place, which got its initiation Sept. 13 with a private Bill Graham party for LaBelle, who did three sold-out shows at the Oakland Paramount that same weekend.

Capacity at The City is over 1,000 who can dance in elegant surroundings on a beaming hardwood floor to a well-nigh perfect sound system. The building is multi-leveled, and Sanford will operate a restaurant on the lower level, with dancing upstairs. The prime feature of the dancing area is a 15-foot-high jukebox which houses the DJ and turntables; patrons will be able to press buttons on the front of the box and counters will indicate to the jock which records are the most favored. There is

also a \$22,000 wrap-around lighting system that pulses to the music or can spell out the names of the recording artists.

The Reno club was started by Yori because that is his home town. "The music scene in Reno can tend to be limited," says Cowan, "and David thought he saw a chance to offer some new life to a dead market." Music director at Yori's is Jack Hippchen, assisted by Gary Parisena. Like The Woods, Yori's puts out its own chart every week, listing 15 top selections plus five new picks that have caught Hippchen's ear.

Jockeys at The Woods are music director Carl Walters and Terie Callinan. The Woods sometimes has a special night of live entertainment with records played between sets. They also run a dance contest every Tuesday night, which ends Sept. 30 when all the weekly winners will compete for cash and prizes totaling over \$400. There is a door charge here of \$1 on weekends.

Peter Struve, DJ at Dance Your Ass Off (which is operated by Stu Goldberg), says "record service has increased greatly. I'm even  
(Continued on page 46)

## Bethlehem's Jazz Catalog Purchased By Caytronics

By JIM MELANSON

NEW YORK—The prestigious 200-LP Bethlehem jazz catalog, dormant in this country for more than a decade, has swung into the Caytronics Records Corp. camp.

The reported price tag on the catalog, purchased from Freddie Bienstock's Tennessee Records and Publishing Co. and International Jazz Emporium Corp., was \$3-\$4 million. Change of ownership papers were signed Sept. 18.

Also signed is a worldwide distribution pact between Caytronics and CBS International for the latter's handling of the catalog overseas, with the exceptions of Puerto Rico, the Philippines and Santo Domingo, markets where Caytronics has its own distribution facilities.

The CBS deal is for three years and involves a six-figure cash advance.

### Postpone Hearing Of Bell, Harwell

MEMPHIS—The hearing set for Sept. 17 for Al Bell, Stax chairman, and Joseph Harwell Jr., vice president of Union Planters Bank, to answer a 14-count indictment handed down by a federal grand jury, was postponed for one week.

Bell says he needs another week to confer with his attorneys. The hearing has now been set for Wednesday (24) by U.S. Magistrate Aaron Brown Jr.

Caytronics will market the catalog in the U.S. using the Bethlehem label logo, which was part of the purchase.

Domestic distribution will be through both Caytronics branch offices and an independent distribution network recently set up for the company's Salsoul (Latin/r&b/disco) line (Billboard, July 19).

Titles to be released first (Nov. 10) are "Porgy And Bess," featuring Mel Torme, Frances Faye and Duke Ellington, and "Nina Simone's Fin-

(Continued on page 78)

### Headliner Shortage Plaguing Promoters

By NAT FREEDLAND

LOS ANGELES—Has this summer's unusual concentration of multiple-headliner stadium packages such as the Rod Stewart-Loggins & Messina bill made far fewer headliners available for major shows than in normal autumns?

This would seem to be a problem for the majority of concert promoters queried by Billboard. One strong example was the situation of Bill Graham, whose chief assistant, David Furano, says, "By the second week of September, Winterland is

(Continued on page 32)

## FMers Welcome AMers To Fold At Atlanta Meet

By CLAUDE HALL

ATLANTA—The National Assn. of FM Broadcasters has changed its bylaws to allow AM membership. And a committee has been appointed to come up with a new name for the organization.

The change has been forthcoming for some while, as evidenced by the name of the convention here Sept. 17-20—National Radio Broadcasters Conference and Exposition.

In other sideline action at the meeting at the Marriott Hotel, the National Quadraphonic Radio Committee approved its report on discrete quad broadcasting. The report will now go to the FCC in late October.

A proposal for rule making has been in the hands of the FCC for some while. However, Neal McNaughton, assistant chief, broadcast bureau, FCC, predicted during an engineering session on quad that

(Continued on page 82)

## WEA In U.K. Will Sell To Public Directly

LONDON—The autumn campaign from WEA here involves selling albums directly to the public.

Consumers, after purchasing a full-price album from WEA's list of best sellers, will be offered by mail a second album at \$2.75, less than the normal dealer price.

WEA marketing manager Ron Smith says that albums in the promotion (logo: save up to \$3.85 on your next Christmas gift) will be shrink-wrapped and contain details of the offer.

Full-price albums will have to be bought from a list of 25 best sellers, including titles by the Rolling Stones, Led Zeppelin, Yes, America and Ralph McTell and consumers will then be offered a second album from existing catalog by artists like James Taylor, Frank Sinatra and Greenslade, at \$2.75, plus postage and packing.

Smith explains: "We are aiming the campaign directly at the consumers who would not normally buy an album. The Christmas period, when record sales can double, will give us an opportunity to get to those

(Continued on page 70)

# Religious Music Puzzles Subgroup

By MILDRED HALL

WASHINGTON—A little noticed paragraph in the proposed copyright revision bills exempting non-profit religious broadcast program producers from paying mechanical fees on the recording of religious

music used over an estimated 4,000 radio stations, was the subject of one more standoff between creator and user rights at House subcommittee hearings last week.

Albert F. Ciancimino, counsel for SESAC, and defacto spokesman for many church and gospel music publishers, also for ASCAP, BMI, AGAC and others, took the stand against the exemption.

Thomas F. Zimmerman, vice president of the National Religious Broadcasters (NRB), comprising 650 member organizations which produce such programs as Billy Graham's "Hour Of Decision," and hundreds of others, defended the special exemption in Sec. 112 (c) of the duplicate House and Senate revision bill.

Ciancimino argued before Rep. Robert W. Kastenmeier's subcommittee on courts, civil liberties and the administration of justice, that in principle, the creator of religious music deserves the same right to payment as the creators of non-religious music recorded for broadcast use.  
(Continued on page 82)

## RCA TOPS 4 CHARTS

LOS ANGELES—RCA has come up with one of the strongest "top of the chart" weeks in recent memory, capturing the first two slots on the Hot 100, the No. 1 position on the Top LPs And Tape Charts and the No. 1 slot on the country singles list.

John Denver's "I'm Sorry" jumps to the top of the Hot 100 this week, knocking off David Bowie's "Fame," which is now at two.

The Jefferson Starship's "Red Octopus" moves back to the top of the LP charts for the second time, with the group's "Miracles" single at a starred 27.

Ronnie Milsap's "Daydream's About Night Things" is the No. 1 country single.

### BARNARD SALVAGE JOB

## Evolution a Texas Retail Sales Power In 30 Months

By JOHN SIPPEL

LOS ANGELES—When the distribution arm of Budget Tapes & Records, the franchised discount rock album chain, withered 30 months ago, Gary Barnard, vice president of the supply wing, set about to salvage the Houston network of stores.

Eight of those one-time Cleve Howard franchised retail outlets are still operating as Evolution stores. The six owners have opened two more and envision five or six more stores in greater Houston within the next year. Such an ambitious expansion would make the chain the largest home-owned skein in the state, outdistancing Record Town.

Barnard, a store owner, went to Steve Poncio and Jack Kirby, owners of United Record Distributing, Houston. When the Budget owners

saw Ramada, the Budget national distribution entity crumbling, they obtained releases from chain-founder Howard to sever from Budget and go on their own. They collectively decided to change the name to Evolution. United's one-stop was determined to be the supplier. The five owners and Barnard held meetings to set a course for the revamped chain.

They decided not to depend on contemporary rock album best-sellers alone as Budget had done. Store inventories broadened and doubled from \$10,000 and \$15,000. Not only were chart albums stocked, but complete discographies of rock acts were introduced. Substantial numbers of r&b and progressive country albums

(Continued on page 25)

SEPTEMBER 27, 1975, BILLBOARD

### Business And the Economy

# Recession Fear No Bugaboo At Ariola

By BOB KIRSCH

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

LOS ANGELES—"We never even thought of the current economic conditions when it came to deciding when to launch Ariola America," says Jay Lasker, co-head of the two-month-old label. "If you look for ghosts in the closet, the chances are you'll never start anything."

Lasker, along with Howard Stark, entered into a partnership with Ariola of Germany several months

ago, and have released three singles and an LP in that time.

Lasker, however, says he is waiting to build a full promotional staff before releasing more product (he has several albums and five singles ready), and that the economy has not been a factor in the small amount of product.

"We do feel," he says, "that the economy is going to turn around, and there are indications that it is already starting that turn. Inventories are down in all businesses, and I

(Continued on page 25)

## Coca-Cola Backs Broadway Play With \$900,000

By ROBERT SOBEL

NEW YORK—Broadway was the scene of both bad and good news last week. The good involved the fact that Coca-Cola would be the sole backer of "1600 Pennsylvania Avenue," musical by Alan Jay Lerner and Leonard Bernstein. Publisher is The New York Times Music Corp.

Coke's investment is \$900,000 and represents the first time that a non-communications business has been the sole backer of a Broadway show. The show is slated to begin rehearsals the end of October. It deals with 100 years in the White House—from the time the site was selected by George Washington to Teddy Roosevelt's era, when it was officially named the White House. Eight Presidents will be represented on the stage, all played by one actor.

The musical has some 30 songs but it is doubtful that all will be used. The play is set for a March 1976 opening.

The bad news concerns the Broadway musical stage's first fatality of the new season, "Truckload." The play was scheduled for an opening Tuesday (23) at the Lyceum Theater but was permanently given a red light during its preview run. It grossed only about \$6,000 for six previews and closed Sept. 11. The loss was estimated at \$500,000.

## WALT CALLOWAY'S PLAN Theater Chains As Disk Promo Outlets

By DAVE DEXTER JR.

LOS ANGELES—Walt Calloway for 18 years has promoted records the conventional way. He's convinced there is a better way. In movie houses.

"I have lined up 65 outdoor drive-ins and 50 walk-ins for a record-tape exploitation program," says Calloway, for 10 years a valued employee at Warner Bros. before he went out on his own.

"I work as a sort of broker between a label and the string of theaters," he declares. "For \$20 a week per theater, I'll guarantee that a tune is played at every intermission, and before and after the picture rolls from the projector.

"The drive-ins are particularly effective. There you have a captive car audience. Announcements identifying the record being plugged are easily made, at the discretion of the label paying for my service."

Calloway has been working on his plan for a couple of months and reports he enjoyed "marvelous" results when Warner

commissioned him to get James Taylor's "Gorilla" LP played.

"I don't think this method has ever been used before," says Calloway. "In England they use films of disk artists in clubs and in movie houses but playing the music, for a fee, apparently is an innovation."

Calloway's firm is Movie Music Management with offices in suburban Studio City. It's essentially a one-man operation.

Already he has signed, as eager participants, he says, the powerful Century Cinema and Pacific Theaters chains.

"Based on the California houses I have lined up," says Calloway, "I calculate I can obtain 681,000 performances a month, or 170,400 a week or 23,343 plays a day based on a one-person per car attendance at every showing of a film at a drive-in.

"There are other ways to promote records than radio. Movie houses are a sure bet. Imagine your new record getting spins at every showing of 'Jaws' this summer and fall."

## Cap Sales & Promo Staffs In Huddles

LOS ANGELES—Capitol Records is set to hold two separate meetings, an annual sales gathering and an annual promotion managers meet this week, running from Sept. 21-23 and the 25-27, respectively.

The label's 13 district sales managers will gather in Denver for the sales meeting, which will also be attended by department heads from the Los Angeles headquarters and the label's classical sales force.

Highlights of the meeting will be audiovisual presentations prepared by the creative services department, discussions of recent artist acquisitions, tour support and forecasts of future projects involving Capitol's classical labels, Angel and Seraphim. Other talks will center on promotion of current product, point of purchase materials, radio and TV merchandising and a discussion of

Ariola America, distributed by the company.

The Los Angeles promotion managers conclave, chaired by Bruce Wendell, national promotion manager, will center on sales activities and current projects involving sales and promotion. Artist acquisitions will also be discussed, as will artist relations. Individual promotional areas will be reviewed, as well as sec-

(Continued on page 22)

### WHBI Airs Demos

NEW YORK—Station WHBI-FM is making its program "Out of The Blue" available for the performance of demo records, cassettes or tapes of unpublished works written by AGAC members.

First performance were given Sept. 19 by Mike Petelka, program director at the station.

## Franklin Leaves ABC Store Chain For Business

NEW YORK—Al Franklin is back in the retail music business on his own, as head of Al Franklin's Music World. He leaves as president of ABC's Wide World of Music Stores operation to launch the new chain with the first 7,000-square foot store opening Oct. 23 in the new Hartford (Conn.) Civic Center Hall.

Franklin emphasizes the parting with ABC, which he joined in January 1974 to supervise its new retail chain, was amicable. "But I've always wanted to establish a wholly owned independent retail chain and when the chance finally presented itself after more than 20 years in the business, I couldn't turn it down."

The first Music World will be a full-line operation, just steps from the 14,000-seat Hartford Civic Center in the Aetna-built mall and next to a new Luetgens department store. The store will offer records, tape, audio/hi fi, radio/TV and musical instruments, Franklin says. As for expansion? "Let's get this one roll-

(Continued on page 22)

### AN ALL-OUT CAMPAIGN

## U.K. Phonogram Booms Chess Catalog

By ADAM WHITE

LONDON—Phonogram is preparing the ground for a major marketing and promotion campaign next year to spotlight the entire Chess catalog. The Chicago label was recently bought by All Platinum, also licensed to Phonogram in Britain. Joe Robinson, company president, who visited the U.K. last month, says he intends to maintain a strong and separate identity for Chess.

The deal involves some 25,000 master recordings, including many by blues and r&b stalwarts such as Chuck Berry, Bo Diddley, Howlin' Wolf, Muddy Waters, Etta James and the Dells. It brings All Platinum and Phonogram even closer together in Britain, following the latter's remarkably successful representation of the former this year.

All Platinum was launched in this

(Continued on page 70)

## Bedford Retailer Is 111 And Prospering

By JOHN SIPPEL

LOS ANGELES—Personal attention is the hallmark of 111-year-old Saltmarsh's in downtown Bedford, Mass. The store, originally opened as a book store by Sylvander Hutchinson, has been selling records and hardware (plus tape) for 31 years.

Hutchinson loved talking about books. Customers immediately flocked to the store. It was such a magnet that by 1913 it outgrew its mid-downtown site.

Son Henry S. Hutchinson bought an old mansion outside of what then was downtown. Town business people predicted failure because they felt it was 20 years from city center development. But the sales enthusiasm that comes from an avocation becoming a vocation persisted.

In 1944, Hutchinson's started its

record/tape department. Norm Boulay, the same person who was made manager at that time, still oversees the 700-square-foot area on the first floor near the entrance. Boulay, like the store founder, loves music and his work.

The department does over \$100,000 yearly. Boulay is also merchandising manager of the over-seven-figure two-story store.

Boulay predicates good department operation on friendliness. "You have to treat customers like a friend. Once you engage them in conversation, you have the sale. We hold regular pre-store-opening meetings. Just this week we spent an hour reprising phonograph needle sales approaches. We have a cassette

(Continued on page 25)

## Executive Turntable

Jack Cohen will direct Wide World of Music Stores operation of ABC Record & Tape Sales, succeeding Al Franklin, president, who resigned to start his own retail chain. Al Franklin's Music World (see separate story). Cohen, an ex-Capitol Records man, has been Franklin's assistant for several months.

\* \* \*

At Arista Records, Aaron Sixx joins as director, international operations, after two years with UA in London as European a&r director, and Ms. Phyllis Margolin is set as manager, international operations, moving from Crawdaddy. Both posts are newly created. . . . Jimmy Bishop, 18-year veteran who had his own Arctic label, joins Gamble-Huff-Bell (Philly Intl and TSOP) as executive vice president/general manager.

\* \* \*

Charles Koppelman has left CBS as vice president-general manager of its music publishing operation to open The Entertainment Company with real estate mogul Samuel Lefrak. New firm will handle publishing and records initially. . . . Bob James, musician, composer and arranger, named to newly created slot of director, progressive music, Columbia Records a&r.

\* \* \*

Tommy Noonan, executive assistant to the president of Motown Records, Los Angeles, departed the label last week suddenly.

\* \* \*

Warner Bros. national sales manager Russ Thyret now is vice president, and he retains his sales chief title as well. . . . Out at WB is Garry George, who will take over management of Maria Muldaur. . . . New national sales manager at Playboy Records is Eli Bird, recently with MGM Records. . . . Adeline Griffith elevated to assistant a&r director for Myrrh Records, doubling as administrative assistant for Myrrh Music at Word, Inc., Waco, Tex. . . . In Chicago, Paula Johnson is the new director of sales/promotion at Dharma Records.

\* \* \*

Stu Yahm has resigned as general professional manager of Capitol Records' music publishing firm, Beechwood Music, and will open his own management firm with the Monda Harris group as his first client. . . . Jerry Gooze, for seven months membership representative for ASCAP, Los Angeles, leaves the post and will set up Jerry Gooze Music Enterprises.

\* \* \*

Jerry Brackenridge moves from Miami to become district sales manager in Atlanta for Capitol. Paul Rose takes over the Miami job. . . . William Wagoner swings into the sales manager slot in San Francisco for MCA Distributing Corp., replacing Jim Fisher, who was shifted to Dallas as MCA sales chief. . . . Ron Gray joins PRC Recording as national sales manager, custom tapes, from Ampex regional sales manager. . . . Dock Productions has named Susan Abel-Bey executive assistant to Jeff Lane, Dock vice president, in New York.

## Committee Formulated To Probe AM Stereo Airing

By MILDRED HALL

WASHINGTON—The long-awaited research effort to permit AM radio to broadcast stereo recordings, and AM radio sets to receive them, will get underway this week.

At the request of the Federal Communications Commission, the National Assn. of Broadcasters (NAB), the Electronic Industries Assn. (EIA) and the Institute of Electrical and Electronic Engineers will form the same type of stereophonic radio committee for AM that opened the way for stereo FM, in the late fifties.

Similarly, a National Quadra-

phonic Radio Committee is working toward 4-channel FM broadcasting.

The AM radio committee (NASRC) will head up a steering committee and a number of working groups to study various systems proposed for broadcasting and receiving stereophonic sound over AM radio.

The first meeting of the joint committee is scheduled for Wednesday (24) at NAB headquarters here.

EIA says the National Quadraphonic Radio Committee will submit its report to the FCC on the proposed 4-channel FM broadcast systems in October.

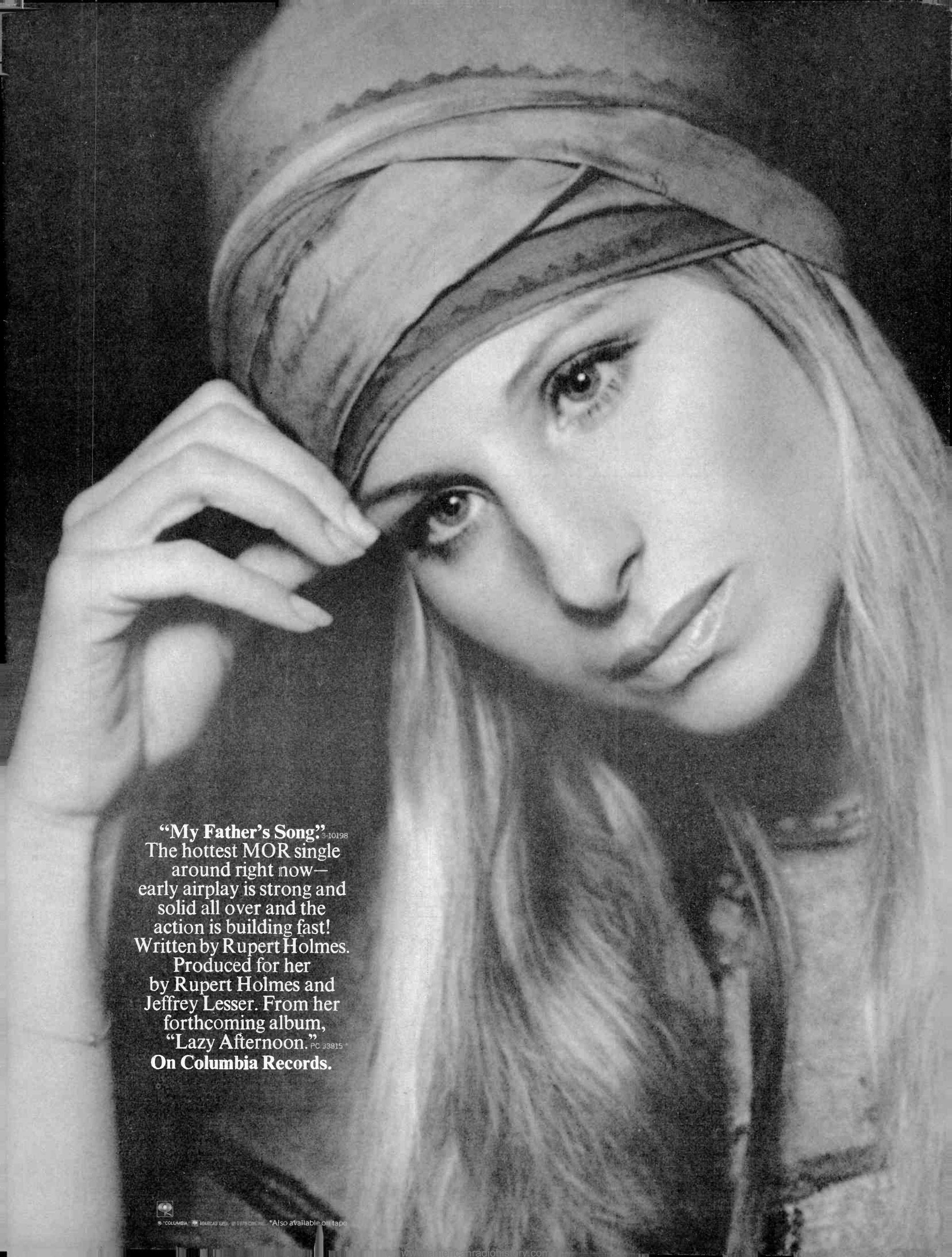
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Vol. 87 No. 39

## General News

# Hammond Wins Industry Praise

## Big Names Hail Col Veteran On 'Soundstage' TV Show

By ANNE DUSTON

CHICAGO—A prestigious gathering of artists and record industry persons spanning 40 years of musical history gathered here to honor John Hammond, Sr., who has been responsible for the recording careers of many, including Benny Goodman, Count Basie, Billie Holiday, Aretha Franklin and Bob Dylan, among many others.

The event was taped for a special two-hour "Soundstage" program to be aired in December over public television to celebrate the anniversary of Hammond, who left a musical career as an oboist in 1932 to produce Fletcher Henderson, and followed with Bessie Smith and Mildred Bailey.

He produced the classic Teddy Wilson and Billie Holiday records in the mid-'30s, and initiated the "Spirituals to Swing" concerts at Carnegie Hall that brought such artists as Big Bill Broonzy and Basie to the public's attention.

During the taping, Hammond credited Goodman with keeping him in the record business as "the first commercial success I had," and related how he turned down a 16-year-old Ella Fitzgerald as a possible recording artist.

On hand to reminisce with the Columbia record producer were co-hosts Goddard Lieberson, former president, Columbia Records, and Jerry Wexler, former vice chairman of Atlantic Records.

Performers to honor Hammond

## 9 B'way Musicals Struck By Union

NEW YORK—A strike begun Sept. 18 by AFM Local 802 musicians has stilled the sound of music on the Broadway stage. Nine musicals are affected.

Two principal issues are involved in the dispute between the union and the League of New York Theaters. The musicians are seeking a raise in a three-year contract of \$425 a week from \$290 and increases in the scale for musicians playing more than one instrument during a performance.

At presstime, state negotiators had stepped into the hassle and had set a meeting with both parties for Sept. 19.

The union originally had sought a wage increase to \$450 over three years. The League's most recent offer raised its original offer to \$400 for the life of the pact on the condition that the musicians eliminate their rates for doubling on instruments.

The League later withdrew the latter offer, setting the stage for a strike vote, which was taken Sept. 17. In another labor-management dispute, the New York Metropolitan Opera Orchestra members voted Sept. 19 to authorize a strike at a date to be set.

They, of course, also are members of AFM Local 802.

## Twofers Lowered

NEW YORK—CBS Records has extended its wide-margin, \$4.98 list concept on selected catalog items to include twofers offered at prices permitting their sale by discount merchandisers at about \$6.

The twofers now become a new CBS product line with their own prefixes. Records which make up the packages will also continue to be offered as single LPs. The initial release, now being shipped, comprises 43 titles,

represented some of the jazz greats: Benny Goodman swung with Teddy Wilson at the piano and Milt Hinton on bass, with "What Can I Say Dear After I Say I'm Sorry," "Sweet Lorraine," and brought down the house in a duet with George Benson, guitarist, with "Seven Come Eleven."

Wilson, accompanied by Hinton and Jo Jones, brought memories back to the mostly over-30 audience, with "I Cried For You," "I Must Have That Man," and "What A Little Moonlight Can Do."

Jamming together were Wilson, Red Norvo on vibes, Benny Carter on alto sax, Benny Morton on trombone and Benson on guitar.

Gospel singer Marian Williams and Helen Humes who replaced Billie Holiday with the Basie Orchestra, were accompanied by Jesse Dixon and Jimmie Wiggins.

John Hammond Jr., now signed with Atlantic Records, honored his father in a duet with Sonny Terry. Terry performed his "Whopping The Blues," from "Finian's Rainbow."

Mitch Miller and Leonard Feather joined Hammond and the co-hosts in talking over the old days. Feather credited Hammond with being the "modern Joshua, who tumbled the walls between black and white musicians."

And finally, almost five hours into the taping, at 2 a.m., Bob Dylan performed "Hurricane Carter," "Sister," and "Simple Twist of Fate," to bring Hammond's career to the present. Hammond remarked that Dylan's career changed the image of Columbia Records.

## Vee Jay Prepares a Push Of Its Jazz LP Catalog

LOS ANGELES—Vee Jay Records, following the conclusion of a licensing deal with Tokuma Musical Industries of Japan where there is a major demand for the label's product, will mount a major jazz push in this country.

Betty Chiappetta, owner of the label, says there will be an expansion of the label's emphasis on new jazz recordings as well as an added emphasis on catalog.

New artists with LPs just released include Pat Britt and the John Gross Quartet. In addition, Vee Jay, in conjunction with Howard Rumsey, will sponsor a Vee Jay Jazz Night at Concerts At The Sea at the end of

October. Vee Jay artists appearing on the show will include Harry "Sweets" Edison, Bobby Bryant, Bill Henderson, Britt and Gross.

Other artists in the label's catalog which will be a part of the push include Lee Morgan, Paul Chambers, Wynton Kelly, Wayne Shorter, the Louis Hayes Quintet, the Buddy De Franco Sextet, the Benny Green All Stars, Victor Feldman Trio and the Frank Strozier Quintet.

In Japan, the LPs have been packaged with English and Japanese liner notes. A major jazz push is also set for Europe. Ms. Chiappetta says the label will also continue its strong blues and rock campaigns.

## MASS MERCHANDISERS IN S.F.

# A&M's Fead Shakes NARM Conclave

By JOHN SIPPEL

SAN FRANCISCO—Rackjobbers must upgrade the \$7.55 that the average discount department store shopper spends annually for records and tapes. Bob Fead, marketing vice president of A&M Records, warned the mass merchandisers' conference of NARM at the Hyatt on Union Square here Thursday (18).

And he pledged A&M's support in zeroing in on the mature adult, whom he describes as an active charge account customer. He said A&M will regularly duplicate its successful Captain & Tennille \$5.95 promotion to encourage earlier customer buying. His label will shortly introduce a new jazz line, Horizon, at \$5.98 featuring such acts as Thad Jones, Mel Lewis, Paul Desmond and Dave Brubeck. Another new album line, Sagoma, will offer Esther Saterfield and Gape Mangione at \$5.98. Soon singles containing three and four selections will be tested at \$1.29.

Fead cited 6.5 million active charge accounts of J.C. Penney as possible album customers. He urged staffers in monthly statements to promote recorded music.

Fead urged revitalization. To combat "super-retailers," he suggested more local autonomy. "Promote and buy locally to meet musical tastes at the local level. How many of you today have a profile of the discount department store customer? We have overlooked our best audience, the adult buyer," he said.

Fead warned rackers must exert flexibility and speed. No longer can

a central rack hold off buying new releases until advertising allows us our approval, he cautioned. Self-service departments are outdated.

Customers want clerk assistance, as provided by retail shops. "Let's get records out of the basement and from behind stairwells. Let's put today's best entertainment value in front of the public. Let's tighten up aisle and back room space to increase floor capacity and reduce handling and storage. Investigate more sophisticated inventory control systems," he pleaded.

He urged store demonstrations of tape. When later queried as to whether A&M will provide the necessary demo copies, Fead said demos would go to high traffic stores requesting them.

Paul Smith of Columbia backed Fead's proposal to zero in on adults. Columbia's recent wave of adult-oriented reissues has proven the over-35 is active, he says.

## Tasty Series Ends

LOS ANGELES—Dizzy Gillespie's Quartet will conclude a tasty series of four weekend "Vintage Sounds" concerts at the Paul Masson vineyards in the hills above Saratoga, Calif., Sept. 27-28.

The aptly-titled sessions in September have featured George Shearing, Cal Tjader and El Chicano on successive weekends. An extra added attraction has been free wine to patrons. The Masson operation is one of the largest in the nation,

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# Schaak Firms Suits, Hopes For Clean Bill

ST. PAUL—Schaak Electronics reportedly has reached a tentative agreement with two of three banks named in a \$20 million suit filed earlier this year (Billboard, May 17) by the firm which had petitioned for Chapter XI protection in U.S. district court here.

The agreement, reached Aug. 21, reportedly will result in dismissal of litigation between the financially ailing audio chain and the American National Bank of St. Paul and Manufacturers Hanover Trust Co. of New York. Not involved in the financing arrangement is a third institution, Commercial State Bank of St. Paul.

The April suit filed against the three banks alleged that Schaak had

been deprived of certain financing, causing it to seek protection from its creditors under Chapter XI of the federal bankruptcy act.

According to local press reports, Howard Patrick, a Schaak counsel, said the bank agreement is contingent upon Schaak and its creditors arriving at a plan for reorganization. The electronics firm came up with a settlement proposal at an Aug. 22 meeting, and it was to be discussed with creditors in Chicago last Wednesday (17). Oct. 3 is the deadline for a settlement plan.

Currently operating 13 stores in Minnesota and six in Chicago and Milwaukee, Schaak recently reported a loss for the year ended May 31 of \$1.3 million or \$3.35 per share,

compared with loss of \$771,800 or \$1.94 per share for the prior year. Annual sales topped \$17.7 million, up from \$12.8 million a year before.

## Sepanlou Replies To WEA Charges

LOS ANGELES—Fred Sepanlou, who operates two retail stores here, fired back at WEA Corp. in a superior court cross complaint last week.

He claims WEA, which earlier sued in superior court (Billboard, Sept. 6) seeking payment of an alleged \$11,634.19 delinquency, is selling Sepanlou's competitors "with multiple outlets and/or large promotional budgets" at approximately 10 percent less than his Phil Harris Records, Hollywood, and Music Box, Santa Monica, stores.

His brief claims such acts violate the Cartwright act, which prohibits combination, agreements or acts which reduce or destroy competition in the sale of records to the public. Sepanlou's filing asks the court to award treble damages (estimated to be at least \$15,000); and grant a preliminary and permanent injunction to stop WEA or anyone acting in concert with WEA from refusing to sell records to Sepanlou at the lower, distributor price.

## 6 Labels Sue, Charge Piracy

NEW YORK—A million-dollar civil suit charging Joseph Martin of Huntington Beach, Calif., doing business as National Music Co. and the Tape Co., with copyright infringement has been filed by six record companies in U.S. District Court in Los Angeles.

The plaintiff companies, ABC Records, Atlantic Records, Capitol Records, CBS Inc., MCA Records and Warner Bros. Records, charged the defendant with unauthorized reproduction and sale of their respective copyrighted sound recordings. The firms asked for damages in the amount of \$5,000 for each of the 245 copyrighted sound recordings allegedly infringed.

The plaintiffs also seek a permanent injunction barring the defendant from continuing the infringing activities, as well as a court order which would destroy all infringing materials.



Isley Bros.' "Fight The Power Pt. 1" on T-Neck; disk is the group's third gold single.  
Hamilton, Joe Frank & Reynolds' "Fallin' In Love" on Playboy; disk is the group's second gold single.  
Olivia Newton-John's "Please Mr. Please" on MCA; disk is her fifth gold single.

**Albums**  
Pink Floyd's "Wish You Were Here" on Columbia; disk is the group's fourth gold album.  
Janis Ian's "Between The Lines" on Columbia; disk is her first gold album.

# Market Quotations

As of closing, Thursday, September 18, 1975

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	7.3	23	18%	17%	18%	+ 3/4
7%	2%	Ampex	0	51	5	4%	5	+ 1/2
3%	1%	Automatic Radio	0	5	3%	3%	3%	+ 1/2
9%	4%	Avnet	4	141	7%	7%	7%	+ 1/2
22%	10%	Bell & Howell	7.4	67	17%	17	17%	+ 3/4
54	28%	CBS	11.1	101	45%	44%	45%	+ 1 1/2
9%	2%	Columbia Pic	8.7	101	6%	5%	6	+ 1/2
7%	2	Craig Corp.	5.1	67	5%	5%	5%	+ 3/4
55%	21%	Disney, Walt	22.4	509	43%	41%	43%	+ 2 1/2
4%	1%	EMI	10.1	27	3%	3%	3%	Unch.
21%	18%	Gulf & Western	4.8	870	19%	19	19%	— 3/4
7%	3%	Handleman	5.7	49	4%	4%	4%	Unch.
20%	5%	Harman Ind.	4.4	23	14	13%	14	1/4
8%	3%	Lafayette Radio	6.5	14	6%	5%	6%	+ 1/2
19%	12	Matsushita Elec.	12.4	5	16%	16%	16%	Unch.
82%	27%	MCA	8.6	227	72%	69%	71%	+ 3
18%	12%	MGM	5.8	213	15%	14%	15%	+ 3/4
68	43	3M	20.8	479	51%	49%	51%	+ 1 1/2
4%	1 1/2	Morse Elec. Prod.	0	25	2%	2%	2%	+ 1/2
57%	33%	Motorola	25.2	200	44%	42%	44	+ 1 1/2
24%	12%	No. Amer. Philips	7.6	14	18%	18	18%	+ 3/4
19%	7	Pickwick International	6.2	73	11	10%	11	+ 1/2
6%	2%	Playboy	10.6	17	3%	3%	3%	+ 1/2
21%	10%	RCA	14.1	322	16%	16%	16%	+ 3/4
13%	5	Sony	24.6	523	8%	8%	8%	Unch.
18%	9%	Superscope	3.6	39	11%	11%	11%	— 1/2
50%	11%	Tandy	9.3	871	37	35%	37	+ 1 1/2
6	2%	Telecor	5.6	5	5	4%	5	+ 1/4
3%	1/2	Telex	8.3	52	2%	2	2	Unch.
3%	1	Tenna	11.1	21	2%	2%	2%	Unch.
10%	6	Transamerica	9.6	505	7%	7%	7%	+ 3/4
15%	5%	20th Century	7	52	12%	12%	12%	+ 1/2
22%	8%	Warner Commun.	6.6	199	18%	17%	18%	+ 1
28%	10	Zenith	67	142	20%	20%	20%	+ 3/4

As of closing, Thursday, September 18, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	0	2 1/2	2	2 1/2	Schwartz Bros.	0	1 1/2	3/4	1 1/2
Gates Learjet	43	8 1/2	8 1/2	8 1/2	Wailich's M.C.	0	1/2	1/2	1/2
GRT	58	1 1/2	1	1 1/2	Kustom Elec.	6	3	2 1/2	3
Goody Sam	0	2 1/2	2	2 1/2	Orrox Corp.	0	1 1/2	3/4	1 1/2
Koss Corp.	4	5 1/2	4 1/2	5 1/2	Memorex	34	6 1/2	6 1/2	6 1/2
M. Josephson	28	6 1/2	5 1/2	6 1/2					

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

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

## Off The Ticker

Although sales for the first quarter ending July 31 for **Pickwick International** were up only 1 percent to \$54.3 million from a year ago, net income increased more than 21 percent to \$1.24 million, president Amos Heilicher told shareholders at the annual meeting.

Earnings per share rose nearly 22 percent to 28 cents, and the company was able to establish a cash dividend policy with the first payment of 8 cents per share to be made on Sept. 19. The 1974 figures were restated to reflect the change made in the last fiscal year to the LIFO method of valuing the major portion of inventories.

In announcing the figures, Heilicher said "cautious optimism is in order as all three basic operating divisions seem to be coming through the recession period in satisfactory order. We hopefully anticipate an upturn toward the end of our second fiscal quarter."

He also noted the recent long-term agreement to manufacture and distribute the RCA Camden line in the U.S. and Canada as further strengthening the proprietary division's position.

### Playboy's record and motion picture

## Nail Tape Pirate

KANSAS CITY — William Wallin, doing business as Royal Productions here, was convicted by a U.S. district court jury of 12 counts of copyright infringement stemming from the manufacture and sale of pirated copyrighted sound recordings.

The pirated versions consisted of product released by Atlantic, CBS, Motown and Warner Bros. Judge John W. Oliver says sentencing will be held in October after a probation report had been received. Assistant U.S. Attorney J. Whitfield Moody was prosecutor.

ture operations expects to show a pretax deficit of about \$5.8 million this year, compared with \$6 million in fiscal 1974. ... RCA declared a quarterly dividend of 25 cents a share payable Nov. 1 to holders of record Sept. 15. The company also declared dividends of 87 1/2 cents per share on the \$3.50 Cumulative First Preferred Stock and \$1 per share on the \$4 Cumulative Convertible First Preferred Stock, both for the period from Oct. 1 to Dec. 31, both payable Jan. 2, 1976, to holders of record Dec. 12.

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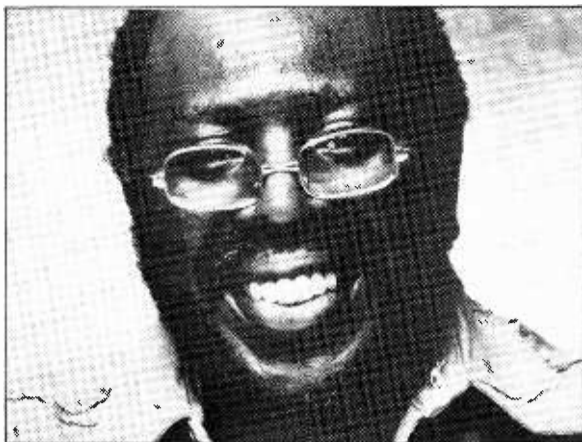
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## CURTIS MAYFIELD

He's had dozens of hits, from his career with the Impressions through his solo successes. He created the hit music for the films *Superfly* and *Claudine*. Now he's doing it again.



## THE STAPLE SINGERS

Their gospel and pop hits have included "Respect Yourself" and "I'll Take You There." Now they're doing it again.

**“LET'S  
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AGAIN”**

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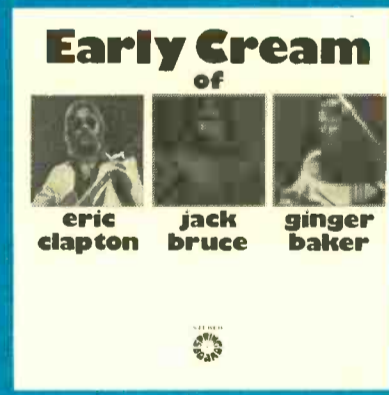
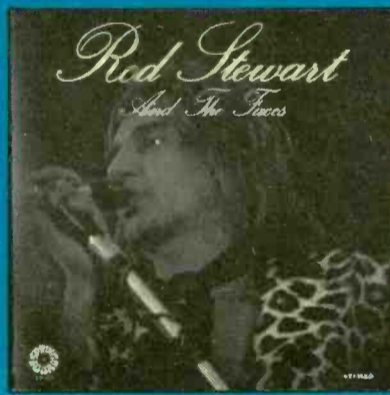
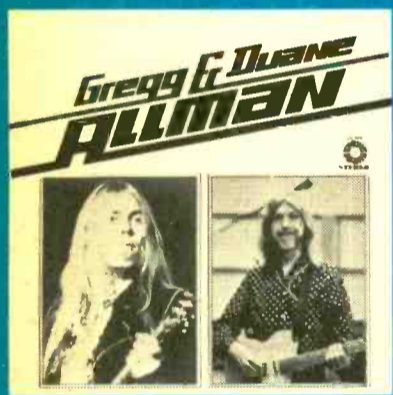
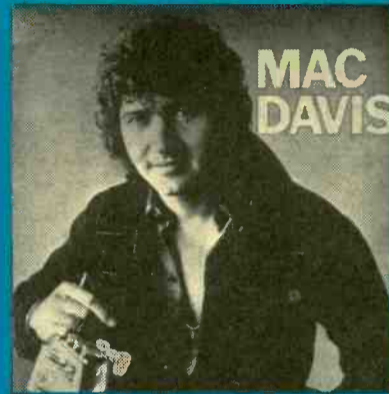
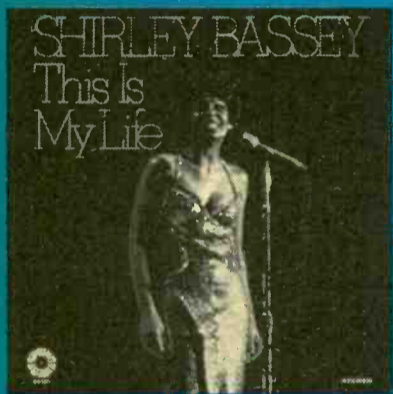
The single from the forthcoming original sound track album, **LET'S DO IT AGAIN**.

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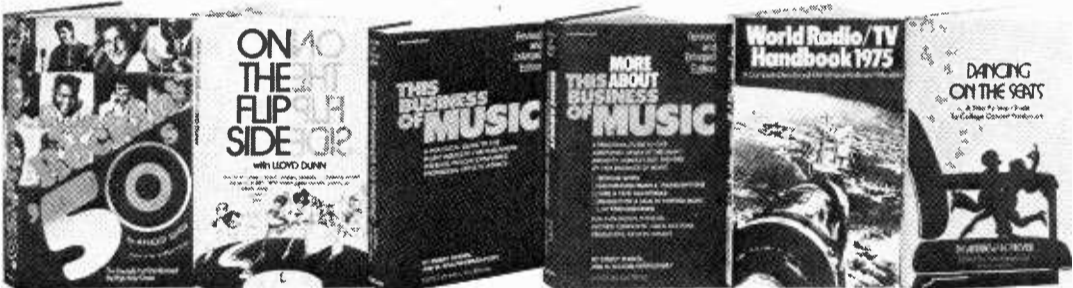
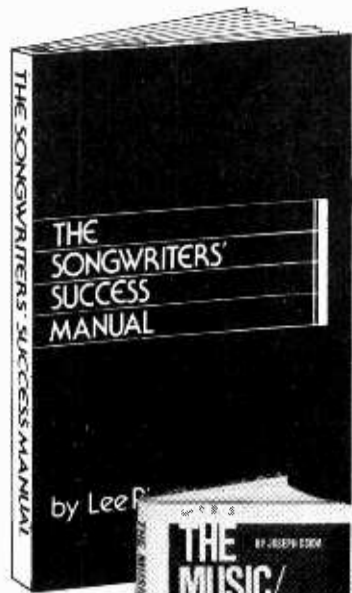
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## 45 NATIONS REPRESENTED

# Musexpo '75 Pulls 300 Firms To Vegas

LAS VEGAS—More than 300 firms from all facets of the music and audio industry are exhibiting at International Musexpo '75 at the Las Vegas Convention Center. The event opened Sunday (21) and runs through Wednesday.

Roddy Shashoua, president of the venture, backed by Patents International Affiliates, of which his brother, Roger, is president, estimates that more than 45 different countries will be represented.

Musexpo, Roddy Shashoua says, represents three years of pre-planning and a five-to-10-year blueprint into the future. The exhibit sites for future years will be selected by a group of approximately 50 individuals representing various kinds of business in the industry.

In addition to the exhibit floor,

Musexpo has set up three demonstration and listening areas, one of which will be utilized full-time by Sansui, official audio systems supplier for the venture in 1975. The other two are available as necessary to high end stereo and quad convention exhibitors respectively.

The convention center's Rotunda, seating 8,500, and the Gold Room, accommodating 500, are available to exhibitors who might wish to present talent, Shashoua says.

Musexpo's estimated 5,000 registrants can visit the convention center from 9:30 a.m. until 6 p.m. the first three days, with a 5 p.m. closing on Wednesday, the final day.

Exhibitors desiring to demonstrate recorded programs on the convention floor will be supplied with headphone units.

## FOR AVI LABEL

# 50 Funky Fiddles Recorded By Plumb

LOS ANGELES—Independent producer Neely Plumb, in addition to working on two film projects, has formed his own orchestra for LPs.

Group is called Neely Plumb and the 50 Funky Fiddles and its debut effort is an LP under that title plus a single, "Massage Parlor," for release via AVI label. That firm is owned by Seymour Heller and Liberace and goes through independent distribution.

Plumb cut the LP in London and placed it with Ray Harris, AVI's executive vice president.

On the film front, Plumb is producing for Capitol the original soundtracker from "Three Days of The Condor" whose score is by Dave

Grusin. Plumb is Capitol's exclusive soundtrack producer per an agreement firmed several years ago.

The third project involves Plumb's packaging the music for the film "I Wonder Who's Killing Her Now" for Cinema Arts. Plumb has signed Pat Williams to compose and conduct the score which will be recorded at The Burbank Studios Wednesday and Thursday (24-25). Plumb will hire a featured singer for the score and supervise the scoring sessions.

This is the third such music packaging assignment Plumb has done for Cinema Arts. His first ventures were "The Harrad Experiment" and "Harrad Summer."

# Sansui's Barth Protests FCC Story

LOS ANGELES—Sansui takes exception to a story in last week's issue in which a Rochester, N.Y., station was told by an FCC engineer that its usage of a Sansui matrix broadcast encoder to enhance stereo LPs could not be used in its present location within the audio chain of equipment.

Frank Barth of Sansui responds with the following statement:

With reference to the story that appeared in last week's *Billboard* headed "FCC Halts Q Enhancing." This story seems to have created a great deal of confusion and in the interests of the millions of American listeners that are listening to and love 4-channel broadcasting, we believe we should clarify the situation.

We would like to make clear that if properly used, the Sansui encoders fully comply with all rules and regulations of the FCC. The statement in the story that "stereo regulations by the FCC require 29.7db separation or more" and that, therefore, a system that at a certain point drops to 7.7 separation is not conforming to the rules of the FCC is misleading unless it is fully understood in the full context of its real meaning.

Obviously the separation between stereo channels is not uniform. In fact the separation between the two channels in stereo will reach various levels dropping from the highest

value to a separation of zero at the center of the line that represent the stereo image.

The Sansui encoder offers a separation in stereo that goes as high as 60 or more db. We have not yet seen the exact text of the letters that formed the basis for the story. As soon as we shall have the full text, we will be able to give further clarification to everybody concerned.

## \$100,000 Seen For Glancy Dinner Fete

NEW YORK—The American Parkinson Disease Assn. is expected to benefit by about \$100,000 from the dinner Oct. 8 honoring Ken Glancy, president of RCA Records, as ninth recipient of the Ed Wynn Humanitarian Award. More than \$400,000 has been realized from the past award events, according to Joe D'Imperio, dinner chairman.

Among those serving on the committee for the dinner to be held at the Waldorf-Astoria here are Ed Cramer of BMI, Clive Davis, Arista; Murray Deutch, New York Times Music; Ahmet Ertegun, Atlantic; Bill Gavin, Cy Leslie, Pickwick International; Norman Racusin of Reader's Digest and Joe Smith of Warner Bros.

SEPTEMBER 27, 1975, BILLBOARD

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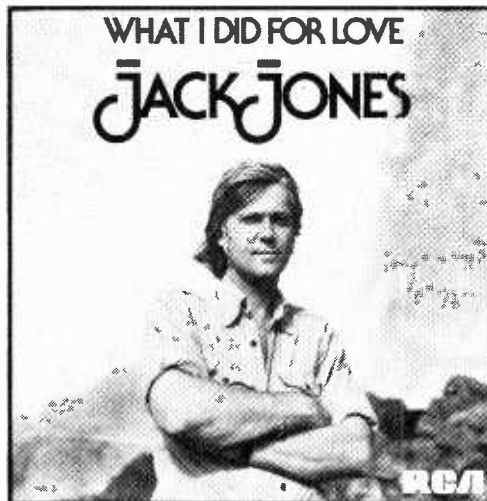
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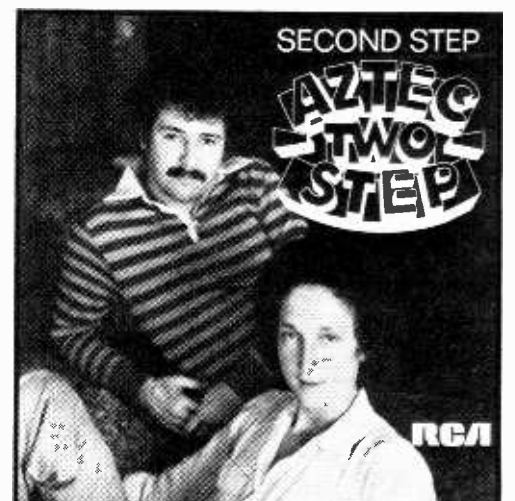




A first album by this new, exciting singer and songwriter. Already picking up major airplay. APL1/APS1/APK1-1074



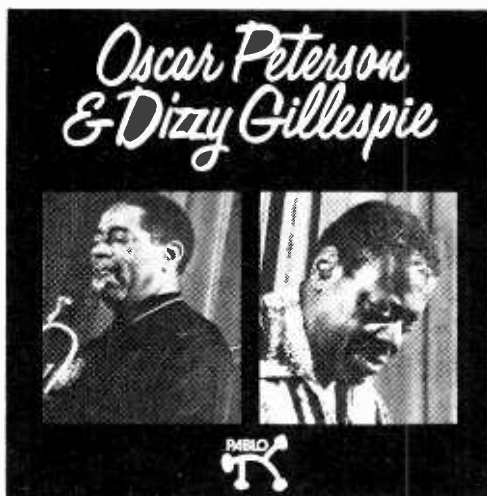
Featuring his hit single "What I Did For Love" from the show "A Chorus Line." A natural for MOR airplay. APL1/APS1/APK1-1111



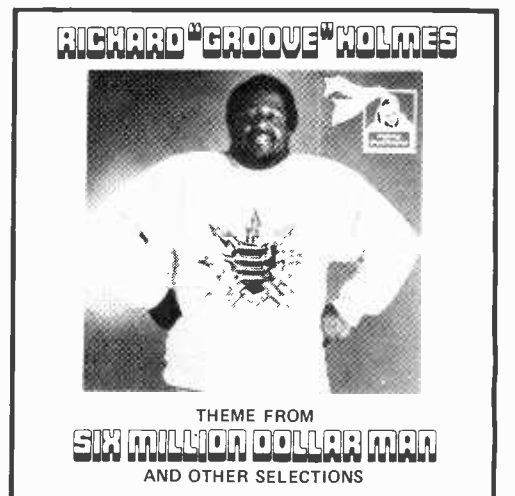
Their first album for RCA. A big group in the Northeast college circuit, about to step country-wide. APL1/APS1-1161



The big sound of Michel Legrand with everything going for it. Legrand's piano and a fifty piece orchestra. BGL1/BGS1/BGK1-1028



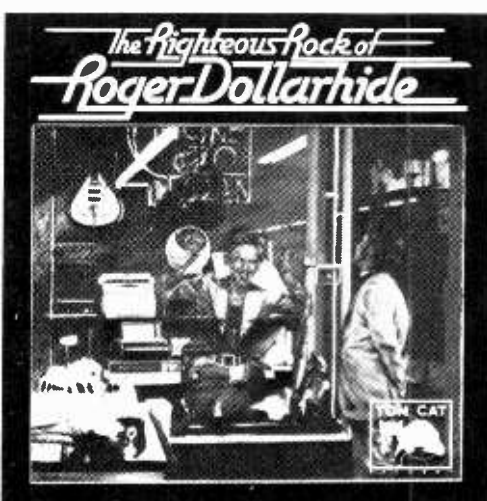
Five individual albums; Oscar with superstars Dizzy Gillespie, Roy Eldridge, Harry Edison, Clark Terry, Jon Faddis. 2310/S10 740; 2310/S10 739; 2310/S10 741; 2310/S10 742; 2310/S10 743.



The multi-talented keyboard man strikes it rich with his new album, "Theme From Six Million Dollar Man and Other Selections" BDL1-1146



Top selling Gato will sell even more with his never-before released "El Gato," written for him by Oliver Nelson. BDL1/BDS1-1147



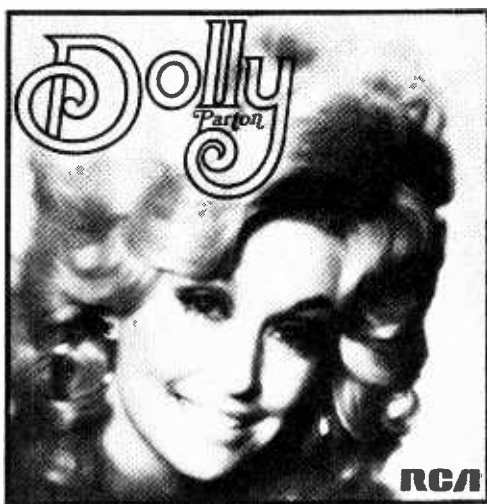
Great writer, great arranger, and most of all, unusual singer whose funky Delta sound will command great attention. BYL1/BYS1/BYK1-1127



The talented writer / performer of "Ignis Fatuus (The Show)" can't miss showing strong in the recording world. BYL1/BYS1/BYK1-1198



Coming off his previous hit album, "Expansions," Lonnie Liston Smith will surely be one of the major performers of the coming year. BDL1/BDS1/BDK1-1196



Contains her #1 hit single, "The Seeker," and her next #1 single, "We Used To," already on the charts. APL1/APS1/APK1-1221



Best material and best performances so far. Including his new single, "Our Marriage Was A Failure." APL1/APS1/APK1-1211

# THE HOT NEW RELEASE FROM THE COMPANY THAT'S RED HOT.

## RCA Records and Tapes



A funky milestone in the R&B renaissance of the '70s. Album release will be supported by a major US tour. APL1/APS1/APK1-1210



Avant jazz sure to make a mark on the musical scene. His first album on RCA. APL1/APS1/APK1-1109

# CBS Records' Sales Ploy—120-Day

• Continued from page 1

The CBS program, coupled with free goods incentives, is one among a number of campaigns currently being pushed to merchandisers on catalog product. To a somewhat

lesser degree, most labels are out in the field with their own discount or extended billing bids for retailer volume.

The CBS catalog drive, which runs through the middle of October,

offers six disks free for every 100 purchased on all product but quad, classical, show, and \$4.98 list albums. Five tapes are offered gratis for each 100 bought, either in 8-track or cassette configuration. Catalog product

is defined as material released prior to July 1.

On a group of 150 best-selling items, billing is extended for 30 days over the 60-day norm, for a total of 90 days credit. The remainder of the

entire pre-July 1 CBS-Epic catalog, but for the noted exceptions, is available to dealers at the full billing delay of 120 days.

In the case of CBS classics, the entire line except for low-priced Odyssey and quad material is being offered at an incentive of 10 free disks for every 100 purchased. The classical program, which is in force until Nov. 14, also provides for an extra 30 days over the normal 60 before payment is required. Also excluded from this promotion is the label's "Record of the Month," billed at a special price for a limited period.

At other labels:

Ekeetra-Asylum's current stocking program offers a 5 percent billing discount on their entire catalog except for a few new releases. From ABC, dealers are getting 90-day billing on a half-dozen new releases, with 20 free units for every 200 (minimum) purchased.

Capitol's deal features the catalogs of Pink Floyd and Linda Ronstadt. A 5 percent discount is offered, and shipments made by Sept. 25 get Nov. 15 to Dec. 15 dating, with half payable on the former date and the remainder on the latter. Shipments from Sept. 26 through Oct. 25 get Dec. 15 to Jan. 15 billing. The Capitol program offer ends Nov. 10.

RCA's catalog program of a 7 percent billing discount ran through the month of August.

In recent years MCA has not offered any discount programs, and only occasionally delayed billing. Its new Olivia Newton-John album, "Clearly Love," which ships Sept. 22, will offer extended payment obligations for 30 days.

## Lasers \$\$ Threat To Videodisk

By RADCLIFFE JOE

NEW YORK—Efforts by Philips/MCA to market a competitively priced videodisk system in this country could be seriously hampered if the cost of lasers—an essential component in construction of the optical scan system—skyrockets as is being predicted.

This possibility is acknowledged by top Philips officials who do not, however, concede as accurate a recent Business Week article claiming that laser prices have shot up from \$10 each to \$100 since Philips/MCA announced the system last March.

Despite this fear, Philips/MCA still hopes to maintain its planned schedule to introduce the system to U.S. consumers through controlled marketing by late next year. And outwardly, at least, Philips officials display nonchalance at RCA's sudden flurry of activity to get its own capacitance system into U.S. test markets ahead of the competition (see separate story, this issue).

However, this optimism could be affected by unexpected technological problems, as well as by the general overall economic climate, all of which are being constantly monitored and evaluated by officials of both companies.

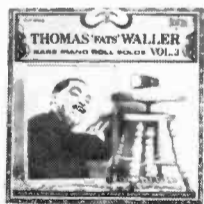
When Philips/MCA first announced their joint system, officials said it could be marketed with a \$500 price tag—in a price bracket competitive to the proposed RCA and just launched TED systems.

At this time, no one at Philips/MCA will hazard a guess as to how much the high-priced lasers would add to its system's cost. But usually informed sources estimate that it could be substantial enough so that Philips/MCA could not afford to absorb the cost differential.

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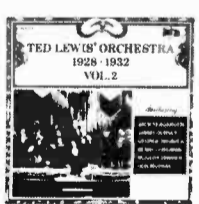
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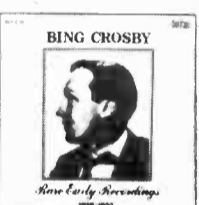
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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/18/75)

### TOP ADD ONS - NATIONAL

EAGLES—Lyn' Eyes (Asylum)  
CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)  
FOUR SEASONS—Who Loves You (W.B.)

### PRIME MOVERS - NATIONAL

NEIL SEDAKA—Bad Blood (Rocket)  
JEFFERSON STARSHIP—Miracles (Grunt)  
MORRIS ALBERT—Feelings (RCA)

### BREAKOUTS - NATIONAL

FOUR SEASONS—Who Loves You (W.B.)  
EAGLES—Lyn' Eyes (Asylum)  
CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

**D—Discoteque Crossover**

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

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

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

**KENO—Las Vegas**

- ARTHUR ALEXANDER—Every Day I Have To Cry Some (Buddah)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ MORRIS ALBERT—Feelings (RCA) 21-11
- ★ NEIL SEDAKA—Bad Blood (Rocket) 28-20

**KBBC—Phoenix**

- MIKE POST—Manhattan Spiritual (MGM)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ SWEET—Ballroom Blitz (Capitol) 12-5
- ★ NEIL SEDAKA—Bad Blood (Rocket) 30-23

**KRIZ—Phoenix**

- JOHN DENVER—I'm Sorry (RCA)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 23-15
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 6-1

**KQEO—Albuquerque**

- NONE
- JOHN DENVER—I'm Sorry (RCA) 13-9
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 19-15

**KTKT—Tucson**

- ARTHUR ALEXANDER—Every Day I Have To Cry Some (Buddah)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ BARRY MANILOW—Could It Be Magic (Arista) 10-3

**D★ TAVARES—It Only Takes A Minute (Capitol) 15-9**

**KJOY—Stockton, Calif.**

- MANHATTAN TRANSFER—Operator (Atlantic)
- D• ESTHER PHILLIPS—What A Difference A Day Makes (Kudu)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 28-11
- ★ OUTLAWS—There Goes Another Love Song (Arista) 29-15

**KNDE—Sacramento**

- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
- LEON RUSSELL—Lady Blue (Shelter)
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 11-3
- ★ JOHN DENVER—I'm Sorry (RCA) 7-1

**KROY—Sacramento**

- DAVE BELLAMY—Nothin' Heavy (W.B./Curb)
- GEORGE HARRISON—You (Apple)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 19-5
- ★ FOUR SEASONS—Who Loves You (W.B.) 18-8

**KUR—Seattle**

- SPINNERS—Games People Play (Atlantic)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 13-8
- ★ JOHNNY WAKELIN/KINSHASA—Black Superman-Muhammad Ali (Pye) 23-17

**KING—Seattle**

- D• ISLEY BROS.—Fight The Power Part I (T-Neck)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 11-2
- ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) HB-23

**KJRB—Spokane**

- GRASS ROOTS—Mamacita (Haven)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 26-19
- ★ EAGLES—Lyn' Eyes (Asylum) 15-9

**KTAC—Tacoma**

- ABBA—Sos (Atlantic)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 23-8
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 10-4

**KGW—Portland**

- GRASS ROOTS—Mamacita (Haven)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 25-17
- ★ NEIL SEDAKA—Bad Blood (Rocket) 27-20

**KISN—Portland**

- D• RITCHIE FAMILY—Brazil (20th Century)
- JEFFERSON STARSHIP—Miracles (Grunt)
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 28-15
- ★ DAVID GEDDES—Run Joey Run (Big Tree) 20-13

**KTLK—Denver**

- GEORGE HARRISON—You (Apple)
- JAMES TAYLOR—Mexico (W.B.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 27-16
- ★ AUSTIN ROBERTS—Rocky (Private Stock) 25-15

**KKAM—Pueblo, Colo.**

- SPINNERS—Games People Play (Atlantic)
- ABBA—Sos (Atlantic)
- ★ JOHN DENVER—I'm Sorry (RCA) 15-5
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 25-17

**KYSN—Colorado Springs**

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ABBA—Sos (Atlantic)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 25-18
- ★ ORLEANS—Dance With Me (Asylum) 18-13

**KCPX—Salt Lake City**

- BOBBY VINTON—Midnight Show (ABC)
- JIMMIE CASTOR BUNCH—King Kong (Atlantic)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 27-17
- ★ ABBA—Sos (Atlantic) 17-8

**KRSP—Salt Lake City**

- MELISSA MANCHESTER—Just Too Many People (Arista)
- MIKE POST—Manhattan Spiritual (MGM)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 20-9
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 17-7

**KELP—El Paso**

- CHICAGO—Brand New Love Affair (Columbia)
- D• PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- ★ ORLEANS—Dance With Me (Asylum) 19-9

**D★ ISLEY BROS.—Fight The Power Part I (T-Neck) 15-7**

**XEROK—El Paso**

- EAGLES—Lyn' Eyes (Asylum)
- JEFFERSON STARSHIP—Miracles (Grunt)
- ★ LEON RUSSELL—Lady Blue (Shelter) 23-11
- ★ SPINNERS—Games People Play (Atlantic) 24-15

**KAKC—Tulsa**

- D• RITCHIE FAMILY—Brazil (20th Century)
- AMERICA—Daisy Jane (W.B.)
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) HB-20
- ★ BARRY MANILOW—Could It Be Magic (Arista) 19-13

**KELI—Tulsa**

- EAGLES—Lyn' Eyes (Asylum)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ SPINNERS—Games People Play (Atlantic) HB-25
- ★ GEORGE HARRISON—You (Apple) HB-29

**WKY—Oklahoma City**

- SPINNERS—Games People Play (Atlantic)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ ORLEANS—Dance With Me (Asylum) 21-11
- ★ NEIL SEDAKA—Bad Blood (Rocket) 13-8

**KOMA—Oklahoma City**

- EAGLES—Lyn' Eyes (Asylum)
- LEON RUSSELL—Lady Blue (Shelter) HB-24
- ★ NEIL SEDAKA—Bad Blood (Rocket) 25-20

**WTIX—New Orleans**

- SPINNERS—Games People Play (Atlantic)
- AUSTIN ROBERTS—Rocky (Private Stock)
- ★ JOHN DENVER—I'm Sorry (RCA) 13-3
- ★ ORLEANS—Dance With Me (Asylum) 18-13

**KEEL—Shreveport**

- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
- MELISSA MANCHESTER—Just Too Many People (Arista)
- ★ SPINNERS—Games People Play (Atlantic) 24-17
- ★ JIGSAW—Sky High (Chelsea) 34-27

**WCFL—Chicago**

- NATALIE COLE—This Will Be (Capitol)
- D• ESTHER PHILLIPS—What A Difference A Day Makes (Kudu)
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 16-8

**★ WKY—Milwaukee**

- FOX—Only You Can (GTO)
- JOHN WILLIAMS—Theme From "Jaws" (MCA)
- ★ JOHNNY WAKELIN/KINSHASA—Black Superman-Muhammad Ali (Pye) 25-15

**D★ DAVID BOWIE—Fame (RCA) 22-12**

**WZUU-FM—Milwaukee**

- GEORGE HARRISON—You (Apple)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ ORLEANS—Dance With Me (Asylum) 20-15
- ★ NEIL SEDAKA—Bad Blood (Rocket) 9-5

**WIRL—Peoria, Ill.**

- D• RITCHIE FAMILY—Brazil (20th Century)
- SPINNERS—Games People Play (Atlantic)
- ★ JOHNNY WAKELIN/KINSHASA—Black Superman-Muhammad Ali (Pye) 12-6
- ★ FOUR SEASONS—Who Loves You (W.B.) 25-20

**WDGY—Minneapolis**

- MORRIS ALBERT—Feelings (RCA)
- DICKIE GOODMAN—Mr. Jaws (Cash)
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 16-12
- ★ ORLEANS—Dance With Me (Asylum) 17-14

**KDWB—Minneapolis**

- NEIL SEDAKA—Bad Blood (Rocket)
- SPINNERS—Games People Play (Atlantic)
- ★ MORRIS ALBERT—Feelings (RCA) 24-16
- ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) 17-10

**KOIL—Omaha**

- JEFFERSON STARSHIP—Miracles (Grunt)
- GARY TOMS EMPIRE—7,6,5,4,3,2,1 (Blow Your Whistle) (PIP)
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) EX-5
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 12-1

**KIOA—Des Moines**

- PILOT—Just A Smile (EMI)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 23-10

**D★ DAVID BOWIE—Fame (RCA) 16-6**

**KKLS—Rapid City, S.D.**

- WAR—Low Rider (U.A.)
- ABBA—Sos (Atlantic)
- ★ SWEET—Ballroom Blitz (Capitol) 9-4
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 10-5

**KQWB—Fargo, N.D.**

- POCO—Keep On Tryin' (ABC)
- EAGLES—Lyn' Eyes (Asylum)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 32-19
- ★ SWEET—Ballroom Blitz (Capitol) 17-9

**KXOK—St. Louis**

- JEFFERSON STARSHIP—Miracles (Grunt)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 17-10
- ★ JOHN DENVER—I'm Sorry (RCA) 10-5

## Pacific Southwest Region

**• TOP ADD ONS:**

WAR—Low Rider (U.A.)  
CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)  
GEORGE HARRISON—You (Apple)

**★ PRIME MOVERS:**

NEIL SEDAKA—Bad Blood (Rocket)  
MORRIS ALBERT—Feelings (RCA)  
JEFFERSON STARSHIP—Miracles (Grunt)

**BREAKOUTS:**

CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)  
WAR—Low Rider (U.A.)  
GEORGE HARRISON—You (Apple)

**KHJ—Los Angeles**

- WAR—Low Rider (U.A.)
- AMERICA—Daisy Jane (W.B.) 28-19
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 24-15

**K100 (KIQQ-FM)—Los Angeles**

- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- GEORGE HARRISON—You (Apple)
- ★ NONE

**KKDJ—Los Angeles**

- WAR—Low Rider (U.A.)
- NATALIE COLE—This Will Be (Capitol)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 20-13
- ★ AUSTIN ROBERTS—Rocky (Private Stock) 18-12

**KFXM—San Bernardino**

- SPINNERS—Games People Play (Atlantic)
- EAGLES—Lyn' Eyes (Asylum)
- ★ MORRIS ALBERT—Feelings (RCA) 15-9
- ★ NEIL SEDAKA—Bad Blood (Rocket) 25-21

**KAFY—Bakersfield**

- OUTLAWS—There Goes Another Love Song (Arista)
- GEORGE HARRISON—You (Apple)
- ★ JOHN DENVER—I'm Sorry (RCA) 22-15
- ★ SPINNERS—Games People Play (Atlantic) 16-11

**KCBQ—San Diego**

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- SWEET—Ballroom Blitz (Capitol)
- ★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 16-7
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 5-2

## Pacific Northwest Region

**• TOP ADD ONS:**

FOUR SEASONS—Who Loves You (W.B.)  
GEORGE HARRISON—You (Apple)  
GRASS ROOTS—Mamacita (Haven)

**★ PRIME MOVERS:**

NEIL SEDAKA—Bad Blood (Rocket)  
JEFFERSON STARSHIP—Miracles (Grunt)  
HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)

**BREAKOUTS:**

FOUR SEASONS—Who Loves You (W.B.)  
GEORGE HARRISON—You (Apple)  
GRASS ROOTS—Mamacita (Haven)

**KFRC—San Francisco**

- FOUR SEASONS—Who Loves You (W.B.)
- GEORGE HARRISON—You (Apple)
- ★ SPINNERS—Games People Play (Atlantic) 11-4
- ★ JOHN DENVER—I'm Sorry (RCA) 20-14

**KYSA—San Francisco**

- D• PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- OUTLAWS—There Goes Another Love Song (Arista)
- ★ BARRY MANILOW—Could It Be Magic (Arista) 30-20
- ★ NEIL SEDAKA—Bad Blood (Rocket) 20-14

**KYNO—Fresno**

- JIM STAFFORD—I Got Stoned & I Missed It (MGM)
- AVERAGE WHITE BAND—If I Ever Lose This Heaven (Atlantic)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 24-19

**D★ TAVARES—It Only Takes A Minute (Capitol) 17-14**

**KLIV—San Jose**

- MANHATTAN TRANSFER—Operator (Atlantic)
- WAR—Low Rider (U.A.)
- ★ AMERICA—Daisy Jane (W.B.) 17-10
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 13-7

## Southwest Region

**• TOP ADD ONS:**

SPINNERS—Games People Play (Atlantic)  
CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)  
WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)

**★ PRIME MOVERS:**

LEON RUSSELL—Lady Blue (Shelter)  
ORLEANS—Dance With Me (Asylum)  
DICKIE GOODMAN—Mr. Jaws (Cash)

**BREAKOUTS:**

SPINNERS—Games People Play (Atlantic)  
CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)  
WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)

**KILT—Houston**

- ABBA—Sos (Atlantic)
- SPINNERS—Games People Play (Atlantic)
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 18-5
- D★ RITCHIE FAMILY—Brazil (20th Century) HB-27

**KRBE-FM—Houston**

- LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century)
- JEFFERSON STARSHIP—Miracles (Grunt)
- ★ AMERICA—Daisy Jane (W.B.) 18-11
- D★ DAVID BOWIE—Fame (RCA) 13-9

**KLIF—Dallas**

- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- D★ DAVID BOWIE—Fame (RCA) 10-2
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 14-9

**KNUS-FM—Dallas**

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- SPINNERS—Games People Play (Atlantic)
- ★ JOHN DENVER—I'm Sorry (RCA) HB-11
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 3-1

**KFJZ—Ft. Worth**

- EVIE SANDS—I Love Makin' Love To You (Haven)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 30-19
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 19-13

**KXOL—Ft. Worth**

- JOHN DENVER—I'm Sorry (RCA)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ LEON RUSSELL—Lady Blue (Shelter) 29-21
- ★ ORLEANS—Dance With Me (Asylum) 20-15

**KONO—San Antonio**

- NONE
- LEON RUSSELL—Lady Blue (Shelter) 40-23
- ★ ROAD APPLES—Let's Live Together (Mums) 32-31

## Midwest Region

**• TOP ADD ONS:**

JEFFERSON STARSHIP—Miracles (Grunt)  
MORRIS ALBERT—Feelings (RCA)  
DICKIE GOODMAN—Mr. Jaws (Cash)

**★ PRIME MOVERS:**

NEIL SEDAKA—Bad Blood (Rocket)  
DAVID BOWIE—Fame (RCA)  
DICKIE GOODMAN—Mr. Jaws (Cash)

**BREAKOUTS:**

JEFFERSON STARSHIP—Miracles (Grunt)  
MORRIS ALBERT—Feelings (RCA)  
FOUR SEASONS—Who Loves You (W.B.)

**WLS—Chicago**

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- D★ DAVID BOWIE—Fame (RCA) 28-15
- ★ SWEET—Ballroom Blitz (Capitol) 13-8

## Midwest Region

**• TOP ADD ONS:**

JEFFERSON STARSHIP—Miracles (Grunt)  
MORRIS ALBERT—Feelings (RCA)  
DICKIE GOODMAN—Mr. Jaws (Cash)

**★ PRIME MOVERS:**

NEIL SEDAKA—Bad Blood (Rocket)  
DAVID BOWIE—Fame (RCA)  
DICKIE GOODMAN—Mr. Jaws (Cash)

**BREAKOUTS:**

JEFFERSON STARSHIP—Miracles (Grunt)  
MORRIS ALBERT—Feelings (RCA)  
FOUR SEASONS—Who Loves You (W.B.)

**WLS—Chicago**

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- D★ DAVID BOWIE—Fame (RCA) 28-15
- ★ SWEET—Ballroom Blitz (Capitol) 13-8

**WLS—Chicago**

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- D★ DAVID BOWIE—Fame (RCA) 28-15
- ★ SWEET—Ballroom Blitz (Capitol) 13-8

**WLS—Chicago**

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- D★ DAVID BOWIE—Fame (RCA) 28-15
- ★ SWEET—Ballroom Blitz (Capitol) 13-8

**WLS—Chicago**

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- D★ DAVID BOWIE—Fame (RCA) 28-15
- ★ SWEET—Ballroom Blitz (Capitol) 13-8

**WLS—Chicago**

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- D★ DAVID BOWIE—Fame (RCA) 28-15
- ★ SWEET—Ballroom Blitz (Capitol) 13-8

**WLS—Chicago**

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- D★ DAVID BOWIE—Fame (RCA) 28-15
- ★ SWEET—Ballroom Blitz (Capitol) 13-8

*(Continued on page 20)*

SEPTEMBER 27, 1975, BILLBOARD

# "LETTING GO"

(4145)




## WINGS

new single from the album

# VENUS AND MARS

(SMAS-11419)

 Produced by Paul McCartney



# Billboard Singles Radio Action

Based on station playlists through Thursday (9/18/75)

Playlist Top Add Ons ●  
Playlist Prime Movers ★

● Continued from page 18

## KSLO-FM—St. Louis

- NONE
- 
- ★ NONE
- ★

## WHB—Kansas City

- MORRIS ALBERT—Feelings (RCA)
- DICKIE GOODMAN—Mr. Jaws (Cash)

## D★ DAVID BOWIE—Fame (RCA) 5-1

- ★ JOHN DENVER—I'm Sorry (RCA) 8-4

## KEWI—Topeka

- LEON RUSSELL—Lady Blue (Shelter)
- GEORGE HARRISON—You (Apple)
- ★ SWEET—Ballroom Blitz (Capitol) 20-10
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 29-20

## North Central Region

### ● TOP ADD ONS:

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

### ★ PRIME MOVERS:

BARRY MANILOW—Could It Be Magic (Arista)  
NEIL SEDAKA—Bad Blood (Rocket)  
EAGLES—Lyn' Eyes (Asylum)

### BREAKOUTS:

EAGLES—Lyn' Eyes (Asylum)  
MORRIS ALBERT—Feelings (RCA)  
CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)

## CKLW—Detroit

- EAGLES—Lyn' Eyes (Asylum)
- 
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 16-7
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 23-17

## WGRD—Grand Rapids

- NONE
- 
- ★ ISLEY BROS.—Fight The Power Part 1 (T-Neck) 29-13
- ★ BOB SEGER—Katmandu (Capitol) 16-8

## Z-96 (WZZM-FM)—Grand Rapids

- SPINNERS—Games People Play (Atlantic)
- EAGLES—Lyn' Eyes (Asylum)
- ★ DAVID GEDDES—Run Joey Run (Big Tree) 30-10
- ★ NEIL SEDAKA—Bad Blood (Rocket) 25-9

## WTAC—Flint, Mich.

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- ABBA—Sos (Atlantic)
- ★ ORLEANS—Dance With Me (Asylum) 12-7
- ★ MORRIS ALBERT—Feelings (RCA) 27-22

## WIXY—Cleveland

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ EAGLES—Lyn' Eyes (Asylum) 31-21
- ★ NEIL SEDAKA—Bad Blood (Rocket) 35-26

## WGCL—Cleveland

- EAGLES—Lyn' Eyes (Asylum)
- AUSTIN ROBERTS—Rocky (Private Stock)
- ★ BARRY MANILOW—Could It Be Magic (Arista) 34-4
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 33-10

## 13-Q (WKTQ)—Pittsburgh

- EAGLES—Lyn' Eyes (Asylum)
- JEFFERSON STARSHIP—Miracles (Grunt)
- ★ BARRY MANILOW—Could It Be Magic (Arista) 23-13
- ★ AVERAGE WHITE BAND—If I Ever Lose This Heaven (Atlantic) 14-6

## WKBW—Buffalo

- SWEET—Ballroom Blitz (Capitol)
- EAGLES—Lyn' Eyes (Asylum)
- ★ JOHN DENVER—I'm Sorry (RCA) 18-6
- D★ DAVID BOWIE—Fame (RCA) 13-4

## WSAI—Cincinnati

- MORRIS ALBERT—Feelings (RCA)
- JOHN DENVER—I'm Sorry (RCA)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 30-18
- ★ EAGLES—Lyn' Eyes (Asylum) 27-17

## WCOL—Columbus

- CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- WAR—Low Rider (U.A.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 31-22
- ★ OUTLAWS—There Goes Another Love Song (Arista) 37-30

## WAKY—Louisville

- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- LEON RUSSELL—Lady Blue (Shelter)
- ★ JOHN FOGERTY—Rockin' All Over The World (Elektra) 15-4
- ★ MORRIS ALBERT—Feelings (RCA) 29-21

## WBGN—Bowling Green, Ky.

- ARTHUR ALEXANDER—Every Day I Have To Cry Some (Buddah)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ ROAD APPLES—Let's Live Together (Mums) 26-18
- D★ ISLEY BROS.—Fight The Power Part 1 (T-Neck) 17-10

## WJET—Erie, Pa.

- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
- 
- ★ MORRIS ALBERT—Feelings (RCA) EX-24
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 33-22

## WRIE—Erie, Pa.

- MELISSA MANCHESTER—Just Too Many People (Arista)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ EAGLES—Lyn' Eyes (Asylum) 33-24
- ★ JOHN DENVER—I'm Sorry (RCA) 11-3

## Mid-Atlantic Region

### ● TOP ADD ONS:

ABBA—Sos (Atlantic)  
EAGLES—Lyn' Eyes (Asylum)  
LEON RUSSELL—Lady Blue (Shelter)

### ★ PRIME MOVERS:

MORRIS ALBERT—Feelings (RCA)  
NEIL SEDAKA—Bad Blood (Rocket)  
EAGLES—Lyn' Eyes (Asylum)

### BREAKOUTS:

EAGLES—Lyn' Eyes (Asylum)  
ABBA—Sos (Atlantic)  
OUTLAWS—There Goes Another Love Song (Arista)

## WFIL—Philadelphia

- NONE
- 
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia) 20-14
- D★ BIDDU ORCHESTRA—Summer Of 42 (Epic) 25-20

## WIBG—Philadelphia

- POCO—Keep On Tryin' (ABC)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 18-8
- ★ ABBA—Sos (Atlantic) 27-19

## WPGC—Washington

- NATALIE COLE—This Will Be (Capitol)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 28-16
- D★ RITCHIE FAMILY—Brazil (20th Century) 19-13

## WCAO—Baltimore

- NEIL SEDAKA—Bad Blood (Rocket)
- DICKIE GOODMAN—Mr. Jaws (Cash)
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 18-11
- ★ JOHN DENVER—I'm Sorry (RCA) 13-8

## WGH—Newport News, Va.

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- GEORGE HARRISON—You (Apple)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 22-12
- ★ SPINNERS—Games People Play (Atlantic) 29-19

## WYRE—Annapolis, Md.

- EAGLES—Lyn' Eyes (Asylum)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 23-19
- ★ SPINNERS—Games People Play (Atlantic) 21-18

## WLEE—Richmond, Va.

- NEIL SEDAKA—Bad Blood (Rocket)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 23-19
- ★ SPINNERS—Games People Play (Atlantic) 21-18
- ★ PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 13-5

## Northeast Region

### ● TOP ADD ONS:

FOUR SEASONS—Who Loves You (W.B.)  
NEIL SEDAKA—Bad Blood (Rocket)  
CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

### ★ PRIME MOVERS:

JEFFERSON STARSHIP—Miracles (Grunt)  
SPINNERS—Games People Play (Atlantic)  
ORLEANS—Dance With Me (Asylum)

### BREAKOUTS:

FOUR SEASONS—Who Loves You (W.B.)  
CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)  
POCO—Keep On Tryin' (ABC)

## WABC—New York City

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- JOHN DENVER—I'm Sorry (RCA)
- ★ BARRY MANILOW—Could It Be Magic (Arista) 15-6
- ★ JANIS IAN—At Seventeen (Columbia) 11-4

## WPXI-FM—New York City

- OHIO PLAYERS—Sweet Sticky Thing (Mercury)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- ★ RONNIE MILSAP—Daydreams About Night Things (RCA) 20-8
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 10-3

## WBBF—Rochester, N.Y.

- D★ RITCHIE FAMILY—Brazil (20th Century)
- LEON RUSSELL—Lady Blue (Shelter)
- ★ DAVID GEDDES—Run Joey Run (Big Tree) 15-9
- ★ MORRIS ALBERT—Feelings (RCA) 7-2

## WRKO—Boston

- BEE GEES—Nights On Broadway (Atlantic)
- 
- ★ SPINNERS—Games People Play (Atlantic) 26-11
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 15-8

## WBZ-FM—Boston

- JIGSAW—Sky High (Chelsea)
- PAUL McCARTNEY & WINGS—Letting Go (Apple)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 24-13
- ★ FOUR SEASONS—Who Loves You (W.B.) 15-7

## WVBF-FM—Framingham, Mass.

- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ NEIL SEDAKA—Bad Blood (Rocket) HB-27
- ★ MORRIS ALBERT—Feelings (RCA) 17-11

## WPRO—Providence

- AL MARTINO—Volare (Capitol)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- D★ TAVARES—It Only Takes A Minute (Capitol) 15-7
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 27-20

## WORC—Worcester, Mass.

- ABBA—Sos (Atlantic)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ EAGLES—Lyn' Eyes (Asylum) 24-12
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 25-13

## WDRG—Hartford

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- GEORGE HARRISON—You (Apple)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 27-11
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 22-13
- ★ MORRIS ALBERT—Feelings (RCA) 9-3

## WTRY—Albany

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- GEORGE HARRISON—You (Apple)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 27-11
- ★ NATALIE COLE—This Will Be (Capitol) 30-23

## WPTR—Albany

- FOUR SEASONS—Who Loves You (W.B.)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 45-34
- ★ SPINNERS—Games People Play (Atlantic) 26-20

## Southeast Region

### ● TOP ADD ONS:

OLIVIA NEWTON-JOHN—Something Better To Do (MCA)  
JOHN DENVER—I'm Sorry (RCA)  
HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)

### ★ PRIME MOVERS:

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

### BREAKOUTS:

OLIVIA NEWTON-JOHN—Something Better To Do (MCA)  
LINDA RONSTADT—Heat Wave (Elektra)  
BEE GEES—Nights On Broadway (Atlantic)

## WQXI—Atlanta

- LEON RUSSELL—Lady Blue (Shelter)
- 
- ★ EAGLES—Lyn' Eyes (Asylum) 24-15
- ★ MORRIS ALBERT—Feelings (RCA) 18-10

## WFOM—Atlanta

- LEON RUSSELL—Lady Blue (Shelter)
- OUTLAWS—There Goes Another Love Song (Arista)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 30-18
- ★ GEORGE HARRISON—You (Apple) 40-32

## Z-93 (WZGC-FM)—Atlanta

- D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- ABBA—Sos (Atlantic)
- ★ ORLEANS—Dance With Me (Asylum) 17-7
- ★ NEIL SEDAKA—Bad Blood (Rocket) 23-13

## WBBQ—Augusta

- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ EAGLES—Lyn' Eyes (Asylum) 32-4
- ★ MORRIS ALBERT—Feelings (RCA) 18-10

## WGSN—Birmingham, Ala.

- ABBA—Sos (Atlantic)
- GEORGE HARRISON—You (Apple)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) HB-19
- ★ NEIL SEDAKA—Bad Blood (Rocket) 20-12

## WHHY—Montgomery, Ala.

- POCO—Keep On Tryin' (ABC)
- ABBA—Sos (Atlantic)
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 14-1
- ★ MORRIS ALBERT—Feelings (RCA) 13-2

## WTOB—Winston/Salem, N.C.

- D★ RITCHIE FAMILY—Brazil (20th Century)
- ROAD APPLES—Let's Live Together (Mums)
- ★ JOHN DENVER—I'm Sorry (RCA) 13-3
- ★ MORRIS ALBERT—Feelings (RCA) 23-15

## WWSA—Savannah, Ga.

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ SWEET—Ballroom Blitz (Capitol) 21-12
- ★ EAGLES—Lyn' Eyes (Asylum) 28-19

## WTMA—Charleston, S.C.

- LEON RUSSELL—Lady Blue (Shelter)
- EAGLES—Lyn' Eyes (Asylum)
- ★ MORRIS ALBERT—Feelings (RCA) 26-3
- ★ SPINNERS—Games People Play (Atlantic) 25-15

## WKIX—Raleigh, N.C.

- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 21-1
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) Re-Added at 2

## WORD—Spartanburg, S.C.

- MORRIS ALBERT—Feelings (RCA)
- EAGLES—Lyn' Eyes (Asylum)
- ★ OHIO PLAYERS—Sweet Sticky Thing (Mercury) 16-6
- ★ SPINNERS—Games People Play (Atlantic) 13-4

## WAYS—Charlotte, N.C.

- NATALIE COLE—This Will Be (Capitol)
- 
- ★ SPINNERS—Games People Play (Atlantic) 18-3
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 10-2

## WNOX—Knoxville

- EAGLES—Lyn' Eyes (Asylum)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ FOUR SEASONS—Who Loves You (W.B.) HB-34

## D★ DAVID BOWIE—Fame (RCA) 4-1

## WGOW—Chattanooga, Tenn.

- D★ RITCHIE FAMILY—Brazil (20th Century)
- OUTLAWS—There Goes Another Love Song (Arista)
- ★ SPINNERS—Games People Play (Atlantic) 18-10
- ★ JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 22-14

## KAAY—Little Rock

- GEORGE HARRISON—You (Apple)
- 
- ★ NEIL SEDAKA—Bad Blood (Rocket) EX-25
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) EX-23

## WHBQ—Memphis

- D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 29-15
- ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) HB-16

## WMPS—Memphis

- CHICAGO—Brand New Love Affair (Columbia)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 17-9
- ★ ORLEANS—Dance With Me (Asylum) 18-10

## WMAK—Nashville

- D★ RITCHIE FAMILY—Brazil (20th Century)
- OUTLAWS—There Goes Another Love Song (Arista)
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 15-8
- ★ WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) 30-25

## WLAC—Nashville

- ABBA—Sos (Atlantic)
- 
- ★ JOHN DENVER—I'm Sorry (RCA) 14-7
- ★ PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 11-6

## WLCY—St. Petersburg, Fla.

- EAGLES—Lyn' Eyes (Asylum)
- MANHATTAN TRANSFER—Operator (Atlantic)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 21-8
- ★ MORRIS ALBERT—Feelings (RCA) 17-7

## WQAM—Miami

- MORRIS ALBERT—Feelings (RCA)
- D★ BIDDU ORCHESTRA—Summer Of 42 (Epic)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 29-7
- ★ ORLEANS—Dance With Me (Asylum) 14-2

## WFUN—Miami

- EAGLES—Lyn' Eyes (Asylum)
- FOUR SEASONS—Who Loves You (W.B.)
- D★ TAVARES—It Only Takes A Minute (Capitol) 15-3
- ★ NEIL SEDAKA—Bad Blood (Rocket) 21-13

## Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- EAGLES—Lyn' Eyes (Asylum)
- FOUR SEASONS—Who Loves You (W.B.)
- D★ TAVARES—It Only Takes A Minute (Capitol) 30-20
- D★ DAVIE BOWIE—Fame (RCA) 18-11

## WQPD—Lakeland, Fla.

- BOBBY VINTON—Midnight Show (ABC)
- D★ BIDDU ORCHESTRA—Summer Of 42 (Epic)
- ★ JOHN DENVER—I'm Sorry (RCA) 17-3
- ★ BOB SEGER—Katmandu (Capitol) 28-17

## WMFJ—Daytona Beach, Fla.

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## Promo Highlights New BGO Diskery

LOS ANGELES—An extraordinary promotion campaign will be tied to the launching of the new BGO label here next month with efforts centering around the release of the firm's first album, "Have You Had A Banana," by the Banana Brothers.

Raymond Foxgord and Barry Gordon are BGO's ambitious executives, Foxgord serving as chairman and Gordon as president. Hal Globus is vice president. A publishing wing is being set up by Jay Lowy.

Gordon says the label's promotion of the Bananas will include banana-inspired posters on 80 taxis and 100 city buses in Southern California. Billboards also are being utilized and dealers throughout the U.S. will be supplied selling aids.

BGO has opened offices in Century City at 10100 Santa Monica Blvd. The Banana Brothers is said to be a heavy metal blues guitar combo which also will have a single, "Johnny Banana," in release simultaneously with the group's LP.

## ABC-Franklin

• Continued from page 4

ing, then we'll see how fast we move." move."

Franklin was previously a minority stockholder in the nine-store Franklin Music chain, which recently sold six Philadelphia-area locations to Sam Goody. Three Atlanta outlets remain under that name.

ABC Wide World of Music division of ABC Record & Tape Sales has 11 outlets in the chain, seven new WWOM locations opened since August 1974. Beacon Records in Boston and three Music Street outlets in Seattle. Jack Cohen, Franklin's assistant since early this year, will direct the Wide World of Music Store operation as general manager.

## NARAS Fireworks Erupt

• Continued from page 1

cision to switch sites was made after careful consideration and by proper voting procedures. He emphasizes that any dissident opinions do not reflect on the Academy's entire membership, or on what's best for the success of the Grammy show.

However, a stormy confrontation is expected at the Nashville meetings.

Sources also indicate that sentiment in the Memphis chapter is strongly in favor of Chicago's cause and the general principle of site rotation.

Dissidents are being heard out of the Nashville chapter as well.

The imbroglio the Academy now finds itself in began earlier this summer when Chicago balked at attempts to switch the television special to Los Angeles (Billboard, June 21). And, when a 13-10 vote by national trustees in favor of such a switch was reached (Billboard, Aug. 30), dissidents at the smaller chapters dug in all the more.

While it was to be Chicago's turn next year, Atlanta holds down the honors for 1977. The vote to move

the show away from Chicago, is said to have no bearing on where it might be held in 1977.

However, insiders speculate that if Chicago is bypassed, the changes of Atlanta or Memphis having their turn are slim.

At CBS headquarters here, a spokesman states that the network, from a broadcaster's point of view, prefers three sites for any Grammy broadcast. They are Los Angeles, New York and Nashville. Besides being record centers, they are also broadcast centers, he says. The latter consideration is uppermost in CBS' eye, he explains.

"There hasn't ever been any doubt in our minds about carrying the show," he adds. "It always carries high viewership."

Possible compromises to be sought by the smaller chapters is a second television show each year spotlighting a member chapter not hosting the Grammys.

One source says he is fearful that any move away from the grassroots principle of the Academy could seriously hinder membership enrollment.

## NARAS' Cooper Deplores Attitude Of 'Dissidents'

NEW YORK—Jay Cooper, national president of the Record Academy, issued the following statement in connection with the decision to move the site of next year's Grammy Awards telecast from Chicago to Los Angeles:

"It has been brought to our attention that a few dissident voices in the Academy, out of a membership in excess of 5,000, are using the issue of the location of next year's Grammy Awards Show, not for the good of the Academy or for the success of the show itself, but rather for reasons that do not concern the Academy as a national entity.

"This decision was reached after due consideration of what is best for the national Academy at this time. As always, the Academy provides ample opportunity for debate. Now it appears that certain anonymous individuals are using the press to voice their difference of opinion with the majority, and/or just to stir controversy.

"However, we must emphasize that these individuals do not speak for any of the chapters, with whom we have been in constant contact, nor for the Academy as a whole, whose national trustees voted in the interest of the entire Academy when they decided to locate next year's telecast in Los Angeles.

"Speaking for the Academy, we have the utmost faith in the maturity and understanding of the overwhelming majority of our members to support a decision made after careful and thoughtful deliberation by the national board of trustees, composed of members from each of seven chapters.

"There was, of course, honest difference of opinion as to the site for emanation of the telecast. However, once the final vote was taken, most of those in the minority have expressed their continuing support of the Academy and its decision.

"Fortunately, the Academy is a living organization and is flexible enough to recognize and acknowledge changing times, views and events, and to continue to act in the best interest of all its members. It is the continuous and concerted

dedication to the recognition of artistic creativity on a national scale that has made ours the vital organization that it is today, and that has brought increased interest in, and respect for, our Grammy awards."

## RECESSION HITS ELVIS?

MEMPHIS—Elvis Presley, who has a habit of giving Cadillacs to friends and associates—and once to a total stranger he met on a Cadillac dealer lot in Memphis—pulled a switch during his recent stay in Baptist Hospital for exhaustion and tests.

This time he gave the head nurse on his floor a new Pontiac.

## Capitol Conclaves

• Continued from page 4

ondary station promotion and college radio efforts. Special forums will also be held on country, soul, progressive LP promotion and pop LP promotion.

Brown Meggs, executive vice president and chief operating officer of the label, says the two meetings are designed to cover the entire management spectrum. "We feel separate meetings are more effective in terms of accomplishments, and we also do not tie up the entire company for a week when product could be worked. Each district sales manager, of course, offers a discussion and summary to his own staff after the meetings."

## L.A. Musicians Assured Of Recording Income

LOS ANGELES—The new contract agreed upon by Local 47, AFM, and the Los Angeles Philharmonic Orchestra will run for three years, effective Sept. 22.

An unusual aspect of the agreement is a guarantee of income from recording sessions calling for \$1,000 per musician the first year, \$1,500 the second and \$2,000 the third. The orchestra, conducted by Zubin Mehta, records for London.

The 105 musicians also are assured of basic salaries moving up from the old \$330 weekly to \$360 the first year, \$410 the second and \$440 the third year. The health and welfare plan now includes dental care.

Representing the union in negotiations was Max Herman, Local 47 president. He says the sessions that produced the new binder were "remarkably cordial and cooperative."

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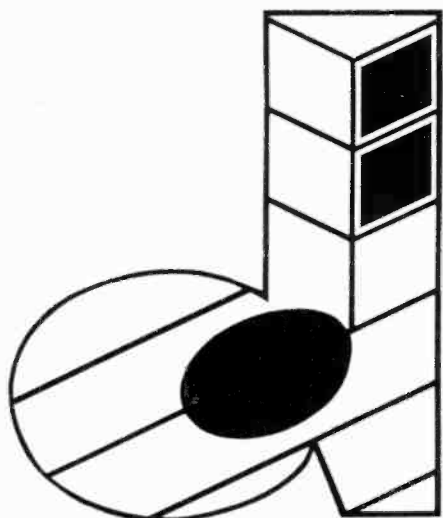
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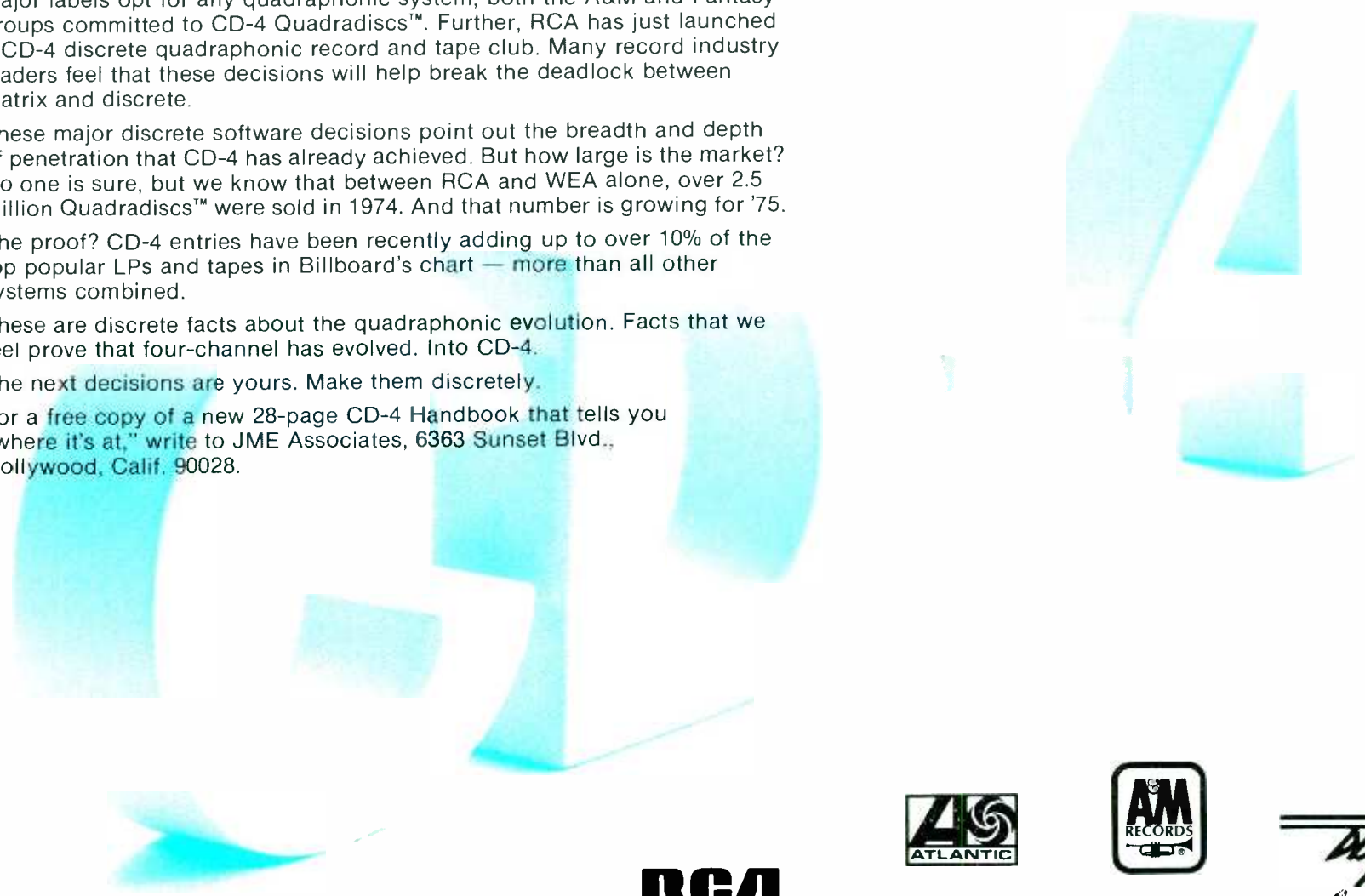
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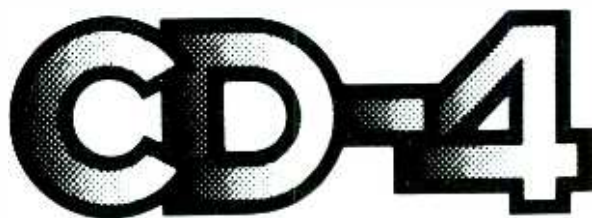
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# Recession Fear No Bugaboo For Ariola

By BOB KIRSCH

• Continued from page 3

think it is safe to feel a certain cautious optimism. The fact is, however, that poor economy or not, records are still being sold.

"As a small label," Lasker continues, "I have to feel that any adverse economic conditions are less likely to affect us than a large label. We don't have a large catalog we constantly have to push, nor do we have huge overhead in terms of salaries or merchandising plans to worry about. There is no large roster prodding us to release their product."

Lasker adds that "finding a strong promotional staff is really just as hard as finding good product, and that's what has held us up. It's the economics of finding people, not the economics of dollars, that have kept our release schedule small."

The firm is currently planning to hire a national promotion person and three or four regional people. The label will also continue to work with independent promotion people.

Lasker says the poor economy may be benefitting Ariola America in another way. "There are acts coming to us because they know we are open and willing to listen," he says.

"They tell me that they cannot get into the larger labels because these labels are simply not signing people. So we are getting people who want a shot.

"In this kind of economy, the old adage that the rich get richer and the poor get poorer is true. Big Acts still

get enormous amounts of money and nobody wants to hear about the small acts. Not that a poor economy benefits anyone, it's just that we are less likely to be hurt than a larger label."

Artists on the Ariola America roster at the moment include Fox, Polly Brown, the Love Committee, Wayne Parker, the Chanting Sisters, Sons Of Champlin and several others. The label has exclusive rights to all GTO product in this country.

Getting back to the economy, Lasker says it is possible to sell an enormous amount of records today and still not end up with a top 10 single. "The radio play is so important, and the playlists are so tight," he says, "that you can have a major hit that is not heard everywhere."

Lasker also adds the fact that Ariola has released primarily singles to date is not a reflection of the economy. "When an act comes to me and demands an album," he says, "I always get the feeling they are demanding 10 shots at a hit single."

"I think if there is really something there, it will show on the

single. On the other hand, you can hear if there is something very strong there and then we ask for an album.

"Still," he adds, "there is no doubt that the economy is affecting the business. Concert business is off and there are not as many gold records as there were several months back. On the other hand, there may be additional factors.

"I don't think kids are stimulated enough. The disco craze may be an indication that kids want to be participants again, as they were in the days of the disk jockey record hops and the big band days. When you stop and think, for the past dozen years, the audience has basically had to sit and watch. So we cannot blame the economy for everything."

While Ariola America has been conservative in releases and signing so far, Lasker again says this is no reflection on the economy. "Howard and I are partners with Ariola," he says, "and, if we felt there was an act on the ascent that would be a major attraction for years, we have the wherewithal to sign such an act. Our thrust is to develop, not buy acts."

## Retailer 111 And Growing

• Continued from page 4

instruction, which delves into customer approach and contact. We play it back often for our employees. It cost \$100; it's well worth it."

The personnel's friendliness brings customers into the four-girl-manned audio department from as far away as 100 miles. "Our deep inventory of classics and oldie and current singles also helps draw customers from even Boston," Boulay states.

Though the store name changed to Saltmarsh's in 1964, after the present family in charge, the store's credo remains unchanged. Bob Saltmarsh Jr., store chief, has a printed form given to new employees. Not only does it contain empty space wherein is written such vital information as names of employees with whom the newcomer will work and his immediate boss and hours and days of employment, but half of it is devoted to advice on how to handle the buying public.

Boulay delegates individual responsibility. Marcie Landry was appointed audio department manager three weeks ago. Each of her three girls has a station. "Perhaps our most important station is singles. That girl has complete charge of 160 current top singles as well as more than 300 oldie titles.

"She makes recommendations on buying to Marcie, who actually does the buying. To keep our inventory current, we buy not only from our Boston distributors and branches, but a year ago we started buying from Record Shack and Town Hall in the New York City area," Boulay states.

Phonographs and other audio playback equipment offer more than the normal array found in record/tape stores. Record playback units on display include: Bell & Howell, Channel Master, Emerson, Toshiba and Philco. Tape players bear such brand names as Emerson,

## Songwriter Dead

LOS ANGELES—Services for long-time ASCAP composer Shelton L. Brooks Sr. were held Sept. 10 in suburban Whittier. Brooks, 80, was the writer of "Some Of These Days" and "Darktown Strutters' Ball," among others. His son, Shelton Brooks Jr. also is a musician.

Bell & Howell, Wollensak and Emerson.

The department stocks three kinds of needles, Electro-Voice, Pfanstiehl and Fidelitone. Blank tape stacks show Scotch, Maxell, Certron and others. "Because we have so many local young people commuting as far as Boston for college, we do terrific business in cassette blanks. I find that we now can buy in large quantity. As a result, we are often able to offer substantial discounts. It increases our tape business."

But prerecorded tape goes for \$7.98. The \$6.98 LP section has a \$6.19 shelf price and a \$5.98 special price. "Our best recent promotion has been cutouts. The deleted LP is priced according to what we pay for it. We started a two-for-\$1 sale last week. First week we sold over 350 pieces. I prefer paying a little more and cherry-picking the lot," Boulay opines.

In addition to needles, Saltmarsh's carries full lines of accessories from carrying cases to sophisticated record and tape cleaners.

Sheet music and folios are racked. A new supplier is being sought. A strong emphasis is placed on classical inventory. About twice a year a store-wide classical sale is advertised primarily through staffers in the store's over 5,000 monthly charge account statements. "We charge a label \$20. It brings a good response."

Saltmarsh's requires an accounting of the result of all advertising. Boulay can't gauge radio pull. As a result, Boulay disdains radio, which is normally favored, for print. He finds the local daily covers a 100-mile radius that brings business regularly from even Fall River. He favors half-page ads, all of which are laid out within the store. All fixtures and signs, too, are made on the building's fourth floor.

The audio department may seem rather old-fashioned. But that's the charm of the long-time store, now in a new mall area. Saltmarsh admits the audio department dipped profit-wise from 1970 to 1972, but has spiraled upward with the recent downtown redevelopment.

Boulay points up three listening booths over 30 years old. "But they are equipped with the best stereo playback. Customers still like to hear what they want to buy in private," Boulay affirms.

AT N.Y. RAP SESSION

## Vidisk Future Gets Ear Of Segelstein

NEW YORK—Describing the vidisk as a "remarkable piece of technology" and seeing a market for it as "just around the corner," Irwin Segelstein, CBS Records president, says that a state of the art presentation will be made to the label's sales/promotion field force, probably during the company's upcoming January sales meetings.

The presentation, though, will be an overview of the developments in the field and will not signal a commitment on CBS' part to any particular system.

Segelstein's remarks came during a rap session at a meeting of the Performing Arts Lodge of the B'nai B'rith here Sept. 8. He was the first featured speaker in an "Evening With..." series planned for this fall/winter by the lodge.

Questions from his peers during the meeting encompassed such top-

ics as 4-channel product, defective records, single sales, television, new marketing techniques and discos.

On quad sales, Segelstein stated: "Frankly, I don't see it getting any better. . . . I don't see it going anywhere."

Asked by Korvettes' David Rothfeld to address himself to the "problem" of defective disks, the CBS president admitted that the label has had some difficulties with surface defects, but stressed that the label is doing everything possible to further eliminate any distortions. He traced the increase in such defects within the overall manufacturing camp to the use of extenders and re-cycling procedures prompted by last year's vinyl shortages.

Rothfeld emphasized that he wasn't addressing the problem to CBS alone, but rather to the industry (Continued on page 78)

## Evolution

• Continued from page 3

were added. Accessory racks were enlarged. Some stores started tape and record playback departments. Half of the stores today carry stocks of Sony, Craig, Pioneer and Sanyo tape hardware. Three stores stock stereo and 4-channel components, including Marantz and Sansui. Several of the stores are experimenting with singles. Thus far, Barnard reports only mild success there.

The six owners agreed that consistent advertising keyed future success. Over 75 percent of the co-op budget remains in 30-to-50 60-second spots per week on KILT-AM/FM and KLOL-FM. "Instead of blowing all the ad dollars with 100 to 150 spots one week, we have tried to spread the spots evenly, so we are never off the air. We can help break an act in Houston. Each store can easily take 50 to 100 albums on a brand-new artist. We back it up with guaranteed in-store merchandising display. Our returns show we can do it. We're between 10 and 12 percent," Barnard states. "We're perhaps half of United's one-stop business in albums in a good month."

Locations run from 500 to 2,000 square feet. Evolution favors locations near malls and traffic centers. "We like to avoid that percentage paid to a mall operator. Our rents run from \$135 monthly to \$600. Most of us operate on an 11 a.m. to 9 p.m. basis six days a week," Barnard says.

Evolution stores run from 10 to 20 specials per week. The pricing formulae are as follows: \$6.98 list LPs, \$4.49 shelf price and \$3.99 and \$3.79 specials; \$7.98 tape, \$5.49 shelf price and \$4.99 special.

For the first two years, Barnard and his fellow Evolution owners agree they'll continue expansion in Houston only. "But we're interested in other Texas cities. Austin, a great school town, is interesting," Barnard opines.

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## Freebie Tickets For Stations Go To Babysitters, Mechanics?

By CLAUDE HALL

LOS ANGELES—The practice of complimentary tickets for disk jockeys and program directors to attend live concerts is being abused and many of the tickets are "going to babysitters and auto mechanics."

This was one of the major topics at a meeting Thursday (11) of the Southern California Promotion Men's Unassociation at Martoni's Restaurant.

The guest speaker for the evening was John Winnaman, vice president and general manager of KLOS here. He was assisted by KLOS program director Tom Yates and the accent of Winnaman's talk was on audience ratings surveys—"You have to take radio station ratings with a grain of salt; but what else do we have to work with?" He said that he was mainly concerned with several—usually four—books, rather than just any one ratings book.

During the earlier business session, the majority of more than 20 promotion executives attending voted to draft a letter which will be sent to all air personalities in Los Angeles asking their help to cut down the abuse of the free ticket situation.

Record companies, it was pointed out, have to pay full price for the tickets and order them far in advance. Normally, record companies consider giving free tickets to radio and press a good promotion. However, the current state of the economy has caused labels to look more seriously at the practice.

Jim Maddox, program director of KDAY in Los Angeles, was on hand; he pointed out that he would

like at least one representative of his station at every concert or club performance—specifically the music director of KDAY. "He has to know what's going on in the market in music."

Tom Yates of KLOS pointed out that it's useless to give tickets to him and his air personalities. "You're not doing yourself any good and sometimes you're just screwing your company out of some money." He usually gives the free tickets out to the air staff—anyone who wants to go. But he felt that air personalities earning anywhere from \$300 to \$400 a week could afford to buy their own tickets.

Anyway, for a hot concert, if Yates only received two or three tickets, it became a problem because all the jockeys wanted them and someone was always left out.

Jan Basham, spearhead behind the Unassociation, felt that there was nothing wrong in telling radio personnel that they could have the tickets if they would show up. It was the general feeling that usually good tickets were wasted and not used by the disk jockeys. Dell White, a promotion person, pointed out that she gave out 30 tickets for a Gladys Knight concert and only very few of the people who were supposed to show up were there.

The letter from the Unassociation will refer just to the crisis situations with major acts.

Also discussed on the agenda was a picnic for promotion persons and their families to be held in October, and another citywide survey of record sales to be undertaken per-

sonally in the stores by the members. This survey would be done, if all goes well, in March.

Winnaman harked back to the early days of ratings—"when we used to carry around a little sheet in our pocket with Pulse shares"—and brought everything up to date with the terms used today and what they meant—specifically dayparts, demographics, cumes, shares, ADIs and TSAs.

Ratings today have become complicated, Winnaman said, "but anyone who banks on just one ratings book is a..."

ARB has become the standard; three agencies still look at Pulse: Source is making strong inroads in Los Angeles and is a great sales tool, he said. At this point, a four-year-old ARB diary was passed around by Yates; later, a diary used by Source was handed around.

Yates and Winnaman pointed out that a station could program for an ARB and end up looking good, but then would probably show up weak in Pulse and Source.

Winnaman felt that a whole lot of restrictions would be coming soon from the FCC that would limit promotions geared by radio stations strictly to boost ARB ratings.

Winnaman also volunteered the KLOS staff to help the Unassociation in its March store survey of record buying habits.

## FCC To Hear Both Sides OF Chicago WEFM Hassle

By MILDRED HALL

WASHINGTON—The format battle over WEFM-FM, Chicago, former all-classical station owned by Zenith Radio, will be scheduled for a formal hearing by the Federal Communications Commission. The FCC is acting in response to last October's U.S. Appeals Court order setting aside WEFM's transfer to GCC Communications, and remanding the case to the commission.

At issue is a citizens' group's objections to the commission's Dec. 1972 approval of the station sale to GCC Communications, which pro-

posed to change from the more than 30 years of classical programming to a popular music format.

The group challenged Zenith's claim that it suffered financial loss with the classical format, accusing Zenith of not trying hard enough to sell advertising on its classical outlet. They also said the commission was wrong in deciding that two other area classical music stations in Chicago just about equated the "unique" classical programming of WEFM-FM.

(Continued on page 28)

## FM Audience Share Up 81% In 5 Years

NEW YORK—FM radio's share of the listening audience is up 81 percent in the top 10 radio markets over the past five years, according to information just released by Arbitron Radio (ARB). FM listening increased 138 percent in Chicago, 108 percent in Boston, 103 percent in Pittsburgh and 102 percent in Philadelphia.

Washington had been in 1970 the No. 1 FM market with a 27.5 percent share. Detroit today is the No. 1 FM market with a 41.1 percent share.

Here's how the top 10 markets fare today in FM listeners:

New York 36.4; Los Angeles 35.3; Chicago 31.6; Philadelphia 39.7; San Francisco 32.6; Detroit 41.1; Boston 38.8; Washington 40.7; Dallas and Fort Worth 38.2; Pittsburgh 29.8.

The average share for FM in the top 10 markets was 36.4 percent of all listeners in 1975.

In 1970, the same markets fared thusly with FM in listeners: New York 23.4; Los Angeles 21.2; Chicago 13.3; Philadelphia 19.7; San Francisco 21.3; Detroit 20.8; Boston 19.0; Washington 27.5; Dallas and Fort Worth 20.5; Pittsburgh 14.7.

STARTED IN 1933

## Linkletter: Up From \$60 Month

*EDITOR'S NOTE: Here Ed Hider, comedy writer for air personalities (Hype Ink.) and television shows such as "The Bobby Goldsboro Show," interviews Art Linkletter. This series concentrates on outstanding business and entertainment figures of today who had their start in radio; Hider's questions focus on yesterday. The first in the series featured Ed McMahon; coming up is an interview with Dick Clark.*

**He worked at seven different radio stations at the same time in San Francisco. He was paid \$60 a month at KGB in San Diego. He once did a show sponsored by Albert S. Samuels' House of Lucky Wedding Rings.**

Linkletter: While I was in college in 1933, KGB hired me as a part-time announcer and paid me \$60 a month.

Hider: But later, when they realized your real talent and put you on full time for a 60-hour week, how much did they pay you?

L: \$125 a month, but since I was putting myself through college selling my blood, \$125 was a lot of money to me.

H: Did you graduate before you ran out of blood?

L: Fortunately, yes. Then, in 1935 I became radio director of the San Diego Exposition and later held the same position at the San Francisco World's Fair in 1937. I did everything from introducing the governor to emceeing cow-milking contests. Then I was one of the first in the country to do man-on-the-street interviews, all this while I was at KGB. I soon became program director and my salary zoomed up to \$175 a

month. Soon afterwards, I moved to San Francisco and was heard on seven different radio stations.

H: How can one person work on seven different radio stations at the same time?

L: It was a lot of work, but it was 1939, I was doing 21 different programs a week and was earning over \$75,000 a year. By the way, these

St. Francis Hotel. The show was called "Who's Dancing Tonight?" and it was sponsored by Albert S. Samuels' House of Lucky Wedding Rings.

H: I never realized wedding rings were that lucky in those days.

L: They were lucky for me because it was the most popular radio show in San Francisco at that time. I also worked on an Oakland station and did a show called "Are You A Genius?" I once did a show for a meat company in Berkeley and had a young announcer named Mark Goodson, later of Goodson/Todman fame. They produced "What's My Line" among other hit shows.

H: Who else worked in the Bay area that later became well known?

L: Meredith Willson was the music director for a radio station in San

(Continued on page 28)

## Vox Jox

There's a new lineup at KNIE in Cheyenne, Wyo., a contemporary MOR station: Program director **Brian K. Moore**, mornings, from KSL in Salt Lake City; **Scott Stevens** 10 a.m.-3 p.m.; music director **Jim Clark** 3-7 p.m.; **Scott Kauffman** evenings. Moore adds: "I wish I would have saved the articles you ran on **Gary Owens**. So many announcers don't believe in 'writing anything down' or preparation of any kind. So, when the word comes from respected personalities, the message gets across." By the way, **Frank Rhoades** is general manager of the 10,000-watt station. ... **Ron Barri**, otherwise known as **Ron Olney**, reports in from KENI in Anchorage, Alaska. The Top 40 station needs two more personalities. Call him at 907-272-7461 and tell him you're a polar bear.

\* \* \*

**Jay Bell**, newsman, is looking for a news director position. Has 13 years of experience and is 30, married and has two sons. Has worked at stations such as WFBM in Indianapolis. Call him 312-437-3332 or at work 312-726-8831. ... **Billy Pearl**, formerly of KHJ in Los Angeles, came by the office the other day to shoot the bull. And, naturally, to hype me on KIKX in Tucson which he and **Terry Fox** and **Tom Greenleigh** consulted and Fox programmed. Pearl claims to me that KIKX had whipped KTKT. "Got to have proof," I says to him. He immediately pulls out the April/May ARB and hands it to me. Yes, it's

true. KIKX has 13.8 share Monday-Sunday 6 a.m.-midnight and KTKT has 10.1. And it represented a tremendous turn-around for KIKX since in the ARB a year before the station had only 7.2 and KTKT owned the market. In adults 18-plus, KAIR was first in the metro area with 1.6, KAIR-FM and KIKX tied for second with 1.1 and KHOS had 1.0. Pearl and his buddies are hunting for other stations to consult. Greenleigh says: "Our station sounded different than anything the people had ever heard before and they responded favorably. We treated the audience with respect, instead of bribing them."

"Then we minimized the irritants usually inherent to Top 40 radio. There are no magic potions or voodoo charts, but we had to take some unique approaches to win, especially against such a well-entrenched competitor." What this translates as, is this: "Our station sounded different..."—shotgun jingles; "instead of bribing them..."—the station had no promotional budget for cash call; "we minimized the irritants..."—the jocks weren't allowed to talk and only got to say their name every fifth record; "there were no magic potions or voodoo charts..."—KIKX cut back to the top 12 hits; "had to take some unique approaches to win..."—pulled a **Buzz Bennett** a la San Diego or Miami; "against a well-entrenched competitor..."—their jocks were better paid.

Okay, so I poked a little fun at a

(Continued on page 57)



Photo by Neil Hunter

"WHAT INTERVIEW?"—Art Linkletter replies to a question from Ed Hider, head of the humor air personality service of Hype Ink., Los Angeles.

were all programs I produced, wrote, starred in, and sold.

H: What kind of programs did you do?

L: I did an early morning show on KGO called, "Date At Eight"; at 11 a.m. I did a disk jockey show on KSFO; at 1 p.m. I did a man-on-the-street show from Market Street and on Sunday nights, I would do an interview show from the lobby of the



Photo by Neil Hunter

**ART LINKLETTER—At one time he was doing 21 different radio shows in San Francisco. Interviewer Ed Hider is at right.**

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## CENTURY'S DETZ

## Labels Must Gear For Change

By CLAUDE HALL

LOS ANGELES—"Psychologically, culturally, and politically, the nation is going through a period of change," says John Detz, who as general manager of both KWST here and WABX in Detroit, spends his time commuting each week back and forth between the stations.

"Record companies are going to have to re-evaluate their operations . . . as to their systems of working. Frankly, I see a parallel with the old Hollywood which got so big that it lost touch with what was happening on the street. Then television came along and wiped Hollywood out."

For example, he believes that record labels will need to restructure their artist rosters. "And already record companies are making cooler and wiser decisions about who they sign and who they promote.

"But there's still need for a higher degree of professionalism in production. Because the audience is changing."

The audience today has a "hang-over"—musically—from the 60s. "And that, in combination with the economic situation, is going to bring tremendous pressure on the record industry."

It's going to be much different from the days when a record company could just turn out a record and a T-shirt, he says.

But there are signs that the record industry is changing—"Look. More and more heads of record companies are the accountants or the lawyers . . . not the creative people.

"But, again, record companies are doing something the movie industry never did—adapting before the fall. The movie industry waited too long."

One of the things that record companies don't do now, he believes, is "thorough post analyses on what went wrong with given single and album merchandising plans . . . to profit from it."

If a record doesn't make it in the marketplace, there's a tendency at the record company to merely chalk up the failure to the old cliché of "it not being in the grooves."

But "it may have been a great record."

He says that it doesn't do a record

group any good to sign a label deal and not get the proper exposure for its product. By better roster controls, the groups will benefit in the long run because the "acts who do make it to a record contract will have even bigger sales. Fewer artists will be called, more will be chosen."

The record industry is not the only one going through changes. Progressive radio is also in a state of flux, he feels.

"In the past few months at WABX in Detroit, we've expanded our scope musically. We're playing product now that we looked down on before . . . things we previously felt were too soft or too pop. The reason is that people are now starting to look for gentler music . . . music that pleases them aesthetically, but on a softer, more intimate level.

"Progressive radio has had tremendous impact on our culture in America. The revolution never came, but everything we said has come true—the war became a bad war, Nixon became a crook.

"But none of us got credit because the revolution never came. America absorbed all of our changes—long hair, beards, clothes. Today, you find even bankers wearing sideburns and beards and jeansuits."

Detz was one of the early forces in progressive radio. "We feel we beat WNEW-FM in New York by a month or so in a total commitment to the progressive format," he says.

He started at WABX in Detroit as production manager and chief engineer in 1966. Prior to that, he worked at WQRS, a classical station then, and WRMP, an MOR operation known now by the calls of WBFG. In late 1967, he became program director of WABX when it changed from a jazz and beautiful music station to progressive. "I got the job because I had the keys to the front door," he says.

"Myself, John Small, and Dick Crockett sat down one day and talked about changing the format to the new rock . . . that's how it came about.

"The format was so new that in the winter of 1967, I had to fly to New York and play a cassette air-check of the station for the record companies just so they'd know what kind of music we needed." He remembers going up to Elektra Records . . . it was a very cold day.

"And, surprisingly enough, the new format wasn't readily accepted either in or out of the music industry. The old holdovers in the record business had no sympathy with the new music. That's why Clive Davis' recent book was so good . . . because of the in-fighting it showed at the record company level. Quite simply: There were many record people who didn't like the music we wanted to play.

"Even more difficult was trying to sell advertising time to Madison Ave. . . . the timebuyers were even further removed from the music.

"But it was a very strange feeling to find myself visiting record companies in 1967 to explain what WABX was all about.

"Even in Detroit, I recall going into record stores and trading time on the air for albums . . . because you simply couldn't get the product from the record companies themselves."

He believes that retailers were the first to feel the audience impact of progressive music radio . . . "then the feedback started flowing back to the record companies."

WABX was successful almost

from the start. "Between the third and sixth month, we began to feel the station going into the black on an operating level . . . to get a profit flow. And there was a positive flow about the end of the first year in the format."

Detz was only 25 years old when he was named manager of the station; today, he's a corporate vice president in Century Broadcasting.



KWST photo

**John Detz: A man of two cities and one of the pioneers in progressive radio with KWST in Los Angeles and WABX in Detroit.**

which has WABX, KWST, KSHE in St. Louis, WLOO in Chicago, and is also a stockholder in WBCN in Boston. Howard Grafman is president of the firm and headquarters in Chicago, where the only non-progressive station now exists, a beautiful music format station. The firm also operates the national sales representative firm of Century National Sales in New York.

Like WABX, KWST in Los Angeles is making a commitment to the music. In Detroit, WABX used to acquire tapes right out of local studios by groups not yet signed to labels. These and so-called "basement" tapes were put on the air and played much as if they were records. The acts played first in this manner included Alice Cooper, the Stooges, Teagarden & VanWinkle, the MC5, others.

"There were an incredible number of groups that came out of Detroit. We were the first station that gave them exposure . . . it gets foggy it was so long ago . . . but I think it was in late 1967 that Peter Townshend came to the station to pitch us on a record by an unknown group called the Who that was doing a concert in town. Vanilla Fudge, the Chambers Brothers . . . we played them first, too."

In changing the format of KWST here from beautiful music to progressive, Detz says that "as we looked at the market, we realized that a lot of radio stations were playing the music, but not to its full potential . . . and we felt that a lot of good music was not being exposed in the market.

"Thus, we were first here on Supertramp on A&M and Journey on Columbia Records . . . those wouldn't have been exposed if not for KWST."

Air personalities at KWST "guide the music, but not dominate it" in their on-air approach.

Certain technical changes have been effected—Sansui QS quad encoders are used. Soon, KWST will be Dolbyized; WABX is also using Dolby.

But the overall aim of KWST is like that of WABX: target the market and localize personalities and music.

## Up From \$60 a Month

• Continued from page 26

Francisco at that time and Ralph Edwards was a young radio personality in Oakland, too.

H: What ever happened to Ralph Edwards since then?

L: I don't know. I was going to ask you the same thing.

H: Being on seven different radio stations, you must have been the biggest thing in San Francisco. Did anyone recognize your talent?

L: The first person to see something special in me then was George Jessel, whom I interviewed in the lobby of the St. Francis. He said, 'Kid, you're going to be a star!'

H: Did he talk a lot like Rich Little in those days?

L: He still does. The next person who became a big fan of mine and let it be known was Eddie Cantor. Then, Mervyn LeRoy, who was head of MGM Studios at the time, gave me a standing invitation to come to Hollywood and be a writer.

H: Didn't that seem rather strange, since you were a radio personality at the time?

L: No, he had seen a play I had written and produced and was impressed.

H: Did you ever take him up on his offer to come to Hollywood?

L: I did come to Hollywood, but not to be a writer. I gave away all my radio shows but one, and came to Los Angeles, but failed miserably. I was either cancelled or pre-empted and in the case of "People Are Funny," I had a co-emcee named Art Baker, who claimed he couldn't get along with me and since he had more power than I did, I had to quit—even though I owned the show. I went back to San Francisco and started all over again.

H: Did you ever resolve your differences with Baker?

L: Yes. A year later, when "People Are Funny" became a big hit, I told the agency I was taking over the show and they fired Baker.

H: What was one of your more memorable experiences as a disk jockey?

L: Well, since KGB was basically a network station at the time, we only had the late hours to play records, which I handled. The station was on top of a garage behind the Pickwick Hotel in San Diego. The announcer booth window faced the back of the hotel where a lot of sailors brought their girls. For some reason they always forgot to pull down the blinds and I, as an impressionable young announcer, would be deeply engrossed in the scenic view. Often it would be difficult to break away and go back on the air.

H: You don't mean they were actually . . .

L: Almost every night.

H: Would you consider that one of your highlights in your daily radio career?

L: Not really. The highlights would have to center around some of the interesting people I came in contact with. I once introduced ex-President Herbert Hoover to a national radio audience when he was in San Diego. Of all the people I met in radio, I was most impressed with Franklin D. Roosevelt. He was a remarkable speaker who was able to go in and out of written material like no one I've ever seen.

H: What kind of radio do you listen to today?

L: Mainly to news radio and a good MOR station, KJOI-FM. I also listen quite faithfully to the "CBS Mystery Theatre," which brings back memories of what radio used to be like.

H: Do you have any more contact, personally, with radio today?

L: I have a syndicated radio series, running on over 100 radio stations, called "Link's Little Ones." It's the soundtracks of my interviews with kids off the old "House Party" shows. I'm quite busy these days with 15 different businesses ranging from oil wells to sheep ranches to book publishing. I'm starting my 14th book, I just finished a special with Julie Andrews and the Korean Children's Choir for Worldvision. I lecture 80-90 times a year and travel over 150,000 miles a year, so you can see I'm pretty busy.

H: With a schedule like that, I'm surprised you had time for this interview.

L: What interview?

H: Since you've done everything there is to do in the business, and quite successfully, what kind of a show would you like to do today—if you had a choice?

L: If I had my choice to do any show, I'd love to do "60 Minutes." I think Mike Wallace is the best interviewer around.

## Bubbling Under The HOT 100

- 101—EVERYTHING'S THE SAME (Ain't Nothing Changed), Billy Swan, Monument 8-8661 (Epic/Columbia)
- 102—(If You Want It) DO IT YOURSELF, Gloria Gaynor, MGM 14823
- 103—I DON'T WANT TO BE A LONE RANGER, Johnny "Guitar" Watson, Fantasy 739
- 104—SUPER "JAWS," Seven Seas, Glades 1728 (TK)
- 105—CHINESE KUNG FU, Banzaii, Scepter 12407
- 106—CHOCOLATE CITY, Parliaments, Casablanca 831
- 107—RIGHT FROM THE SHARK'S JAW (The Jaw Interview), Byron McNaughton & His News Orchestra, Jamie 0427
- 108—THAT'S HOW LONG I'LL BE LOVING YOU, Bunny Sigler, Philadelphia International 8-3575 (Epic/Columbia)
- 109—I JUST CAN'T MAKE IT (Without You), Philly Devotions, Columbia 3-10101
- 110—STUCK IN A HOLE, Caravan, BTM 800 (Janus)

## Bubbling Under The Top LPs

- 201—JOHNNY "GUITAR" WATSON, I Don't Want To Be Alone, Stranger, Fantasy F 9484
- 202—THE MYSTIC MOODS ORCHESTRA, Erogenous, Sound Bird 7509
- 203—ANITA KERR SINGERS, RCA APL1-1166
- 204—LINDA LEWIS, Not A Little Girl Anymore, Arista AL 4047
- 205—FUTURAMA, Be Bop Deluxe, Capitol ST 11432
- 206—RUBY STARR & GREY GHOST, Capitol ST 11427
- 207—HYDRA, Land Of Money, Capricorn CP 0157 (Warner Bros.)
- 208—DISCOTECH #1, Motown M6-824 S1
- 209—JOHN CALE, Slow Dazzle, Island ILPS 9317
- 210—WHITE LIGHTNIN', Island ILPS 9325

## WEFM Hassle

• Continued from page 26

The U.S. Appeals Court here agreed with the petitioning citizens that both of these issues needed more documentation and proof for a fair decision. The court ruled that Zenith had to prove losses were attributable to the format itself, to support a transfer of ownership that would cause loss of the unique classical format to the public.

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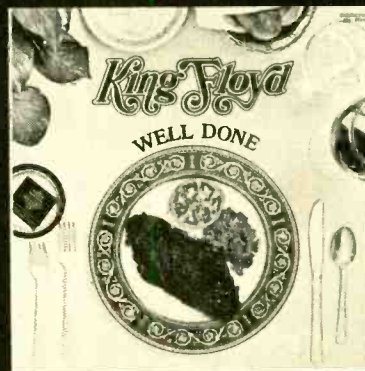
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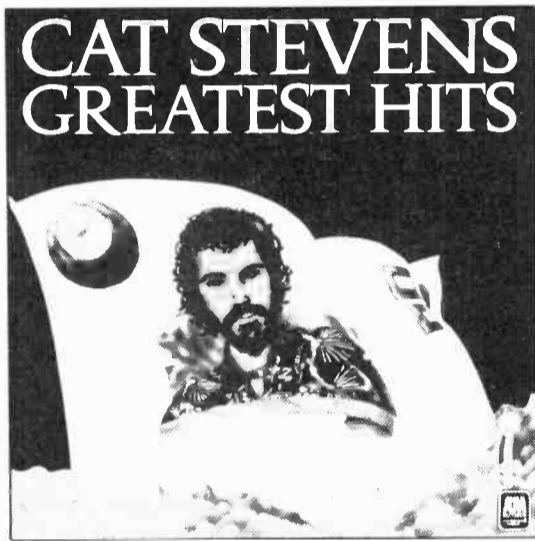
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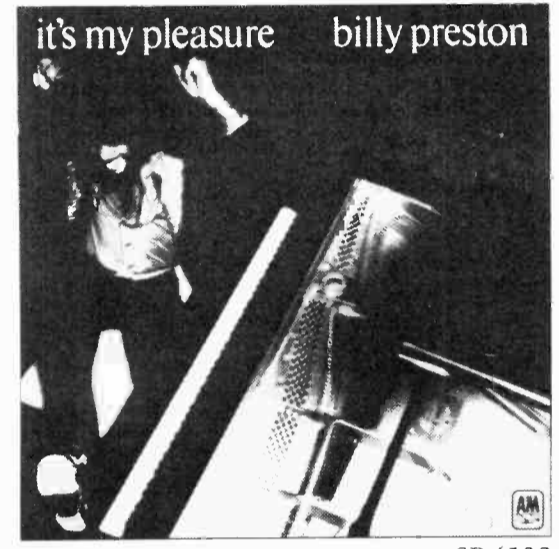
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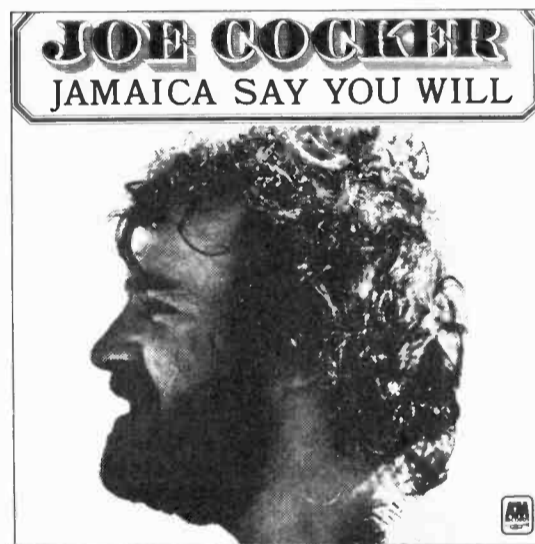
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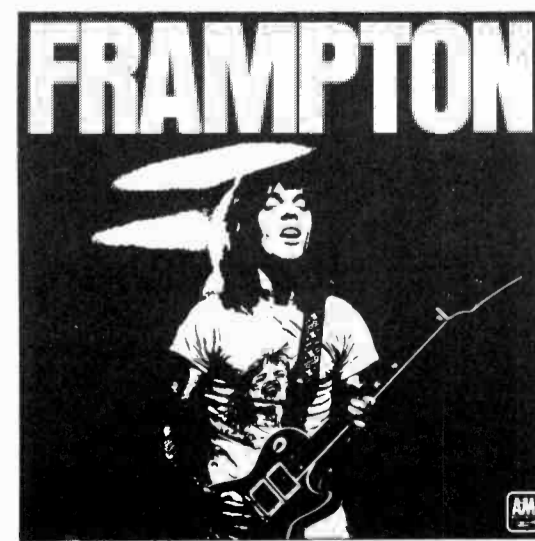
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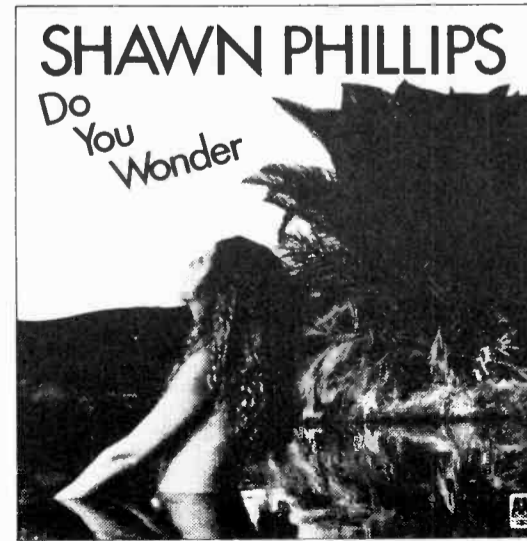
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SP 4512



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SP 4534

The albums pictured here are currently charted.



## TOP NAME ACTS *Promoters Complaining That There's An Autumn Shortage*

• Continued from page 3

usually booked through next June. But right now we're not even filled in through the end of the year. It's hard to find any record acts to buy."

Steve Wolf of Wolf & Rissmiller here says, "In the past, you could count on autumn always being a strong show season while the other three seasons might be good or bad. But this year the Allman Brothers Band is the only supergroup with a firm national autumn tour. Elton John is only doing a limited West Coast tour, the Led Zeppelin cancelled because of Robert Plant's injury and I don't really think the Who will get on the road before 1976."

Wolf & Rissmiller are only promoting seven concerts in October and have only five firm shows for November. "The headliners just

aren't there now. And though we had good dates this summer it wasn't outstandingly busy."

Furano says, "It uses up headliner attractions when we get something like our Oakland Stadium bill with Johnny and Edgar Winter plus Lynryd Skynyrd for a top of \$7.50. Ordinarily, any of those three acts could be headlining at the Coliseum for a \$6.50 top."

John Scher, based in New Jersey, says, "I only have eight confirmed dates at the Capitol Theater and by this time last year I had 20 weekend shows booked. There is a lot less artist availability."

Furano says, "In the past, a lot of superstars took off summers to record or just rest. In 1975, they teamed up to play stadiums. Headliners in their own right like the Eagles, Joe Walsh or Rufus were opening Stones dates."

Probably the trend to dual-headliner tours was started this year by

the nationwide success of the Chicago-Beach Boys package.

David Forest of Fun Productions, based in Los Angeles, says 1976 tours by Bob Dylan and Led Zeppelin will hopefully spearhead a coming upturn in superstar tours.

Promoters agree that money benefits and a rising difficulty in getting arena dates due to more sports events, as revealed in Billboard, Sept. 13, are pushing acts towards joining forces for stadium summer-time packages.

Admittedly sight and sound values have to be almost always poorer in a stadium than in an arena, which is approximately half the size of an average stadium and has the acoustic benefits of being indoors.

However, as John Bauer, Pacific Northwest promoter points out, even second-billed headliners on a stadium package are probably making as much money as they would for topping the bill two nights at an arena.

## Barbi Benton Steps From Centerfold To Legit Act

By NAT FREEDLAND

LOS ANGELES—In little more than 18 months, Barbi Benton has established herself as a regular country chart factor, valid hit with singles like "Brass Buckles" and her current "Movie Magazine Stars In Her Eyes."

This is not an unimpressive feat for somebody who basically started off with only the gimmick of her much-publicized romantic liaison

## Promoters Of Swap Meets Try Concerts

By FRANK BARRON

LOS ANGELES—The foremost California swap meet promoters, who also specialize in auto and motorcycle shows, have decided to move into the concert field in a big way with the hiring of a veteran concert promoter.

R. G. Canning Enterprises of nearby Maywood, who for years have staged monthly swap meets at the Pasadena Rose Bowl, added Randy Hall to their staff and will embark on concert promotions at the end of October, starting with the Jefferson Starship at Swing Auditorium in San Bernardino.

Earlier this year Canning did several concerts with the pointer Sisters, Cheech & Chong, Gordon Lightfoot and Aerosmith, in various cities across the nation, but not on a full scale. Hall says this venture will be

different, as the company intends promoting not only major shows, but concerts for colleges, coffee-houses and smaller halls.

The smaller dates will introduce new groups which have not had previous exposure. Canning will get help from the record companies, Hall says.

Primary markets will be in San Bernardino, Yuma and Lincoln, Neb., for the major shows. College dates will be confined at first to campuses in the Southern California area with tickets to be in the \$1 to \$2 price range. On these engagements, the colleges will pay the promoter, who in turn will pay the artist.

"We will try to build the group and the location," says Hall. "I'll spend quite a bit of time surveying the market, the groups and the facilities."

R. G. Canning Enterprises specializes in staging car and motorcycle shows and swaps at such places as Swing Auditorium, Ventura County fairgrounds and the Great Western Exhibit Hall here.

Hall feels the company knows the cities, the locations and the facility managers. "And I know the agents and their managers, as well as the record companies. We think this is the right time to make the major move into the concert promotion business."

## Latin Acts At Garden On Oct. 5

NEW YORK—Caytronics Corp., major Latin music label here, and radio station WHOM are presenting "Idolos De Amdriba Latina," a two-show concert featuring a number of top Latin recording acts, at Madison Square Garden Oct. 5.

Featured on the bill will be such artists as Roberto Carlos, Marco Antonio Muniz, Leo Dan, Claudia de Colombia, Chucho Avellanet, Sonora Santanera, Sonia Lopez, Raul Abramson, Lyda Zamora, Mariachi Mexico, Antonio Marcos and Valentina Leyva. Emceeing the shows will be Rolando Barral.

A similar event last year (the first of its kind here for Caytronics) sold the Garden out for two shows, despite warnings by many, both within the Latin music community as well as outside of it, that it couldn't be done.

This year's concerts will once again be held in the main arena and will start at 1:30 p.m. and 6:30 p.m. Tickets are scaled at \$15, \$8.50 and \$6.50.

## Browne Assists The Main Point

PHILADELPHIA—The financially beleaguered Main Point niter in suburban Bryn Mawr here had a fund-raising six-night benefit stand Sept. 4-9 by Jackson Browne, who has been playing the club since 1971.

The Main Point has also issued a 42-page 11th anniversary magazine as a fund raiser. The glossy-paper publication sells for 75 cents and carries much record industry advertising.

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Playboy photo

Barbi emotes: Barbi Benton racks up another career first in her TV acting debut on the "McCloud" series Sunday (21) with Dennis Weaver. She plays a singer whose records are being massively pirated.

with Playboy mogul Hugh Hefner—a publicity hook that could easily have hurt her as much as it helped her with the traditionally conservative country public.

## Allmans Big At New Cincy Spot

CINCINNATI—With tickets at \$6.60 in advance or \$7 at the door, the Allman Brothers Band attracted 16,760 payees Tuesday (9) to officially open Cincinnati's new talent showcase, the 19,000-seat Riverfront Coliseum.

Electric Factory Concerts of Philadelphia has signed a three-year exclusive pact with the Coliseum to produce and coordinate all one-night concerts in a series to be billed as Riverfront Concerts Presents. Already set for the coming months are Isaac Hayes, the Doobie Brothers, Jethro Tull, Chicago and a jazz concert still to be announced. The Doobie Brothers, originally set for Sept. 21, have been rescheduled for Oct. 24.

## Barbi a Mascot

SEATTLE—Barbi Benton has been named new country station KPMS mascot. Station was formerly KOL, contemporary adult outlet which switched to country Sept. 1. Ms. Benton has cut commercials and IDs for the station. She is scheduled to guest as a disk jockey Wednesday (3).

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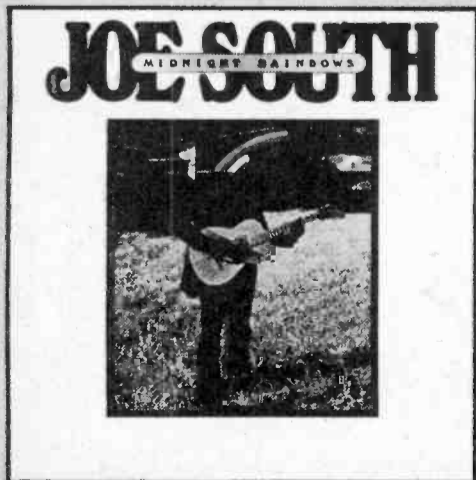
## JOE SOUTH



**"To Have,  
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& Let Go"**

IS034

Produced by Steve Clark & Joe South  
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FROM THE ALBUM



MIDNIGHT RAINBOWS ILPS-9328

## The Lovemakers



**"When You're  
Next To Me"**

IS039

Produced by Clay McMurray  
for the New Company



Island records, inc.  
los angeles, california 90046

## Georgie Fame



**"Everlovin'  
Woman"**

IS035

Produced by Glyn Johns  
FROM THE ALBUM



GEORGIE FAME ILPS-9293

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**"Jokes"**

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# BOB MARLEY & THE WAILERS



**"On You"**

**"No Woman, No Cry"**

Recorded Live  
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IS037

Produced by  
Steve Smith & Chris Blackwell  
FROM THE ALBUM

**BOB MARLEY & THE WAILERS  
'NATTY DREAD'**



NATTY DREAD ILPS-9281

Produced by  
Felix Pappalardi



ILPS-9325

# ENO



**"The Lion Sleeps Tonight"**

IS036

Produced by  
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# Toots & the Maytals



**"Country Road"**

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Produced by Warwick Lyn,  
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# ...FROM ISLAND RECORDS

## McNichols Arena Opens In Denver

DENVER—This city's new 18,634-seat McNichols Arena was kicked off with an SRO show by ZZ Top, promoted by Barry Fey.

The long-awaited new facility replaces as Denver's major indoor concert hall the 11,570-seat Coliseum whose acoustics were universally admitted to be poor.

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## Goodman's Goal Is Taking His Own Band Out On Tour

By JIM FISHEL

NEW YORK—Troubadour Steve Goodman is far from satisfied with his many accomplishments of the past few years. He's written several hit songs like "City Of New Orleans" and "You Never Even Called Me By My Name"; has become a major club favorite; has a new album "Jessie's Jig & Other Favorites" and a new record label Elektra/Asylum, and has become known as a fine guitarist sometimes playing Art Tatum piano runs.

Goodman, a natural comedian as well, is still searching the horizon for another area to channel his energies, however.

He'd like to explore putting a touring band together that would include many of the same people who performed on his latest LP. These include Martin, Bogan and Armstrong (a famed blues, string band), Jethro Burns (mandolin virtuoso of the famed Homer and Jethro) and others.

Many of Goodman's songs, co-

written with friends that include Jimmy Buffett and John Prine, have gained humorous notoriety like "Door Number Three."

And besides reviving many classic, standards, he's also given a great boost to traditional British and Irish music with his a cappella adaptations. A musicologist of the streets, Goodman is always on the lookout for "interesting music," no matter where it comes from. Whether he's picking a country ballad, a slow blues or a jazzy instrumental, Goodman is constantly trying to bridge the gap between musical styles.

After a slow start to his career when his first two records laid dormant at Buddah Records, Goodman began to get out and tour as a solo.

Through the work of his manager Al Bunetta (who also manages Prine), Goodman is now one of the most sought after club performers. During a recent stand at New York's The Other End, all of the shows were SRO, with people out on the streets waiting to get in.

## Nederlander Glides From MOR To Rock

LOS ANGELES—The Manhattan-based Nederlander Organization is one talent buyer that has made an unusually smooth transition from MOR concerts to rock.

Nederlander operates 10 theaters throughout the country, most of them large suburban houses serving major metropolitan areas such as Detroit's Pine Knob Theater, the Garden State Arts Center in New Jersey and the Meriweather Post Theater between Baltimore and Washington. The firm also maintains booking responsibilities for a variety of other theaters.

"The time came when we had to recognize that there were no longer enough easy listening draws to keep our houses filled," says James Nederlander. He is second-generation in the theater business. His father was an original partner of the Shubert brothers, Broadway's biggest landlords.

"We started booking acts like

Stephen Stills and the Carpenters, with excellent attendance and no problems," says Nederlander. "Now we'll sign any rock act that doesn't attract a downer crowd of rowdies."

To make the move to rock properly, Nederlander hired some specialists. Elizabeth McCann is general manager of the organization and Stan Feig plus Al Nugent are heavily involved in rock booking.

Nederlander has by no means gotten out of MOR attractions or Broadway theatricals. But his organization has effectively added rock to the mix to become an all-around contemporary talent promoter.

The Nederlander Organization has now even promoted major arena concerts, such as Elton John dates at Detroit's 17,000-seat Olympia Stadium. They also put Bette Midler's revue into the famed Palace Theater on Broadway.

"Business is good when you give people the attractions they want today," says Nederlander. "That's the way it has always been."

NAT FREEDLAND

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## Signings

The **Chieftains**, Irish instrumental group which has released four U.K. albums, to Island for first international distribution. . . . **Betty Davis** also to Island. . . . **Clarence Reid** to TK's Alston label. He wrote "Clean Up Woman" and other major soul hits.

**Country Joe McDonald** to Fantasy after 16 LPs on Vanguard. . . . **Runaways**, all-girl rockers, to Kim Fowley Productions for management. . . . **El Chicano** and **Iron Butterfly** to Gemini Artists for booking.

**Stefan Arnglim**, 19, to Artists of America Records. He's an actor-singer and the son of manager Thor Arnglim. . . . The **Banana Brothers** to Dr. Raymond Foxgord's BGO Records. Their debut single is "Johnny Banana" and the album is "Have You Had A Banana?" . . . **Van Dunson**, **Cassietta George** and **Billy Patrick** to Madelon Baker's Audio Arts Group.

**Noel Redding**, former Jimi Hendrix bassist, to RCA with album due next month.

**Bob James** to Columbia. . . . **Silver Convention** (Midland International) to Joe Scandore Organization in an exclusive management pact.

. . . **Carroll O'Connor** (Archie Bunker) to Audio Fidelity. An album, containing both new and standard material, is due out shortly. . . . **Floyd Smith** to Salsoul Records, a division of Caytronics. His first single is "I Just Can't Give You Up."

. . . RCA act **Faith, Hope & Charity** sign management contract with Sid Bernstein. . . . **Infernal Blues Machine**, three-man, Los Angeles-based group, to London Records. Their debut single, "Needin' You," will be released shortly.

**Terry Reid** to ABC. The English writer-singer was previously on Atlantic. . . . **Sonny Criss** to Impulse. . . . **Ace Cannon** re-signed to Hi for five years. The saxophonist had his first hit on the label, "Tuff," in 1962. . . . **Lou Rawls** to BNB for management.

## Houston Summit Opens Nov. 1

HOUSTON—The new 17,000-seat Summit Arena here opens Nov. 1 with a heart disease research benefit headlining Andy Williams, Freddie Prinze, Roger Miller and Doc Severinson, more stars to be announced.

Dann Moss is producer. Ticket scale is \$5-\$25, with a special section going for up to \$1,000.

## Represent Miller

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## Talent In Action

### ISSAC HAYES POINTER SISTERS DYNAMIC SUPERIORS

Felt Forum, New York

After a long layoff from the concert and recording ends of the business, Issac Hayes is back trying to reestablish his credentials as a superstar. The hiatus has hurt Hayes' boxoffice appeal as the Sept. 13 crowd though substantial, was quite disappointing for a star of his magnitude.

Those who were on hand were treated to an excellent show that featured a tight 26-piece orchestra under the direction of Lester Snell. The show's only flaw was there was just not enough Hayes, who was actually on for only 45 minutes.

The set was opened by Hayes' background singers, five attractive women who call themselves Hot Buttered Soul (also the name of Hayes' new ABC-distributed label). The girls did three songs which were entertaining but the time used could have been better spent. The band then went into "Shaft" with Hayes singing his part offstage. He appeared dressed in a red jump suit and a red turban, and the set moved quickly from there with Hayes' tight, tasteful

soul material and slick versions of other people's songs. Hayes is a man with super talent and the more he displays it the more it will be recognized.

Preceding Hayes were the Pointer Sisters who delivered their usual set of classy music that touches jazz, rock, soul and country. The performance was excellent despite serious sound problems.

Opening the show were the Dynamic Superiors who were crude, tasteless and unoriginal. They were, however, well choreographed.

ROBERT FORD JR.

### SWEET BANDIT

Santa Monica Civic Auditorium

Though they've had only two hit singles in this country, the Sweet has strong worldwide following. In Los Angeles, thanks to play in clubs like Rodney Bingenheimer's and on radio stations like KROQ, the British group was well-known months in advance of their first U.S. hit, "Little Willy," increasing manifold the local excitement for this at-long-last appearance.

In this country for only two performances (in-

cluding a warm-up date in Seattle earlier in the week), the Sweet proved well able to live up to its advance notices. The quartet's hour-and-a-half set went smoothly, with worthy vocal and instrumental work complemented by superior sound, lighting and visuals.

When discussing the Sweet, a question is often raised as to whether it can duplicate the sound of its records in person. Judging from the Santa Monica show, the answer is yes-and-no. Instrumentally, while totally adequate, they weren't able to quite match the breathtaking tightness of their recorded efforts. On the other hand, the lead vocals of Brian Connolly and bassist Steve Priest often exceeded their recorded counterparts in terms of gutsiness and power. An array of pedals assured guitarist Andy Scott of the required variety of special effects.

The high point of the set may have been Mick Tucker's lengthy drum solo. Two filmed Tuckers were projected on above-stage screens in a perfectly-coordinated effort, with the "real" drummer trading licks with his celluloid alter-egos. A stunning effect.

In keeping with its relatively recent attempt to reach an underground audience, the band's

repertoire contained nothing less recent than "Little Willy"'s followup, "Blockbuster." Its earlier, teen-oriented hits, including "Willy," were totally neglected—a mistake in Los Angeles, where the band's reputation came with sides like "Funny Funny," "Poppa Joe," and "Wig Wam Bam." Here at least, a medley of the older material would have gone down well.

The current single, "Ballroom Blitz," played second in the set, got the expected wild reception from the sold-out house. Second-best received was an album cut, "AC-DC," a funny song about sexual uncertainty and a strong choice for the band's next single. On the basis of its recorded hits and stage performance (a long U.S. tour is being set for early 1976), the Capitol act seems destined for long-term success.

That it managed to capture the attention of Sweet's audience speaks well for the potential and performance of Bandit, a heretofore unknown addition to the show. The ABC Records group is formed from the ashes of such worthy but unsuccessful L.A. bands as the Hollywood Stars, Stepson and Hokus-Pokus. Musically and in terms of "look," they try to fit in somewhere between the Blue Oyster Cult and Paul Revere and the Raiders.

TODD EVERETT

### GERALD WILSON BAND

Pilgrimage Theater, Los Angeles

Wilson's 23-piece band playing his own compositions before a jam-packed audience of mostly young sun-soaked listeners, inaugurated a fall program of 10 free concerts Sept. 7.

Sponsored by the city, the free concerts in the 1,200 seat outdoor arena, provide an opportunity for established as well as new names to work their art before attentive crowds.

This opener, with people filling every inch of space in front of, on the sides of and behind the band, reaffirmed that composer-leader Wilson has a strong local following. He's been out of recordings for many years and spends most of his time teaching at Cal State Northridge and hosting a daily show over KBCA-FM.

Three of the guys in this band are his students; the remainder are professionals and the band plays with a calm restraint which is the hallmark of studio cats who know all too well what the charts are all about.

Which means the music was kind of dull, although the two Spanish flavored pieces on the program of eight numbers generated the most enthusiasm.

Wisely, these two Latin numbers were programmed during both halves of the nearly two-hour show. "Golden Sword" featured trumpeter Alex Rodriguez and tenorman Harold Land. "Viva Tirado" showcased trumpeter Oscar Brashear.

Wilson played trumpet on several tunes and was a gracious host. Harold Land Jr. played a fine acoustic piano on the polychordal work, "Patterns."

This band has an electric keyboard, acoustic bass, electric bass and plenty of percussive instruments. The problem is the musicians sounded bored playing these evergreen charts. Wilson needs some newer works if he is to continue making meaningful public appearances.

ELIOT TIEGEL

### MICKEY GILLEY

Palomino, Los Angeles

It must have taken a year or so in the national country headliner circuit for Mickey Gilley to attain full confidence in his appeal. Because the flashy, assured performance he turned in Sept. 12 was a totally different animal from the comparatively restrained debut he made in the Los Angeles country bastion last year.

Gilley has now revealed himself as a singer-pianist who must be considered in the country artist class of a Charlie Rich or Freddy Fender. Last year at the Palomino he couldn't quite seem to believe his long career had finally taken him out of the shadow of his cousin, Jerry Lee Lewis.

Close to half the show was old Lewis tunes punctuated with frequent raps about Gilley's "Cuz." This time there was exactly one Jerry Lee tune in a rockabilly medley and no mention of the relationship.

Instead, Gilley vocalized with fluent abandon, regularly leaped up from his impressive piano riffs to bound around the stage, made faces and chatted easily with the packed audience and his strong band, the Red Rose Express. His new material is also tending more towards original material than the revived country oldies that first brought him to the forefront.

Gilley isn't just good any more, he's a phenomenon on stage.

NAT FREEDLAND

## Odd Occupation: Keeping Dodgers Fans Exuberant

LOS ANGELES—Helen Dell has one of the more unusual musician jobs in the U.S. Since 1972 she has been the organist for the Dodgers here.

Baseball team organists play before the game, between innings and during pitching changes. The songs performed are supposed to fit the situation of the game.

Thus Ms. Dell sits at her Conn Organ in the Dodger Stadium press box, listening to a broadcast of the game through one earphone while she uses the other ear to keep up with the public address announcements.

She must avoid listening to the music she plays because there is a time delay in the sound coming out of speakers up to 500 feet away. Up to 50 songs are played each night, including the "National Anthem" and, during the seventh inning stretch, "Take Me Out To The Ball Game."

Among the guest artists she has backed at the stadium are Ella Fitzgerald and Gordon MacRae.

## Lots Of Meat To Be Found In Philly's Walnut

PHILADELPHIA—Jazz and country will be added this coming season to the dance, theater, opera, film and classical music to bookings at the Walnut Street Theater, recently restored as the nation's oldest legitimate theater. Managing director Alfred Stites announces a most ambitious program that will keep the house open almost every day of the year.

For the Jazz Series, Stites has Buddy De Franco Nov. 26, Zoot Sims and Urbie Green together Jan. 29, New Orleans Heritage Hall Jazz Band Feb. 26, and Stan Kenton April 1. All groups except Heritage Hall will offer Jazz Clinics on the day of performance between 2 and 4 p.m.

For country fans, Stites has booked a Grand Ole Opry offering for afternoon and evening shows Nov. 28 with Nashville's Bobby G. Rice, Penny DeHaven, Stu Phillips, and Carl and Pearl Butler. The Emmett Kelly Jr. Circus comes to the Walnut Feb. 1 to help celebrate the theater's 168th anniversary.

## Duluth Venue In \$4.4 Mil Addition

DULUTH, Minn.—The Duluth Arena-Auditorium is remaining open during construction of a new Recreation-Convention Center addition. The 60,000-square-foot structure is budgeted at \$4.4 million and due for completion in July, 1976.

## EDDIE MONEY HOODOO RHYTHM DEVILS

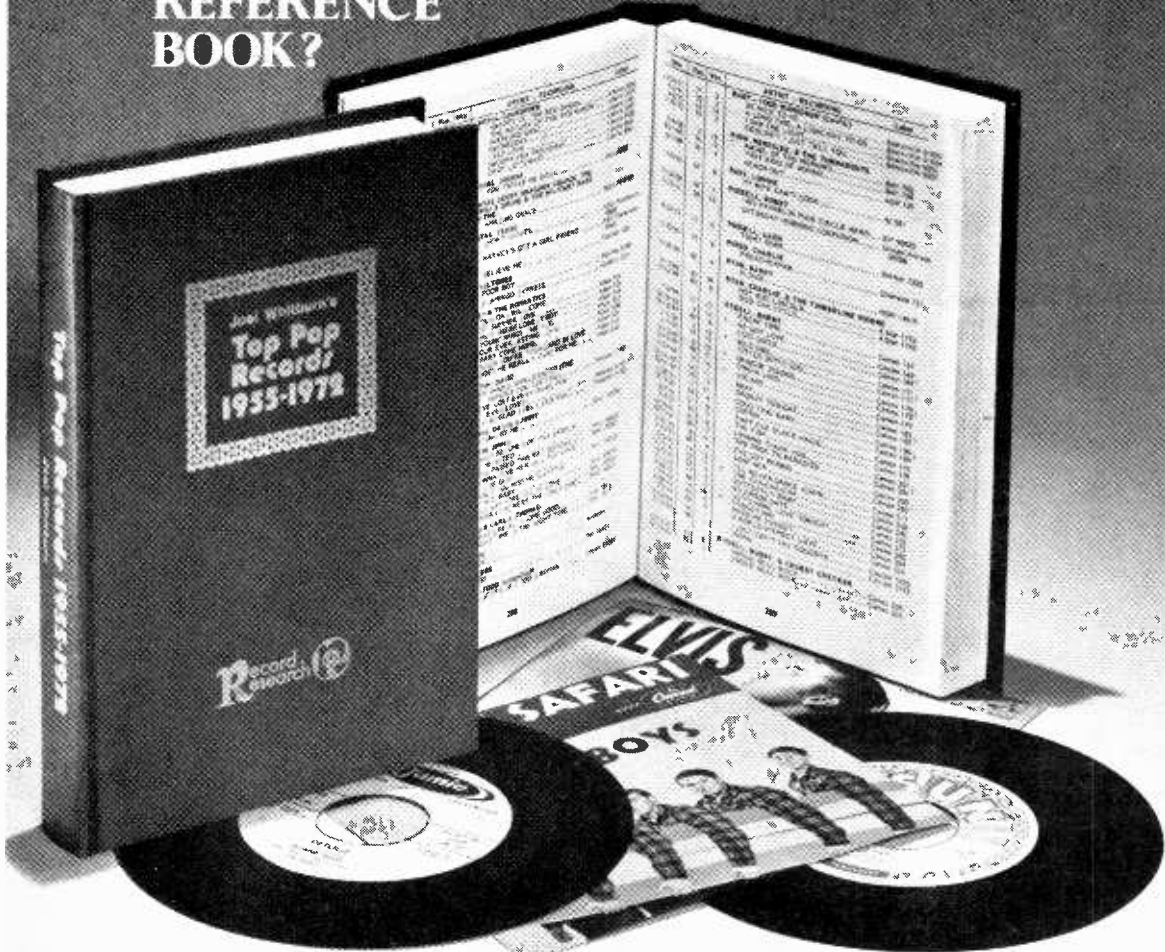
Longbranch, Berkeley, Calif.

Eddie Money is a most interesting performer who, under his real name of Eddie Mahoney, once sang lead with a strong local rock quartet called the Rockets. His present guitar/bass/drums band is young but tight and tasty, and Eddie himself—as unusual as it might be to see a lead singer wielding such an instrument—plays an admirable tenor sax on most of the tunes.

In his set Aug. 18 were well-known songs like Don Nix's "Goin' Down" and "Your Love Is Lifting Me Higher," although the most representative song is probably Money's own "Wanna Be A Rock And Roll Star," which has a more gutsy, real feeling than the usual stardom song. Money—who has a solid bearing on the stage—is

(Continued on page 40)

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## Ithacans Pool Acts' Interviews

ITHACA, N.Y.—In a unique exchange of information, WVBR, the independent college radio station here and The Good Times Gazette, a local entertainment guide, have joined forces for purposes of securing interviews with visiting artists. As a result of this tie-in, both the radio station and newspaper have benefitted with more than 60 interviews.

Martin Hummel, music director at WVBR, and Richard Wagner, music writer for Good Times, have combined skills to interview a wide assortment of musicians—from Steve Stills to Gil Scott-Heron to Alice Cooper to Taj Mahal to Joan Baez to Roger McGuinn to Bad Company to Earl Scruggs to Jackson Browne.

Hummel says the project has been a greater success than he anticipated and serves the artist as well as the reading and listening audience.

"If an artist is willing to go a little out of his way for us, we'll go a long way for him," he says. "A performer can reach a wide audience through our combined forces."

Wagner says that the interviews are always of the highest caliber, because they're one of the nation's lifelines.

"Many of the students working at the station are either from Cornell or Ithaca, and since we have no affiliation with a college, we have to make it on our own," he states. "WVBR's billing in April 1975, was \$10,000 and we can't let anything interfere that will reduce it."

Wagner and Hummel have approached the interviews like a "commercial station" and they have divided up the work, utilizing their own specialized skills. Hummel is in charge of providing the dominant radio voice and technical expertise, while Wagner provides most of the research and writes the interviewer's script.

In order to set up the artist sessions, each of them goes to their industry contacts—Hummel to record companies and Wagner to managers and agencies.

"Thus far, we've received excellent cooperation from Columbia, Atlantic, A&M and Capricorn, but we're still depending a great deal on going out and contacting the management of each artist we'd like to interview," says Wagner, who met his contacts when he served on the Cornell Concert Commission and worked for Unicorn Productions here.

Both interviewers know the difficulty of getting a variety of artists, so they sometimes travel throughout the states to secure interviews. Although many groups play the Unicorn Club here, Hummel and Wagner have traveled as far as Niagara Falls to talk with Joan Baez and Bad Company, Rochester for Steve Stills and Binghamton for Alice Cooper.

Although some of these road trips have proved costly, Hummel says the station and magazine have become dedicated to them, and so they underwrite them.

Hummel says it took a few rough starts to get them to their current smooth status.

## Manson To Mentor UCLA Film Course

LOS ANGELES—"Scoring Music To Film" will be taught by Eddy Manson at the UCLA Extension Monday evenings starting Sept. 22 from 7 to 10 p.m. in Schoenberg Hall.

The nine-week course will have as special guests Lalo Schifrin, Herschel Burke Gilbert, Ernest Gold and John Green, according to Manson.

"Neither of us is into the ego trip of meeting a big star, since we've both been exposed to enough of them already," asserts Hummel, who worked at his father's recording

studio in England when he was a teenager.

As for the future of this endeavor, both Hummel and Wagner have plans for expansion. These include

the introduction of new markets—for both newspapers and radio stations. They are also encouraging record labels to arrange telephone interviews with artists who may be checking in at their New York or Los Angeles offices.

"Atlantic, Columbia and A&M have expressed interest in the idea and have already supplied artists," Wagner says. "Still, we don't expect acts to come to us, so we are already arranging road trips to more distant cities outside the state."

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# Studio Track

LOS ANGELES—At the RCA Studios here, **Rockin' Horse** has been in working with **Brian Christian**, while **David Cassidy** has been busy with **Richie Schmitt** and producer **Bruce Johnston**. The **Road House Band** has been working with **Hank McGill**, and **Don Cornelius** and **Dick Griffey** have been handling material for the new Soul Train label. **Randy Van Horn** has been working on some jingles and **George Carlin** has been cutting promo spots. **Bill House** has been busy working for **Equinox Productions** and the **Main Ingredient** have also been working. Finally, producer **Shadow Morton** has been toiling with **Tom Pacheco**.

At **Criteria Studios** in Miami, **Raices** has been in working with **Bruce Notnicj**. **Notnicj** has also been keeping busy with **Ofrendi**, a seven-man jazz/rock/classical group from Venezuela. **Jack Adams** worked the boards. **Thee Image**, headed up by ex-Blues Image leader **Mike Pinera**, has finished up its next LP. **Sonny Johnson**, singer/musician from the Bahamas, finished up an album and also reported he and his firm are building a studio in Freeport, Grand Bahama, featuring Ampex consoles.

At **Wally Heider's** in Los Angeles, the **Hudson Brothers** have been working on overdubs with producer **Bill Sammeth** and **Ken Caillet** at the controls. **Keller & Webb** are working with producer **Toxy French** and engineer **Richard Dely**, and **Stanley Turrentine** is busy laying tracks with **Billy Page** handling production and **Sy Mitchell** at the boards. **The Adrissi Brothers** are working with **Bones Howe**, and **Jeff Perry** is in with **Biff Dawes** at the boards.

Up in San Francisco, **Hot Tuna** are doing some overdubs with **Mallory Earl** engineering and **Pat Ierasi** coordinating the project. **Chris Michie**, **Tom Salisbury** and **Gaylord Birch**, who used to work with the **Pointer Sisters**, are laying tracks with **Ken Hopkins** engineering. **David Riarden** is producing an LP on the **Cycle of Rain** with profits going to seven conservation groups. **Joan**

**Baez** is in recording a film session for **Sam Rio Films** with **Art Rochester** producing and **David Coffin** engineering.

At **Society Hill Sound** in Philadelphia, the studio has finished a live breakfast concert with **John Dawson Read**. The concert was engineered by **Joel Fein** and **Steve Tose**. In keeping with the spirit of the upcoming heavyweight title bout, **Joe Frazier** cut his new single and tracks were cut for **Muhammad Ali** as well. **Tommy Hutton**, of the Philadelphia Phillies, has cut a single, "Phillies Fever." **Chubby Smith**, **Cordell Dudley** and **Lloyd Smith** are cutting an LP under the name of the **Wild Smith Brothers**. **Bunny Sigler** is producing **Rick Wigginton**.

In notes from around the country, **Tiki Sound Studio** in San Jose, Calif., is handling the soundtrack for "The Milpitas Monster." **Gracie O'Neal** is engineering and **Bob Berry** is arranger. After the soundtrack is finished, the studio will shut down for a few weeks to convert to 24-track. **Peter Ivers** is at **Amigo Studios** in Los Angeles working with **Gary Wright**. At **Larrabee Studios** in Los Angeles, **Booker T. Jones** is working with **Gruppo Marx** and **Priscilla Jones**. At **db Sound Studios** in Silver Springs, Md., **Willis Johnson** has produced a single for the **Funk Factory**. **Max Kidd** is producing **John Baldwin** and **B&M Productions** is working on rhythm tracks for the **21st Century**. The **True Reflection** have finished up a project for **Atlantic Records**, with **Willie Lester** co-producing. **Lester** also did some work with the **Modulations**. **Vernon Burch** has also been in the studio.

In other notes, **John Blair** has been at the **Columbia Recording Studios** in New York with **John Hammond**. **Pure Prairie League** is working with producer **John Boylan** at the **Record Plant** in Sausalito. At the **Total Experience Studio** in Los Angeles, **Edwin Starr** is in producing himself and the **New Birth** is also doing some cutting. At **TTG** in Los Angeles, an **Automated Processes** 24-track board has been added al-

lowing for full quad capabilities. **Fox** is due in shortly, with **Rich Fox** producing and **Angel Balestier** at the boards.

Still more notes from around the country, the **Scenicland Boys** have been in **QCA Studios** in Cincinnati working on an LP with **Charles Novell** producing. The **Hopper Brothers** and **Connie** finished up a gospel LP with **Novell** again handling production. **Ian Anderson**, the man behind **Jethro Tull**, took three weeks off the road to go into **Morgan Studios** in Brussels and mix live material from a Paris concert last April. **Cherry Vanilla**, famous in many parts of the music industry, is working at the **Basement Recording Studio** in New York with engineer **Kurt Munkacsi**. **Mick Ronson** and **Patrick Henderson** are helping out in the band. **Lynyrd Skynyrd** are starting their fourth LP with **Tom Dowd** producing. The LP will be cut at the **Record Plant** and **Capricorn Studios** in Macon, Ga. **Paul Delicato** has finished up an LP at **Cherokee Studios** in Los Angeles with **Harley Hatcher** producing and **Humberto Garcia** working the boards.

Up at **Super Sound, Inc.** in Monterey, **Larry Hosford** and the **Fly-By-Night** came by to cut a live session over **KLRB-FM** in Carmel. **Jon Mark** and **Johnny Almond** are in cutting tracks for their next LP, with **Richard Sontag** engineering. **Jimmie Haskell** wrote the charts for the U.S. debut of French artist **Michel Polnareff**. **Bill Halverson** produced at **ABC Recording Studios**. At **Audio Arts Recording Studio** in Los Angeles, writer **Van Dunson** is busy working. The writer placed a tune on the last **Steppenwolf** album.

## Talent In Action

• Continued from page 38

able to convey a star presence even in some place as dusky and funky as the Longbranch.

The **Hoodoo Rhythm Devils**, **David Rubinsohn** disciples who have been on the Bay Area scene for a number of years (records for **Capitol** and **Blue Thumb**) are back with a semi-new lineup that features two drummers and two horn players. **Boots Hughston** and **Curt McGetrick**, who add good, funky coloring.

The **Hoodoos** are a boisterous, goodtime band whose main defect lies in being too frantic too often, filling up every bit of space in a tune rather than leaving some breathing room. The sound is dominated by the lead vocals of head **Hoodoo Joe Crane** (who plays guitar and keyboards) and drummer **Glenn "Hambone" Walters**, who leaves his drum kit to sing stage front on most of his lead tunes. **JACK McDONOUGH**

### HOT CIDER

Lucky Lion, Oakland

**Hot Cider** is a Bay Area band that has been playing the dance bar circuit for several years. Aug. 28 saw it at this shopping center club nestled in Oakland's Montclair hills.

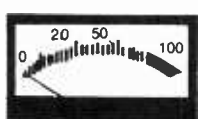
**Hot Cider** is dynamic, adventuresome and musical. Best known figure in the group is guitarist **Dennis Geyer**, who once recorded with the San Francisco blues band **A.B. Skhy**. Except for an occasional tasty solo, **Geyer** does not step out a whole lot in this seven-piece aggregation, preferring instead to add solid support to the unit.

Some of the songs, like **Geyer's** "I Can Be Anything I Wanna Be" are originals, but most of their repertoire is familiar contempo dance tunes—"Cut The Cake," "Shaky Ground," "Once You Get Started"—that are lifted out of the ordinary by exploratory horn work from **Jeff Ervin** and **Jean Hintermann**.

Lead vocals are provided by trim femme **Tari Smith**, who has a good voice although sometimes it does not cut through the way one would hope. One of her best moments is on the **Captain** and **Tennille** hit, "Love Will Keep Us Together."

**Hot Cider** will be playing extended club runs both in Hawaii and the Pacific Northwest in upcoming months. **JACK McDONOUGH**

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Billboard SPECIAL SURVEY for Week Ending 9/27/75

# Easy Listening

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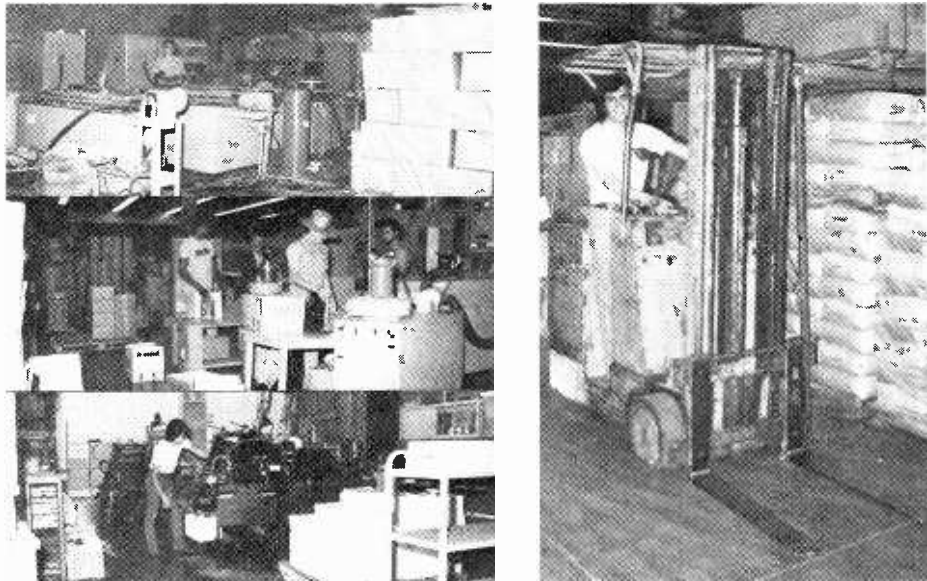
These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	<b>I'M SORRY</b> John Denver, RCA 10353 (Cherry Lane, ASCAP)
2	6	9	<b>I BELIEVE I'M GONNA LOVE YOU</b> Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP)
3	5	6	<b>AIN'T NO WAY TO TREAT A LADY</b> Helen Reddy, Capitol 4128 (Colgems, ASCAP)
4	9	6	<b>I ONLY HAVE EYES FOR YOU</b> Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
5	4	9	<b>DAISY JANE</b> America, Warner Bros. 8118 (Warner Bros., ASCAP)
6	8	9	<b>DANCE WITH ME</b> Orleans, Asylum 45261 (Hall/Mojahanna, BMI)
7	3	8	<b>SOLITAIRE</b> Carpenters, A&M 1721 (Don Kirshner, BMI/Kirshner, ASCAP)
8	17	7	<b>BRAZIL</b> The Ritchie Family, 20th Century 22 (Peer, BMI)
9	2	8	<b>THE PROUD ONE</b> Osmonds, Kolob 14791 (MGM) (Seasons Four/Saturday, BMI)
10	11	5	<b>I DON'T BELIEVE IN IF ANY MORE</b> Roger Whittaker, RCA 10356 (Arcola, BMI)
11	13	6	<b>ICE CREAM SODAS, LOLLIPOPS AND A RED HOT SPINNING TOP</b> Paul Delicato, Artists Of America 101 (Songwriters Of America, BMI)
12	23	7	<b>GAMES PEOPLE PLAY</b> Spinners, Atlantic 3284 (Mighty Three, BMI)
13	7	10	<b>I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE</b> Paul Anka & Odia Coates, United Artists 685 (Spanka, BMI)
14	10	9	<b>LIKE THEY SAY IN L.A.</b> East L.A. Car Pool, GRC 2064 (J.J. Gold/Grapevine, ASCAP)
15	12	15	<b>FALLIN' IN LOVE</b> Hamilton, Joe Frank and Reynolds, Playboy 6024 (Spitfire, BMI)
16	25	5	<b>GONE AT LAST</b> Paul Simon & Phoebe Snow, Columbia 3-10197 (Paul Simon, BMI)
17	24	5	<b>CAROLINA IN THE PINES</b> Michael Murphey, Epic 8-50131 (Columbia) (Mystery, BMI)
18	18	8	<b>A FRIEND OF MINE IS GOING BLIND</b> John Dawson Read, Chrysalis 2105 (Warner Bros.) (Big Secret, ASCAP)
19	21	6	<b>I GO TO PIECES</b> Colton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI)
20	16	8	<b>I WROTE A SONG</b> Bobby Goldsboro, United Artists 681 (Unart/Pen In Hand, BMI)
21	14	13	<b>HOW SWEET IT IS (To Be Loved By You)</b> James Taylor, Warner Bros. 8109 (Stone Agate, BMI)
22	28	4	<b>MY FATHER'S SONG</b> Barbra Streisand, Columbia 3-10198 (Leeds/Wild Screen, ASCAP)
23	26	5	<b>THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS"</b> John Williams, MCA 40439 (Duchess, BMI)
24	32	3	<b>YOU'RE ALL I NEED TO GET BY</b> Tony Orlando & Dawn, Elektra 45275 (Jobete, ASCAP)
25	19	11	<b>'TIL THE WORLD ENDS</b> Three Dog Night, ABC 12114 (Leeds/Antique, ASCAP)
26	29	6	<b>YOU ARE A SONG</b> Batdorf & Rodney, Arista 0132 (Keca, ASCAP)
27	30	4	<b>WHO LOVES YOU</b> Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP)
28	31	2	<b>HELP ME MAKE IT (To My Rockin' Chair)</b> B.J. Thomas, ABC 12121 (Baby Chick, BMI)
29	NEW ENTRY		<b>SOMETHING BETTER TO DO</b> Olivia Newton-John, MCA 40459 (ATV, BMI)
30	33	3	<b>BRAND NEW LOVE AFFAIR</b> Chicago, Columbia 3-10200 (Make Me Smile/Big Elk, ASCAP)
31	38	3	<b>DIAMONDS &amp; RUST</b> Joan Baez, A&M 1737 (Chandos, ASCAP)
32	20	8	<b>IT DOESN'T MATTER ANY MORE</b> Linda Ronstadt, Capitol 4050 (Spanka, BMI)
33	34	7	<b>DREAMS GO BY</b> Harry Chapin, Elektra 45264 (Sandy Songs, ASCAP)
34	36	4	<b>LADY BLUE</b> Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI)
35	37	6	<b>HONEY TRIPPIN'</b> Mystic Moods, Sound Bird 5002 (Ginseng/Medallion, ASCAP)
36	42	3	<b>SUMMER OF '42</b> Biddu Orchestra, Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
37	40	5	<b>MORNING</b> Michael Kenny, Tom Cat 10327 (RCA) (Cataclysmic/Dantroy/Kenny Tunes, BMI)
38	39	2	<b>ROCKY</b> Austin Roberts, Private Stock 45020 (Strawberry Hill, ASCAP)
39	41	4	<b>(I'm) LOVIN' YOU</b> Bobby Vee, Shady Brook 45013 (Sutton-Miller) (Saima, BMI)
40	44	4	<b>DANCE MUSIC</b> Ronnie & Natalie, D'Hara, Legacy 105 (Happy Girl, ASCAP)
41	35	7	<b>THIRD RATE ROMANCE</b> Amazing Rhythm Aces, ABC 12078 (Fourth Floor, ASCAP)
42	45	2	<b>CASTLES IN THE SAND</b> Seals & Crofts, Warner Bros. 8130 (Dawnbreaker, BMI)
43	NEW ENTRY		<b>I STILL LOVE YOU (You Still Love Me)</b> Mac Davis, Columbia 3-10187 (Screen Gems-Columbia/Songpainter/Sweet Glory, BMI)
44	NEW ENTRY		<b>ALL OVER ME</b> Charlie Rich, Epic 8-50142 (Columbia) (Ben Peters/Charys, BMI)
45	49	2	<b>VOLARE</b> Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
46	50	2	<b>THE CHICAGO THEME (Love Loop)</b> Hubert Laws, CTE 27 (Motown) (Trunk, ASCAP)
47	NEW ENTRY		<b>BAD BLOOD</b> Neil Sedaka, Rocket 40460 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
48	NEW ENTRY		<b>LYIN' EYES</b> Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
49	47	4	<b>HEART TO HEART</b> Roy Clark, ABC/Dot 17565 (Short Rose, ASCAP)
50	NEW ENTRY		<b>BIG MABLE MURPHY</b> Sue Thompson, Hickory 354 (MGM) (Acuff-Rose, BMI)



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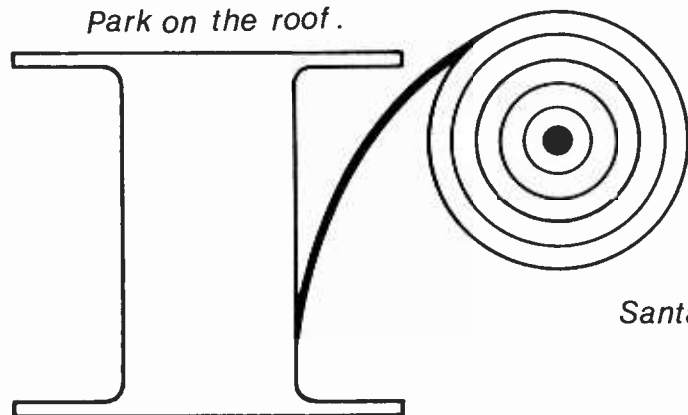
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# Jazz

## N.Y. Jazz Museum Staggering

### 3-Year Operation Is Desperately In Need Of Funds

By JIM FISHEL

NEW YORK—After three fruitful years of operation the New York Jazz Museum is in trouble. Faced with mounting costs, this house of jazz is in dire need of help from the record industry.

Originally opened in 1972 by its current executive director Howard Fischer, the museum has featured several exhibitions. Included were displays of Benny Goodman, Billie Holiday, John Coltrane, Dizzy Gillespie and Charlie Parker, in addition to the current Count Basie tribute.

There have been weekly Sunday afternoon jazz concerts featuring some of the music's most famous names. Still, funds to operate the museum have been harder to come by, and Fischer continues to search for ways to keep his doors open.

If everything goes according to plan, he would like to move to larger quarters, where there would be per-

manent exhibits in addition to rotating ones. This would also permit the display of many jazz instruments that are currently just gathering dust in the museum's archives. Included are Willie "The Lion" Smith's piano and Miles Davis' trumpet.

A sore spot with Fischer is the fact that the jazz archives are cramped into the back of the museum, along with a complete library of jazz and blues books, records, photographs, magazines and even films.

"We have personally collected many classic films that were one of a kind and some were scheduled for complete destruction before we rescued them," he says. "The tragic part about all of this is that we don't have enough funds to go out and get more of these historical treasures. That takes a lot of money and we don't have it."

Fischer asserts that many of the great jazz artists of the past will

never be known to future jazz fans unless they are preserved on film.

The museum has several educational programs including "Education Through Jazz," "Panorama Of Jazz," "Jazz Puppet Show," "Jazz Panorama" and "Group Visits."

"Education Through Jazz" shows school systems how to teach all subjects of curriculum through jazz—its history, heritage and performance: "Panorama Of Jazz" is a multi-session program featuring a series of lectures and jazz visits: the "Jazz Puppet Show" contains a brief history of jazz and shows its fine points through puppet characters portraying greats including Louis Armstrong, Duke Ellington, Ornette Coleman, Bessie Smith and Charlie Parker; "Jazz Panorama" is an audiovisual history of jazz in color with taped reminiscences by many greats including Jack Teagarden, Sidney Bechet, Billy Taylor, Bunk Johnson and Benny Goodman; and "Group Visits" features live music and a tour of the facilities.

In addition to these programs, the museum also has a jazz touring program that features commentary by jazz authorities, the showing of rare jazz films, the presentation of live jazz by an assortment of well-known musicians, the showing of "Jazz Panorama," a meeting with the musicians on a one-to-one basis and a commentary on jazz tap dance by some of the world's greatest exponents.

"We'd love to keep expanding and branching out into other areas of jazz, but we just don't get very much help or interest from the record companies, even though most of them are involved with jazz," he states.

"Hopefully, many of these people will come to our aid, shortly, because it's one of our only chances of survival, and without the jazz museum there is little hope of protecting its glorious past."

## Jazz Assn. Gab

LOS ANGELES—Will a jazz book club mean extra income for jazz authors? World Jazz Assn.'s executive director Paul Tanner feels it is a go situation as he is now in the process of reviewing material for a publisher's first big announcement spread. Leonard Feather's feature article in the Los Angeles Times and other leading metropolitan papers announcing the formation of WJA has resulted in the recruitment of a strong initial group of fans for Jazz in the general membership category.

Members of WJA are spearheading a campaign with the FCC to urge that Radio WRVR in New York retain its full-time jazz format. The station has been supported by the commercial interests of jazz and the... Happiness is Monk Montgomery and the great success he and his associates in Las Vegas have had in forming the Las Vegas Jazz Society.

"One and Two" are top-of-the-charts LPs featuring Bob James, his talent and hand-picked musicians. Bob is now forming a music publishing company that will specialize in Jazz. The late Bill Williams of Nashville, Southeast Editor of Billboard, was very high on the talent of songstress Joyce Cobb. Joyce's final tribute to Bill at his funeral was a beautiful performance of "Stardust" with guitar accompaniment.

Noted author, producer, critic Dave Dexter has put his life story into manuscript form which has been accepted by Billboard Publications for Holiday time release.

This column is prepared by the World Jazz Assn. through the efforts of Hal Cook and Paul Tanner. It reflects its activities and those of its members.

www.americanradiohistory.com

## NO JAVA JIVE

### Lim Pushes Full Throttle For Famous Door Label

By DAVE DEXTER JR.

LOS ANGELES—After dabbling in jazz recording over the years, Javanese-born Harry Lim says he now is going full throttle with his Famous Door label in New York.

An American resident since before World War II, Lim has been popular with musicians for 35 years. In 1940 he produced a long and memorable series of sessions at the Sherman Hotel, Chicago, featuring Sidney Bechet, Earl Hines, Johnny Hodges, Rex Stewart, Barney Bigard and dozens of other renowned jazzmen.

For Lim, Bigard composed "Javanette" and with members of Duke Ellington's Band, put it on a Bluebird record.

More recently, Lim was so impressed with Bill Watrous' daring trombone that he made an entire LP for Famous Door. It attracted enough attention for mighty Columbia to swoop down and sign Watrous to a long-term binder.

Lim's latest achievement is pulling the venerable Kenneth "Red" Norvo out of oblivion in Las Vegas and cutting two albums by the Illinois-born vibes virtuoso.

For many years a popular jazz record-tape buyer for Sam Goody in Manhattan, Lim also sees young pianist Brooks Kerr as a talent with immense potential.

And so on his autumn Famous

Door release, Lim is issuing a Kerr Quartet LP in which the young musician shares choruses with Earl Quinichette, tenor saxist. They are backed by former Ellington thumper Sam Woodyard and Gene Ramey, who like Quinichette came up the pike with Jay McShann out of the Midwest.

Also on the release are the two Norvo packages, the first Red has made as leader in a full decade. Hank Jones, Jimmy Rowles, Milt Hinton, Jo Jones, Lloyd Ellis and Gene Cherico back him on one; the other showcases Norvo with Dave McKenna, Kenny Davern, Mousey Alexander and Hinton.

Bassist Hinton, too, has an album on Famous Door all his own. One side, recorded in the 1960s, features the late Ben Webster at the piano and on tenor saxophone with Hinton. The other features Hinton with John Bunch, John Faddis, Budd Johnson, Frank Wess and Jo Jones.

Lim has worked for months setting up "distributors who are dependable—and who truly believe in good jazz and make an honest effort to sell it."

Educated in Holland, Lim was in the U.S. enjoying a two-year tour of jazz clubs at the time of Pearl Harbor. With the Japanese occupying all of Java, Harry never went home again.

## Florida Club Boss Warns Musicians

By SARA LANE

FORT LAUDERDALE, Fla.—"Jazz artists can't play only for themselves anymore—not if they want to make a living," says Dominick Ammerati, former jazz guitarist, now manager of Fort Lauderdale's 4100 Supper Club, a club which does give its clientele modified jazz.

"Fort Lauderdale is an especially difficult place for jazz musicians," Ammerati continues. "Most of the populace is into country or hard rock. But I feel this form of music is on the wane."

The 4100 Club attracts a diversified crowd. It is a New York-type supper club and probably the only one of its kind in South Florida.

Carlos Danoto, pianist singer, and his trio entertain each night playing a modified jazz form, one that's not too far out or too intricate for the layman.

Danoto, originally from Baltimore, spent three years in Europe with the Frank Harris Quintet and just returned after eight years in the Bahamas where he played the top hotels and clubs.

"On Monday night, we have something like the old-time jam sessions," Danoto says. "Monday is the traditional night off for South Florida musicians and a lot of them come in to sit in with us."

Billboard SPECIAL SURVEY for Week Ending 9/27/75

(Published Every Two Weeks)

## Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	10	3	<b>CHAIN REACTION</b> Crusaders ABC/Blue Thumb BTSD 6022
2	1	30	<b>MISTER MAGIC</b> Grover Washington Jr., Kudu KU 20 S1 (Motown)
3	2	12	<b>THE CHICAGO THEME</b> Hubert Laws, CTI 6058 S1 (Motown)
4	5	6	<b>ESTHER PHILLIPS w/BECK</b> Kudu KU 23 S1 (Motown)
5	15	3	<b>MELLOW MADNESS</b> Quincy Jones, A&M SP 4526
6	3	10	<b>LIQUID LOVE</b> Freddie Hubbard, Columbia PC 33556
7	7	25	<b>EXPANSIONS</b> Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL 0934 (RCA)
8	6	16	<b>TALE SPINNIN'</b> Weather Report, Columbia PC 33417
9	12	10	<b>PHENIX</b> Cannonball Adderley, Fantasy F 79004
10	8	14	<b>A TEAR TO A SMILE</b> Roy Ayers Ubiquity, Polydor PD 6046
11	4	23	<b>TWO</b> Bob James, CTI 6057 S1 (Motown)
12	16	23	<b>IN THE POCKET</b> Stanley Turrentine, Fantasy F 9478
13	13	25	<b>STEPPING INTO TOMORROW</b> Donald Byrd, Blue Note BN-LA368-G (United Artists)
14	17	23	<b>CHASE THE CLOUDS AWAY</b> Chuck Mangione, A&M SP 4518
15	38	3	<b>FIRST CUCKOO</b> Deodato, MCA 491
16	14	40	<b>SUN GODDESS</b> Ramsey Lewis, Columbia KC 33194
17	11	25	<b>NO MYSTERY</b> Return To Forever Featuring Chick Corea, Polydor PD 6512
18	9	16	<b>THE BRECKER BROTHERS</b> Arista AL 4037
19	19	21	<b>DISCOTHEQUE</b> Herbie Mann, Atlantic SD 1670
20	25	6	<b>WHY CAN'T WE BE FRIENDS?</b> War, United Artists UA-LA441-G
21	31	3	<b>TAKING OFF</b> David Sanborn, Warner Bros. BS 2873
22	28	12	<b>PHOEBE SNOW</b> Shelter SR 2109 (MCA)
23	23	49	<b>PIECES OF DREAMS</b> Stanley Turrentine, Fantasy F-9465
24	27	45	<b>BAD BENSON</b> George Benson, CTI 6045 S1 (Motown)
25	35	3	<b>PRESSURE SENSITIVE</b> Ronnie Laws, Blue Note BN-LA452-G (United Artists)
26	24	8	<b>BECK</b> Joe Beck, Kudu KU 21 S1 (Motown)
27	30	6	<b>SOLO CONCERTS/BREMEN, LAUSANNE</b> Keith Jarrett, ECM3-1035/37 (Polydor)
28	18	8	<b>SATURDAY NIGHT SPECIAL</b> Norman Connors, Buddah BDS 5643
29	29	6	<b>TIMELESS</b> John Abercrombie, ECM 1047 (Polydor)
30	NEW ENTRY		<b>THE BOY'S DOIN' IT</b> Masekela, Casablanca NBLP 7017
31	26	16	<b>NATIVE DANCER</b> Wayne Shorter, Columbia PC 33418
32	32	6	<b>SUNBURST</b> Eddie Henderson, Blue Note BN-LA464 (United Artists)
33	20	10	<b>COME GET TO THIS</b> Nancy Wilson, Capitol ST 11386
34	NEW ENTRY		<b>SPIRIT OF THE BOOGIE</b> Kool & The Gang, De-Lite 2016 (PIP)
35	NEW ENTRY		<b>KHARMA</b> Charles Earland, Prestige 10095 (Fantasy)
36	36	3	<b>CONCIERTO</b> Jim Hall, CTI 6060 S1 (Motown)
37	NEW ENTRY		<b>SONG FOR MY LADY</b> Jon Lucien, Columbia PC 33544
38	NEW ENTRY		<b>CHESHIRE CAT</b> Ronnie Foster, Blue Note BN-LA425-G (United Artists)
39	40	3	<b>THE LAST CONCERT</b> Modern Jazz Quartet, Atlantic SD 2-909
40	NEW ENTRY		<b>LUMINESCENCE</b> Keith Jarrett & Jan Garbarek, ECM 1049 (Polydor)

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# Discos

## Discos Thrive In Bay Area

Continued from page 3  
getting records at home, including a test pressing of the new Gloria Gaynor LP."  
Door charge here is \$1 Monday and Tuesday, \$2 the other nights, except for holidays when it goes to \$3. There was no charge when the club first opened, but now, says Struve, "There are just too many people. Too much business can be worse than not enough. We'd have 5,000 in here every night if we didn't charge something."  
The club does not circulate a chart

but posts a listing of the favorite tunes of the week. The club plans to add an Advent screen and a laser system "that will make Laserium look like a toy, to its already extensive visual effects."  
The Bojangles club in San Francisco is also doing a bangup business, never drawing less than 500 on a weekend night, according to the club's George Zepp. The Bojangles has several special nights—jazz on Mondays, oldies on Tuesday, dance  
(Continued on page 47)

## Club Dialog

By TOM MOULTON

NEW YORK—The title cut on Donna Summer's "Love To Love You Baby" LP (Oasis) is 16:50 and has some incredible rhythm and string changes. Oasis is distributed by Casablanca. The Record Pool has already been serviced with copies of the album.  
Spring will be releasing the Sons of Robinstone's new single, "I'm Ready To Give You My Love," sometime during the next two weeks. There will be a special disco version of the song, which will not be commercially available. The disk was produced by Bobby Eli, who also produced the group's first record, "Got To Get You Back."

Just released by Cotton Records is Dooley Silverpoo's "Let Me Be The #1 (Part 1&2)" single. The disk is Silverpoo's follow-up to "Bump Me Baby" and it has a much better all-around sound. It also has the same kind of excitement associated with the song "Brazil."  
The Bee Gees' new single, "Nights On Broadway," has to be remixed and speeded up to create the same dance excitement from their last single, "Jive Talk."

Polydor has just released the group Rhythm's debut single, "Make Some People Happy." The record, already sent to the Record Pool here, has a very strong Jackson Five sound. . . . Gloria Gaynor's new album is a top seller at all the local disco retailers.

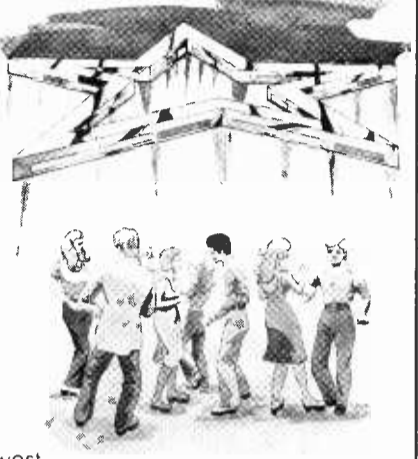
Hollywood Breeze, president of Music Unlimited Street Jocks in Washington, D.C., reports "incredible reaction" to Jimmy Castor's "King Kong" single. It will also be a cut on his forthcoming album, to be released later this fall.

Special thanks to Mike Webb for helping to compile the San Francisco report and to Ron Jenkins, music coordinator for Dimples, for the top record listing for the 23-outlet Dimples disco chain.

Midland International will be re-releasing "Headline News" by Carol Douglas. The mix to  
(Continued on page 47)

## 'LIGHT HUSTLERS'

### Unique Light Systems for Discotheques

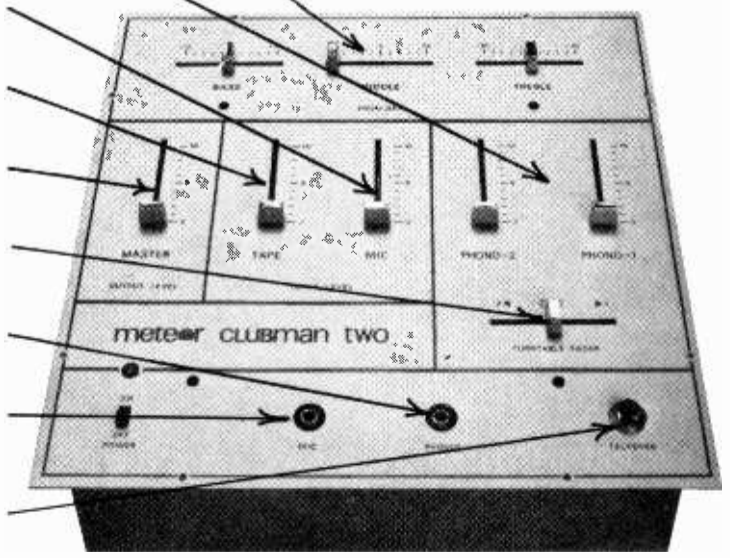


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- A **Master Volume Slider** to set overall system level.
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# Disco Action

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By TOM MOULTON

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

- This Week
- CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
  - FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
  - PEACEPIPE—B.T. Express—Roadshow (LP)
  - IT ONLY TAKES A MINUTE—Tavares—Capitol
  - HOOKED FOR LIFE—The Trammps—Atlantic (Long Version)
  - MESSIN' WITH MY MIND—Labelle—Epic (LP version)
  - PEANUT VENDOR/BRAZIL—Richie Family—20th Cent. (Not commercially avail.)
  - SUMMER OF 42/EXODUS—Biddu Orch.—Epic (Exodus import only)
  - WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
  - YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
  - I JUST CAN'T MAKE IT (Without You)—Philly Devotions—Columbia
  - CARAVAN/WATUSI STRUT—Deodato—MCA (LP)
  - SUPERSTAR REVUE—The Ventures—UA
  - DO IT ANY WAY YOU WANNA—People's Choice—TSOP
  - UNDECIDED LOVE—The Chequers—Scepter (disco-mix)

### Colony Records (New York) Retail Sales

- This Week
- CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
  - YOU SET MY HEART ON FIRE—Tina Charles—Columbia
  - NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
  - FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
  - THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
  - TO EACH HIS OWN—Faith, Hope And Charity—RCA (LP)
  - NEED YOU—Harlem River Drive—Arista
  - THAT'S THE WAY I LIKE IT—KC And The Sunshine Band—TK (LP)
  - SOUL TRAIN 75—Soul Train Gang—Soultrain (RCA) vocal & inst.
  - WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
  - SUMMER OF 42—Biddu Orch.—Epic
  - ALL I NEED—Anacosta—Columbia
  - DREAMING A DREAM—Crown Heights Affair—De-Lite
  - DO IT ANY WAY YOU WANNA—People's Choice—TSOP
  - GET READY FOR THIS—Revelation—RSO

### Top Audience Response Records In San Francisco Discos

- This Week
- BRAZIL—Richie Family—20th Century
  - PEACEPIPE—B.T. Express—Roadshow (LP version)
  - LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol (instrumental)
  - I JUST CAN'T MAKE IT (Without You)—Philly Devotions—Columbia
  - FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
  - CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
  - IT ONLY TAKES A MINUTE—Tavares—Capitol
  - I CAN'T QUIT YOUR LOVE—Buck—Playboy
  - WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
  - THAT'S THE WAY I LIKE IT—KC And The Sunshine Band, TK (LP version)
  - SUMMER OF 42—Biddu Orch.—Epic
  - MESSIN' WITH MY MIND—Labelle—Epic
  - DREAMING A DREAM—Crown Heights Affair—De-Lite
  - WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu
  - 7-6-5-4-3-2-1 (Blow Your Whistle)—Gary Toms Empire—P.I.P.

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

- This Week
- PEACEPIPE—B.T. Express—Roadshow
  - HOLLYWOOD HOT—Eleventh Hour—20th Century
  - FAME—David Bowie—RCA
  - LOVE ROLLERCOASTER—Ohio Players—Mercury (LP)
  - FLY ROBIN FLY—Silver Convention—RCA (LP)
  - DO IT ANYWAY YOU WANNA—People's Choice—T.S.O.P.

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

- This Week
- CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
  - FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
  - MAGIC OF THE BLUE—Blue Magic—ATCO (LP)
  - MESSIN' WITH MY MIND—Labelle—Epic (LP)
  - YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
  - TO EACH HIS OWN—Faith, Hope And Charity—RCA
  - WHERE DO I GO FROM HERE—The Supremes—Motown
  - FACE THE MUSIC—Dynamic Superiors—Motown (LP)
  - WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
  - DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
  - GET READY FOR THIS—Revelation—RSO
  - DO IT ANY WAY YOU WANNA—People's Choice—TSOP
  - BRAZIL—Richie Family—20th Century
  - THAT'S THE WAY I LIKE IT—KC And The Sunshine Band (LP)
  - SOMEBODY'S GOTTA GO—Mike And Bill—Moving Up (original version)

### Downstairs Records (New York) Retail Sales

- This Week
- CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
  - NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
  - YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
  - MESSIN' WITH MY MIND—Labelle—Epic
  - GET READY FOR THIS—Revelation—RSO
  - FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
  - SUPERSTAR REVUE—The Ventures—UA
  - CARAVAN/WATUSI STRUT—Deodato—MCA (LP)
  - CHEER UP SYRUP—David And The Blueties—Spigot
  - SOMEBODY'S GOTTA GO—Mike And Bill—Moving Up (original version)
  - HOOKED FOR LIFE—The Trammps—Atlantic
  - DO IT ANY WAY YOU WANNA—People's Choice—TSOP
  - SUMMER OF 42—Biddu Orch.—Epic
  - SALSOUL HUSTLE—Salsoul Orch.—Salsoul
  - DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.

### Top Audience Response Records in The Dimples Chain

- This Week
- SUMMER OF 42—Biddu Orch.—Epic
  - SALSOUL HUSTLE—Salsoul Orch.—Salsoul
  - IT ONLY TAKES A MINUTE—Tavares—Capitol
  - TO EACH HIS OWN—Faith, Hope, And Charity—RCA
  - DO IT ANY WAY YOU WANNA—People's Choice—TSOP
  - (If You Want It) DO IT YOURSELF—Gloria Gaynor—MGM
  - WHO LOVES YOU—The Four Seasons—Warner Bros.
  - ONE WAY STREET—Beckett Brown—RCA
  - HOOKED FOR LIFE—The Trammps—Atlantic
  - HEADLINE NEWS—Carol Douglas—Midland International
  - MESSIN' WITH MY MIND—Labelle—Epic
  - WATERBED—Herbie Mann—Atlantic (disco version)
  - PEACEPIPE—B.T. Express—Roadshow (LP version)
  - HOLLYWOOD HOT—Eleventh Hour—20th Century
  - NEED YOU—Harlem River Drive—Arista

## Discos Are Thriving In the Bay Area

• Continued from page 46

contests and marathons on Sunday "with old dances like the jitterbug and the Lindy." Wednesday, says Zepp, is ladies night.

Zepp says that the Bojangles jocks buy most of the records they use, at discount prices from two principal shops—Easy Street on Market and the Gramophone on Polk. The club also places 12 spots a week on KSFJ, a local disco-style FM outlet, and the spots indicate what records are doing best at the club that week.

There are a number of other discos in the city, like Buzzby's, the End-up, the Mine Shaft and the Ricksha Bistro, all of which seem to be doing well. The Orphanage does emphasize its dance floor in its ads and for a while did try a disco operation on weeknights, but it is now back to a live-entertainment policy.

Despite the heavy population, the East Bay has little to offer in the way of disco action. Berkeley is simply not fertile ground for the scene, and otherwise there are only a few places like the Edgewater West in Oakland and the new Piccadilly Pub in Castro Valley, although there are plenty of clubs that offer live bands who play a disco style for dancing.

In a recent "Disco Action" column in Billboard, a number of local disco jocks complained about poor service from labels. Steve Cowan, manager of The Woods in Fairfax, Marin County, takes the opposite stance and defends the record companies.

"Record companies don't mind sending out a dime single if they can get a dime's worth of information back," says Cowan. "You've just got to play the game. People in New York and Los Angeles are very market conscious. In San Francisco people aren't. Everyone sits on his ass and wonders why everyone isn't doing everything for him. We get good service, but that's because we took the time to sit down and write the proper letters to industry people, and we're also the only club to publish a chart every week and circulate it widely so that people in the industry can keep abreast of what's happening here. People here at The

Woods fill out request cards and hand them to the jock and that's how we derive our charts."

Cowan says "The Woods' chart is sent to 80 promotion men and women across the U.S. and to all

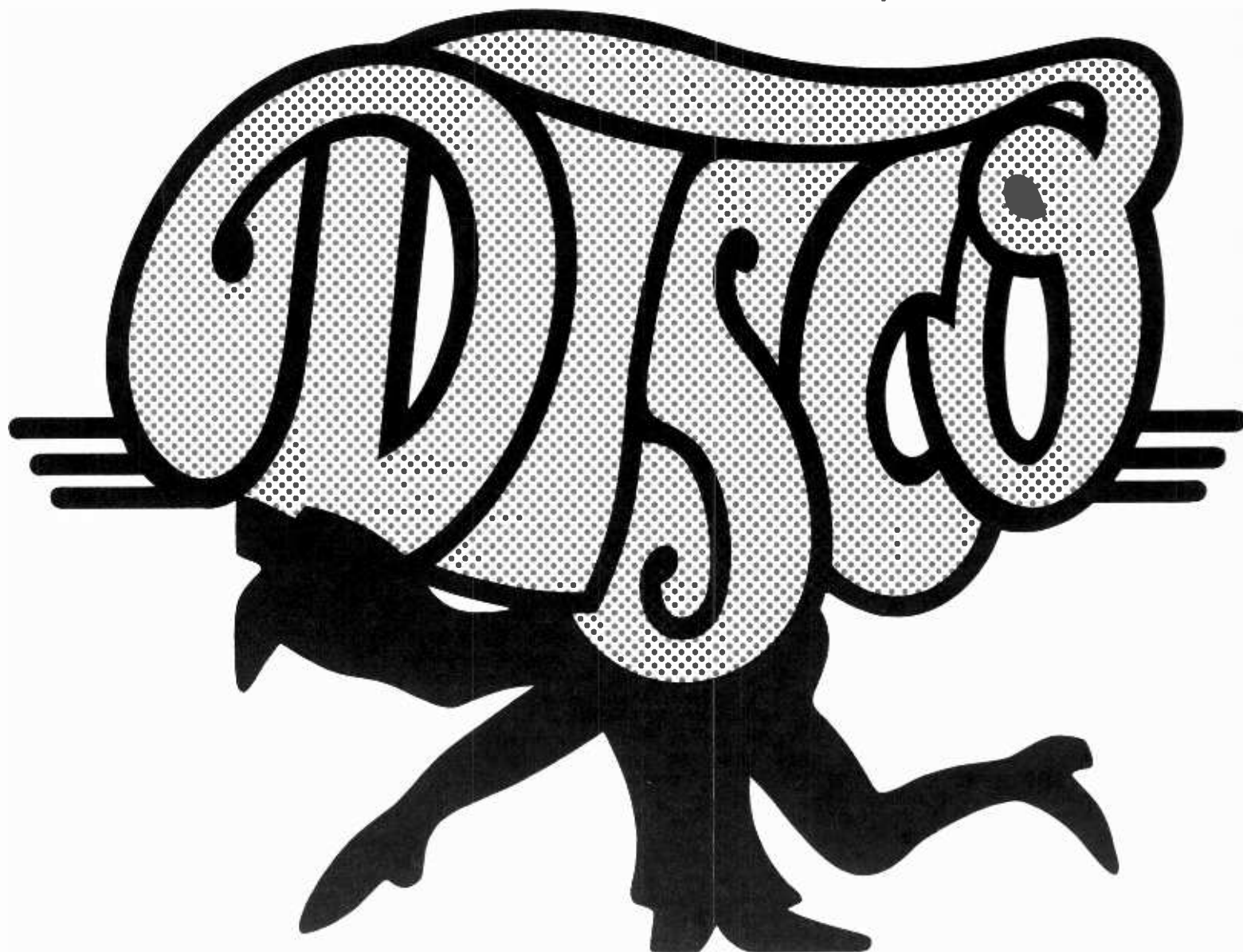
record stores, program directors and publications in the Bay Area. Cowan also mentions help from Atlantic's local man, Paul Pieretti, who helped develop The Woods' chart; RCA for providing prizes for dance

contests; U.A.'s Jack Shields for delivering product personally; T.K. for air mailing product from Florida; and CBS, for providing The Woods with a test of the new Sly Stone record three days before general release.

Cowan says another part of the problem is the clientele and door-

carding policies of many San Francisco discos. "There's nothing wrong with the gay market. It's 70 percent of the disco action now. But some places really hassle ladies at the door. If a promo man can't feel comfortable walking into a place with a lady, he's not going to feel comfortable servicing them."

## GET DOWN TO SOLE MUSIC WITH BILLBOARD - DISCO, PART II!



## AN UPDATE ON THE DISCO SCENE COMING NOVEMBER 1ST!

Billboard's November 1 issue will cover the disco scene as it is TODAY:

**The Equipment**—How important is equipment to disco owners? Why is volume important to disco success?

**The People**—Why are "straight" customers going to gay discos? Is the over-40 set moving in?

**The Entertainment**—Why are discos now offering forms of entertainment other than dancing (swimming pools, restaurants)? Why are big-name acts agreeing to entertain in discos?

**Private vs. Public Discos**—Are there advantages to belonging to a private disco? What do people look for in a disco?

**The Music**—Black gospel discos, country discos, international discos

**Everything** disco . . . in Billboard's November 1 issue!

If you play a role in the disco rage, don't be a wallflower! **Get down** to business with Billboard's Disco Part II!

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AD DEADLINE: October 17

ISSUE DATE: November 1

## Discos Force 45 Of 'Chitown Theme'

CHICAGO—Discotheque response has prompted Ovation Records to release Cleveland Eaton's "Chitown Theme" from his "Plenty Good Eaton" album as a disco single, with the original five-minute length for deejay copies, and an edited version of 3:06 for radio airplay. Requests for a single came from such diverse markets as Dallas, New York, Los Angeles and Boston.

## Club Dialog

• Continued from page 46

come was the one originally scheduled, but an oversight saw the wrong one pressed.

There will be a 7:15 version of "Free Man" on the new South Shore Commission LP. The cut will have two additional breaks in the middle. The album is due out in late October. . . . Walter Gibbons, Outside Inn DJ, reports strong reaction to "Boom, Bam Bump" by Freeman Nehls (RCA). . . . Tom Severse, 12 West DJ, reports good response on Jimmy James and the Vagabonds' "I Am Somebody" LP (Pye). . . . The Richie Family's "Brazil" LP is being rushed-released this week. Retail requests for the title have reportedly been very strong.

Apologies from Gary Schwartz wired to Mel Cheren of Scepter and to the Record Pool after his Letter to the Editor (Billboard, Sept. 13) wanting to know why he couldn't become a member of the Pool. After he sent the letter, Schwartz found out that he was accepted to the Pool.

# Disco Turntables Spark Deodato Rise

By JIM MELANSON

NEW YORK—Discotheques may skyrocket Deodato into the kinds of sales that have eluded him in the past. Until very recently, the last time the MCA artist spent time in a disco was four years ago. And, then, it was only as a casual observer of the scene.

It's all changing now, though, and the local discos themselves have a lot to do with the excitement and sales generated from "Caravan" and "Watusi Strut," two cuts from his latest album, "First Cuckoo."

The new-found relationship between the dance crowd and the artist, if followed through to a successful sales conclusion, would also once again point up the impact that dance clubs can have on a recording artist's career.

Deodato's LP, on the top LPs & Tape Chart for four weeks now, is starred at No. 150.

While the album's material, according to Deodato, was not specifically aimed at the disco crowd, it was only natural that it proved to be a turn-on for them. And, one of Deo-

dato's musical philosophies goes a long way in explaining why.

"I feel that a key ingredient in any good record is being able to dance to it," he says.

The disco scene may also aid the



Len DeLessio photo

**Deodato: at home working on arrangements.**

artist in proving another point—that purely instrumental disks can be commercial successes.

While Deodato is taking renewed interest in what's happening disco-wise (he attended last week's meeting of the Record-Pool club DJ group here), one can't help getting the feeling from talking with him that his music is too important to him to just lay a disco tag on it and let it go at that.

Too much time and creative talent has gone into developing it to where it is today.

Deodato says he would like to be touring more, but that the dates offered him are not sufficient to balance the cost of putting a band on the road. "I'd be looking for at least three days a week," he says.

Scoring films once played a role in his earlier ambitions, but now, he says that he doesn't feel the challenge any longer.

## Music Women Form New NAWM Group

NEW YORK—The National Assn. of Women in Music (NAWM) has been formed here to focus recognition on industry achievements by women and to spur further job and career opportunities.

Founders of the group are all public relations specialists, although membership is open to all men and women interested in the association's goals. Connie De Nave has been elected NAWM president, with Carol Ross, Susan Munao and Petrina Wells named vice presidents. Other officers are Toby Goldstein, treasurer; Harriet Stein, recording secretary; and Kris Di Lorenzo, corresponding secretary.

## Musicdata Organ Music Catalog Out

PHILADELPHIA—"Organ Music In Print," a master catalog of all organ music published throughout the world, has been published by Musicdata, Inc. The book lists the complete organ catalogs of over 300 international music publishers, and is available in library binding at \$32.

The book is arranged as a single alphabetical inter-filing of composers and titles. Entries include composer, title, arranger, instrumentation, seasonal usage, publisher, publisher's number and American prices. The listings are completely cross-referenced, allowing access by composer or title. Also included are an easy-to-use code chart and "Guide to Use," as well as the latest version of Musicdata's master list of music publishers.

"Organ Music In Print" is the third volume published to date in Musicdata's on-going "Music-In-Print" series. The first two volumes, published in 1974, were the two-volume set of "Choral Music In Print."

The "Music-In-Print" series will ultimately be extended to cover all areas of music. The listings will be kept up to date by means of supplements and revised editions published at regular intervals.

## Desmar Records Is Formed; Slates 5-LP Release

NEW YORK—Desmar Records, a new record firm, will enter its bid for a slice of the classical market later this month with an initial release of five LPs featuring artists new to disk as well as others of established name-power.

Marcos Klorman, president of the new company, stresses that this combination of recognized and budding talent will characterize the profile of Desmar. It will also seek to record works, in most cases, which are not heavily represented in the catalog.

Among its first albums is one devoted to the Richard Strauss Quartet for Piano and Strings, featuring the Los Angeles String Trio with Irma Vallecillo, piano. Another presents the harpsichordist Fernando Valenti in 10 Soler sonatas. Violin and piano sonatas by Paderewski and Busoni are offered on a third disk; the remaining packages in the initial release are licensed from the international Piano Library.

Klorman says the company has plans to release another group of five albums before the end of the year. Among these will be at least one featuring Leopold Stokowski. Desmar has recorded two LPs with Stokowski and the National Philharmonic, one of the Rachmaninoff Third Symphony, and the other of string works by Vaughn Williams and Dvorak.

## Serebrier In Ives Special

NEW YORK—Conductor Jose Serebrier, who recorded Charles Ives' Fourth Symphony for RCA Red Seal, analyzed the symphony on a television special, "About Charles Ives," aired on the Public Broadcast network Sept. 15.

The show, seen in New York on Channel 13, featured a performance of the symphony with Serebrier conducting the Polish National Orchestra.

# Classical

## Carnegie Hall Corp. Mounts Fund Drive

NEW YORK—The Carnegie Hall Corp., for the first time since it took over operation of Carnegie Hall some 15 years ago, has undertaken a campaign to raise \$500,000 to offset current net losses and to insure the continuance of special programs in the Hall.

The plan was outlined by Julius Bloom, executive director of the corporation, and by Isaac Stern, corporation president. According to Bloom, the funds will come from foundations, individuals and busi-

nesses. Bloom says that the inflationary pattern of the economy caused the corporation to go into the red recently. He says the "electricity bill this year alone would exceed by \$100,000 the amount we paid last year."

Bloom says the campaign's aim is not to go into the black but also to sustain the high level of special programs in which the corporation is involved. As examples, he pointed to projects such as advisory programs with other nations, neighborhood concerts, helping careers of gifted young artists and conductors.

In the planning stage is a series of programs set for September 1976, which will be given in exchange with Washington's Kennedy Center for the Performing Arts.

However, Bloom adds, this program may face a delay until 1977.

Until three years ago, Carnegie paid the city \$183,000 in rent but later it was agreed that Carnegie could keep the money and that \$66,000 would be used to finance programs in joint sponsorship with the city, Bloom says. This season the program includes six dates by the New York Jazz Repertory Company, two concerts by Isaac Stern and His Friends, the Stuttgart Piano Trio, and three concerts by the Performing Arts of Asia.

Funds for the new programs would be syphoned from the \$500,000 to be raised in the drive. Other music plans include an open house for young chamber groups and programs by ethnic groups displaying achievements of their cultures, Bloom says.

## WFMT Bows 'Prom' Series Quadcasts

CHICAGO—As its newest 4-channel programming, WFMT launched a new series of 14 BBC "Promenade Concerts" Sept. 7 at 11 a.m., general manager Ray Nordstrand announced.

The station, first to quadcast more than four years ago, is the exclusive outlet in the U.S. for this series of BBC programs, the critically acclaimed "Prom" performances recorded in QS matrix quad sound from Royal Albert Hall in London.

Syndication to other classical outlets is definitely a possibility, says Nordstrand, newly elected president of the Classical Music Broadcasters Assn. and just hired as an advisor to WNCN, New York, by GAF Corp., the new owner. He will be working with Sansui, developer of the QS system, in suggesting other outlets for the series to the BBC.

Founded in the 19th century by Sir Henry Wood, and produced by BBC, the "Proms" are perhaps the liveliest of serious music performances. "Large numbers of young people attend the events," Nordstrand reports after a recent firsthand visit, "forming a cheering section for the conductors and soloists and adding a new dimension to concert-going, captured brilliantly in the 4-channel broadcast."

WFMT, which has been producing Lyric Opera presentations in quad for some time, also expects to produce more of its own opera, concert and recital broadcasts, many of them in quad, he says.

## Classical Notes

Classical recordings at King Karol received a double-truck ad treatment recently in the New York Times leisure section, benefit of major companies. Speaking of ads, RCA welcomed station WNCN back to the classical fold with a full-page spread, also in the New York Times. . . . In addition to "La Navarraise" recording, RCA's September release also highlights "Carmen," starring Regine Crespin. Alain Lombard conducted the Strasbourg Philharmonic in the set produced by RCA affiliate Erato in France. Package is being imported to tie in with Miss Crespin's performance of the opera at the Metropolitan in October.

Lorin Maazel and the Musical Arts Assn. have renewed their pact through the 1980-81 season. Under terms of the contract, Maazel will spend at least 20 weeks each season with the Cleveland Orchestra. During Maazel's position as music director, among others, he recorded "Romeo and Juliet," which won six international prizes. . . . Nearly \$111,000 was pledged to Radiothon '75 by listeners of WGMS, Washington good music station, on behalf of the National Symphony. Sum was the largest ever raised by the station.

Henry Mancini headlines an evening with the Nashville Symphony Sept. 25 in the Grand Ole Opry House in Nashville. Richard Hayman is conductor.

ROBERT SOBEL

## Label Formed, To Highlight Women Writers

NEW YORK—Marnie Hall, violinist and member of The Vieuxtemps String Quartet, has formed a record company, Gemini Hall Records. The immediate aim of the company will be to give exposure to noted women composers of classical music.

The first album release, set for fall, is a two-record set "Woman's Work," featuring European women composers from 1625 through 1925. Composers include Elisabeth Jacquet de la Guerre, Clara Schumann, Fanny Mendelssohn Hensel, Lili Boulanger and Germaine Tailleferre. The set will contain the works of 18 composers in all. Produced by Marnie Hall, the album includes an extensive folio featuring history and research data on the composers.

Featured on the album are Berenice Bramson and Mertine Johns. In addition, there are performances by Michael May and The Vieuxtemps String Quartet.

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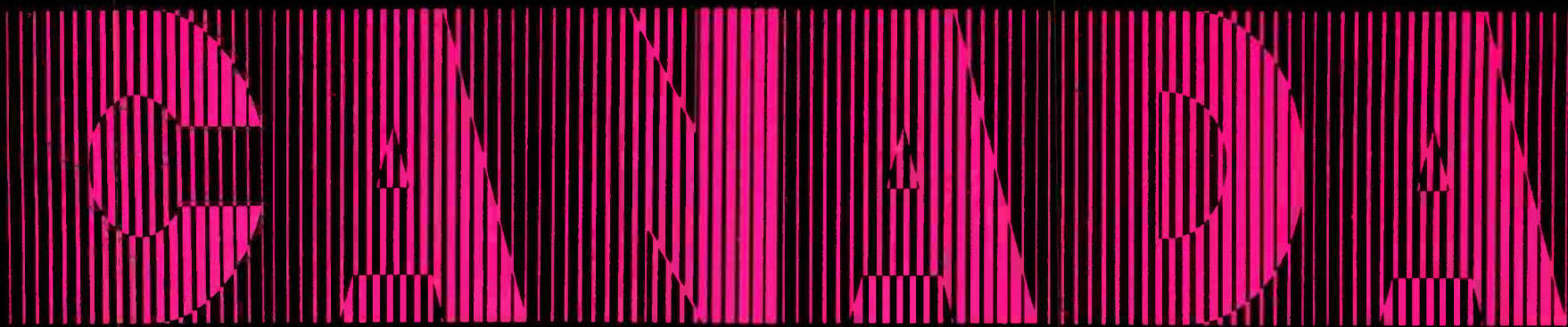
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# Canadian Music's Impact Proves Content Rule Effect Shortlived

By MARTIN MELHUISH



Photo by John Rowlands  
Susan Jacks, a former member of the Poppy Family and now a solo artist on the Vancouver-based Casino Records.



It is an economic fact of life in the Canadian music industry that to fully realize the full financial potential of any creative endeavors in the music field here, one must unavoidably think in terms of ultimate success in the U.S. market.

With that in mind, a recent report, prepared by an independent researcher, Brendan Lyttle, and issued in a report entitled "A Ten Year Look At the Canadian Music Industry," contains some surprising statistics that might prompt the industry in Canada to take a second look at some of its current policies aimed at the development of the music business here.

The most significant revelations are gained through an analysis of the Billboard Hot 100 singles chart over a ten year period from Jan. 25, 1965, to Aug. 23, 1975. It serves as an accurate and unbiased gauge of Canada's impact in the international music market for that period.

One thing that becomes obvious when looking at a graph of the number of Canadian records that reached the Billboard singles chart each year is that a strong argument could be made that the 30 percent Canadian content rulings for AM radio introduced by the Canadian Radio and Television Commission in 1971 had very little impact, aside from an initial surge in the first year, on the success of Canadian artists internationally.

A year-by-year breakdown of Canadian content singles to reach the Billboard chart indicates that from 1965 on, Canada's position as a source of international hits has improved steadily even without the aid of government legislation.

In 1965, nine singles of Canadian origin showed up on the Billboard chart for that year. After a brief setback in 1966 when two Canadian content records hit the Hot 100 and a partial recovery in 1967 when the total moved to four, there has been a steady increase in Canadian singles on the Billboard chart.

In 1968, the total went to 17, jumped to 30 in 1969, and

then to 32 in 1970. The year that the government legislation was introduced forcing Canadian AM radio stations to play at least 30 percent Canadian content recordings, there was a brief surge of activity which sent 42 records to the Billboard chart that year.

The following year, 1972, the total levelled out to 31 and stayed at that point in 1973 when 30 Canadian singles showed up on the Hot 100 chart.

1974 was the best year for the Canadian industry internationally since the inception of the content rulings. 40 Canadian singles entered the Billboard chart that year.

There is a sobering aspect to all of this though. In 1975, up to and including the Aug. 23 Billboard chart report, only nine Canadian content singles have reached the Hot 100 chart.

A look at those nine singles brings another revelation. Many of the songs qualifying as Canadian content and counted in the above mentioned nine records are not performed by Canadian artists.

The singles in question are "Roll On Down the Highway," Bachman-Turner Overdrive; "You're A Part Of Me," Susan

Jacks; "I Don't Like To Sleep Alone," Paul Anka; "Rainy Day People," Gordon Lightfoot; "Anytime, I'll Be There," Frank Sinatra; "Don't Leave Me In the Morning," Odia Coates; "Hey You," Bachman-Turner Overdrive; "I Believe There's Nothing Stronger Than Our Love," Paul Anka; and "It Doesn't Matter Anymore," Linda Ronstadt.

Paul Anka accounts for the Canadian content in five of the singles (he wrote the Frank Sinatra, Odia Coates and Linda



Photo by Bruce Cole

Fame has eluded Murray McLachlan for so long now in the U.S. market. He has a new live double album out which was recorded in Halifax which should renew interest in this singer/songwriter.



Daffodil Record Picture photo

A Foot In Coldwater on Daffodil Records have had a number of minor hits in Canada but have failed to break into the U.S. market. They are signed to Elektra in the U.S. and their product is distributed by GRT in Canada.



A&M photo

Goddo, led by ex-Fludd bass player Greg Godovitz, had their first single "Louie, Louie" released on A&M in Canada last summer. Ritchie Yorke handled production.



Columbia Records Picture photo

Seen here at her signing with Columbia Records of Canada is Patricia Dahlquist (center); Terry Lynd, the president of Columbia Canada; and Colleen Riley, Ms. Dahlquist's manager.

Ronstadt singles as well as his own), Bachman-Turner Overdrive accounts for two and Gordon Lightfoot and Susan Jacks have one apiece. The only really new face in that group is Susan Jacks, but earlier in her career with her former husband Terry Jacks, she had some big hits with a group called The Poppy Family from Vancouver. "Which Way You Going Billy," a single by the group, reached the number two position on the Billboard chart in 1970.

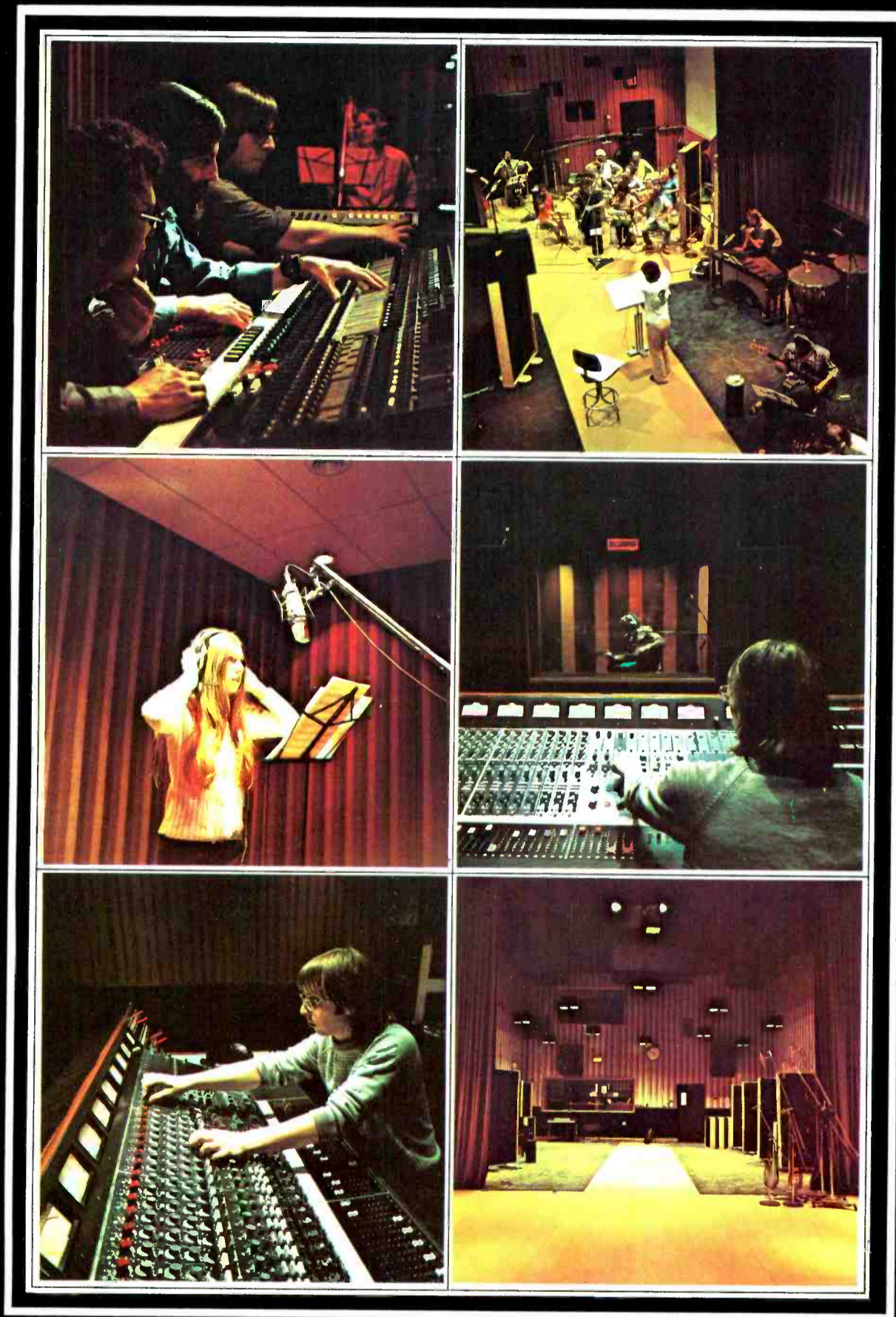
So really there are no real new talents in the list from this country which brings up the question, "What has happened to talent development in Canada?"

The fact that the economic conditions in the business were less than ideal during the first six months of this year goes a long way to explaining the bad showing of Canadian artists in the international market this year. Yet in Canada, on the surface anyway, the day-to-day business did not seem to be affected to any great extent by the so-called "recession."

Activity in the business went on unabated. New independ-

(Continued on page C-14)

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# Is Government Doing Enough To Boost Music Industry?



Photo by Bruce Cole

**George Struth, vice president and general manager of Quality Records Ltd. and president of the Canadian Recording Industry Association.**

## GOVERNMENT INVOLVEMENTS IN THE CANADIAN MUSIC INDUSTRY,

though well-meaning, has for the most part been misdirected and ineffectual in effecting any truly meaningful changes in the lot of the independent producer's, who are the backbone in the area of domestic talent development in Canada. This is the consensus of opinion of many industry executives spoken to on the subject of the federal government's obvious intention of becoming a significant factor in the future of the music industry in Canada.



One of the major contentions is that the Canadian government should take an active role in assuring that Canadians in this industry are able to compete fairly and equally with foreign-owned and operated organizations with branches in this country.

Late in 1974, in a confidential letter circulated to a number of executives in the Canadian music industry, former Billboard Canadian editor Ritchie Yorke, gave some background to the government's involvement in the music industry and made some recommendations on the future course that should be adopted by the industry in communicating with the government on matters pertaining to the music business.

As a quick recap, to that point in time, the federal government had been involved in a number of projects and introduced legislation relating to the advancement of the Canadian music industry. The Canadian Radio and Television Commission was given a mandate to upgrade the quality and cultural awareness of broadcasting in Canada and subsequently created a need for Canadian music on AM radio with regulations relating to Canadian content. The Department of the Secretary of State, the Canada Council and the Department of Industry Trade and Commerce combined to help finance the Maple Music Junket in 1972, a project dreamed up by Yorke and Andy Gray, the managing editor at that time of New Musical Express in England, to fly the top journalists in Europe over to Canada to see for themselves the quality of talent available in this country. The three same department also provisionally agreed to assist in the financing of further endeavors arising from the junket such as a second junket from another country or a foreign promotional office representing Canadian artists and companies. Those ideas were later to be squelched by the majority of the board of directors of Maple Music Inc., apparently on the instruction of foreign head offices.

In the fall of 1973, learning that Yorke was planning to relocate in Europe, the Secretary of State's office in Ottawa commissioned Yorke to undertake a detailed study of the popular music industry in Canada with the added task of suggesting a list of priorities on how the government might act to further stimulate and encourage the development of a Canadian recording industry. One of his recommendations was that the government should study ways and means of injecting financial assistance in to Canadian-owned record companies, to enable them to compete more reasonably with their foreign-funded major counterparts in Canada.

"The mere fact that the major companies are able to manufacture new, original product from masters which cost less than \$20 to import into Canada, while domestic record makers must outlay tens of thousands of dollars to reach the same position, is obviously a market bias against Canadians

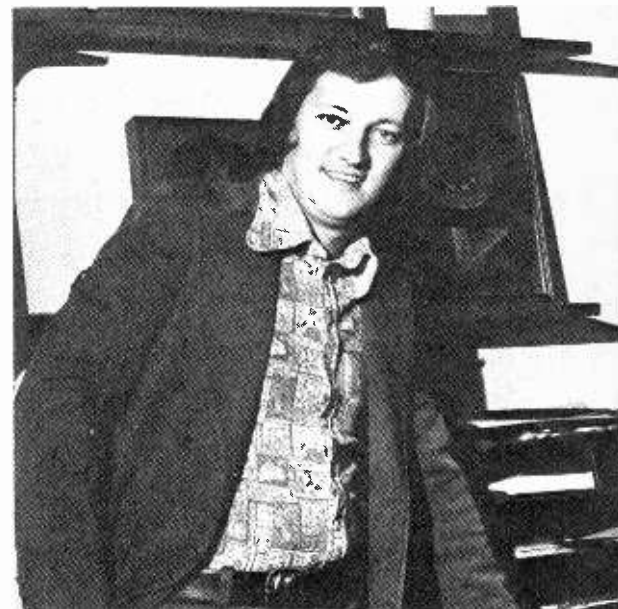
which needs urgent revisions," claimed Yorke in the letter to industry executives.

Very little happened in the aftermath of Yorke's report to the Secretary of State's office mainly because of a lack of communication with the ministry by the music industry as a whole. At that time Yorke urged all key organizations to establish direct input into the government body. Yorke felt that all



Axe Records photo

**Greg Hambleton, president of Axe Records and Silver Bullet Records as well as president of the Canadian Independent Producers' Association.**



MWC Picture photo

**Mel Shaw, president of Music World Creations, Orion Records and Cornerstore Records as well as president of the Canadian Academy of Recording Arts and Sciences.**

communications should detail some aspects of the growth of the Canadian music industry reminding them now distribution and marketing in that field in this country is essentially a foreign-controlled activity since these non-domestic companies moved in on the merchandising area several decades ago and wrapped it up to the detriment of local people; and

(Continued on page C-18)

## Canada's New Packaging Laws

**RECORDS AND TAPES**, which are considered to be pre-packaged products by the government, had to be brought into compliance with the new Consumer Packaging and Labeling Act as of Sept. 1, 1975.

According to George Lewis at the Consumers Standards Directorate in Ottawa, there are three major requirements under this act which are of interest to the record and tape industry.

The identity of the product, in terms of its common or generic name, or in terms of its function, must be shown in English and French.

"The words 'record' or 'tape' are not all that meaningful to anyone so we'll accept the title of the piece as being the identity of that product," says Lewis.

It had initially been understood that if the record or tape contained all instrumental cuts, for instance an album entitled "The Greatest Hits Of Percy Faith," the phrase or description "The Greatest Hits Of . . ." would have to be shown bilingually and entitled "Les Grands Succes De Percy Faith" as well as the English title.

A recent directive to the Canadian Recording Industry Assn.'s legal counsel indicates that that is no longer necessary.

Lewis explains the acts' requirements as far as vocal performance on record or tape. "If it's a vocal performance in either the English or French language, we treat it much like a book that's printed in one language. In that case, if the title was shown bilingually, it might be misleading to the public who would have a hard time figuring out what language the artist was singing in from the the cover description.

"Only mandatory information need be in French and English," says Lewis. "This does not apply to things like liner notes which we consider supplementary information. Generally, English and French, where required, are to be displayed with equal prominence."

There are some cases in which bilingual information is a necessity. On an 8-track case on which there is a label giving directives, for instance a label explaining cartridge care, the information has to be in English and French. All warranties and notes of caution (i.e. "This is a magnetic tape. Please do not store near magnets.") must be in English and French.

There must be a declaration of net quantity whether it be by weight, volume or count and shown in Canadian and metric units.

Those requirements must be shown on the "principal display surface" of the product. There are nine definitions of what constitutes this "principal display surface" depending on the nature of the package involved.

The third piece of information that is required on any surface other than the bottom of a package or container, if it has a natural bottom, is the identity and principal place of business or the name and address of the person or company by or for whom that product was manufactured or produced sufficient for postal purposes.

There is a significant change in the labeling of blank tape packages. Blank tape, in all its configurations, will now be required to show the designation of the length of the tape contained in the package. The time designation can still be shown but it is no longer sufficient by itself.

Explains Lewis, "As far as blank tapes go, you're not selling a number of selections, you are selling a quantity of tape. We want that quantity expressed in both Canadian and metric measurements of length because 60 or 90 minutes is not an official unit of measurement under the Weights and Measures Act and that's what we go by."

No official label approval is required by the government but consultation with the government is advised since the distributor must be sure that his labels comply with the act.

Routine inspection at the retail level has already begun and there will be team of specialists to check out reported cases in which packages do not meet the regulations.

George Lewis can be reached at the Consumer Standards Directorate in Ottawa at (613) 997-1177 and a copy of the act, proposed amendments and guidelines for its interpretation can be obtained from the Consumer Standards Directorate, the Department of Consumer and Corporate Affairs, Place du Portage, Ottawa/Hull.

The liner notes on albums are not required to be bilingual under the Packaging Act but under the provisions of a French language bill (Bill 22, the Official Language Act) it is possible that that might become a requirement. The section of Bill 22 dealing with that (section 34) and instructing what has to be done hasn't been approved or printed yet.

Although the act was passed by the national assembly of Quebec and assented to on July 31/74, section 34 will only come into force as of the date to be fixed by proclamation of the Lieutenant Governor In Council. As of yet no date has been fixed for the inception of the section.

# A Fresh Look Inside Performers Canadian Tax Situation

By GRAEME WAYMARK & MARTIN MELHUIH

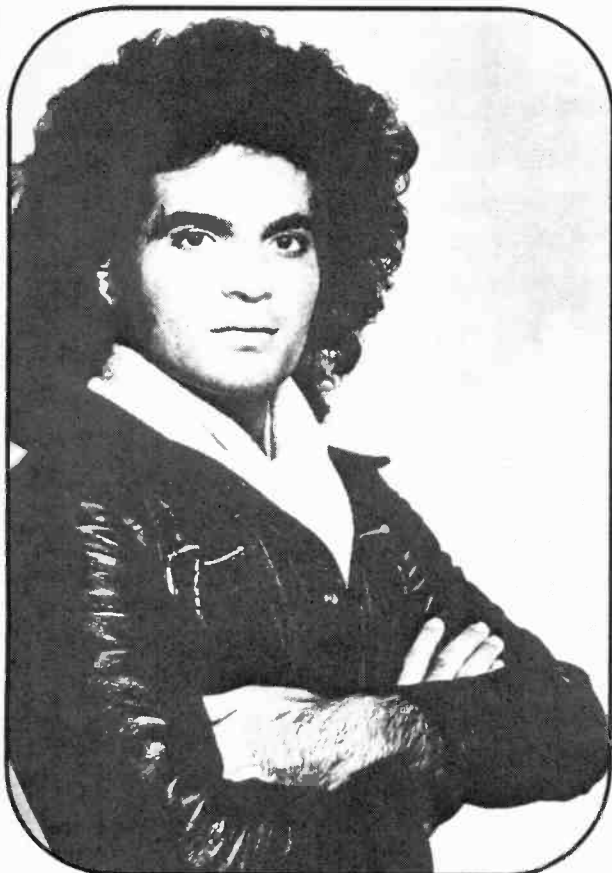
**U**NTIL RECENTLY IT WAS UNDERSTOOD by most Canadian and American entertainers that their live performance income would be subject to taxation in a country where they were not resident if that country had a tax treaty with their country of residence.



With respect to Canada and the U.S., as long as the entertainer earned his employment income as an employee of a corporation from his country of residence and had not physically resided in the other state or had stayed there for a period exceeding 183 days, that entertainer's performance income earned in the country visited would not be subject to taxation in that country.

Many individuals not employed by corporations formed in

A Billboard Spotlight On Canada



A&M Records Picture photo

Gino Vannelli returned to Canada from the U.S. this summer for some club dates in the major Canadian cities. All of his Canadian dates were SRO engagements, even his concerts at the beginning of the week. Montreal-born Vannelli has picked up a large black following in the U.S. following tours with people like Stevie Wonder and Gladys Knight and the Pips.

SEPTEMBER 27, 1975, BILLBOARD



Photo by Bruce Cole

Bachman-Turner Overdrive receive gold and platinum albums for outstanding sales of their "Four Wheel Drive" LP during their recent Canadian tour which grossed them close to \$1.5 million. Left to right are Randy Bachman; Bruce Allen, the band's manager; Roger Ashby of radio station CHUM in Toronto; Blair Thornton; Fred Turner; Jim Van Horne of CHUM; and Tim Harrold, the president of Polydor Ltd. Robbie Bachman is kneeling.

their country were still able to receive income exempt from taxation in the other country if they met the 183 sojourn rule and earned less than \$5,000 in the other country.

In July 1974, the U.S. Internal Revenue Service issued revenue rulings 74-330 and 74-331 which severely limited application of the tax treaties as they apply to U.S. source live performance income earned by entertainers. The repercussions of those rulings which have been felt throughout the recording and entertainment industry, are analyzed in this article, the purpose of which is not to get into the very technical matters of interpreting the tax treaty or of any sections of the Internal Revenue Code or Income Tax Acts, but to try and present in layman's terms the income tax problems that are

now affecting the music industries, not only in Canada but in the U.S.

It should be noted that the application of tax treaties in international taxation is a very new concept. Unlike the U.S. Internal Revenue Code and the Canadian Income Tax Act, international tax treaties are still in their embryonic stages. An editorial comment to the U.S.-Canada Tax Convention Article VII interpreting that article, describes its purpose as follows:

"The purposes of Article VII is to exempt from tax limited amounts of income derived by an individual resident in one country from services performed on a temporary basis in the

(Continued on page C-28)



Photo by Bruce Cole

Above: Music World Creations recording artists the Stampeders, one of Canada's most successful touring and recording acts.

Right: Rush, signed to Mercury Records in the U.S. and Canada, were one of the most successful Canadian groups on the North American scene last year. The band concentrates on album exposure rather than hit singles to gain public acceptance. (Left to right) Alex Lifeson, Neil Peart and Geddy Lee.



Mercury Records photo

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# Quebecois Music Flourishes Amid Rich Import Activity

By JUAN RODRIGUEZ



Bass player Bill Gagnon of Ville Emard with Ellen McIlwaine. Ms. McIlwaine moved up to Canada from the U.S., put down roots in Montreal and has become a Canadian citizen.

Photo by Henry J. Kahanek

Andre Perry is sometimes referred to as the "godfather of the Quebec music scene." He has been involved with most of the top French Canadian acts at one time or another on a production level. He built and designed Le Studio in Morin Heights just north of Montreal.



Le Studio photo

vision, radio and newspapers—in which Quebecois music flourishes. The sense that they don't have to do exactly what Americans do has made the Quebec market a loose, unconventional and, most important, very enthusiastic.

And, significantly, even though French-language rock music is flourishing as never before, so is the English-language music coming from Montreal.

Almost anyone can put out a record in Quebec and find some kind of audience for it. This has been accomplished through the independent labels of Quebec, who produced records at budget expense and built a star system. The "vettes," as the stars are called, fit into the Quebecois media scheme; whether you were a "cover" artist or serious entertainer, credit was given and enthusiasm was generated.

The rise of rock in the 1960s and 1970s coincided with the rise of nationalistic-minded new young generation who followed their own rock scene as closely, if not more so, than the American and British scenes. This development has brought an increasing number of major labels into the local rock mix.

The most obvious success has been Capitol's 130,000 sales inside Quebec for the first album by the new vocal quintet Beau Dommage. This group, more than any other, made the major companies realize there was a future in promoting rock-oriented acts (a combination of strong local patois with current music styles), instead of the relying totally on solo acts. Capitol has followed up with Maneige, an avant-garde group whose album has had surprisingly strong response, and Raoul Duguay.

Quality Records has experienced phenomenal success with Harmonium, whose first two albums are both nearing platinum in Canada (100,000), all of it in Quebec.

Over the past year, Columbia of Canada

(Continued on page C-10)



The Quebec record market is a booming, bustling, wide-open field with its own logistics, most of them geared around creating a francophone cultural identity for six million

French-Canadians in a sea of English.

It's a competitive market, but the need for cultural survival seems to make it slightly more oblivious to trends happening in other record capitals of the world. The Quebecois support their talent, on all levels, because it's a matter of survival. Thus, there exists a tight-knit network of media—records, movies, tele-

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# C-10 Import Activity

• Continued from page C-8

moved into the Quebec market with Aut'Chose, whose debut album sold over 30,000. The label also signed Michel Pagliaro et Les Rockers and the Dudes to Columbia international contracts, with fall releases. Disques CBS, in a blockbuster move, also purchased the entire Nobel label catalog starring the biggest solo star of the province, 14-year-old Rene Simard. The latter is being groomed for international stardom, while others in the Nobel catalogue (Patrick Zabe, Anne Renee, Johnny Farago) continue to do well locally.

Polydor is one of two major Canadian labels to have head office in Montreal (instead of Toronto). Thus, its approach is a diversified amalgam of contemporary rock marketing (Bachman-Turner Overdrive, Ohio Players, Eric Clapton, etc.) with European and Quebecois product. Polydor distributes Barclay label, which has produced numerous stars from France (Mireille Mathieu, Georges Moustaki, etc.) and Quebec (Ferland, Dubois, Charlebois, etc.).

London, the other head office, has long been involved in the

distribution of small independent labels. The company was a pioneer in the country and local pops field, and recently has entered the rock field with such artists as Plume, Contraction and Ville Emard. London also distributes much British, American and European product.

The independents still have a large share of the action, as they make up for high-powered distribution techniques with a more intimate feel for specialized markets.

Gamma is practically synonymous with the chansonnier (singer-poet) genre. The label engineered the first big successes of Robert Charlebois (and still has a major chunk of the Quebec superstar's catalog) and has followed with numerous other stars of various proportions. Gamma has over the years also become heavily involved with European product and enjoys excellent contact with that continent.

Trans-World has been a distributor of countless independent labels from which such stars as Ginette Reno and Gilles Valiquette have risen. Traditionally the company has been strong with local "cover" hits but has recently found success with the newer rock groups of the province.

Kotai Music is known as the discoverer of Mahogany Rush (whom they distribute across Canada) and the company has also recorded former U.S. recording artist Ellen McIlwaine.

The indie has had success with Les Seguins and Toubadou, developing international ties as well.

Aquarius Records (distributed by London) remains a successful English-oriented label in Montreal, having hit nationally with April Wine, Moonquake, Ross Holloway and Lewis Furey.

The rise of music in all its forms, but particularly pop-rock, as a cultural way of life in Quebec has elicited the participation of both the provincial government and various commercial enterprises.

The government, through the Minister of Cultural Affairs, has been planning financial aid for various kinds of recording acts and has patronized the formulation of the first official audited sales chart for French-language singles and albums in the province. The chart is being supported and printed by La Quebecoise cigarettes (yet another example of beer and tobacco companies contributing to the development of the famed Quebec "star-system"), in collaboration with another new outfit, L'Association Quebecoise des Producteurs de Disques Inc. (the Quebec record producers association).

This association has a direct communication with both government and grass-roots record people. And, concurrent with the trend to solidify the record business inside Quebec, more local record people are looking outside their borders, to Europe, Japan and the U.S. (indicated recently by the large Quebecois contingent at the Billboard Talent Forum in L.A.).

With the demand for better quality recordings, the studio scene in Montreal has undergone a dramatic upgrading. Today there is a healthy competitiveness among studios here, whereas once local acts had to put up with what was available. The leading studios have all had hit records.

Tempo is a small intimate studio that has found favor with Beau Dommage and Mahogany Rush, while nearby competitor Studio Six has been host to Jesse Winchester, Ville Emard, and many local acts. Both 24-track studios are not only attuned to ambitious high budget productions but also to functional economic local needs.

RCA has long been a leader in the local recording field but recently the studio underwent a transformation to the extent that it now boasts three studios, including a 24-track complex.

Son Quebec has been used by Dompierre, Jean-Pierre Ferland, Robert Charlebois as well as the Toronto group Fludd. It was the fist "deluxe" studio to emerge in Montreal, in the late 1960s, and its personalized sound is still well regarded.

The newest major studio is tucked away in the scenic Laurentian mountains; Le Studio, in Morin Heights, has offered the creative environment for such singers as Cat Stevens and the Dudes, and plans are afoot to add another 8-track studio extension strictly reserved for economical local productions.



Photo by Henry J. Kahane  
Cat Stevens chose to record his upcoming album at Le Studio just outside of the small village of Morin Heights in the Laurentians just north of Montreal.



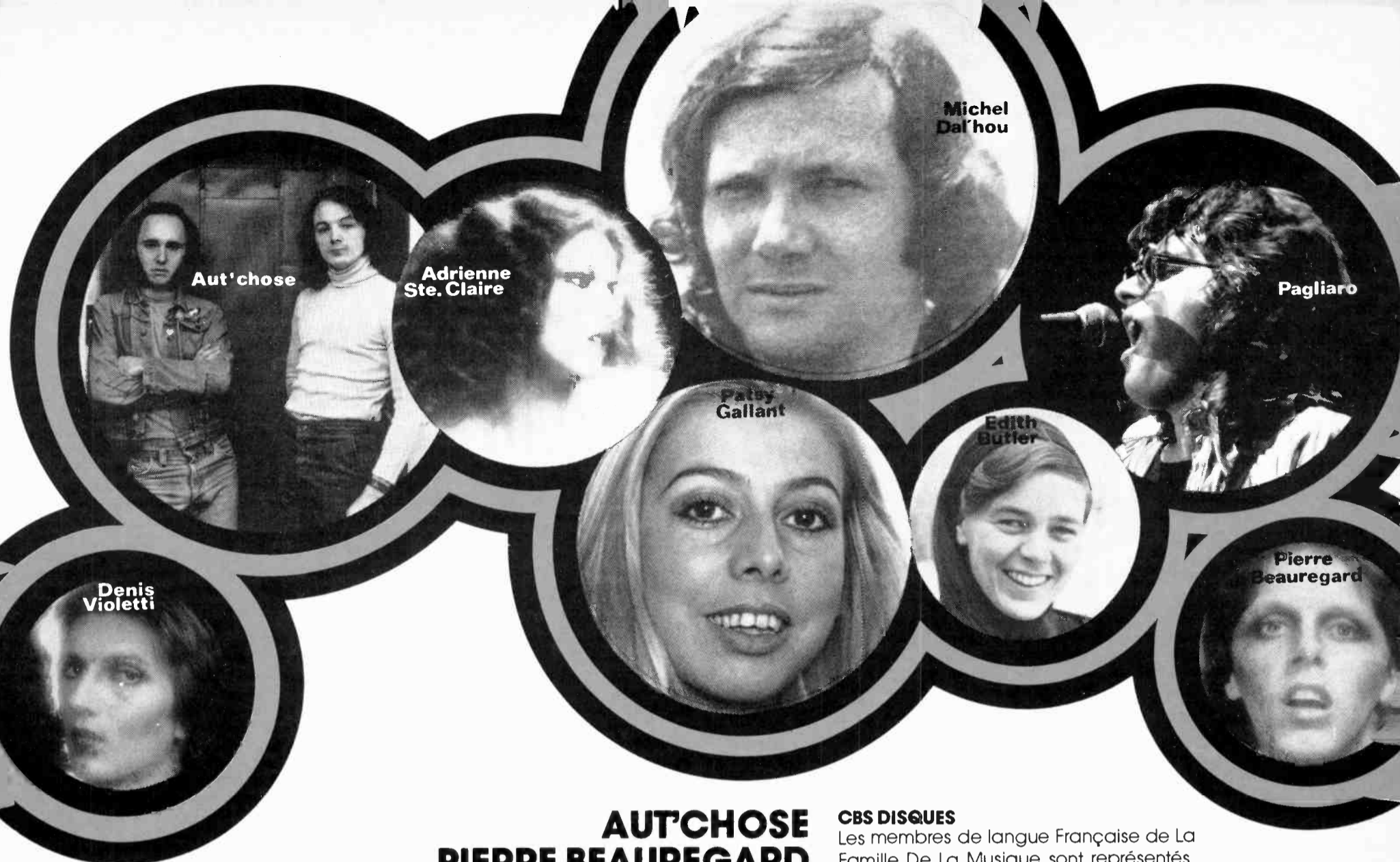
Aquarius Records photo  
Lewis Furey on Aquarius Records in Canada and A&M in the U.S.

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**CBS DISQUES**

# Western Canada Achieving Own Identity

By JEANI READ



Mercury Records photo

Above: Hammersmith, a recent signing to the Vancouver-based Legend Records which is distributed worldwide by MCA. Right: Legend Records band, Trooper. Left to right Harry Kalensky, Tommy Stewart, Brian Smith and Ra McQuire.



Legend Record photo



**N**obody talks about the myth any more, and that may be one indication that Vancouver is finally recognizing the real parameters and priorities of developing a viable branch of the Canadian music industry here.

The myth, of course, was that this area was some kind of reincarnated 50s Los Angeles or 60s San Francisco, and therefore destined to generate a level of activity, both creative and technical, that a synthesis of the two would imply. The assumption has simultaneously sustained morale and hindered the development of an independent western Canadian identity for many years; now, if the terms of the identity are still somewhat unclear, there is little doubt that what eventually emerges will do so as a result of practical experience, not borrowed dreams.

It would be pointless to assume that this change of attitude has, as yet, resulted in any mutually defined direction within the west coast industry, or had a measurable effect on productivity. But the re-evaluation has been paralleled by a greater stability, superior technical quality, and a generally improved flow of product. It is not so much that Vancouver is finally getting the recognition it deserves, as it is that we are finally deserving some serious recognition in our aspiring role as a production center of merit and an active contributor to the country's music.

This has been particularly noticeable since the first months of 1975. In the interval prior to this, growth was less spectacular than sporadic. A year ago, music production on the west coast was in a state of confusion, fragmentation and insecurity. Total output and amount of airplay on it was increasing, but the problems of isolation, national distribution, east-west

prejudice, and internal rivalry continued to aggravate the traditional insecurity here. Further, record companies themselves were experiencing a rash of administrative re-organization. Activity was apparent on many fronts, but its importance had yet to be revealed or evaluated on any but the most speculative of terms. Studio facilities were being upgraded, record labels proliferated and production centers were looking to developing a strong roster of session musicians and improving the calibre of technical expertise by importing qualified producers and engineers and setting up training programs within the studios themselves.

The result, in late 1974, was a sizeable decline in productivity as measurable by external standards, but in recent months the re-organization and upgrading of services has started to show tangible effects.

Little of the industry re-grouping affected individual major artists in the community, since their relationship to any "music scene" matrix here has traditionally been nominal.

Front runner in this department is still Bachman-Turner Overdrive, which has approached the Canadian market from a position of exterior power, breaking first, as early as 1973, in the American market and operating on the time-honored assumption that Canada would become supportive only after the fact. BTO has continued to establish and enlarge its position as Canada's premier rock group in the past twelve months at an unprecedented rate, invading not only American but all major international markets with steadily increasing success.

Their third album, "Not Fragile," which sold American and

Canadian gold within four days of its August, 1974, release, earned its platinum standing soon after, and their fourth, "Four Wheel Drive," released in May 1975, also turned gold and platinum by early summer. "You Ain't Seen Nothin' Yet," the first single taken from "Not Fragile," topped North American charts and was the group's first gold single, and "Roll On Down the Highway" (also from "Not Fragile") and "Hey, You" (from "Four Wheel Drive") followed up with impressive chart numbers and sales figures. In March, the group won two Junos—Canadian music industry awards—for Best Group and Best selling Album ("Not Fragile"). Randy Bachman received a Juno for Best Producer as well, and was further honored with the BMI Canada Harold Moon Award, as "the affiliate who exercised internationally the greatest influence for Canadian music during the past year." In April and May BTO undertook their first European tour, which encompassed Germany, Denmark, Sweden, Scotland, England, Switzerland and Belgium in 16 dates, selling out virtually every date, and in August they finally turned their attention to Canada, assembling a 14-date cross-country tour that would gross an estimated \$1.5 million, making it the most lucrative in the country's musical history. BTO currently has the equivalent of gold product in Canada, the U.S., Sweden, South Africa, New Zealand and the U.K. Tours of South Africa, Australia, New Zealand and Brazil are in the works for 1975-6.

Randy Bachman's continuing interest in producing resulted, in April, in the formation of Legend Records, a label for which Bachman will produce exclusively (with the exception of BTO product on Mercury) and whose general manager is BTO manager Bruce Allen. In June, Legend consummated a three-year distribution deal with MCA Records which is similar in nature to the one made with Elton John's Rocket Records, and whose projected earnings have been estimated at a possible \$3 million.

First venture for Legend was the signing of Vancouver band

Trooper (formerly Applejack), managed by Sam Feldman, a partner in the Bruce Allen Talent Promotion Agency in Vancouver. The band, consisting of Ra McQuire on lead vocals, Brian Smith on guitar, Harry Kalensky on bass and Tommy Stewart on drums, has operated on the northwest club and concert circuit for four years. First album product from the band was released July 11 and a single, "Baby Woncha Please," has received excellent initial airplay and response in both Canadian and American markets, with BTO, Z.Z. Top, Jeff Beck, Aerosmith, Fleetwood Mac, Wet Willie, Black Sabbath and Leslie West in the midwest and southern states. A 24-date tour with The Doobie Brothers is scheduled for September.

Hammersmith (formerly Painter), whose Elektra deal folded in early 1975 after one album and two single releases, is also managed through Bruce Allen Talent Promotion, and signed a new deal with Mercury June 15. Release of a first album is expected by late August, with a 16-date tour with Rod Stewart on tap for September.

Terry Jacks, whose "Seasons In The Sun" single last year has now reached international sales well in excess of 8 million, followed that enormous success with "If You Go Away," which did poorly in the U.S. but met with exceptional response on the continent, giving Jacks two consecutive #1 hits in

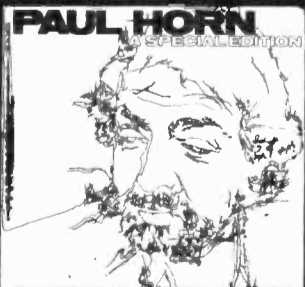
(Continued on page C-30)

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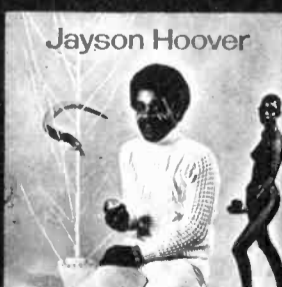
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# Content Rule Effect

• Continued from page C-3

ent labels opened up; Capitol and London Records announced their intention of opening their own record pressing plants; more record retail outlets opened across the country and found ready markets for their products; a new Canadian music trade paper and tip sheet started publication and found immediate support; Canadian tours were undertaken by domestic talent which tallied record grosses; and more recording studios were built or upgraded all across the country. Optimism in most areas of the business reigned supreme.

Yet, with all of this hustle and bustle, there was an underlying feeling of frustration in many quarters of the industry. The acts and their record companies (with the notable exception of Bachman-Turner Overdrive, who had actually exploded in the U.S. a year earlier) were being stymied at every turn in breaking into the lucrative U.S. market.

Because of the uncertain economic conditions that prevailed, a&r departments in the U.S. were tightening up and reviewing their rosters with an eye to cutting many of their secondary acts. Without exception, Canadian producers, managers and label heads who approached labels in the U.S. with their acts were met with recording contracts that made any relationship with the labels economically unfeasible; a new set of standards and stipulations applied to the signing of acts; or more often than not, a simple statement of the fact that the label they were approaching was not signing anybody else for an indefinite period of time.

Recourses were limited. There was the alternative of returning to Canada and signing with a Canadian independent or the branch of an American major but that was still no guarantee that you would get a release of your record in the U.S. or the type of money that you were looking for up front.

This year, as well, there was a definite indication that many of the majors in Canada, with a few exceptions, were cutting back on their a&r activities in the Canadian market. Most of them had found the development of domestic talent to be financially unrewarding. Many of the companies were just not equipped with personnel skilled enough in the area of talent development to make a real go of it. Of course, they also ran into the same problems of getting product released internationally as everyone else and without that the potential return on their investment was greatly diminished. When an act signs with a major in Canada it does not necessarily mean that their product will be released elsewhere by the firm's parent company.

AM radio stations in Canada who were committed to programming at least 30 percent Canadian content recordings were getting concerned to say the least. Radio station CHUM in Toronto, one of the most influential stations in Canada, in-



Epic photo  
Dwayne Ford, formerly with a band called Bearfoot, has set out on a solo career. He is signed to Epic in Canada.



Columbia Records photo  
Myles and Lenny is one of the newer acts of Columbia Records of Canada's expanded roster of Canadian artists.

icated their dismay at the trend towards fewer domestic recordings being released in an issue of their weekly news sheet, The CHUM Report.

"... clearly, that trend reflects little or no growth in the output of Canadian content recordings," states the report. "Moreover, if a comprehensive list of all records produced in Canada could be assembled, we believe that the prevailing trend would not be significantly altered. Add to this fact that Daffodil and Ampex are going out of record production... hence the suggestion that the production of Canadian content recordings will continue scanty in the period ahead. So, disappointing news for broadcasters, and a serious setback to the development of Canadian content recordings. This isn't said openly, but it's now clear."

Despite all this, there was a bright spot. The number of independent labels continued to grow and they signed more and more acts to their rosters. Many of these operations worked on a shoestring budget, working from record to record. They survived from the avails of their publishing arms which were booming in the wake of the Canadian content rulings for radio which almost guaranteed their product airplay in Canada. Others had sizable backing from private investors and worked to stay at the break even point while they developed their talent rosters.

With these barriers standing in the way of the growth of the Canadian music industry, many discussions have taken place on the most logical ways to get around them.

Arnold Gosewich, the president of Capitol Records-EMI of Canada Ltd., made a comment in June of 1972 that still has a ring of truth to it today. In an interview that appeared in Billboard, Gosewich stated, "The biggest danger we all have is to become complacent, and it bothers me that it's beginning to happen in Canada."

The boost that the government has tried to give to the Canadian music industry in the form of legislation, especially the content ruling for radio have in many ways made people in various sectors of the business complacent. Acts, because they are Canadian, seem now to expect favoured treatment wherever they go. The money that the content rulings has generated for Canadian publishers has in many ways helped to make many of them complacent. Even some record companies, finding that their publishing arms are now generating significant amounts of money, are becoming content to sit back and rest on their laurels, say experts here.

Though the Canadian music industry is in most cases fervently nationalistic, it recognizes, and has for a number of years now, the necessity to expand its borders and aim at international recognition for its artists. The first major project in this regard came in the form of the Maple Music Junket, a government/record industry project to fly in the cream of the crop of European journalists to observe the music scene in

(Continued on page C-28)

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# Industry Associations Gaining Clout



Photo: AQPDP Picture

The press conference to announce the formation of the Association Quebecoise Des Producteurs de Disques Inc. From left to right: Denis Pantis, D.S.P.; Yvan Dufresne, London Records of Canada Ltd.; Art Young, Trans World; Gerry Plamondon, independent producer; Minister Denis Hardi, Quebec government official; Marc Trahan, president of AQPDP; Rene Angelil, Disques Nobel; and Michel Lerouzes, Solset Records.



**T**HE VARIOUS ASSOCIATIONS formed by different factions of the Canadian music industry have, of late, begun to play an increasingly important role in the growth and overall maturing of the industry here. Many of these associations are growing into significant lobbying bodies which will instigate major changes in government policies directed at the music industry

as well as set new standards and guidelines for companies operating in the music business in this country.

The newest of these associations is the Canadian Academy of Recording Arts and Sciences which is a non-profit organization created to foster the development of the Canadian music and recording industries and to contribute towards higher artistic standards. The membership is open to all segments of the industry.

The CARAS operating board is divided into three sections: the officers, with Mel Shaw as president; Leonard Rambeau, vice president; Ross Reynolds, second vice president; and Brian Robertson, secretary-treasurer. George Struth, Greg Hambleton and Martin Onrot also hold positions as directors.

The second section consists of a 13-member advisory board consisting of prominent figures representing all aspects of the music and recording industry in Canada. Confirmed to serve on the board so far is Sam Sniderman, head of the Sam the Record Man record retail chain; Tom Wilson, president of Concept 376, a Canadian booking agency; John Mills, the general manager of CAPAC; Dr. Pierre Camu, the president of the Canadian Assn. of Broadcasters; Don Tarlton, president of Donald K. Donald Production, a Montreal-based concert promotion company; Pierre Juneau, chairman of the CRTC; and Terry Brown, president of Toronto Sound Studios.

The third section consists of regional representatives in all areas of Canada. Named to those posts so far are George Condon, president of Coda Music in the Maritimes; Tommy Banks, president of Century II Records in Alberta; Bruce Davidson, president of IPC Ltd. in British Columbia; John Murphy, program director of VOXM in Newfoundland, and Bob Burns, program director of CKY in Manitoba.

"CARAS grew out of a maturing of an industry that wanted to have a stronger and more unified voice," explains Mel Shaw, president of CARAS. "It was also set up to oversee the Juno Awards which are presented each year for excellence in the Canadian music business. The awards are owned by Juno Awards Ltd. and were founded by Walt Grealis, the publisher of RPM Music Weekly. The awards were developed by many executives from record companies and management firms working in a non-profit situation.

"With the next awards presentations in the spring, we are getting involved with the record retailers to the extent that they will add several lines or an art logo in their daily newspaper advertising which will urge the public to watch the Junos and see Canada's most popular recording artists. We also want to print information on the jacket sleeves of all singles released that month. This is in keeping with our policy of making the public and record buyers more aware of our industry and bringing more attention to the Canadian artists and the Canadian stars.

"The advisory committee that has been set up will give advice on ways in which we can improve the awards system so that we are giving recognition to the various sides of the industry. To kick off CARAS we thanked the major record companies and individuals who have devoted time and money in establishing this association in Canada. Walt Grealis as founder of the Juno Awards will be presented with the first plaque.

"The whole idea is that a non-profit, complete industry association can develop recognition from itself. Moving the Juno Awards to television last year took a great deal of work by indi-

(Continued on page C-38)

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• Continued from page C-5

outline the need for someone to provide Canadians with the opportunity to compete equally and fairly with the multi-national record companies.

"The Secretary of State's office should be investigating methods of removing the foreign bias in the record distribution network," wrote Yorke. "Suggestions about injecting government money into domestic production should be presented. It should not be forgotten that in the U.S., popular music is the largest-grossing form of entertainment in history, easily eclipsing (in current annual sales volume) movies, TV and professional sports put together. Canada's cultural future must involve popular music."

Richard Glanville-Brown, a former record executive in Canada turned writer, believes that tax incentives from the government at this point would go a long way to stimulating the growth of the Canadian music industry. "One obvious way in which I believe the government can help in a positive way is by enabling all companies to write off the costs of recording Canadians in this country, against tax," says Glanville-Brown. "Possibly this could be extended to writing off the costs, or a portion of them, of promoting and advertising those same Canadian records. Certainly, one or both of these ideas should serve to stimulate increased activity, and this can only be good for all concerned in the long run.

"Certainly, whatever happens, the government has to set up a very close liaison with the industry on a permanent basis. It is pointless hoping to learn anything worthwhile after a cursory glance. One important reason for such government involvement is the CRTX's 30 percent regulation for AM radio. This makes a major requirement of the radio industry, but does virtually nothing to stimulate the necessary activity in the record industry that is essential if the regulation is to be made to work. Of course, the level of recording activity has risen considerably since the regulation came in in 1971, but much more could and should be done."

The Canadian content rulings as a matter of fact became law on Jan. 18, 1971. In the first one-year period, AM stations had to play records that fulfilled one of the following conditions: a) the lyrics or instrumentation of the song had to be principally performed by a Canadian; b) the music had to be composed by a Canadian; c) the lyrics had to be written by a Canadian; and d) the live performance had to be wholly recorded in Canada.

After Jan. 18, 1972, a musical composition was deemed to be Canadian if it fulfilled two of the above requirements.

After Jan. 18, 1973, at least 5 percent of the musical compositions broadcast by a station or network operator between 6 a.m. and midnight had to fulfill the requirement that either the music or lyrics of the song being programmed be composed or written by a Canadian.

A person is deemed to be a Canadian under this legislation if he or she is a Canadian citizen; he or she is a landed immigrant as defined in the Canadian immigration act; and his or her ordinary place of residence was in Canada during the six months immediately preceding his or her contribution to the musical composition in question.

That was the essence of the ruling and the broadcasters in Canada were less thrilled at being told how to run their stations. There was little sympathy from outside the broadcasting industry because for years the majority of Canadian radio stations had ignored most domestic talent in favor of running with formats that closely paralleled those used in the U.S.

The CRTC, and specifically its chairman, Pierre Juneau, have not been happy with the state of FM radio in Canada for sometime. In 1968, when Juneau's goals and objectives for his office were announced, it was clear that sweeping changes would be forthcoming. In a nutshell, the CRTC believed that FM in Canada should be significantly different than the AM outlets. That suggestion was not unlike a previous recommendation made by the rather ineffectual Fowler Commission on Broadcasting in 1965 but this time there seemed to be a new dedication to change.

Late in 1969, a series of hearings were held by the Commission to discuss the future of FM in Canada. From these talks a new FM policy was formulated and the details released the following year.

The proposed policy released in April, 1973 dealing with FM in the private sector stated unequivocally that the commission wanted to see more diversity in FM programming and a distinct division of roles between AM and FM radio with all simulcasting to be phased out.

In October 1973, hearings were held in Ottawa based on the new FM proposal and 34 briefs were presented to the commission by interested parties in the broadcasting industry. At those meetings, Juneau intimated that an integral part of the new policy proposal would be the suggestion that all licensed AM stations would be made to carry an FM station as a sort of loss leader, reasoning that if an FM station is offering a valuable and worthwhile service to the public that it is not out of the question to ask its profitable counterpart to subsidize.

To the assembled broadcasters, who were already concerned about the financial instability of their FM operations, this suggestion came as a surprise. With the proposal that FM stations air more specialized programs to more minority audiences, the prospect of putting their stations in the black by making their FM operations a more popular medium and thereby attracting more advertising dollars was becoming quite unlikely.

The long evaluation by the CRTX began and then at the end of January 1975 the policy paper was released and public

hearings set for March of this year so that public response could be heard on this matter.

After the hearings in July of this year, the new CRTC regulations for FM stations, slightly amended from their original form, were released. With the regulations, the CRTC indicated their concern that FM instigate the use of a "foreground format" defined as programming that requires active participation on the part of the audience, rather than "wall-to-wall" music that many stations were programming at the time.

The prohibition of simulcasting, except in special circumstances; a reduction in the maximum number of commercial minutes permitted in programs; and the introduction of a new FM application form which stressed accountability for the broadcast service which an FM licensee proposes, recognizing the fact that each FM licensee should respond individually to the objectives of the new policy according to the needs of the service area and resources available, were all features of the new policy.

The regulations were to go into effect this fall but after the hearings the date was postponed a year until September 1976.

The government so far has concerned itself primarily with radio in any sort of radical legislation aimed at the entertainment industry in Canada as a whole. The CRTC's general feeling on the concept of radio in Canada was probably expressed best by Steve Harris, second in command in the radio division of the CRTC, last year at the Canadian Entertainment Conference.

"The public airwaves are there to reflect the public itself, to educate them and generally provide a balanced service," said Harris. "Too many of us have accepted the idea that the radio station is an arm of the marketing system of record companies. The responsibility of a broadcaster has nothing to do with the selling of music. Rather, he has a responsibility to the public to provide a service that is balanced and offers equal opportunity in terms of public affairs and the information that reflects their existence and gives them a sense of identity.

"The role a broadcaster plays is not a role of having to answer to record companies for what you program. If anything, it should be the other way around. If you unplugged all the broadcasting there would probably be no record industry except for that which existed through rackjobbers."

To show how serious the government and specifically the CRTC can be in the enforcement of these sentiments, recently radio station CFOM in Quebec City, the only English language radio station in that market, ceased operation after the CRTC blocked sale of the station from one person to another. The CRTC told the station, which programmed predominantly Top 40 music, that they were not satisfied with the type of programming the station was carrying and urged them to carry more CBC programming. The station owners, realizing from past experience that by complying with that suggestion, the station would not be able to operate at a profit, closed down.

"While we agree that our CBC national radio service should not be passed on to a private, commercial station that is struggling for its very survival and force a station such as CFOM to do the CBC's job and lose money," explained the release from the station. "Clearly the vast majority of Canadians does not regularly listen to CBC radio but rather to private stations. This is typically true in Quebec City (with an English population of less than 3 percent) where the only English language station, using inferior equipment and underpaid staff, has become one of the most popular stations in Quebec. CFOM just wanted to serve its listeners with its contemporary music format (which incorporates a great deal of public service) and work in conjunction with the CBC, serve the Quebec community—both English and French—and hopefully make some money."

What of the future of radio with increased fragmentation of audiences, more and more women in the work force, and increased sports and leisure time activities? That question was asked of Dr. Pierre Camu, president of the Canadian Assn. of Broadcasters, earlier this year in an issue of the CHUM Report, published by radio station CHUM in Toronto.

"What has struck me is the adaptability of broadcasting, especially radio, to changing circumstances since 1945," said Camu. "One of the most profound of these was the introduction of television, and over time, radio successfully found and filled a new role in the community. Many other changes have happened since, and the two broadcast media have managed to co-exist and complement one another rather well.

"Broadcasters have demonstrated their versatility and flexibility and I am confident that they will continue to demonstrate these qualities no matter what challenges arise in the future.

"You suggest that fragmentation of audiences will be a separate problem, but I believe that audiences will be fragmented because of greater leisure time and the increasing role of women in the work force. Some say that it is impossible due to CRTC regulations to plan for such groups or types of trends. I do not think so. The CRTC will respect a good promise of performance and we would expect the CRTC to adopt an understanding attitude to the need for flexibility. But it is the broadcaster who will have to prepare such a plan and there is plenty of room for creativity and imagination."

Not only is the federal government studying music and its associated industries, but so have the provincial governments. Quebec is currently in the middle of an extensive report on the French-Canadian market and recently, Peter Klopchic, the chief economist of the industry research branch of the Department of Industry and Tourism in Ontario, started the first draft of a report that criticized the multinational record companies based in Canada. In essence, the report suggested that by 1980, at least 25 percent of all records and

tapes produced in Ontario should be Canadian with an increase in that number by 1985 to 50 percent. The current percentage Klopchic claims is only 8 percent.

In order to stimulate production of records and tapes, the suggestion was made that there should be a public agency set up to serve as sort of an investment bank which the recording industry could draw on when they needed to.

As an incentive to potential investors in the recording industry, the suggestion is also made that there should be some tax incentives (i.e. tax write-offs) offered by the government.

Klopchic, feeling that the expenditures by Canadians on royalties for the master tapes prepared in foreign countries by foreign artists, playing foreign composed music is sizable, some action should be taken to change that situation.

A surtax on the retail price of records and tapes made from foreign-produced master tapes was also intimated.

A portion of things to come for the record industry in Canada might have come from Secretary of State Hugh Faulkner's announcement of new tax regulations for the film industry in this country. It was announced that a film producer will be able to write off 100 percent of his investment in a Canadian film. Up to that time Canadian producers had been able to write off 60 percent of their investment.

Recently the Canada Council made available \$50,000 to encourage Canadian-owned record companies to promote new Canadian serious music recordings. The amount would be used to help pay recording and studio costs. That particular decision was met with some skepticism in the Canadian industry. "You couldn't record one symphony orchestra with that amount of money with studio costs and musicians fees as high as they are these days," was the feeling of a number of industry executives when asked about the grant.

Generally it is felt that the government could make a far better contribution to the recording industry as a whole if things such as tariffs on studio equipment (which currently are protecting a non-existent industry here) were dropped to reduce studio costs.

Arnold Gosewich, the president of Capitol Records-EMI of Canada Ltd., believes the overriding principle in any government action aimed at the Canadian music industry should provide incentives that would be meaningful in providing Canadian record companies and producers with the ability to compete in the international market and make a profit in the domestic market instead of negative efforts being made to force production.

"Two specific incentives I think are necessary is one which would be used to encourage investors to invest money with record producers and in its simplest form would mean that if somebody with money wanted to invest in a Canadian record producer, the amount of money that he invested could be applied against the income tax that he might have to pay on other incomes," says Gosewich. "Similarly, and this is the second point, there could be an incentive whereby Canadian record manufacturers who were involved in production, could apply a portion of their investment against income tax which would otherwise be payable. There should also be an incentive to allow the after production and marketing costs be applied against income tax.

"What I have talked about here only relates to the domestic market. When it gets into the international market here, I strongly believe that the government has to be the catalyst to provide initial financing for Canadian record producers to compete internationally no differently than they do for other industries now.

"The government should be looking at the tariff barriers that cause additional costs here in the record industry that then only has to be passed on through higher costs therefore making it more difficult for studios to make money. An example is this ridiculous duty that studio owners have to pay to bring studio equipment into Canada when they can't buy the equipment in Canada anyway because there's no manufacturer here. Usually these sort of tariff barriers are thrown up to protect a domestic industry. If there's no domestic industry, such as the manufacturing of studio equipment, why have the barrier?

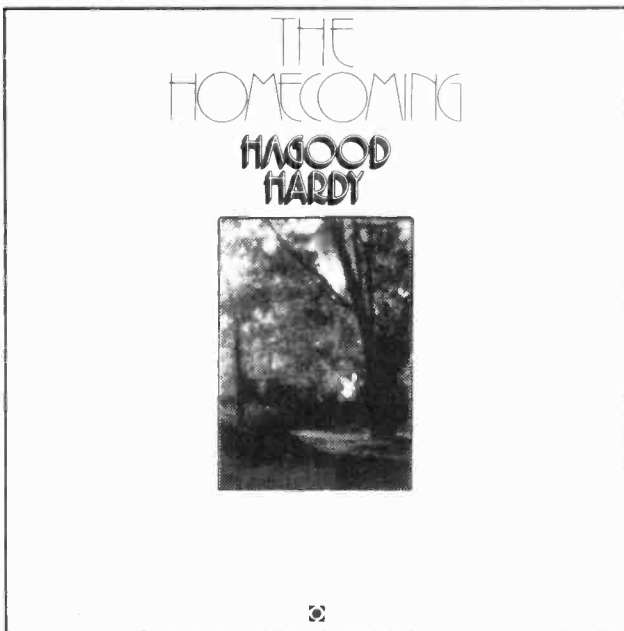
"This point about financing so that companies could expand into the international market would come in the form of some kind of agency that would organize an ability for Canadian record producers to have the type of money available for that type of expansion. For instance, if somebody wanted to set up the ability to promote and advertise his records in the American market, the financing could be available from a government agency. That's just one example. I'm not saying that money is the whole answer but I'm saying that money is needed to provide the answers at the start."

Tom Wilson, head of the Toronto-based booking agency Concept 376, is skeptical about the government's dispatch in getting into the problems of the Canadian music industry. "I think that the government will get very seriously involved in the music scene here but by the time they do, we'll all be retired," says Wilson. "I'm serious about that. They take so long with their red tape. I'm sure they'll never get into the area of live entertainment and if they do, it'll be years before they get into it properly."

To show that the government is not totally ignorant of the goings-ons in the Canadian music industry, the CRTC recently announced plans for an exhibition of memorabilia from the Canadian music industry to be put on display on the executive floor of the CRTC's headquarters in Ottawa which they intend to completely revamp. They intend to install a number of glass display cases in the reception areas which will house a rotating exhibition of objects that personify the growth of the Canadian music industry over the years. The CRTC, and specifically Lanny Morry, in that office, is looking for contributions of items that might fit this concept. (The items will be returned after the duration of its appearance.)



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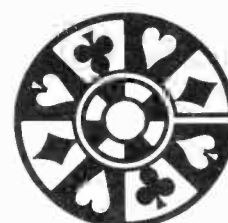
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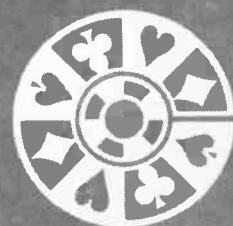
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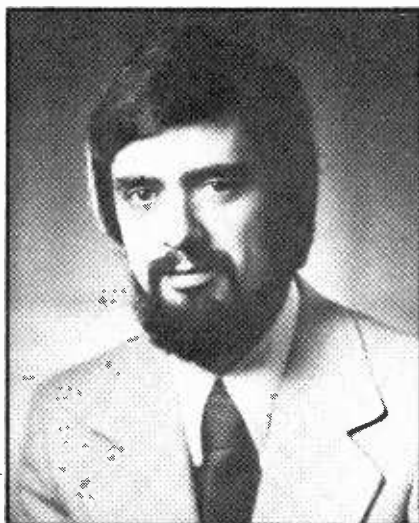


**RECORDS & TAPES**

# DIALOG: Experts From Various Business Segments Sound Off



Attic Records photo



MCA photo



London Records photo



Photo by John Rolands

Al Mair (above), president of Attic Records and manager of Gordon Lightfoot.

Richard Bibby (top center), president of MCA Canada Ltd.

Sam Sniderman, owner of the Sam the Record Man record retail outlet chain in Canada (extreme left), with Demis Roussos (center) and Ken Verdoni.

Arnold Gosewich, president of Capitol Records-EMI of Canada Ltd. (second from the right) with George Harrison and (left to right) Graham Thorpe, Dave Evans and Bill Bannon, also of Capitol.

SEPTEMBER 27, 1975, BILLBOARD



## By Richard Bibby MCA Records

MCA Canada, as a company, has had a hell of a year. Our sales are up tremendously this year from last year. Figures from Statistics Canada show that the record industry in Canada is up about 4 percent whereas we were up 52 percent on records.

In tapes, the industry was up roughly 3 percent and we were up by about 75 percent. If you take MCA out of these total industry figures, it would seem that the industry is down. One thing that is down for us though is singles sales. They're down quite drastically—about 40 percent in fact.

In talking to people in other companies I feel that this is a general trend. An Elton John single is selling as much today as it did the last year or the year before but there doesn't seem to be those in between records like the ones that get into the Top 20 and up here might sell from between 30,000 and 40,000 copies. That's where we're hurting. We still have the big ones with the Elton Johns and the Olivia Newton-Johns but none in between.

Singles-wise, I think that the discotheques are making a difference for the better though we as a company haven't had all that many records in the disco vein. The disco scene is giving a lot more exposure to records.

There has been a lot of talk about government involvement in a financial sense in the Canadian music industry. I can't really see that helping the industry that much. Maybe in the beginning it might have but now once an investor finds out how risky this business is, and how small his chances of getting money back are, they might be hesitant.

One thing that has always bothered me in this industry is the "bastardization" of our product by some record companies who virtually give their product away by giving discounts. I just don't believe in it myself. We haven't had a discount on hot product at MCA Canada for two and a half years

now. I'm talking about a 10 percent, 15 percent or 20 percent discount or free goods or whatever the deal happens to be on any given day. It's different from company to company. Even if the reason these companies do it is because their product is weak, I still don't think that discounting is going to help it sell. All it does is increase the rackjobber's inventory, which means that eventually the stop sign goes up and he has to stop buying. Then they tell our representatives, or whoever else comes in, "We're overstocked and can't buy anything." But it's not MCA or some of the other firms product he's overstocked with, it's the company's that he got the deal from. That's the thing that upsets me.

Our salesmen are on salary so there is really no incentive for them to go out and load accounts. We do have a small incentive program which means the guy can pick up a few extra dollars but it's not "x" percent on everything he sells or "x" percent on everything that he can sell over a quota. They have a monthly quota and if they hit that they receive a small incentive. It's not like the old days of commission where they get out and load accounts or sell accounts product that they don't need. The salesman gets a big cheque and the product all comes back later. You found yourself with a warehouse full of records that you thought were selling because the salesmen were bringing in orders and all of a sudden they came back and you've got a big delete list.

## By George Struth Quality Records Ltd.

Our sales on Canadian content recordings has increased to the point where they are in excess of 15 percent of my business. Speaking of Canadian content from Quality Records' point of view, we were into it 15 to 18 years ago with artists like the Beaumarks, the Guess Who, Bobby Gimby and so on. Now with our product sources diminishing (though we are still in business to distribute product from Canada around the world), possibly we should expand and go to set up an operation in the U.S.

I can't say that I've got everything firmed up for that move because I haven't but at this point I'm exploring all the possibilities. We have to give it a little thought to see if we are moving in the right direction.

There is a diminishing source of foreign produced masters due to the number of companies going independent here. If you look down a list of the companies, there's a great percentage of them that were formerly under license to Quality Records. Although we've maintained a nice place in the Canadian market as a major, I just feel that I have to get my roots out a little further. Right now if we did open up in the U.S. we would probably base ourselves in either Los Angeles or New York because they are the two key centres in my opinion. I kind of favour New York because if you look at the market percentage in the States you'll find it more on the Atlantic side than you will on the Pacific side. New York is also more accessible to the other major markets.

This whole idea is still in its embryo stages now but I hope to get it rolling soon.

I think that the Canadian market overall is in good shape. I think that we had the wind knocked out of the whole economy last Dec. but it's starting to pick up now. It depends also on your fiscal year. Ours runs from Oct. through Sept. so we had a bad first quarter but then it picked up.

## By Arnold Gosewich Capitol Records-EMI Ltd.

With our own domestic roster of artists, I have been more excited over the last 12 months than I have been in the prior four years because we've been concentrating on a limited number of artists that we really believe have the potential to become successful stars. I don't mean just have a hit record, but to sustain themselves as artists.

Suzanne Stevens is an example of this on our label. Sylvia Tyson is an example of something that all record companies in this country must do where the opportunity exists and

(Continued on page C-24)

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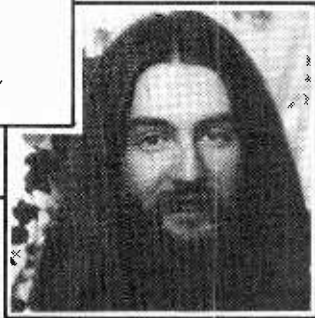
Jay Telfer



Gary & Dave  
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Thundermug  
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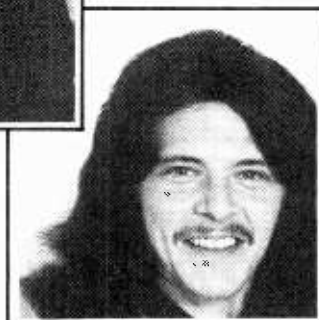
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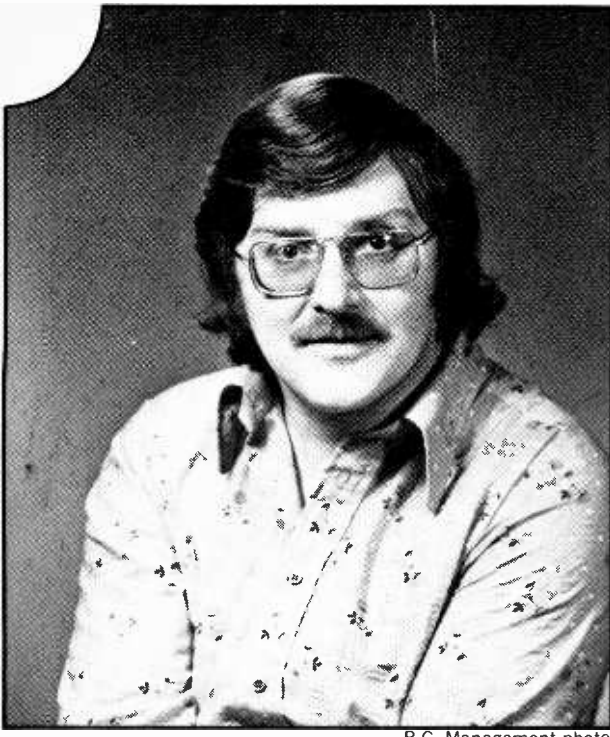


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Brian Chater, head of B.C. Management in Montreal, a music publishing management firm.

# Dialogs

Continued from page C-22

that's to develop a plan of bringing the artist to the attention of the public. We have put a lot of effort into our publicity campaign surrounding Sylvia and you've got to do that with an artist of her stature. You have to develop a publicity campaign where you're not depending on a single record to make the artist successful. A lot of people believe that the only way that you can have a big artist in Canada is if they have a hit record because this is not an album market. I don't agree with that. I say that there are going to be situations where you do have an artist that can be developed as an album seller irrespective of the single and I think that Sylvia is an example of that otherwise we wouldn't have sold close to 20,000 albums on her so far.

What I am trying to bring out here is that I don't think that any record company, ourselves included, can look at a standard formula for helping to make an artist successful. Each art-

ist has to be examined individually and then the individual talents of the act should be utilized to market them. I feel very strongly on this point because there has been so much talk over the years that it's impossible to establish an artist in Canada because the market's too small. They contend that you can't make any money and to a very large degree I still agree with that. Because the market is smaller, it makes it much, much tougher to break an artist from the point of view of making money. That, in my own head, I don't think has changed that much.

Any shots that are taken at the Canadian record manufacturers in a very general way these days are very unfair. If people want to take shots individually at record companies, well that's their business, but they condemn record manufacturers as a whole for not spending more money on Canadian recording artists and I think that's very unfair. I firmly believe that if the statistics were there it would be a total eyeopener to the amount of money being invested in Canadian artists—I'm talking about production and after production investment—in comparison to any other entertainment industry in this country. There's no doubt about it that the record manufacturers from the point of view of investment have nothing to be ashamed of. Where we are falling down still is in our ability to take the money and do something with it. There's still a long way to go in that regard and I'm not saying that we're perfect in that respect.

The mirror will be more on the record industry in Canada next year than it ever has been. Klopchic's Report (a report on the record industry in Ontario being put together by the government) is just one example of it. I just have a great fear quite honestly that the mirror will be a very distorted one through lack of proper research and through lack of proper ability by the record manufacturers, through the CRIA, which is the only viable association that exists right now, to make sure that the research is correct. If that is not done, I have a feeling that there are going to be a lot of unnecessary problems that could be damaging in the future. I hope not, but I must admit that I worry about it from time to time.

### By Al Mair Attic Records

I think that the Canadian industry, and there I am referring to mainly the independent companies, is still really in its infancy. It has a long way to go before it's going to be a financially viable industry because of the cost of recording, the problem of placing product outside of Canada and our tax structure which penalizes record companies on every record they sell.

We as independent labels in Canada are deemed by the tax department to be the manufacturers of records. If we have a record pressed for us at a plant, we pay 20 cents for it. We sell it for anywhere between 59 and 74 cents to a distributor, rack-

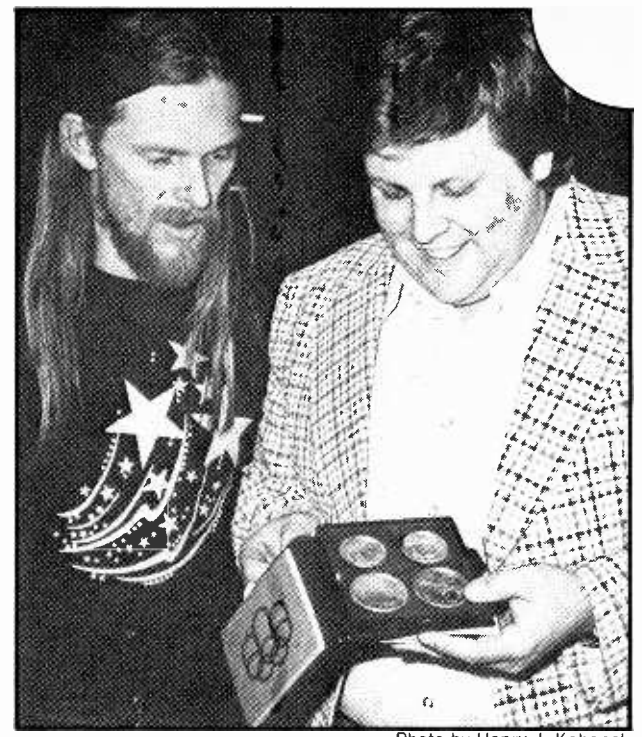


Photo by Henry J. Kahane  
Donald Tarlton of the Montreal-based Donald K. Donald Productions (right) with Shawn Phillips whom he built to a major concert attraction in Quebec.

jobber or whatever. We have to pay our 12 percent federal sales tax on that figure not on the 20 cents that it cost us because under the ruling of the sales tax department, who ever owns the patent, or copyright in the case of records, is deemed to be the manufacturer. It's really a crucial point that we are paying three to four times as much sales tax as we should be on every record that we sell. It's not just the 5 percent provincial tax that is taken from studio costs, the killer is the 12 percent federal sales tax on the whole record. We have to pay 12 percent on whatever we wholesale a record for.

Though the Canadian Radio and Television Commission has legislated in a 30 percent Canadian content regulation for Canadian AM radio, there is no one in Ottawa charged with making a ruling on whether a record qualifies as Canadian content or not if a dispute ever came up. You can get an interpretation, I've had those from Steve Harris at the CRTC. They are strictly interpretations though. RPM (A Canadian music trade paper) at one point wanted to set themselves up in an  
*(Continued on page C-26)*

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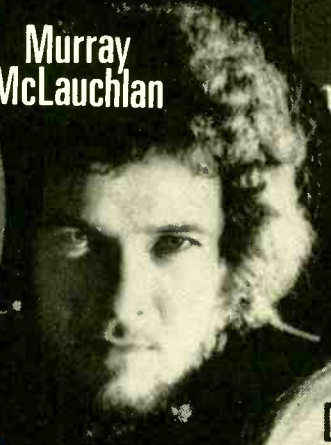
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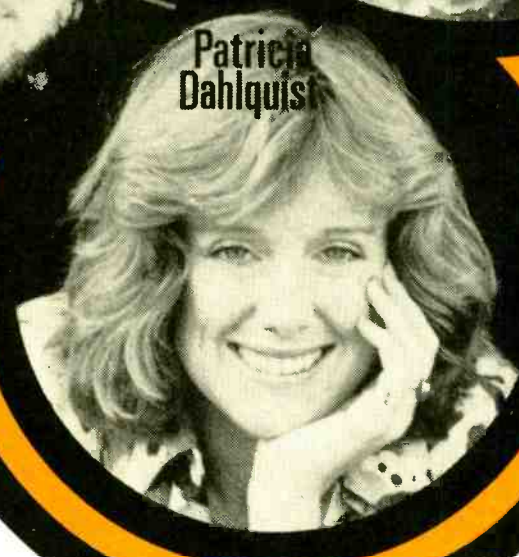
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Ruby Braff, George Barnes,  
Wayne Wright, Michael Moore

## CJ-6/ AFTER YOU'VE GONE

Ray Brown, George Duke, "Sweets" Edison,  
Herb Ellis, Jake Hanna, Plas JohnsonCJ-7/ BRAFF & BARNES SALUTE RODGERS  
& HARTRuby Braff,  
George Barnes, Wayne Wright, Michael Moore

## CJ-8/ L.A. FOUR SCORES

Laurindo Almeida, Ray Brown,  
Shelly Manne, Bud Shank

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## Dialogs

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advisory capacity. To qualify the use of a MAPL logo (a small symbol that indicates what parts of a record, music, the artist, production or lyrics, are Canadian) it would have been necessary to sign an affidavit and pay a small fee which would be paid into a trust fund or something. It never did come about. It doesn't bother me particularly. I think that the only people who would abuse the content regulations would be the odd sneaky record company who thinks that it might help them qualify as Canadian content and get some extra airplay. I only know of one case where that has happened deliberately and that was because the Canadian record label was misled by a company in New York who they picked up the master from. There's no way that you can really know without a doubt that a record is Canadian. You have to rely on the integrity of the people that you are dealing with.

By Sam Sniderman  
Sam the Record Man

There are all these record pressing plants opening up here. Capitol has just announced that they are opening their own plant. London Records is just completing theirs. What the hell are we going to do with all the pressing plants. Everybody says that we are in a recession. Even planning for the future, are they planning for the future that Billboard had predicted in a recent study which indicated that the industry would double itself by the 1980's. If that is going to be the case, then fine, they may need all these pressing facilities.

I can see the business doubling. I can very definitely see that. We are having a significant growth pattern ourselves. Even in the new stores that we are opening up, we have been successful in every one of them and that has to be an indication that somewhere along the line the market is not being serviced. In Canada there are some areas that are not being serviced as well as the market can afford to be serviced as shown by the expansion of retail stores and their success.

There is a necessity now for more retail outlets. We are only halfway through our own complete retail expansion. We are very happy to state now finally that our competition is going to understand that we are moving into a market to assist their market rather than to deplete it. They have found where we have moved in—let's use as an example Halifax—that we did not go in there and deplete their market. We made our own market and serviced a market that existed there which became our own clientele but at the same time generated interest in the record business and possibly upgraded the service of some of the other stores because they had a competitive force against them. Everybody benefited by our expansion, which proves that the market wasn't being served in the first



Photo by Bruce Cole

Tom Wilson, president of Concept 376, the Toronto-based booking agency.

place. In Canada the market is not even partially serviced by record outlets at the present time and I feel that in this country we have the possibility of more than doubling the market. I think that's proven if you look at the population here against the population in the U.S. and then look at the percentage of records sold here against the percentage of records sold there. We should be, because there's only a thin border line, exactly the same percentage of sales in relation to our population. That's not the case now you see. Whereas we are 10 percent of the population we are only a possible 7 percent of the record sales. From that you can see we are not supplying our market as efficiently as the American market. If the market does double, and I'm sure it will, we might even go, through better servicing, two and a half times over the present market.

In the U.S., distribution is so much more economically viable because they have city on top of city. In Canada they are much further apart and the cities have not been that well supplied with retail stores and the points in between have definitely lacked servicing by retail outlets.

In the last five years we have opened up 34 stores and that is without touching the province of Quebec which we are just beginning to make inroads into. Hopefully, let's say with our leadership, and I do call it leadership, in that province we will even expand the sale of records within the province of Quebec which will reflect in the overall totals of sales across Canada. One of the major areas in that province where we can provide some impetus is the French market. I don't think that has been serviced at all. I think we have more French records in our main store on Yonge Street in Toronto than the average store has in the province of Quebec.

I can tell you one thing, and I don't think that it is any secret at all, just the very fact that there may be a major Canadian record company being formed that will be competitive on an international basis with the other major companies, has made the fellows in the record industry here look at Canadian talent a little more eagerly and intently. We are acting, as we usually have acted, as a catalyst on this whole damn industry to get them off their butts by saying, "Hey fellas. This may be a different ball game." I know that in various record company offices that I've been in recently, I've been as much as told, "Hey, we look after our Canadian artists very well. Don't you make them any offers." And I say, "Well of course if you're looking after them that well then they are not going to come knocking on my door so what are you worried about?"

I had lunch today with Terry Lynd (president of Columbia Records of Canada Ltd.) and one of the first things that he wanted to discuss with me was my Canadian record company. J. Robert Wood at CHUM (Toronto) said, "Hey Sam. If you ever get this company formed, it'll be the best thing that ever happened to the Canadian music industry."

Whether it gets formed or not (and it looks pretty certain that it will be formed), the very fact that we are awakening a new presence with international scope is a very important thing.

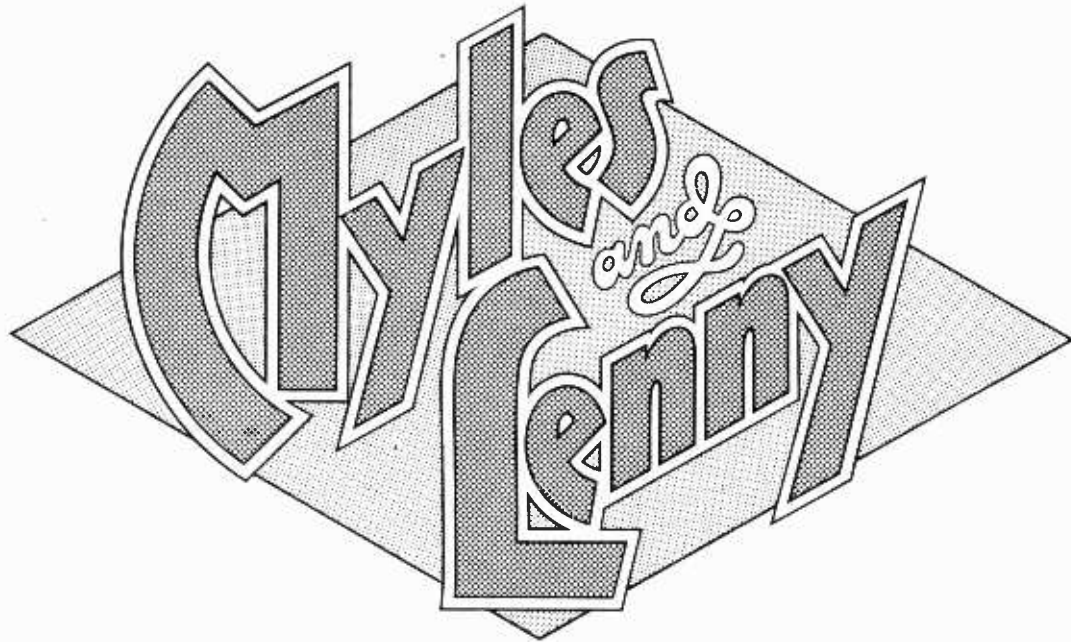
By Brian Chater  
B.C. Management

One of the major problems in Canadian publishing is that 80 or 85 percent of the copyrights are controlled outside of the country. Though the Canadian Music Publishers Association is trying to change this by setting up a mechanical rights society, until that's set up and the foreign publishers agree to give their rights over, we're going to run into the same problems of collection that we always do and the same problem of developing the publishing industry apart from the record industry.

I think that the publishing industry has not gone as far as the record industry in splitting up rights. Every American and English record company is set up in this country but the publishers generally look at the publishing as a total North American package. American publishers stick by this policy partic-

(Continued on page C-34)

# CANADA LOVES



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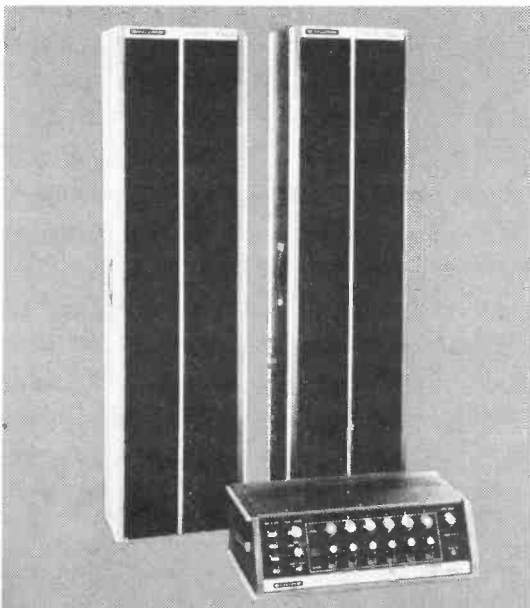


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# Content Rule Effect

• Continued from page C-14

Canada. It was a successful undertaking but the industry failed to follow up on it and any benefits that might have been derived from the MMJ were lost, say critics.

At the same time of the junket, Richard Glanville-Brown, who had been involved in various areas of the music industry and was at that time living in Australia, sent a letter to the Canadian government which stated his agreement in the goals of the MMJ. He goes on to suggest that a promotional company under the name Canadisc be formed jointly by the Canadian record companies, which would assume responsibility for developing and building the musical image and success of Canada in other countries.

Referring to the MMJ he states, "This should be no more than a beginning. There should now be a concentrated and sustained effort to develop and maintain foreign awareness of and interest in the Canadian music scene, to create far more international hits and to establish an ever increasing number of Canadian artists as stars of international repute."

Glanville-Brown goes on to say that he had noticed a growing awareness of Canadian artists within the Canadian music industry. "Slowly this has permeated all sections of our industry, and has resulted in an ever increasing number of Canadian made hit records within Canada," he says. "A few of these Canadian-made hits have been fully translated successfully into other markets; too many have not, a fact that is often obscured by their success at home."

"The Canadian market, by comparison with those of the U.S.A., the U.K. and France, is a small one. It is surely essential, therefore, that there should at all times be strong emphasis placed on making hits of Canadian records outside Canada as well as within it. Foreign success can result in greater revenue, higher profits and the ability to afford increased recording budgets. It can also result in a snowball effect, such as was seen in the '60s when the British rode so successfully on the coat-tails of the Liverpool Sound."

The Canadisc concept was never adopted but Glanville-Brown's observations in his brief to the government give some indication of the sort of thinking that prevailed in the Canadian market then, and now.

That was proposed in 1972 and three years later in 1975 there is a new proposal being put forth by some of the independent record companies in Canada themselves. "What about going into the U.S. and setting up our own operations down there?" is the current question making the rounds. To take that a step further, the prediction has been made that within the next six months, at least two Canadian companies will have set up subsidiary offices in the U.S. (see Independent Labels write up).

At this point in time, it is hard not to feel that Canada's music industry is at some sort of crossroads. Though Canada's showing in the international music market can certainly be referred to as dismal so far this year, there is still the feeling here that everyone is sitting on top of some sort of bubbling, churning volcano about to erupt.

This year's Canadian Spotlight focuses on some of the people and ideas that form the total character of the Canadian music industry. Will 1976 be a boom or a bust year for the Canadian music market? The answer to that lies in the perception, enthusiasm and business acumen of the music people in Canada in the year to come.

## Canadian Taxation

• Continued from page C-6

other country. Because of the length of the international border between Canada and the U.S. and the relatively free movement of individuals between countries, Article VII greatly simplifies the determination and collection of tax on income earned across the border in many cases. Because the exemption applies only to individuals who are bona fide residents of one of the countries, their income, even though earned in the other country, is assured of being taxed at home so that the treaty does not allow the income to escape taxation. Moreover, since the movement of individuals occurs in both directions, neither country is apt to lose tax revenue by this reciprocal provision.

Although the above comment applies only to individuals and only to one article of one tax treaty, this provision, as in other treaties, sets forth the common objective to avoid inconvenience, double taxation and to promote the free flow trade and commerce across international borders. Unfortunately, at the present time many individuals performing for corporations are suffering because of the bureaucratic attitude of the Canadian and American governments, a lack of understanding by government officials of both governments of treaty objectives and a much deeper lack of communication between both governments and in the actual ladders of authority within the government itself.

It is appropriate at this point to mention that in the event there is a dispute with respect to interpretation or application of an article or protocol of the tax treaty, the treaty itself provides in its provisions, an arbitration system for settling these ambiguities. This arbitration system is triggered by registering your complaint with competent authorities. The duty of the competent authority appointed in each jurisdiction is to examine the complaint, see if double taxation exists, and determine if it can be avoided in accordance with the terms of the treaty. Although this system set forth in Article XVI of the

Canada-U.S. treaty does provide some protection against double taxation, often the process is time consuming and the tax will have to be paid pending a decision.

At the present time the governments of Canada and the U.S. are in the process of renegotiating the income tax treaty between the two countries. A recent change in the Canadian Income Tax Act brought about this necessity and Canada is currently renegotiating treaties with some 35 countries. Speculation is that the completion of this redrafting and the presentation to Parliament and Congress and final implementations could take between 18 months and two years.

In summary, should the drafting and ratification of the new treaty take as long as projected, the unified efforts of all concerned within our industry may be necessary to evoke the competent authorities sections of the treaty to alleviate many of the burdens that are now prevalent as a result of the changing or recent taxing policies.

In July 1974, the U.S. Internal Revenue Service issued revenue rulings 74-330 and 74-331 setting forth I.R.S. application of the U.S.-U.K. treaty to U.K. entertainers performing in the U.S. Based on these rulings, the I.R.S. moved into the entertainment industry and without warning demanded 30 percent of all gross receipts as an interim payment towards U.S. income taxes.

The result of the application of these revenue rulings was that 30 percent of all gross receipts was now being demanded at the box office. Any entertainers or agents refusing or avoiding the 30-percent withholding tax were threatened with jeopardy assessments by the I.R.S.

In reviewing the rulings and the U.S.-Canada tax treaty, the question of whether U.S. source income will be taxed to the corporation, to the individual entertainer or to neither through utilization of a treaty exemption will depend basically on specific facts and circumstances of the relationship existing between the corporation and the entertainer. For example, where the facts indicate the Canadian entertainers are employees of a Canadian corporate employer rather than a U.S. corporate employer, the entertainers will be subject to taxation only in Canada on their U.S. source compensation, assuming the physical presence requirements are met.

Where Canadian entertainers are not employees of a Canadian corporate employer, their compensation will be taxed by the U.S. if U.S. source income exceeds \$5,000. Even though the physical presence requirements are met, this compensation received by a non-resident alien individual is subject to withholding of income tax at its source. For example, a Canadian who is a non-resident alien individual performing as an independent contractor in the U.S. will have his tax withheld at a rate of 30 percent under I.R.S. section 871 (a) (i) even though considered effectively connected with the U.S. trade or business under section 864 (c). The compensation is considered fixed or determinable income.

(Continued on page C-30)

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## **DONALD K. DONALD**

• Continued from page C-28

The reduced treaty rate of 15 percent under article XI would be inapplicable since the income would be "earned income." Even though the income may be exempt from U.S. tax under the treaty, the I.R.S. has taken the position administratively that self-employment income is not exempt from the U.S. withholding tax.

Where an employer/employee relationship is found between the entertainers and the contracting Canadian corporation, compensation may escape taxation by the U.S. The compensation paid to the Canadian entertainer who is an employee of the contracting Canadian corporation would be exempt from foreign taxation under article VII of the treaty if the entertainer is not present in the U.S. for over 183 days in a year.

It is not clear whether U.S. source earnings received by a Canadian corporation for the personal services of its employees is subject to U.S. withholding tax even though exempt from U.S. tax as "industrial and commercial profits" under treaty article I. Therefore, a withholding agent acts at his peril if he does not withhold.

There are two provisions in the Canada-U.S. tax treaty that have application to entertainers performing across the Canada-U.S. border. These provisions are article I and article VII of the treaty. In addition, and of limited interest, (but still fairly important) would be article XIII. Each of these three articles provide for exemption from tax in the source country where certain conditions are met.

For our purposes, article I applies to corporations; article VII applies to individuals; and article XIII to royalties.

Article I states in part: "An enterprise of one of the contracting states is not subject to taxation by the other contracting state in respect of its industrial and commercial profits except in respect of such profits allocable in accordance with the articles of this Convention to its permanent establishment in the latter state. . . ."

Prior to the issuance of revenue rulings 74-330 and 74-331, entertainment income from live performances in the U.S. received by a contracting Canadian corporation for services of its employees, constituted "industrial and commercial profits" under article I of the Canada-U.S. tax treaty and were exempt from U.S. income tax provided there was no permanent establishment in the U.S. Revenue ruling 54-119 though included a corporation's personal service income within the definition of industrial and commercial profits. The later rulings have now effectively challenged this previous interpretation.

It is important to determine some of the terms and expressions in article I specifically "enterprises," "industrial and commercial profits," and "permanent establishments." These are all defined in the tax treaty.

It is significant that paragraph 3 (f) of the protocol defining permanent establishment provides that "the use of substantial equipment within one of the countries at any time of the year by an enterprise of the other country shall constitute a permanent establishment."

"This provision is rather startling because its concept is not inherent in the traditional idea of permanent. The equipment referred to need not even belong to the non-resident. It may merely be rented locally for the purpose of carrying out the work of performing the services."—Canadian Tax Service, Aug. 25, 1972.

It should be noted that the reason for defining the above points in article I is to clearly demonstrate that although article I is concise and apparently simple to read, there are many ways of interpreting some of the words within that particular article. It is important to determine whether or not an individual receiving compensation in a foreign country is deriving that compensation from industrial and commercial profits or from personal services. Industrial and commercial profits are covered under article I of the treaty and personal services are covered under article VII. It would be advisable for readers to refer to that article and also article XIII.

Article VII in fact permits an individual to cross the Canada-U.S. border in the course of his employment and not be required to pay tax to the country he is visiting with respect to the compensation attributable to his services performed within that country.

The I.R.S. hasn't stopped at the rulings issued last July applicable to live performance income. In many cases the I.R.S. has verbally indicated to U.S. recording companies and other concerned parties that the tax treaties could and possibly should, in fact, be reinterpreted to determine whether or not a corporation attempting to utilize a treaty exemption is in fact a legitimate corporation as defined or interpreted under U.S. law. In addition, the I.R.S. has greatly extended the application of concepts like "permanent establishment" and other terms. Professional advisors themselves are now having difficulties interpreting the meaning of these terms.

It is no longer a foregone conclusion that "permanent establishment" means an office or a similar fixed place of business. The I.R.S. considers a permanent establishment to include such things as stage equipment, microphones and athletic equipment and at the same time, has stated to those concerned that it is not willing to give any precise ruling on the subject at present. Therefore, the only way that a Canadian entertainer can in fact determine whether or not he is taxable in the U.S. is to file his tax returns for the previous taxation year and wait for the statute of limitations to run. Obviously such a policy leaves all Canadian tax planning in a precarious position.

Also, the I.R.S. has indicated it will apply its U.S. standards in determining whether it considers a Canadian corporation

as a "sham." Therefore, it is now necessary for Canadian advisors to examine U.S. law with respect to Canadian corporations. In other words, corporations perfectly legitimate for Canadian income tax purposes may be disregarded for U.S. income tax purposes. For this reason, Canadian corporations receiving U.S. source entertainment income must be structured in such a way so that they meet certain criteria of the U.S. For example, it may be necessary that they have their own offices, employees, fixed assets and so on.

The terms "enterprise" and "industrial and commercial profits" are also causing professional advisors problems. In the past, advisors were reasonably assured that they could tell whether an individual/individuals profits or compensation for personal services was in fact for personal services or in the nature of industrial and commercial profits. As both of these definitions are now being reviewed, it is difficult for advisors to determine with any assurance whether or not compensation would come under article I or article VII. It is important to individuals to know whether or not they come under one of these articles because under article VII they must be concerned with whether they have sojourned in the other state for a period of more than 183 days and whether or not his compensation is received for such personal services performed as an officer, employee, resident, corporation or entity of his country of residence. Under article I he must be concerned with whether or not his enterprise has in fact a permanent establishment in the other state.

Further, if funds are being withheld at the source in the other state, the entertainer needs to know how much is going to be withheld to judge whether that withholding is on a fair basis. Finally, if in fact the tax is being withheld, the entertainer needs to be assured it is being withheld because of potential taxes in that country, not because of imperfections in the law. If in fact the income earned is exempt from tax in that country, the drain on the cash flow of the entertainer can be severe in that the entertainer must already have made tax installment payments in his own country in addition to the withholding tax in the other country. In effect, the tax imposition on a short-term basis can severely retard working capital and cash flow. In an attempt to determine whether or not the individual entertainers will be taxed in the other state, all of the planners concerned have been trying to determine through their respective governments and through the withholding tax agents the reason behind the reinterpretation of the tax treaties and the eventual outcome of these interpretations. From the point of view of the entire entertainment industry, it is imperative that the governments of both countries act immediately to alleviate the inequities and undue hardship arising from the policies eroding the purpose of the tax treaty.

Under the new Canadian Income Tax Act certain Canadians, including Canadian entertainers, have available to them income averaging provisions that are extremely generous in comparison to those for Americans or those allowed Canadians prior to the introduction of the new act. Under the incoming averaging provisions of the Canadian Income Tax Act annuities may now be purchased for the sole purpose of averaging income and the Canadian income tax burden applicable to that income.

These annuities may be for any period up to life thus allowing the income of the entertainer to be averaged over a significant number of years. Unfortunately due to the many problems encountered when the U.S. source earnings are received, many entertainers found themselves unable to take advantage of this income averaging in the 1974 taxation year.

With the possibility of income being taxed in the U.S., it would not be advisable for Canadians to purchase income averaging annuities for their world income and then find after their annuity investment is made that U.S. tax must be paid on part of that world income. In addition to the cash flow problems, excess foreign tax credits will likely result. That is, to avoid double taxation, Canada allows a foreign tax credit for U.S. tax paid against his income tax in Canada. If in fact the Canadian has deferred most income tax in Canada due to the fact that he has reduced his income by purchasing income averaging annuities, he would find that he would not have enough Canadian income tax payable to utilize the credit for the U.S. tax. Since Canada allows no credit carry forward in this situation much income would be subject to taxation in both countries resulting in a double tax.

Research into this particular area reveals that the only way to utilize income averaging annuities in Canada was to try to defer U.S. tax through shelters thereby placing U.S. taxable income in both countries closer to being equal. This double chore of sheltering income in both countries could be extremely onerous and costly. Understandably so, most Canadian entertainers were unable to take advantage of the income averaging annuity concept for their U.S. source earnings in 1974. And, understandably, 1975 will probably produce the same results.

U.S. citizens are also given the benefit of a "maxi-tax" (maximum tax of 50 percent regardless of income) which because of anomalies in U.S. legislation, may not be available to many Canadian performers, taxable in the U.S.

Also, with respect to article XIII of the tax treaty, most advisors now feel that Canadian entertainers should no longer record, mix or produce records in the U.S. Such action is apparently considered by the I.R.S. to constitute a "permanent establishment" making the article XIII exemption from U.S. taxation inapplicable. This last point has caused startling repercussions in the record industry and now almost every major record company is insisting on withholding 30 percent from all royalty payments to foreign artists.

Again foreign artists are faced with the burden of attempting to determine whether the withholding is in fact a temporary measure by the I.R.S. to ensure all income in the U.S. is properly reported in that country or whether the U.S. really considers such income subject to its income tax. If the latter

reasoning applies, the Canadian taxpayer is faced again with the same problem with effect to his income averaging in Canada. Effectively stopped from taking advantage of any income averaging, the Canadian will also find that under provisions of the American Income Tax Law as a non-resident alien, he will not be eligible for income averaging in the U.S. either. This now means that the Canadian entertainer with U.S. source earnings, rather than being able to benefit from the legislation enacted for him because of the sporadic nature of the way he receives his income, instead now may face a more burdensome and onerous taxing than those without U.S. source earnings.

Although unlikely, some immediate action by the I.R.S. or Revenue Canada is needed in this area. It will likely take a unification of all those concerned in the industry to make the necessary representation to accelerate the bureaucratic processes within the respective governments.

To date, there has been a concerted effort to organize the concerned professional firms in Canada with associated lobbies in the U.S. Those groups include an Ad-Hoc Committee in Washington, D.C. formed by a group of individuals in the field of classical and concert promotions; the record companies themselves; the American Federation of Musicians; major groups; their managers; booking agents; and major recording studios. Unfortunately, the two major groups that should be active in the area, the record companies and the A.F. of M. are both still having difficulties in organizing themselves.

With the record companies it is understandable that they have many interests to protect with their own licensing, affiliates and wide variety of clients. Action taken by one record company independently of any other record company could initiate action by the I.R.S. which could jeopardize a client of the record company. Therefore, the reluctance of any one individual record company to make a progressive move or take an independent stance is understandable.

With respect to the AFM, it is frustrating and confusing to most entertainers, their agents and their advisors that the union has not in fact made any concrete attempts to organize an effort on behalf of the entertainers and to help alleviate this situation.

Previously trade publications stated that the AFM has in fact "made considerable expenditures" and made representation to Washington on behalf of the entertainers. Likewise it was also brought to the attention of many in the record industry at the Billboard Talent Forum in Los Angeles this year that the AFM was working strongly on behalf of the entertainers in this area.

Subsequent to those remarks at that conference, it was confirmed that the AFM has made relatively little contact with the I.R.S. and in fact the union was quoted as admitting the individuals they had contacted in Washington, D.C. had very little influence with respect to providing solutions to this myriad of problems. Again, it is hoped that the AFM can in the near future, at the very least, increase its communication to all its members and attempt to provide entertainers with information with respect to all of these problems in order that major professional fees can be avoided and hopefully that some guidance can be given to these members.

This article has attempted to describe the very brief history of the tax treaty, some of the interpretations within the treaty, the problems that are faced with the rulings that apply to the treaty and the attitudes taken by the respective governments. It has attempted to give a general overview of some of the major problems faced by entertainers, specifically Canadian entertainers crossing the U.S. border.

As the treaty is a reciprocal treaty, many of the problems discussed with regard to Canadians receiving U.S. source income are equally troublesome for Americans with Canadian source income.

There is a concerted effort by many at the present time to resolve these problems and to provide a communication flow to the entertainers themselves. Billboard has been made aware of a submission being made to Washington, D.C. by the Ad-Hoc Committee referred to earlier, as well as a submission by a major record company to the I.R.S. in Washington. Also there is a letter memorandum to the treaty negotiators of the Canada-U.S. treaty by Waymark, Reid and Co., chartered accountants in Vancouver, setting out some of the anomalies and possible solutions with respect to current problems that could be avoided in drafting the new treaty.

A copy of the tax treaty referred to in this article may be obtained by contacting your local taxation office in the U.S. or Canada.

*Graeme Waymark is one of the partners in the West Coast firm of Waymark, Reid and Co., an entertainment oriented, chartered accountancy firm. Waymark, besides servicing performers from Toronto to Los Angeles and acting as business manager for several well-known Canadian bands, also spent one year in Geneva on assignment to the United Nations involved in world economics, budgets and international taxation.*

## Achieving Identity

• Continued from page C-12

France, and selling, worldwide, in excess of 1 million units. Jacks, meanwhile, has been busy with label deals and legal entanglements of his own. His Goldfish Records label, which released "Seasons," and "If You Go Away," included Susan Jacks, Barry Greenfield and Chilliwack in its stable of artists, and which Jacks had operated in conjunction with partner Ray Pettinger, was purchased by Pettinger in March, when administrative disagreements between them forced a split. Pettinger changed the label name to Casino and landed a distri-

(Continued on page C-32)



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"I'm Running After You"

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## Western Canada

• Continued from page C-30

but ion deal with A&M in Canada. Casino artists now include Ms. Jacks, Greenfield, Chilliwack and singer-songwriter Bim. Also recording for Casino is Claire Lawrence, who moved to Casino as producer for all Casino artists during the shuffle.

Jacks, who had previously been on Bell in the U.S., signed a three-year label deal with Larry Utall's Private Stock April 30 for an undisclosed seven figures, and rush-released a first single for the label, "Christina," on May 8. It was distributed in Canada by Quality Records. It received excellent airplay in Canada and has sold 50,000 units here, but stiffed in the U.S. and was only recently released in Europe. A new release, "Holly," is scheduled for late August.

Jacks is currently in the process of reviving the Goldfish Records name, with a new roster of artists that, to date, includes singer-composer Mya and solo artist Eugene Smith, who will both have product ready for release in the fall. Distribution for the new Goldfish is with London in Canada—a three-year agreement Jacks signed early in August.

Chilliwack, another mainstay of the Vancouver scene, finally negotiated an American label deal with Sire/ABC, in November, but their plans for acceptance below the border have been successfully foiled in the first six months of affiliation, in spite of the release of a debut album in March. The band is now looking to the release of their second Sire album, "Rocker Box," in mid-September to provide a possible vehicle into the lucrative American market that has eluded them for years. A new single, "If You Want My Love," taken from Rocker Box, will be released in mid September, and will be Chilliwack's first worldwide release.

Susan Jacks, also with Casino, signed a five-year American label deal with Mercury in November of 1974. "You're a Part of Me," her first product for Mercury, earned industry picks in the U.S., reached #87 on American charts, and received strong airplay and chart action in Canada. A third single, "Love Has No Pride," was released on Casino in Canada in June. Susan is currently completing a debut album for Mercury at Little Mountain Sound in Vancouver with Claire Lawrence producing, and at RCA Studios in Toronto, with Harry Hinde producing. A new single, "Annamarie," is scheduled for September release in Canada.

Barry Greenfield, who signed with Goldfish in August 1974 and moved to Casino in March, has received only limited airplay from a single, "I Left My Sanctuary," released in June. An album, Sanctuary, is scheduled for release in August.

A potentially hot property in the Casino stable is singer-songwriter Bim, who signed with the label in the spring of 1975. A single release in August, "Me and My Baby," has received excellent initial response in Canada and an album is

scheduled for release in September. A tour of college and concert dates is tentatively in the works for the fall.

Re-instated on the West Coast is Valdy, who spent a year's sabbatical in Newfoundland. Currently in residence in Sooke, Valdy is being managed to Cliff Jones, and has recently negotiated a five-year contract renewal with A&M records. First product under this agreement was an album for U.S. and U.K. release in August, entitled "See How the Years Have Gone By," which is a complete re-working of tunes from his first two Canadian albums, on the now-defunct Haida label—"Landscapes" and "Country Man." The album was not expected to be released in Canada, but several singles are being considered for release here in the fall. Recorded in Los Angeles with Paul Rothchild producing, the album features session work by people like Jim Keltner, Jerry Sheff, Jerry McGee and John Sebastian.

Major rock bookers in Vancouver are still Bruce Allen Talent Promotion, which have expanded its staff to seven, and book over 20 clubs exclusively in the B.C. area, primarily in the lower mainland. Groups represented include Handley Paige, Hans Staymer, Jet, Zingo, Bowser Moon, Trix, Teen Angel and Jale in addition to BTO, Trooper and Hammersmith, giving them a roster of over 200 groups that are handled exclusively. The office also tours groups across Canada under their affiliation with Toronto's Concept 376, and holds exclusively representation locally for Concept's acts, which include April Wine, Stampeders, Fludd, Downchild Blues Band, Shooter and Brutus, and are currently developing a major source of income by touring American acts through secondary western markets.

A new agency was formed in August 1974 to fill a gap previously neglected here—that of management and booking of country artists. Big Country Productions, established by former Vancouver rock booker and club manager Les Vogt and former Stamp and Sweetwater Records promotion manager Brian Cassidy, almost immediately blossomed into an operation working with 30 groups and clubs in the B.C. interior, and managing both Kenny Stockton and Ray MacAuley. Artists handled through Big Country include Buddy Knox, Alan Moberg, Doug Rutledge, Patti MacDonnell and Marty M'Lene.

The studio picture in Vancouver is one of increased stabilization and, after a period of dormancy in the fall and winter of last year, now one of increased productivity. The one casualty here is Creative Production center, which put its facility up for sale in early 1975.

Can-Base studios is one of the few operations that have maintained a regular number of releases and experienced little in-house confusion. Main figures here still are Mike Flicker, who handles the combined duties of engineer, producer, studio head and head of a&r, and Shelly Siegel, manager of both company labels, Mushroom and Hell-Roarin', the

(Continued on page C-38)



## CANADA'S NEWEST SINGING SENSATION

# KEATH BARRIE

### "FOLLOW IN THE FOOTSTEPS"

A new single release in the U.S.A. from the album: (UAXW 452W)  
"Keath Barrie Sings of Love and Places" (UALA 350G)

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With a 1974 RPM Juno nomination as "Most Promising Female Vocalist," Charity is fulfilling that promise with three internationally released singles, "YOU BEAT ME TO THE PUNCH," "TAKE ME IN YOUR ARMS" and "NO WAY TO TREAT A LADY" all of which are included on her new hitbound album, "ROCK ME."

The former lead singer and producer of "The Bells" has amassed a string of credits including a syndicated television series, hit records and a recent prime time hour as host of a CBC network television musical special. CLIFF'S first A & M release is aptly titled, "Singer of Songs."

## CLIFF EDWARDS

## DAVID GEORGE

Singer songwriter DAVID GEORGE is making his musical mark and gathering a host of followers with his two releases, "TROPICAL HEAT" and "IT'S ALRIGHT." An original singer/songwriter with a difference, DAVID'S music cannot be classified — listen, and catch the excitement!

The high-energy GODDO is a new band, but members GREG GODOVITCH, MARTY MORIN AND GINO SCARPELLI have more than paid their dues as veteran musicians. GODDO play rock & roll . . . GOOD rock & roll, as evidenced by their first single, "LOUIE, LOUIE." "BTO JUST FOUND SOME COMPETITION," Larry Wilson, CHUM FM.

## GODDO

## BRUCE MILLER

"Bruce Miller is amazing. He writes good songs; plays the guitar rather well, and has to be one of the best fiddlers I've heard in quite a while. He has to be rated as Canada's premier country-rock musician." — "Georgia Straight" BRUCE'S first album, "RUDE AWAKENING," produced by Gaye DeLorme and David Foster is bound to solidify BRUCE'S reputation as Canada's premier country-rock musician. Dynamic backing on "RUDE AWAKENING" is provided by JIM KELTNER, RUSTY YOUNG, LELAND SKLAR, AIRTO and TOM SCOTT.

Two-time RPM JUNO AWARD winner VALDY has been acclaimed as a living legend in Canada. VALDY'S three albums, "FAMILY GATHERING," "LANDSCAPES" and "VALDY" (Now pending Canadian Gold status) are best sellers, and his new U.S. album, "SEE HOW THE YEARS HAVE GONE BY," (produced by Paul Rothchild) will undoubtedly spread the VALDY legend.

## VALDY

## GINO VANNELLI

SRO audiences and rave reviews are becoming synonymous with the name GINO VANNELLI. GINO'S JUNO AWARD AS "MOST PROMISING NEW MALE VOCALIST" has made him the most talked-about artist in Canada, and his newest album, "STORM AT SUN UP," is another powerful production from this totally talented entertainer.



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# Experts Sound Off

• Continued from page C-26

ularly. British and European publishers in general are looking to split up publishing for Canada and the U.S. markets. It's taken a long time to break that up and it is just starting to break now but it's still a tremendous problem. A lot of publishers are much more interested in getting a big advance from a U.S. publisher than they are in splitting up Canada and the U.S. rights even though they could make more money in the long run.

Another major problem is the fact that in Canada, which is unlike the U.S. or England, there's very little, what might be termed, middle of the road recordings done by people like Matt Munro, Perry Como and Frank Sinatra. If you've got a copyright you can get the original record on it but there's not that much area in which to work it. The original version is usually the one that does well or doesn't do well. It's very hard to get cover recordings which are the things that a publisher spreads his revenue on. That's a hell of a big source of revenue in the U.S. and Europe which we just can't get at.

The other really big problem is still writers. There's a singular lack of writers, which is the fault of the publishers or is due to the lack of a publishing industry here. There is no publishing industry and therefore there's no encouragement for writers to bring in songs or even write. It really slows things down when you can't bounce ideas off people. Nobody is teaching the up and coming writers to rewrite songs and become professional songwriters. I think this is a problem that will be solved but we really need more publishers. There's room for at least ten more good ones in Canada.

I've just read that the government has agreed to give the film industry a cost write-off plan for people who lose money investing in a Canadian film. You can't get that in the record industry because for some reason it is not considered a cultural endeavour. You can make a hell of a lot more records for \$200,000 than you can film.

The independent labels are still chugging along making records but they have no financing and the majors, apart from one or two, still aren't interested. You can go in and sell them a master but they claim the right to reject anything else, which is their privilege. They still won't give you the type of money that you need to make it worthwhile. It's as simple as that. You just can't do anything. If you're in England or the U.S. you can get \$50,000 to \$100,000 and you're in business as an independent producer. Here nobody wants to know. The majors in Canada still have this branch plant philosophy for the most part. Frankly, you are better off going to either the U.S. or England direct and making your own deals. You get better deals and you get more money. There is just no financing of any kind available to an independent producer in Canada.

By Donald Tarlton  
Donald K. Donald Productions

There are two really distinctive concert markets in Canada. First, there's your major show circuit where acts play major venues in the major urban centres. This concert market is very similar and almost parallel to the U.S. concert market. Whether the Doobie Bros. play the Montreal Forum or the Philadelphia Spectrum, in essence it's the same concert and in essence it's the same formula that went into putting the people in the hall as well as the same formula as far as the technical aspects of producing the show go.

Second, there's the Canadian tour circuit which again develops into two distinctive and separate areas. There's the international tour circuit where we take the Bee Gees and play as many markets as we possibly can right across the country or Concert Productions International in Toronto take Sha Na Na and play as many markets as they can right across the country. This circuit is very dependent on AM radio because there are not very many FM outlets in Canada in some areas so consequently the acts that are most successful on this circuit are acts that have hit records. The Doobie Bros., for instance, are excellent for this circuit. 10°C.C. is a future big act for this market. The Bee Gees are excellent. Sha Na Na, because of the rock and roll revival thing, can also play that circuit.

There are problems here because most of the facilities that you play across Canada, other than the theatres, are not equipped to handle the contemporary concert as it exists today. Most of the hockey arenas right across the country can now handle the major international shows. It becomes the very heavy responsibility of the producer to organize and set up all of the technical data i.e. building the stage to the right specifications and getting the power organized. That's the biggest responsibility. All these buildings when they make ice have the power in the building somewhere but no one knows how to convert that into two 300 amp circuits, one for lights and one for sound and that's where you have to get onto electricians, find out the technical specifications of the building itself and in some cases obtain generators and call the power company to organize taps and so on so that you can run the concerts.

This has been overcome now by the number of shows that we are doing in these markets. All these things tend to become formulated after a while.

The other Canadian circuit is the domestic attractions circuit. Here you're playing about twice as many venues as you can play with your international acts because the economics of a Canadian touring band make it a lot easier to get into a lot of the smaller centres that you can't play a \$10,000 or \$7,000 act in. The technical specifications of these shows are not quite as rigid although, as acts like the Stampeders and April Wine tour in the U.S., they all come back with the same ideas and the technical specifications are again getting harder to arrange.

I don't think many of these acts will ever grow out of the secondary markets because there's money in those hills. Some of the international acts that you can make money with in Montreal, you couldn't play in some of these towns because without the active exposure they don't mean as much as the Canadian act with a strong Canadian identity from radio, television and newspapers. The Stampeders are a stronger draw in Newcastle, New Brunswick for example than say the J. Geils Band would be. That's because the media has succeeded in making that act stars as opposed to J. Geils, who is an unknown entity there.

The number of domestic attractions that you can take across Canada on tour and make money is limited. I think that the Canadian star system is generating a lot of attractions that in a year or two years will be fully ready to take on the Canadian circuits to make money. There are several acts which are developing that will be acts of the future, but I have discovered with a couple of unsuccessful domestic tours that two or three hit records does not build a strong enough image to make a headliner. As these small towns get more and more shows, they are looking for a stronger image. Building a star system takes a while. It's not done with one or two records. It's done with singles, albums, television exposure, with newspaper articles, with fan clubs established in certain areas and so on. Domestic tours have only been done properly in Canada by three acts, Lighthouse, April Wine and the Stampeders. They are successful with cross-Canada tours.

Bachman-Turner Overdrive's tour is in a class by itself. They grossed in the general area of \$1.5 million dollars on their 13-date Canadian tour this summer and in some cities played to almost 15 percent of the population. I think BTO set a standard of excellence on that particular tour which will give every Canadian attraction something to shoot for. I don't think that anyone domestically is ever going to accomplish what BTO has accomplished without the international success behind them that BTO has had. People always get treated better when they return home after they have won acclaim around the world. Their tour established that there is a totally viable and financially strong market here in Canada and gives everyone something to shoot for. I think that there are a lot of international attractions that will be able, in the future, to play these venues that we broke in with the BTO tour.

By Tom Wilson  
Concept 376 Ltd.

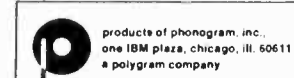
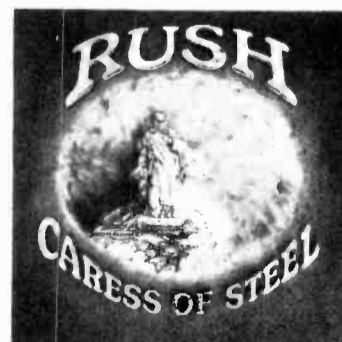
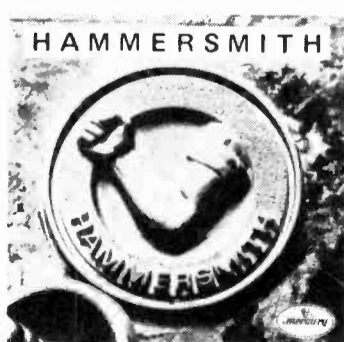
People are finally acknowledging the fact that they are Canadians in the entertainment world. Paul Anka has never been so loud about being Canadian. He's just completed a tour of Canada as a matter of fact and he'll be back next year as well.

The fact that a lot of our artists are acknowledging the fact  
(Continued on page C-36)

# The Stars All Come Out At The CANADIAN NATIONAL EXPOSITION Grandstand Toronto, Canada Aug. 18—Sept. 6, 1976



Canada and Mercury—an insurmountable team.



# Experts Sound Off

• Continued from page C-34

that they are Canadian has given the whole country some strength. When you go and talk to an American agent now, you actually have some back up. That doesn't just apply to me as an agent but it applies all the way down the line to all the other managers. There is so much coming out of Canada and it's not just going over and making little bubbles and coming back. It's exploding. Look at Bachman-Turner for instance.

There is a lack of trust in each other up here still as well as a lack of direction, a lack of experienced people and also a lack of initiative. People in this country still haven't got over being intimidated by the U.S. To phone an American is a scary thing for anyone earning under \$15,000 a year, which is really stupid.

The businessmen who represent the acts in the U.S. have as much pizzazz as the acts themselves. Here, it's the exact opposite. There are a lot of flashy acts but the businessmen are so quiet and nice and pleasant and bored.

There is a need for people in every area of the business in Canada. There's a need for promotion men. There's a need for managers. There's a need for agents for that matter. If my office was perfect I'd be worth \$4 million. My guys are good but they've still got a long way to go.

Management is the biggest hassle. Right now I have five bands running without a manager and out of the five, four of them are running reasonably successful because the band leaders have as much expertise as the guys that are supposed to be representing them. So they can do it for 10 to 25 percent less cost. I'd say that there are under 10 good managers in Canada at the moment and we're not sure about four of those. The artists that are really successful from here like Gordon Lightfoot, Bachman-Turner Overdrive, the Guess Who—acts that have run along and made money and been consistent and keep putting stuff out, whether they are on highs now or lows and have always been there like the Stampeders and April Wine—have the best managers. I don't agree with all their methods of management but they are obviously serving the purposes of the acts.

Generally the industry is healthier this year. Everybody is getting a little more optimistic. There's a lot more product being recorded. The radio stations still haven't come around completely about playing Canadian records but at least they are becoming a little more lenient and actually admitting that there might be some talent here. The whole situation is much better. You've got acts like Shooter who have never done anything before but are starting to break. There's Americans coming up here and starting to look around, stickin' their noses in. That's the healthiest thing of all. All the tax prob-

lems here will sort themselves out in the end because enough people will get upset about it and the heavier the money gets, the heavier the people are that will be involved with it and that'll clear it up. Money always talks.

I can definitely see the beginnings of a star system here. We no longer have to push to get a Canadian act on a show as a support act. The Bee Gees are crossing Canada with Canadian support acts, so are the Doobie Bros. That's going to keep happening more and more. That's what happened to BTO last year. They were the support band for the Beach Boys at the Canadian National Exhibition and this year they headlined.

The bands are getting tired of making deals with Canadian record companies and sitting there with nothing happening so they're now going directly to New York or Los Angeles to make deals and they are starting to happen.

Generally speaking what the Canadian companies have done is brought in Americans. Columbia Records made a good move in bringing in Bob Gallo to head up the a&r department in Toronto but they had to bring him in from New York. As for any other a&r department of any major label in this country, I'm not impressed. If a Columbia, for instance, picks up their a&r department and starts doing things there but the promotion department still doesn't get itself together, they're working against themselves and doing things in patches.

There's got to be courses or schools or somewhere to go to learn the basics of the music industry in this country. It's like going to college. You don't learn how to do things exactly but at least you get an idea so that you're able to work in an industry without being a total dummy. This would be for the entertainment industry in general. Anything that we can do to get American expertise up here (I'm not saying they're any brighter) and the American attitude up here is good. There's still a great inferiority complex by many Canadians in the music industry up here.

**By Bruce Allen  
Bruce Allen Associates**

Going across Canada on the recent BTO Tour the interesting thing I found was that some of the acts that we were using on the tour were not being supported by the Canadian record companies.

I also found on the tour that the production crew that I brought up from the U.S. was a lot more competent than any production crew that I could find in Canada. That was confirmed by Donald Tarlton, who is probably the best producer/promoter in Canada. Tarlton himself told Don Fox of Beaver Productions in New Orleans, who is coordinating all our date production-wise, that he learned a lot of things from him that is going to help him in his business in the future. On the other hand, I don't think that we could have done as good a job on this tour without Tarlton's help because he had the knowledge of the radio and television stations and all the media ad-

vertising. To capsulize it all, I think that Canada has maybe one or two excellent promoters but they need to tighten up the production end of things a little bit. The record companies are still weak in their promotion in the field. The managers in this country are still way behind the times. I've always said that. The only thing that I think is on a par with the U.S. is the talent. I'm starting to reassess my opinion of the talent in this country. There's some good Canadian talent. I saw a great reception in Montreal, Sudbury, Toronto an Ottawa for the Hans Stayer Band from Vancouver who toured with us. Montreal's a tough market but they got a good reaction. It's their first trip to this area and they've only had one record which didn't really do anything. I think Canadian talent's got a shot.

One of the things that's hindering some of this talent from breaking out is that agencies in Canada, and I'm guilty of this sometimes also, are short-selling the acts. They aren't getting the acts enough money for them to get to the major areas to get exposed plus there are not enough acts going across Canada in a position to take a second-line Canadian act across on a country-wide tour.

A lot of managers in the U.S. watched to see what we would do on this Canadian tour; and saw that we came home with close to a \$1.5 million gross. There's going to be some groups down there, who are maybe not as big as us, but big, who can still do good business, who are going to go on a Canadian tour. Why not? It has become a viable market. We have proved that.

If they organize themselves properly, they will let someone like a Donald Tarlton handle the tour and then what we can hope for is that Tarlton and people like him can be convinced to take a Canadian act out on the tour because I think that will help. That'll get these acts the exposure and if the promoters can pay them say \$1000 a night, it will make it economically feasible for them to go right across the country. In addition, the managers then have to go to the record companies and get support and the record companies have to really support the tours.

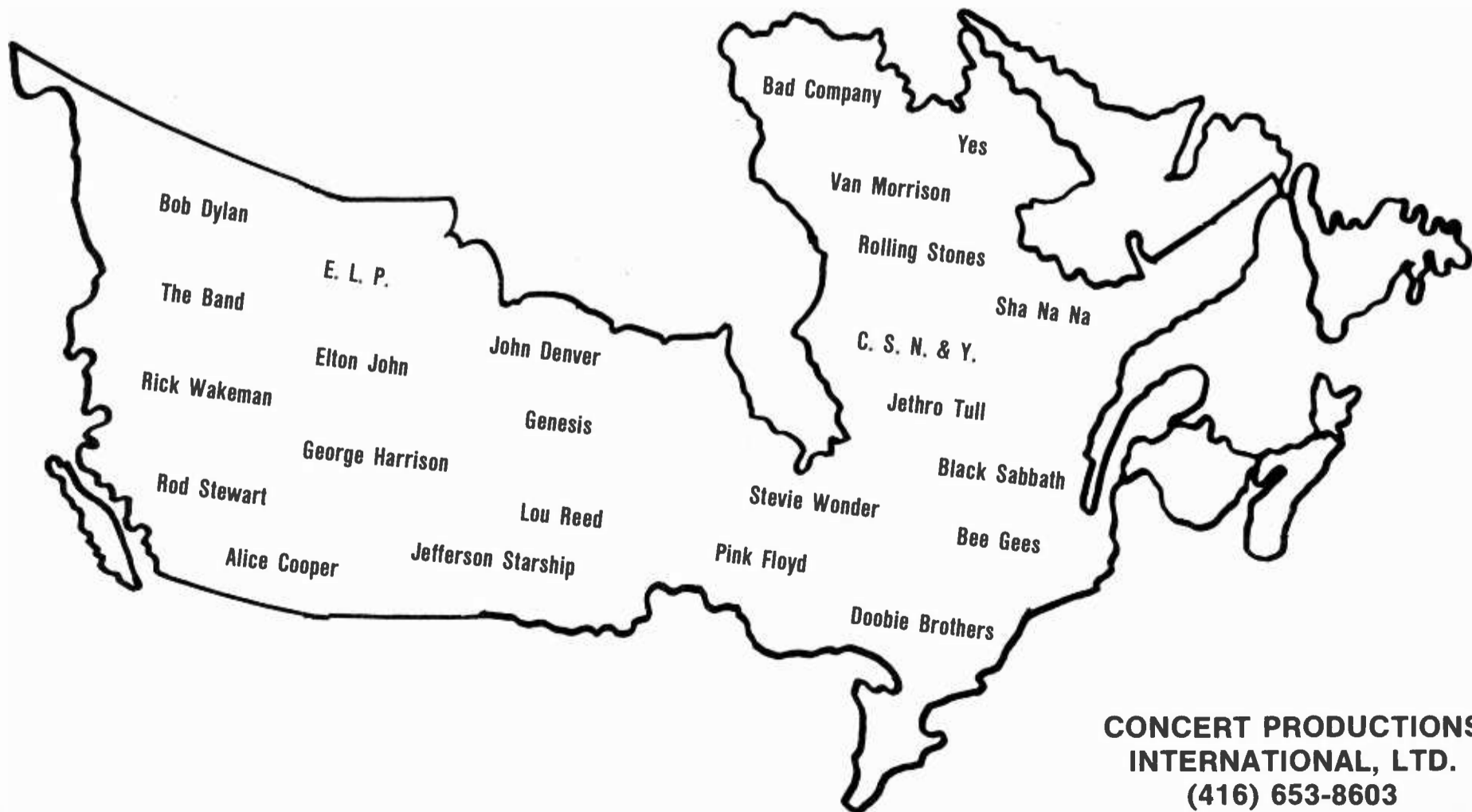
There's a lot of managers from south of the border watching this market now. They want to know about it. BTO, on the recent tour, took money out of some markets in the Maritimes from 7,000-seat halls that you could not make in the U.S. in 15,000-seat halls. Who cares where you get the money? It's all routable and somebody's going to do something about it. They're stupid if they don't.

**By Larry Green  
WEA Music of Canada**

I'm becoming very conscious of store merchandising and sales promotion. Therefore you'll see more posters of ours made here, not just international ones imported. We've been doing our own. We did the Stones, Manhattan Transfer, Todd Rundgren, Frank Sinatra and a number of others. The mate-

(Continued on page C-38)

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# Industry Associations Gaining

• Continued from page C-16

viduals from all areas of the business. CARAS is endeavoring to establish criteria for success and recognition of excellence within the Juno Awards structure which will stand as a symbol to the winners that their peers have recognized all of their efforts."

The Academy evolved from a six-member committee known as the Canadian Music Awards Assn., which was a non-profit chartered organization formed to oversee the nominations, voting and presentation of the Juno Awards. The president of that association was Ross Reynolds, president of GRT of Canada Ltd.

The Canadian Recording Industry Assn. recently appointed George Struth, vice president and general manager of Quality Records Ltd., as president and also set up a system of certifying gold and platinum records for Canada.

The system of certification is similar to that of the RIAA in the U.S. and in the future, sales figures will be submitted by record companies for the particular album or single that they want certified. After an independent audit is conducted, a gold record is then issued, framed and mounted. That function is processed by the CRIA and the record companies individually bear the brunt of the cost of the audit, mounting of the records and any extra copies required.

The CRIA gold records are awarded for Canadian album sales of 50,000 units and for Canadian single sales of 75,000 units.

Platinum records will be awarded for Canadian album sales of 100,000 units and Canadian single sales of 150,000 units.

At the start of 1975, Ross Reynolds, then the president of the CRIA, indicated that the CRIA would continue to fight industry battles such as tape piracy, dumping and so on in 1975 but would also move into more positive areas.

"Some of the problems that faced us last year are still being worked on," said Reynolds. "We spent a lot of time last year on the Juno Awards preparing for the awards night March 24. Our main areas of exploration at the moment are means of promoting Canadian artists in general, whether it be by cross-country tours or financial incentives for Canadian productions. One area that we have looked into is relief from Canadian sales tax for products and some sort of tax shelter for production costs similar to what the film industry is looking for so you can write off your production costs. Another possibility is a situation where royalties to Canadian artists can be offset against federal sales tax.

"Our main concern is to upgrade consumer awareness of Canadian artists, and one vehicle to do that is a Canadian chart more readily acceptable to rackers."

Under a bylaw passed this year, anybody involved in the primary business of the production of records could obtain an associate membership in the CRIA. It was geared mainly towards the small independent record companies that didn't have sufficient volume to justify the full dues structure.

In a recent interview with George Struth, the current president of the CRIA, he discussed some of the aspirations of those given to the book publishing business and the film industry," said Struth. "Incentives that are not in the form of grants but to bring capital investment into the business to allow for capital cost write-off, 100 percent plus recovery of recording session costs from federal sales tax on the sales of Canadian product. That's fair to everyone.

"We are looking for this industry to be established as a cultural industry in everyone's minds. I think that this has been recognized recently by the province of Quebec. They are going as far as exempting provincial sales tax on the sales of records," says Struth.

According to Brian Robertson, secretary-treasurer of CRIA, a chart will be initiated shortly based on retailers' reports in the Toronto area. It is basically a test to see how well it works.

Says Robertson: "Basically we have the structure lined up to do it now. We'll do a three-month test in Toronto with retailers and rack jobbers. It'll all be done on the Monday morning for the week prior, much like the chart in England is done. The tests, which will be done by telephone, have met with an incredible amount of cooperation and everyone was very enthusiastic. After the three months we'll make our decision on whether to go nationally with the chart or regionally."

The Canadian Independent Record Producers Assn., which has been active for a number of years representing Canadian independent record companies, production companies and producers across Canada, recently incorporated itself under a non-profit charter and announced its new directors.

Greg Hambleton, president of Axe Records Ltd. was voted president; vice president is Tom Williams of Attic Records; and secretary-treasurer is Terry Brown of Toronto Sound Studios Ltd. Other directors are Bernie Finklestein of True North Records; Paul Hoffert of H.P. & Bell; Jack Richardson of Nimbus Nine, and Mel Shaw of MWC Records.

In January 1975, Mel Shaw made some predictions about the future goals of CIRPA. "With the number of records that the major record companies will put out severely reduced, and some of the fringe producers actually going out of business, we have to be concerned about the future of producers who find themselves without label affiliations or acts to produce.

## CREDITS

Special issues editor, Earl Paige. Editorial direction, Marty Melhuish, Canadian editor. Independent writers, Juan Rodriguez and Jeani Read. Cover and art direction, Bernie Rollins. Sales coordination, Steve Lappin. Production, John F. Halloran.

More important without any money to produce with. The current economic conditions have curtailed a lot of younger producers' ambitions. In the coming year there will surely be a slimming down of the independents in Canada, with those companies such as Axe, Migration, and so on, who have a track record of being very active. Those who have only had the odd label credit will disappear."

Under CIRPA's current charter, the association is owned by the members with a seven-man executive board. Newly-elected president Greg Hambleton hints at some new areas he would like to explore with CIRPA. "One of the new directions I'd like to take CIRPA in is just a little more involved in finding out how tax laws and the government as a whole are acting these days in order to give ourselves a better understanding in the changes in the laws because there are quite a few things coming up. The federal and the provincial governments seem to be gearing up for spending money in the record business and we need to know what they are going to spend it on."

Explains Hambleton, "They (the CBC) feel that there's no way that any amount of Canadian produced recordings is going to get cut back from the CBC. That's their position. They don't think that it's going to hurt any records that we make at all nor do they think they are in competition with us. Chances are that quite a few of the producers at the CBC have their own publishing companies or are tied in with other companies."

Will records from independent producers outside of the CBC be denied airtime because of this new policy? "I think that probably could happen but until it happens, we'll have to give them the benefit of the doubt," says Hambleton. "They say that it will not happen. We've sent a letter to the CBC asking them for a meeting so that we can discuss the repercussions of this decision and possibly discuss a more positive plan to involve producers in some of their programming."

CIRPA has also got some things they would like to see changed by the government. "We'd like to see a break in the 12 percent federal sales tax on Canadian records or Canadian produced records," says Hambleton. "That would help a lot. The federal government is bound and determined that they are going to charge 12 percent tax on production equipment which includes master tapes and anything recorded in Ontario. I've never paid it. You're supposed to run through an exemption process but right now that's unnecessary because Premier Davis of Ontario took off the tax until the end of the year. He'll probably reimpose it if he gets back into power after the upcoming elections.

"With that 12 percent tax, it comes off the wholesale price of records. There's no tax at the plant level. There's only tax when I sell the record. We're considered manufacturers."

## Western Canada Achieves Identity

• Continued from page C-32

label for rock and roll revival group Teen Angel and the Rockin' Rebels.

The Mushroom stable of artists includes Heart, Jayson Hoover, Paul Horn, Songbird, Spring, The New World Electronic Chamber Ensemble and Richard Stepp—all of whom, with the exception of new acquisition Stepp, have released significant product in the past year. The most noteworthy of these is a Heart single, "Magic Man," released in May, which is receiving excellent AM and FM airplay across the country, and sold 35,000 units even before breaking in the Ontario market in July. On the strength of "Magic Man" an album is scheduled for release in September, with a sizeable promotional push. Alexis, a strong hope for Can-Base last year, was dropped from the label in March. Jayson Hoover, whose January-released single, "She's My Lady," reached Top 30 on the national charts and sold over 20,000 units, released a second single on Mushroom, "Ridin' High (Hypnotized)" in June that is receiving extensive disco play across the country. An album also aimed at the disco market was released in July, and advance orders were in excess of 12,000.

Songbird's most successful product was released on Mushroom in September—a cover of Steely Dan's Dirty Work that made Top 30 on Canadian charts. A follow-up, released in March and titled "Much Too Much," received good airplay while falling short on sales. A new single is scheduled for the fall.

Spring, re-assembled and back in the studio, has now slightly altered its personnel—at least for its sessions. A single released in May, called "I Wish I Could Forget," received strong cross-country airplay, and Spring is currently completing an album for fall release.

Mushroom product is distributed independently in Canada—by Alta Music in Quebec and the Maritimes, Merit Music in Ontario, Laurel in Manitoba, and TPC in B.C. and Alberta. In November of last year, Siegel closed a deal with Island Records for international distribution of product by Paul Horn and The New World Electronic Chamber Ensemble—specifically, for Horn's two-record set, released in September in Canada, and NWECE's "Switched-on Beatles," which received good MOR airplay, and has sold 14,000 units since its December Canadian release. Sales in the U.S. are reported strong since its release in March. A new Paul Horn album, "Sunset Painter," is scheduled for the fall, as well as a single of the same name.

Mushroom, previously a rock-only label, is venturing into the country market with the August releases of "Chasing a Dream" b/w "You On My Mind" by Richard Stepp, produced by Daryl Burlingham for his newly formed Cheyenne Produc-

## Experts Sound Off

• Continued from page C-36

rial was designed here, laid out here and purchased here through a manufacturer.

We have so much product and so many artists on tour, because of the size our artist roster on the labels we handle in Canada, that it's difficult to do everything for everybody. We just do the best we can. Right now I've instituted an unusual procedure because we have so much product, I've been giving album projects to each promotion person in the field. It gives the person a chance to be creative and come up with some new ideas. It's sometimes hard to come up with a good solid sales oriented promotion. What I'm trying to do is to get promotion people, who are maybe too radio oriented, to work with the sales people so that the sales people who have maybe had no media experience start learning about promotion and that end of things. The media influence with the sales knowledge I think is going to make them much more rounded.

I work very closely with our Quebec branch and I was told by one of the French program directors that I was one of two national people who in fact called on French stations regularly. My French is limited, but I try. I'm learning about their market and it's tremendously exciting. It's a fantastic market for sales, so I spend a great deal of time in Montreal.

Promotion has changed a great deal in this country in the last five years. Radio has changed and we all know how important that is. All of that is making promotion people, out of necessity, be a little more in touch with what is going to be necessary to get a piece of product moving and selling. Everyone knows about the economy and everyone keeps saying that business is bad. They say that singles sales are down, album sales are off. But it's not that bad. With audio video cassettes and other innovations there's so many new things that haven't even been touched to help sell records and tapes. There's a lot of new doors that have to be opened, you can't just go to a radio station and depend on a single to sell your albums. A single in this country isn't going to sell to any great extent. You'll have your odd big seller but a hit's a hit and there's no middle ground anymore. If you have a hit, the album goes up, they hang in a bit longer and then come down three times as fast as they used to two years ago.

The value of radio has changed. It's still important. You can't live without it but at the same time you can live without it. You just do it differently. We know about Canadian records. Singles I'm talking about now. Without the major charts showing a number for a single, the buyers are hesitant. They don't want to overstock their place. They want to make sure that they've got the hits. They're basically saying to the radio stations, "You're the guys picking the hits so pick them."

tions. Plans are for Mushroom to follow with more country releases in the fall.

Much of the activity at Little Mountain Sound in the past year has centered on expanding its studio facilities, with the aim of becoming the largest studio complex in Canada, at an estimated total cost of \$1.2 million. The studio was built originally by commercial broadcast company Griffiths-Gibson Productions in 1973; but, in April 1974, with only one studio completed, GGP sold half of Little Mountain stock to Western Broadcasting, facilitating the construction of further facilities. Currently the complex has two primary studios, both with 24-track Neve console, and a smaller, post production studio designed for 16-track mixdowns and overdubs, in operation; under construction is a second 16-track mix-down studio, a synthesizer lab and a remote facility, all to be interconnected by a tie-line system for simultaneous recording. Little Mountain Records is an independent company with its own label and two publishing arms, Little Mountain Music (BMI) and Little Mountain Song (CAPAC) established early this year. Little Mountain's artists include Smokin' Pocket, Mark Benjamin, Hudson Carr Poole and Chilco, but its only release this year has come late in the season—Mark Benjamin's "Now That I Know," released in late summer. The company's staff now includes seven engineers, and producer and studio manager Geoff Turner expects the three completed studios, now operational 12-13 hours a day, to soon reach 17-18 hours. Completion of all Little Mountain facilities is expected by late fall, and the company is currently initiating an advisory service for complete studio design.

Timbre One Studios (formerly Studio 3) has operated since last September under the management of Bill Snow, providing identical services to those of Studio 3 and, additionally, providing backing for new acts in the Timbre Sound stable. Transfer of ownership is still pending; in the meantime, producer and record company a&r director Martin Shaer has been assembling and recording a roster of in-house artists, and negotiating label deals for them.

Stoney Productions has kept up a steady stream of product for small labels, primarily for country label Van-Los International, its own affiliated record company, and Rada Records, a company headed by John Rodney. Album product over the past 12 months has been minimal, with Van-Los concentrating on singles product to develop artist recognition.

Rada's John Rodney also reports a modest but constant level of output. The Rada pressing plant still services local and several Quebec independents on a regular basis, but mainly presses product for Van-Los and Rada, its two affiliated labels.

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## Car Stereo

### RCA Adds 4 Tape Units; Drops Prices 10% On Line

DEPTFORD, N.J.—RCA has reduced the suggested list prices on its complete line of car stereo equipment by about 10 percent, according to Bill Gore, advertising administrator for RCA Parts & Accessories.

The move has been made possible through what Gore calls production efficiencies resulting from RCA's broadening of its line of car stereo equipment.

Among the units that immediately reflect the price reductions are RCA's new automatic reverse cassette player, a compact stereo-8 player, an in-dash/under dash stereo 8 player with AM/FM radio, and a 4-channel 8-track deck. All will be shown at the Nov. 18-20 Automotive Parts & Accessories Assn. (APAA) expo at Chicago's McCormick Place.

The RCA automatic cassette plays both sides of a cassette automatically and continuously. Program switching can be done either automatically or manually. An eject button allows for the safe and easy removal of

tapes. Indicator lights show the direction of the tape movement, and the tape can be run at high speed in both the fast forward and rewind modes.

This unit, model 12R150, also features a dust door that protects the front loading tape slot, and the unit shuts off automatically when the tape is ejected. It lists for \$112.95, and is supplied with mounting bracket, hardware and instructions.

The RCA "Dashmatic" unit will meet at least 85 percent of all car stereo audio requirements, according to Gore. The in-dash/under-dash unit features adjustable snaps that fit in most American and foreign cars, according to Gore. A special bracket is also furnished for under-dash installation, if preferred.

Wood-grained adhesive-backed inserts are also provided to "dress up the face of the unit" model 12R703, which lists for \$159.95.

RCA's model 12R490 is a com-  
*(Continued on page 51)*

### Panasonic Ups Line: 1st 15-Watt 8-Track, CB Unit

By STEPHEN TRAIMAN

SECAUCUS, N.J. — Reaction from key distributors to the expanded Panasonic Auto Products line is generally enthusiastic following the introduction of new units at recent meetings, but many are waiting to "get their hands on the production models" before committing themselves more vocally.

In general, announcement of the division's first citizen's band (CB) unit, its initial high power 8-track combination, and long-awaited in-dash amplifier, was definitely upbeat, according to Clark Jones, national sales manager. Along with four new car radios and four new speakers, the line will be shown at the upcoming Automotive Parts & Accessories Assn. (APAA) show in Chicago, Nov. 18-20.

At the top of the line is model CQ 1851, an under-dash 8-track stereo tape player and AM/FM stereo radio with a maximum of up to 15 watts per channel RMS, according to Panasonic. The firm's first hi fi unit will have a suggested retail price of \$150, and the hefty model (8¼ to 9 pounds) is expected by December.

The 23-channel CB transceiver, model CR-B1717, is an in-dash unit, while the Consumer Electronics Group will have an under-dash model as its first offering (Billboard, Aug. 30). At suggested "open list below \$300" when available at the "end of the year," unit has an AM/FM stereo push-button radio with a compact chassis, only 5 inches deep.

Expected early next year, the "Sound Charger" is more than a year behind competitive amplifier boosters from such firms as Craig and Tenna, but "it rounds out the line and we'll sell a certain amount,"

*(Continued on page 52)*

### 'Sound Fair' Bonanza For Ohio's Swallen's

By JOANNE OLIVER

COLUMBUS, Ohio—It's the best promotion we've ever had," Tom Brinkman, Swallen's audio manager describes the company's third annual "Fall Sound Fair," set up in a 100-by-40-foot tent in their parking lot.

Three firsts were included this year: The expanded event was held in Columbus because the Main St. store has the largest audio department of all Swallen's outlets; second, a tent was used to field inclement weather; third, manufacturers were invited.

ARP, AKG, Beyer, dbx, Electro Voice, Dokorder, Gollehon, Guild, Maxell, Marantz, Pioneer, Revox, SAE, Shure, Sennheiser, Sony, Sunn, Tapco, TEAC, Traynor, and TDK rented display space and sent their personnel to talk firsthand with consumers.

Five ARP concerts and five local bands were big traffic pullers to the "Sound Fair" which began on a recent Friday from 3 to 8 p.m. and continued Saturday, 10 a.m. to 6 p.m. ARP used eight synthesizers with Bose speakers and amplifiers on a 10-by-20-foot stage. "It was pretty incredible!" Brinkman says.

Another attraction was Traynor's new guitar amplifier with its five built-in equalizers. Shoppers were fascinated with the five slide bars and the fast shifting. Swallen's will

sell this in the "mid-four's"—a very moderate price for what the head does, according to one observer.

TEAC's representative did all the recording using their new mixer, model 2, set up in the middle of the tent. A \$20,000 mixing board displayed by Sunn also pulled a lot of interest, Brinkman said.

Each manufacturer offered one item at a special price. A prize draw-

*(Continued on page 51)*

### 3 New Displays For Robins Line

NEW YORK—Robins Industries Corp., Commack, L.I.-based record/tape care accessory manufacturer, has launched an expanded program of in-store displays. The pegboard units include a compact 22 by 26-inch model for wall mounting or counter; a three-foot, one-sided floor model for up to 30 items, and a five-foot, four-sided floor rack holding from four to 12 blisterpacks each of more than 30 items.

## Fisher 'Q' Promotions Key to 'Redirection'

By RADCLIFFE JOE

NEW YORK—Fisher Radio, caught in the middle of the vexing 4-channel dilemma created by manufacturers' over-optimism and dealer/consumer negativism, may have found at least a temporary solution to the problem in a special promotional pact inked with the R.J. Reynolds Tobacco Co.

Under the agreement, Reynolds is offering complete Fisher 4-channel systems at \$449 (close to 50 percent below manufacturer's established list price), with the submission of two empty Winston cigarette boxes.

Equipment being offered through the promotion includes the Fisher model 4030 4/2 channel AM/FM receiver with built-in SQ decoder, the model 220 automatic turntable and four XP-56S two-way bookshelf speakers.

According to Fisher officials, the systems were bought outright by Reynolds for the promotion which includes 4-color double-truck ads in major consumer publications including Playboy.

Fisher officials claim that the Reynolds deal is a one-shot arrange-

ment and will not be repeated. However, the possibility remains that Fisher—which had over-anticipated 4-channel's potential, and plunged headlong into the quad arena—will try to negotiate similar deals with other companies, if only to find an honorable way out of its current predicament.

A few more deals like the Reynolds project could play a major role in helping relieve Fisher of its staggering 4-channel inventory which had threatened the company's very existence after the highly-touted quad market failed to live up to expectation.

The company has no plans of phasing out quad completely, but its hopes are to at least bring its quad inventory in line with current market demands.

For instance, the firm's model 634 quadrasonic receiver has been enjoying an unprecedented sales boom following a top rating by Consumer Reports. This piece of equipment will undoubtedly remain in the

*(Continued on page 51)*

## CONSUMER RACE

### RCA In-Home Vidisk Tests Get Jump On Philips/MCA

• *Continued from page 1*

to a specially selected cross-section of homes for testing along with a carefully selected catalog of programs.

Approximately 20 program selections similar in content to what will be ready for actual marketing were completed last month, "hopefully good enough so that they'll want to play them," an RCA source comments.

The in-home tests are expected to be similar to those that RCA had earlier conducted on its ¾-inch MagTape system. The MagTape tests revealed system shortcomings which prompted the firm to withdraw the units for "technological re-designing." Actually, the move coincided with a shift from emphasis on magnetic videotape to a capacitance videodisk system.

Field testing of the RCA videodisk systems is expected to be thorough and will run for about six months. The information provided by these tests will give RCA's management vital data that will decide specific marketing dates. At present the company is tentatively aiming at a target somewhere in the second half of 1976.

Although actual timing of the in-home test launch is not firm—it could come either before Thanksgiving of just after Christmas, "it would be insane not to do it relatively soon," another source notes. "How else would we know how the machines and disks hold up in actual use?"

This latest move by RCA emphasizes the company's assurance to Billboard earlier this year (March 29) that its system was production-ready, and merely waiting for a corporate greenlight.

It is believed that the present move was triggered in part by a recent Business Week article that estimated optical scan videodisk systems to be at least a year behind their rivals. Business Week also predicted an escalation in costs of lasers from an initial \$10 each to about \$100 each.

These factors, plus reports that at least three Japanese electronics companies have built videodisk systems that are compatible with the RCA unit, seem to assure RCA of an edge should it decide to come to the consumer market at this time.

## CONTRARA'S JENNINGS

### Speaker Role: 'Q' & Fair Trade

By EARL PAIGE

LOS ANGELES—If any one item in the component repertoire seems destined for prominence as quad gradually grows, it would appear the item is the speaker. After all, the quad customer needs four. But then again, there is much more behind the design and marketing of speakers than the ramifications growing out of quad.

For one thing, the speaker business is characterized by many strong-opinioned entrepreneurs each often acting as if he and he alone has discovered the one and only speaker. And then there are the speaker companies and individuals who go on and on.

Not too many speaker manufacturing veterans have had the intense

experience and widely varied responsibilities of Tom Jennings. For six years president of JBL International, a marketing consultant for Toshiba, Sound West and Wald Sound who established and directed the marketing programs for ESS, he now heads his own Jennings Research, Inc., in Pasadena.

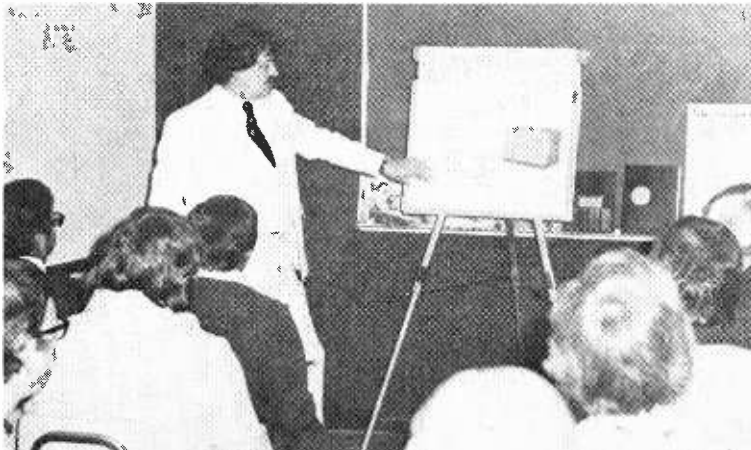
He is addressing what may be the number one problem in speakers—the end of fair trade and the need for limited distribution.

Believing that dealers need over 43 percent margins and offering a 10 percent/100 percent paid co-op advertising allowance, discounts for prompt payment, full freight allowance, Jennings wants only 200 outlets for the \$125-\$225 Contrara line (named after engineer Amilio Contrara), of base-mounted, 360-degree revolving infinite baffle speakers.

But for this exclusive interview, Jennings insisted he be tapped as a spokesman for the speaker industry and not be lured into his own "ego trip."

Before discussing quad, he wants to set the scene on how the high-end component market evolved.

Nakamichi broke the high-end  
*(Continued on page 52)*



Jennings Research photo

Tom Jennings, president of Jennings Research firm, describes new Contrara Group speaker line and its merchandising package to reps at meeting during summer Consumer Electronics Show in Chicago.

## NARDA Adds Cassettes; Hits FTC Warranty Rules

CHICAGO—The National Appliance and Radio-TV Dealers Assn. (NARDA) is expanding its list of products available to independent dealers, with the addition of four Bigston cassette recorders in the \$35 to \$70 price range.

NARDA set up a separate Traffic Builders Division recently to distribute "dealer demand, competitively

priced merchandise in appliances and home electronics, big ticket as well as small," says executive vice-president Jules Steinberg.

The association introduced product from the Pfanstiehl accessory catalogs as an initial offer to small dealers, at a 10 percent discount (Billboard, Aug. 2).

A NARDA representative will be testifying at the Federal Trade Commission hearings here on pending rules to implement the Magnuson-Moss warranty act (Billboard, Sept. 13). "We want to make sure the our dealers are not penalized by rules made by someone else," Steinberg says.

Steinberg termed some of the proposed rules "ridiculous," and inferred that they could make products "very expensive." Service contract offered by dealers as well as warranty guidelines for manufacturers will be affected, and may frighten some dealers out of the service end of the business."

He noted that "ten years ago, we asked manufacturers for a standardized in-warranty form that could be easily understood by the consumer, and warned then that if the industry did not do it, the government would. This industry is getting no more than it deserves. It requires imagination and forethought, both sadly lacking in this industry."

## Sherwood 'Q' On Way Out

CHICAGO—Sherwood Electronics is clearing out the four-channel model 78244 receiver by offering dealers a substantial reduction that allows up to \$200 savings at the retail level. Approximate national advertised value was \$500.

The receiver, with AM/FM stereo radio, full logic SQ and 20 watts per channel RMS, is the only four-channel receiver offered by the firm. Tom Pickett, national sales manager, reports that while there are other models in the design stage, the company is adopting a "wait and see" attitude before final development.

All Sherwood national advertising is being reworded to indicate approximate pricing (for example, "priced under \$200"), with a note that the ultimate price will be determined by the dealer, to conform to a recent FTC consent order signed by

(Continued on page 51)

## BASF 'Q' Cassettes Now In U.K.

By STEPHEN TRAIMAN & ADAM WHITE

NEW YORK—The first prerecorded 4-channel cassettes from BASF in Germany are now being offered to purchasers of the company's two new stereo cassette decks in the U.K. as part of a promotional campaign that also is expanding distribution of BASF's chromium dioxide musicassettes in England.

The half-dozen SQ matrix cassettes, quietly introduced over the past year in Germany at stereo cassette prices, are playable using any stereo cassette deck, a quad amplifier with built-in or add-on SQ decoder, and four speakers, according to Hanno Pfisterer, head of BASF Musikproduktion in the U.K. who is currently on special assignment in the U.S.

He emphasizes that the campaign, tied to the introduction of model 8200 Dolby DNL deck at \$396 and model 8100 DNL unit at \$264, involves prerecorded material imported from BASF in Germany. British Decca, license for BASF product in the U.K., does not distribute either the CrO<sub>2</sub> or quad software as yet.

BASF is making available 22 CrO<sub>2</sub> titles, including four "double-plays," regularly \$8.60 and \$12.75, respectively, at only \$4.40 or \$6.60. Purchasers of the decks must use the offer order form, from BASF in London.

Included are the six quad cassettes, which sell commercially in West Germany at the same price as stereo software, approximately \$8.

Among the "quadrocassette" titles listed in the current BASF catalog are "Seasons In White" by the Orchestra Werner Twardy; "Die Schonsten Marsche Der Welt," Robert Stolz conducting, and "Tchajkovsky Wonderland" by the Arno Flor Orchestra.

The hardware is the first of its kind to be introduced in England by BASF, which bowed two portable cassette units several years ago.

The high-end unit has illuminated VU meters and separate recording controls for each channel with calibrated sliders. Dolby and DNL noise reduction systems, automatic adjustment for ferric oxide or chrome cassette, memory rewind and automatic stop.

## MARKETING, EDUCATION

## 'Used Hi Fi' Guide Helpful

By ANNE DUSTON

CHICAGO—A marketing tool for dealers to handle the often confusing used equipment question of what to give on a trade-in, is the Orion Trade-In Guide, first published in 1973, with the latest edition from the Pismo Beach, Calif., company to be released in October listing over 15,000 products and over 300 manufacturers.

Used equipment is not in itself a high profit area for dealers, but according to Joe LaSchiava, manager of Autosound in suburban Skokie, it becomes a teaching aid for the under-18 age group in educating them to what they want in a system when they are able to afford new equipment. LaSchiava accepts used equipment on a trade-in basis only, subtracting any necessary service costs from the trade-in price. "If we give a customer a good deal on a trade-in, and the equipment works well for him, it establishes faith that we won't take him for a ride, and he looks to us for his next purchase."

The listings in the Guide, broken down by manufacturer, equipment category, model number, and original suggested list, offers dealers a suggested resale value as well as trade-in value for mint or average condition equipment.

"Stereo equipment never becomes obsolete," says Stephen Krauss, Orion vice president, and listings represent equipment manufactured as long as 10 years ago. The Guide will continue to carry all listings, and Krauss suggests that two volumes may be necessary in the future to handle the listings.

Equipment under \$50 is not in-

cluded in the Guide. With the ban by the FTC against manufacturers suggesting list prices, Krauss says they now work with "recommended advertising price."

Besides the Guide, dealers can subscribe to a quarterly up-date service and receive a magazine directed to dealers, log book for notation of trade-ins and trade-in forms. Included with the new edition is a 12-page booklet, "How To Set Up A Stereo System."

Initial cost of the Guide is \$60, and the service, which includes the Guide, after the first year, is \$54 to \$60. Discounts are available for multiple sales.

Also available through Orion are the Sheffield Lab demonstration direct-to-disc albums.

## EIA Sets Up AM Stereo Study Group

NEW YORK—The Electronic Industries Assn. (EIA) is forming a National AM Stereophonic Committee (NASRC) to study various AM radio stereophonic broadcast systems.

The formation of the NASRC was requested by the FCC, and will also include the National Assn. of Broadcasters (NAB) and the Institute of Electrical and Electronic Engineers' Group on Broadcasting.

Under the NASRC, a steering committee and a number of working groups will study various systems proposed for broadcasting and receiving AM stereophonic sound.

The first meeting of the joint committee is scheduled for Wednesday (24) at NAB headquarters in Washington, D.C.

The committee will also be involved in testing and evaluating all proposed systems. Results of these tests will be reported to the FCC, following a similar process undertaken by the National Quadraphonic Radio Committee (NQRC) for competing discrete 4-channel radio broadcast system, to be filed next month.

Move is a result, in part, of the first AM stereo system demonstration by RCA Broadcast Systems at the NAB earlier this year, and repeated last week at the National Assn. of FM Broadcasters convention in Atlanta.

## Warranty Act, FM Radio On ITA Program

NEW YORK—"4-Channel Tape Reproduction In FM Broadcasting" is an added quad highlight at the International Tape Assn. semi-technical seminar, Oct. 8 at the Marriott Essex House here.

And a vital overview of the new consumer product warranty act will be the key theme at the annual general luncheon membership meeting the following day, according to Larry Finley, ITA executive director.

Frank McLaughlin, director of program development for the President's Office of Consumer Affairs, will focus on the new Magnuson-Moss warranty act that has produced much confusion on rules proposed by the Federal Trade Commission that affect all manufacturers and retailers (Billboard, Sept. 13).

The FM broadcasting topic is added to the afternoon quad session, and will be presented by Jerry LeBow of the Frank Barth Agency. He will join the panel moderated by Duane Windahl, 3M, with presentations by Jack Richardson and an RCA engineering team. Gerry Budelman of CBS Technology Center, Jeff Berkowitz of Panasonic and John King of Ford Motor Co.

Morning video panel, chaired by Dirk Buckley, DuPont, will update magnetic/optical videotape/cassette/disk systems. Included will be presentations by Carlos Kennedy, Ampex helical-scan; Ed Baars, Philips videocartridge; Al Barshop, Panasonic videocartridge; Gerald McGinty, Sony videocassette, and George Kenney II, MCA/Philips videodisk.

Some limited reservations at \$18 for the seminar are still available from ITA, Box 11070, Tucson, Ariz. 85734. Phone: (602) 889-6338.

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## RepRap

The first **Regional Mini-Show** this season sponsored by the **Mid-Lantic Chapter** of the Electronic Representatives Assn. (ERA), will be Oct. 16, at the Sheraton Hotel in suburban Philadelphia (Fort Washington), it was announced by chairman **Wil Hait**. Attendance will be by invitation only. From 3:30 to 7:30 p.m., some 30 members reps will exhibit and demonstrate their lines and new products.

While the chapter sponsored four Mini-Shows last year, each held at a company plant in the area, this show is being staged in a hotel to make it available to personnel of companies in the area not large enough to individually host a show at their own plant.

Other show dates for 1975-76 will be set later by Hait, associated with S.K. Macdonald Co. here. Other committee members are: **Jim Paries**, S.K. Macdonald; **John Wurts** and **Bob Graham**, Rotherheber-Wurts, Ardmore, Pa.; **Ken Erdman** and **Jack Ledeboer**, Ken Erdman Associates, Elkins Park, Pa.; and **Monteiro Associates**, King of Prussia, Pa.

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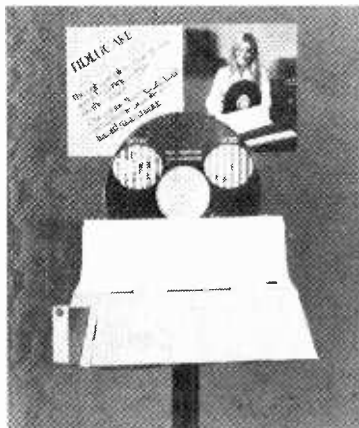
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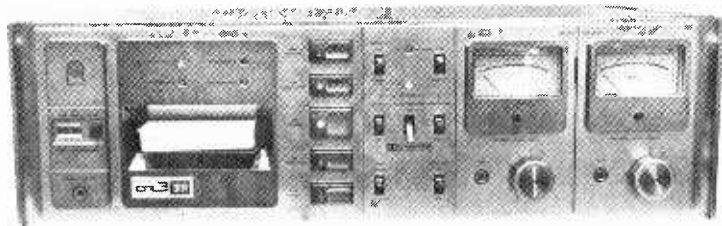
## New Products



**THE SPLICER** by Nortronics slits tape for 1/4-inch reel-to-reel, 8-track or cassette, in molded easily maintained unit.



**STANDING Pole** is topped with Fidelity's Spin & Clean display, for dealers.



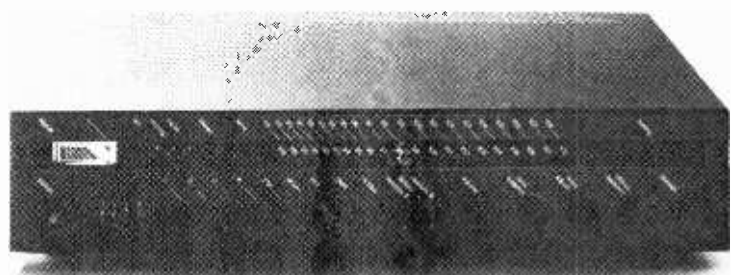
**AUDIOPHILE** features on 3M CTR 8-track recorder include two-position bias and equalization switches for standard and CrO<sub>2</sub> tapes, digital timer and fast forward at five times playback speed. The CTR line will have limited distribution.



**MINI-CASSETTE** recorder with AM/FM radio by General Electric, Model 3-5200 has pause, 3-digit tape counter, sleep switch in compact size.



**AUTOMATIC SHUT-OFF** on Sony TC-76 cassette recorder in both play and record modes, pause, cue and review, are features of compact unit for AC or battery operation.



**BLACK FINISH** on Sonab R3000 stereo receiver gives professional look along with features such as 30-watts per channel, 25-20,000 Hz and less than 0.2 percent total harmonic distortion.

## Behind Fisher 'Q' Promotion

• Continued from page 49

Fisher 4-channel line, along with realistic inventories of other commercially viable quad units.

However, having learned its lesson the hard way, Fisher—now under the new management of Ed Garland, executive vice president, and Gerry Orbach, vice president, sales—is expected to concentrate its efforts on a broader spectrum of the hi fi market, including a wider range of stereo receivers.

Until the appointment of Garland and Orbach, both from Sony Corp. of America, Fisher's only stereo receivers were in the mid-fi bracket with prices ranging between \$199 and \$249.

Fisher is hoping that the more realistic marketing approach will help the firm to once more win credibility with hi fi dealers who had soured on

the line after it became almost completely 4-channel oriented, and compounded its errors by seeking to sell to the broad consumer market through mass merchandising outlets.

Fisher's new regime is, of course, confident that with time the whole situation can be reversed. The Musicenter and Custom Component compact lines will remain in the Fisher catalog, and will even be beefed up, and the firm expects to reap a compact bonanza in the future.

The mid-fi product lines will also be broadened. However, the greatest emphasis will be placed on Fisher's neglected stereo hi fi products, which will be strengthened and vigorously marketed in a definitive move to restore the firm's once highly-respected image.

## RCA Dips Prices

• Continued from page 49

compact stereo-8 player designed to occupy a minimum amount of space in cars, trunks, motor homes, recreational vehicles and boats. Its precision head alignment eliminates the need for fine tuning, and it is said to offer a signal-to-noise ratio of more than 40 dB. The unit lists for \$39.95 and is furnished with all mounting hardware.

The discrete 4-channel 8-track deck has a frequency range of 40 to 10,000 Hz, weighs 4½ pounds and lists for \$132.

Rounding out the line is an FM converter no larger than a car's ashtray. The unit, model 12R2000, has an automatic frequency control device that locks in the best FM signal once it's tuned in. Its compact size facilitates under-dash installation in most American and foreign made cars, with a price tag of \$44.95.

As part of its accessory line, RCA is offering an economy model stereo speaker kit that lists for \$7.50. This unit, according to Gore, is especially suitable for fluid-mount installation in confined areas in cars, trucks, recreational vehicles, boats and even in the home. Included with the kit are 20 feet of mounting speaker wire, all necessary mounting hardware, and simplified installation instructions.

Three regular speaker models are also available as part of the accessory line. They are packaged in colorful display boxes, and shrink-wrapped to protect their attractive point-of-purchase appearance.

## Tape Duplicator

Dealers, distributors and duplicators in Northern California and the Kansas City area had opportunities to get a line on the growing videocassette potential at two key conferences last week.

### 'Sound Fair'

• Continued from page 49

ing for a dozen items included a \$1,000 ARP synthesizer, \$5000 Guild electric guitar, \$300 TEAC 4-by-6 mixer, recording tape, effects pedals and mikes.

"All the manufacturers were surprised at the turnout. Our Main St. outlet always does good business on Saturday, but we've never had more people in the store than on the "Sound Fair" Saturday. "In terms of sales volume, it was one of the best days since we opened nearly two years ago," Brinkman says.

A fourth "Sound Fair" is planned for next year. "We've already had manufacturers call us to reserve space—some who didn't participate this year want to do so next year," the audio manager reports.

### Sherwood Clearing

• Continued from page 50

Sherwood, U.S. Pioneer, Sansui and TEAC. The FTC claimed that the four firms were engaged in price maintenance.

Pickett points out that signing a consent order is not an admission of guilt, but rather a statement that "If we have done this in the past, we will not do so in the future."

San Francisco chapter of the **International Industrial TV Assn. (ITVA)** had its second annual **Video Faire** Sept. 20 from 10 a.m.-4 p.m. at the College of San Mateo, Calif. More than 50 visual communications specialists from industry, education and government showed examples of their work and discussed pertinent facts and sales promotion, training, information, news and humanities. Admission was \$10, students \$2, with the program handled by L.R. Newton, LRN Assoc., 1569 Wakefield Ter., Los Altos, Calif. 94022.

Many successful corporate communications managers were to discuss day-to-day issues of their job and the application of creative and audiovisual techniques to achieving corporate objectives at the fall conference of **Industrial Audio Visual Assn.**, Sept. 21-25 at the Crown

(Continued on page 57)

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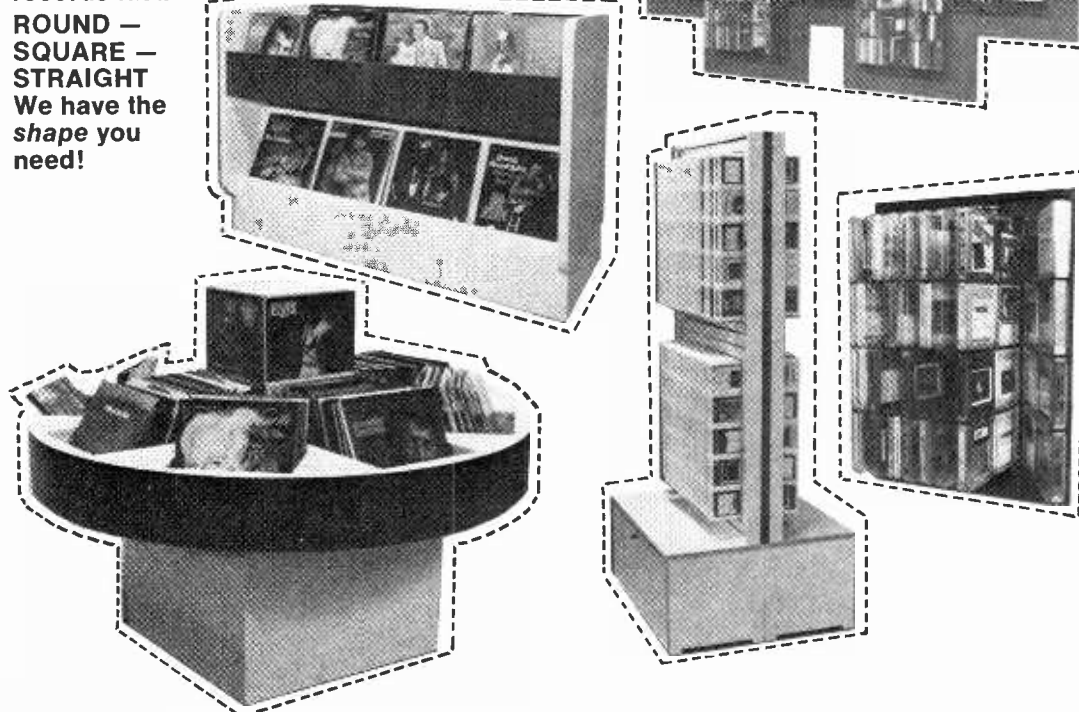
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## Contrara's Jennings Details Speaker Role

• Continued from page 49

component market with an over \$1,000 tape deck and Jennings believes a latent market was finally tapped. "Did we just have a discovery of latent product need, or was there something else? I point out that there are a singularly small amount of people who effectively move a great amount of people.

"The question is whether we're going to go into a Pandora's box of opening up every new kind of gadget to sell products, or strictly stay with our business, which is bringing out quality. The opinion molders just never got sold on the (quad) concept. And I think that's basically a phenomena of the Japanese manufacturers who pushed the (quad) product, not understanding the basic quality of the marketing in the U.S.

"Obviously, what I'm saying is true for the U.S. market but not for the Japanese market. Quad is selling in Japan."

Jennings sees quad as double-edged in regard to speaker manufacturers.

"Obviously, if you're going to say more is better, then the loudspeaker manufacturers must gleefully throw up their hands and say, 'wonderful, wonderful.' On the other hand, anybody who manufacturers any reasonable level of quality has to concern himself with what is the consumer going to get? If it's expensive equipment, the manufacturer is going to be in real trouble. I mean, \$500 times four.

"You take one of the hottest selling speakers in the business today, the JBL L-100, it's \$300. Now JBL would rather have its share of the pie, vis-a-vis, it's not 100 percent, but if they take 100 percent of quad it might be nothing."

Aside from price, quad with its re-

quirements of four not two speakers, presents the question of low-efficiency, small-size speakers without much bass as we know them now in the bookshelf style versus higher efficiency larger sizes that provide the bass emphasis that is part of quad. Yet the listening room can ill afford four large speakers.

Jennings begins with what he calls the principle of physics. "High efficiency and low efficiency are available to any manufacturer today. He's building lower efficiency speakers to present smaller objects in the room, with the acceptable sound quality that the consumer wants."

Jennings is well aware that there is a new attitude growing out of quad considerations. One way to get into it is to consider the requirements for acoustic suspension of very low efficiency, often down as low as one percent. This could mean that if you need 50 watts of amp power for stereo you could need 100 for quad. However, with a step-up to five percent efficiency and a bass reflex design, the power requirement for amplification falls way off to possibly to 20 watts.

In short, the bass reflex, characterized by some opening to utilize outside air through a ported duct, or labyrinth duct, could be challenging the acoustic suspension and take advantage of conservation of watts as the market for quad opens up.

Does Jennings agree? He does agree with the analogy to mono versus stereo. "If you put four speakers in the room, and you halve your power, you increase your sound pressure level in the room. Even if you halve your power from your amplifier, you'd have twice the output or SPO because you've increased it by two. You've got twice the efficiency because you've got four

speakers as opposed to two."

As for high efficiency, Jennings goes back to his premise that it has always been available. "When you talk about high efficiency of five percent—first of all, you're talking about no mean achievement. The JBL 375 or the Altec 877 driver, these can be horribly efficient. At 1,000 cycles, they're probably 20 percent efficient.

"The real question here is how much better is four speakers than quad? I mean, is quad better than stereo? And the question I have is, is quad better than four speakers in stereo? If you took a room and put in four speakers as opposed to just quad to give you the whole specialty that quad offers because of just singular placement of speakers—how

(Continued on page 57)

## Panasonic Autosound

• Continued from page 49

one distributor comments. At suggested \$29.95 list, model CJ-155Z has an output of up to 15 watts per channel for high powered auto sound speakers, Panasonic claims, and is a compact 3 3/4 inches high, 1 1/2 inches wide.

Distributor reaction to the CB unit, in particular, is good, although several comment they would prefer an under-dash model "that will sell 20 to 1 over in-dash." One points out that in-dash is basically a new-car market, since few consumers are likely to pull out a stereo radio or tape combination to put in CB.

However, both Jones and Ray Gates, head of the Consumer Electronics Group, have emphasized at separate distributor meetings that both lines, tailored to different marketing pipelines, would offer both in-dash and under-dash models as each developed.

Only negative comment on the hi fi under-dash 8-track combination is its size and weight which make it impractical for the growing number of small cars, and a problem to mount solidly to the increasing amount of plastic dash material even in larger autos.

Distributors generally feel that the CB unit will arrive in quantity too late to have any real impact on the big Christmas selling season, but all are eager to get the new models in their hands and go out in the field and sell.

Several also caution on the installation and service problems attendant to the CB market, pointing out that it's a reasonably sophisticated piece of equipment that needs careful installation.

## Rock Singles Best Sellers

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As Of 9/15/75

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

- |    |   |    |   |
|----|---|----|---|
| 1  | FALLIN' IN LOVE—Hamilton, Joe Frank And Reynolds—Playboy 6024             | 21 | I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka & Odia Coates—United Artists 685 |
| 2  | RHINESTONE COWBOY—Glen Campbell—Capitol 4095                              | 22 | DANCE WITH ME—Orleans—Asylum 45261  |
| 3  | FAME—David Bowie—RCA 10320  | 23 | FEEL LIKE MAKIN' LOVE—Bad Company—Swan Song 70106   |
| 4  | GET DOWN TONIGHT—KC & The Sunshine Band—TK 1009                           | 24 | HOW SWEET IT IS (To Be Loved By You)—James Taylor—Warner Bros. 8109                         |
| 5  | MR. JAWS—Dickie Goodman—Cash 451 (Private Stock)                          | 25 | GONE AT LAST—Paul Simon & Phoebe Snow—Columbia 3-10197                                      |
| 6  | JIVE TALKIN'—Bee Gees—RSO 510 10353                                       | 26 | BAD BLOOD—Neil Sedaka—Rocket 40460  |
| 7  | I'M SORRY—John Denver—RCA 4055  | 27 | AIN'T NO WAY TO TREAT A LADY—Helen Reddy—Capitol 4128                                       |
| 8  | BALLROOM BLITZ—Sweet—Capitol 4055   | 28 | HEAT WAVE—Linda Ronstadt—Elektra 45282  |
| 9  | BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasha Band—Pye 71012 | 29 | THE HUSTLE—Van McCoy & The Soul City Symphony—Avco 4653                                     |
| 10 | FEELINGS—Morris Albert—RCA 10279  | 30 | THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire, Columbia 3-10172                            |
| 11 | RUN JOEY RUN—David Geddes—Big Tree 16044                                  | 31 | SOMEONE SAVED MY LIFE TONIGHT—Elton John—MCA 40421  |
| 12 | THIRD RATE ROMANCE—Amazing Rhythm Aces—ABC 12078                          | 32 | WHY CAN'T WE BE FRIENDS?—War—United Artists 629   |
| 13 | WASTED DAYS AND WASTED NIGHTS—Freddy Fender—ABC/Dot 17558                 | 33 | MAGIC—Pilot—EMI 3992  |
| 14 | HELP ME RHONDA—Johnny Rivers—Epic 8-50121                                 | 34 | MIRACLES—Jefferson Starship—Grunt 10367   |
| 15 | ROCKY—Austin Roberts—Private Stock 45020                                  | 35 | SOS—Abba—Atlantic 3265  |
| 16 | COULD IT BE MAGIC—Barry Manilow—Arista 0126                               | 36 | PLEASE MR. PLEASE—Olivia Newton-John—MCA 40418  |
| 17 | AT SEVENTEEN—Janis Ian—Columbia 3-10154                                   | 37 | ONE OF THESE NIGHTS—Eagles—Asylum 45257   |
| 18 | LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M 1672                | 38 | FIGHT THE POWER Pt. 1—Isley Bros.—T-Neck 8-2256   |
| 19 | SOLITAIRE—Carpenters—A&M 1721   | 39 | JUST TOO MANY PEOPLE—Melissa Manchester—Arista 0146   |
| 20 | DAISY JANE—America—Warner Bros. 8118                                      | 40 | GAMES PEOPLE PLAY—Spinners—Atlantic 3284  |

## Rack LP Best Sellers

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As Of 9/15/75

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

- |    |  |    |  |
|----|--|----|--|
| 1  | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142    | 20 | VENUS AND MARS—Paul McCartney & Wings—Capitol SMAS 11419                       |
| 2  | ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039                        | 21 | BETWEEN THE LINES—Janis Ian—Columbia PC 33394                                  |
| 3  | CAT STEVENS' GREATEST HITS—A&M SP 4519                           | 22 | KC & THE SUNSHINE BAND—TK 603  |
| 4  | ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307                     | 23 | SEDAKA'S BACK—Neil Sedaka—Rocket 463   |
| 5  | LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405    | 24 | HORIZON—Carpenters—A&M SP 4530   |
| 6  | FANDANGO—Z.Z. Top—London PS 656                                  | 25 | Walt Disney's MICKEY MOUSE CLUB Mousekeday and Other Favorites—Disneyland 1362 |
| 7  | GREATEST HITS—Elton John—MCA 2128                                | 26 | WHY CAN'T WE BE FRIENDS?—War—United Artists UA-LA441-G                         |
| 8  | THE HEAT IS ON—Isley Bros.—T-Neck PZ 33536                       | 27 | IV—Led Zeppelin—Atlantic SD 7208   |
| 9  | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133           | 28 | PHOTOGRAPHS & MEMORIES—HIS GREATEST HITS—Jim Croce—ABC ABCD 835                |
| 10 | GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045                 | 29 | IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411                        |
| 11 | HONEY—Ohio Players—Mercury SRM-1-1038                            | 30 | AN EVENING WITH JOHN DENVER—RCA CPL2-0764                                      |
| 12 | BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020   | 31 | NO WAY TO TREAT A LADY—Helen Reddy—Capitol ST 11418                            |
| 13 | RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999                   | 32 | TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479                                  |
| 14 | GREATEST HITS—John Denver—RCA CPL1-0374                          | 33 | CAUGHT IN THE ACT—Grand Funk—Grank Funk SABB 11445                             |
| 15 | HEARTS—America—Warner Bros. BS 2852                              | 34 | IS IT SOMETHING I SAID?—Richard Pryor—Reprise MS 2227                          |
| 16 | THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280 | 35 | PICK OF THE LITTER—Spinners—Atlantic SD 18141                                  |
| 17 | STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413                   | 36 | SABOTAGE—Black Sabbath—Warner Bros. BS 2282                                    |
| 18 | TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502             | 37 | THE BASEMENT TAPES—Bob Dylan & The Band—Columbia C2 33682                      |
| 19 | BACK HOME AGAIN—John Denver—RCA CPL1-0548                        | 38 | FLEETWOOD MAC—Reprise MS 2225  |
|    |  | 39 | WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic SD 18130                         |
|    |  | 40 | MAIN COURSE—Bee Gees—RSO SO 4807   |

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## 'Moulin Rouge' a Belated Hit For Singer 'Napoleon'

MEXICO CITY—After bouncing around from one label to another over a period of a few years, Jose Napoleon Ruiz Narvaez, who simply goes under the name of "Napoleon," has finally hit it in the disk market.

The formula is a simple and modern approach to an old song, "Moulin Rouge" ("Molino Rojo"), and the investment of and confidence by Discos Cisne Raff has paid off several times over. Not only has it clicked in this country, but it is now starting to move heavily in sales in such other Latin American locales as Nicaragua, Colombia and Venezuela.

By being an independent production (Jaime Sanchez Rosaldo), it proved to be another step forward for the making of such outside product in this market. Rosaldo was commissioned by the label to correct the mistakes of "Napoleon" in the past, and the first session with the singer rang the bell.

"Actually to give it a new feeling," says Lic. J. Ramon Martinez Duran, administrative and commercial head of Cisne Raff, "we had him

("Napoleon") write lyrics which would be understandable to the Latins." The song was written around 30 years ago by Georges Auric and William Engvic.

Martinez Duran emphasizes that Cisne Raff is trying to find a balance for sales here and outside the country, consequently the simple lyric and arrangement. Prior to this time out, "Napoleon" was attempting "too many complicated and tricky things and it just didn't work," adds the young executive, who has been with the company since January of this year.

Since passing the 100,000 sales mark, Cisne Raff has given the green light to Rosaldo to produce an album with "Napoleon." Such other oldies as "Till" and "Mona Lisa" will be included in the package. It is due for release soon, reports Martinez Duran.

Like the artists who perform for Cisne Raff, except possibly Perez Prado, mostly all of the personnel are under 30 years of age. "We're looking ahead with a new image," concludes Martinez Duran, "and perhaps 'Napoleon' is one of the first to start us heading in that direction."

## Latin Scene

### TEXAS

The Ritz Music Hall in downtown Corpus Christi has just been acquired by Three Brothers Enterprises (Hector, Paul, and Leonard Botello). Over the past year or so, the Ritz has been famous for its progressive country concerts. This format is to be continued and Joe Poses will remain as booking manager.

It is interesting to note that the Botello Brothers, who started out as Chicano dance promoters, are now deeply involved in promoting country, rock and progressive as well. Last year they acquired the prestigious Randy's Rodeo in San Antonio. Prior to that they had been booking country acts in the Bumblebee in Corpus Christi (now also owned by them) and at the Angleton Fairgrounds. Since then they have purchased the Yellow Rose Convention Center in Corpus Christi as well as two other night spots in Robstown.

According to Joe Perez, coordinator for Three Brothers in Corpus Christi, the firm will continue its expansion into country, rock and progressive markets while maintaining its standing in Chicano dance promotions.

Now comes "Chicano Country." While Johnny Rodriguez and Freddie Fender have hit it big with English lyrics translated to Spanish, a new group on the scene is attempting to make its mark by mixing the lyrics of well known Chicano songs with country backgrounds. Sno Ball & Company, recording for the newly formed Image Records, have just released their first single "Texas Playboy" in this vein. The flip side is a Spanish-English version of Melissa Manchester's "Midnight Blue" by the group's female vocalist, Laura Canales.

Image Records is an affiliate of Image Productions, which has for some time sought to improve opportunities for Chicanos in motion pictures and television. "We are trying to elevate the status of Chicano music," states Image representative Nick Molina, "and at the same time forge a pathway by which the Chicano musician can join the main-

stream of American music." IMAGE, which stands for Involvement of Mexican Americans in Gainful Endeavors, was organized in San Antonio in the late sixties by Tony Calderon, now an MGM executive. The organization has been active for some time in movie and television production, and this marks its entry into the recording field.

Falcon Recording star Soledad Acosta has been touring South and Central America, the United States and Europe as a special representative of the Mexican Bureau of International Tourism, Casa de Pedro Domeq and Mexicana de Aviacion. Her mission, as part of a select group of Mexican stars, is to attract foreign tourists to Mexico. Meanwhile Falcon has released her first LP titled "Soledad Acosta." The latest single from this LP is "Tus Manos" and has received considerable airplay in Texas.

Rangel Record Distributors is now offering a wider selection of cassettes, including the Latin Breed, Tortilla Factory, Roberto Pulido y Los Clasicos, and the Royal Jesters on the GC label. Other offerings are Sunny & The Sunliners on Key-Loc, Costa Azul on Nova Vox, and Los Unidos and Los Casinos on Uniko.

Sunny and the Sunliners have a new album on Key-Loc. This one is titled "Carinosamente." Ruben Ramos & the Mexican Revolution have just had their latest album released by GC, "Quiero Una Cita."

Cecilio Garza and Los Casinos are touring Michigan, Indiana, Wisconsin and Chicago. Their previous tour took them to California and Washington state. These tours coincide with strong airplay and sales for their first LP on the Uniko label.

Henry Balderrama and La Patria are getting good reaction from their newest single on GC, "Por Tu Amor" b/w "Los Hombres No Deben Llorar." The former is a Spanish version of "For Your Love" with Spanish lyrics by Manny Guerra.

Zavala, a young group which hails from Uvalde, has a new LP out on the Freddie label. Its title is "Mentiras, Mentiras," and has some

(Continued on page 57)

# Latin EMI-Capitol Mexico Seeks Global Power

By MARV FISHER

MEXICO CITY—After five years of building the organization under the leadership of John Bush, EMI-Capitol De Mexico is now poised to advance in the international market under the guidance of Robert Ascott, recently appointed president.

One of the latest musical chairs switches in the EMI system of making replacements of outpost heads periodically, Ascott since Aug. 1 has started to gear the label here towards new horizons.

"Our method of making changes every three to five years has a two-fold purpose," remarks the soft-spoken, tall executive who comes off a tour of duty in the Orient. "We give a company a personal, fresh approach, rather than going on indefinitely with one that could tend to become just a caretaker."

Qualifying his statement of someone getting stale in his tasks after a period of time, Ascott says: "I don't mean that one is any better than the other. It's just that their aims are different."

Ascott's immediate look into the future for the company is that there will be a bigger development of repertoire. He already is underway in setting up a more thorough breakdown of the market in the entire country, as well.

"I already can envision a quicker pace here than in a country like Japan," Ascott says. He says that during his three-year tenure in Tokyo, group decisions in the EMI outpost there sometimes tended to slow progress. He sees it as a refreshing and interesting change with somewhat more individuality in the Mexican operation.

A tipoff by Ascott as to how EMI-Capitol will proceed over the ensuing months is that there will be no over-extension in the handling of catalogs. Besides the EMI world product, the Mexican operation will distribute only Motown and A&M for the time being.

One of the key factors in developing more local product is the completion of a new studio on the site of the main EMI-Capitol headquarters in Colonia Cuauhtemoc. Construction on the facility begins next month, the time when the dry season for the sub-tropical area begins.

In upholding the EMI revolving

## Como Taping Christmas Special In Mexico City

MEXICO CITY—Perry Como will tape his 1975 Christmas TV show here Nov. 2-8. It will be aired Dec. 12 over the CBS network.

Steve Pouliot, who will produce the show for Bob Banner & Associates, has been here for several days working out the technical arrangements with Televisa, the biggest television company in the country.

He reportedly is expected to return to Los Angeles before the end of the month after conferring with Emilio Azcarraga and other top executives of the Mexican network.

Guests who will join Como for the taping include Captain and Tennille and Vikki Carr, latter a popular favorite here for the past few years via her recordings and two personal appearances.

Her most recent showcasing in the

(Continued on page 57)

## Latino Daily Bows In L.A.

LOS ANGELES—The world of entertainment will get "thorough" coverage in Los Angeles' newest daily newspaper, the Express. It is printed in Spanish and Alfonso Fonseca, music editor, says his columns will be open to all Latin musicians and entertainers.

The Express, published by Enrique Galvan-Ochoa, a Mexican attorney and publisher of 24 newspapers in that country, runs eight columns across its 24 pages. Sunday edition carries a tabloid supplement and comics. First issue hit the streets Sept. 13. About 30 are employed.

individual thrusts are in addition to specialized group campaigns, such as is being handled now for soul music from the Motown line.

Although he supervised all facets of EMI holdings in Japan, Ascott will solely concentrate here on the record division.

Billboard SPECIAL SURVEY for Week Ending 9/27/75

# Billboard Hot Latin LPs™

Special Survey

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### IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ Hijo del Pueblo, Caytronics 1441	8	HECTOR LAVOE La Voz, Fania XSLP-00461
2	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	9	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
3	NELSON NED Nelson Ned, United Artists 1550	10	JULIO IGLESIAS La Esposa, Alhambra 21
4	VICENTE FERNANDEZ El Idolito De Mexico, Caytronics 1420	11	LOS FREDDYS Epoca De Oro, Peerless 1041
5	LOS BABYS Como Sufro, Peerless 1769	12	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
6	ANGELICA MARIA Before the Next Teardrop Falls, Sonido Internacional SI-8014	13	ROSENDA BERNAL La Esposa Dividida, Latin International 5027
7	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37	14	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
		15	LUCHA VILLA Los Discos De Oro, Musart 1636

### IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LISETTE Lisette, Borinquen 1282	8	CHARYTIN El Bimbo, Alhambra 141
2	JULIO IGLESIA A Mexico, Alhambra 21	9	DANNY DANIEL Danny Daniel, Miami 1699
3	CELIA & JOHNNY Tremendo Cache, Vaya 37	10	BARRETTO Barretto, Fania 486
4	SOPHY Dime, Velvet 1494	11	JUAN CAMACHO A Ti Mujer, Audio Latino 4090
5	ORCHESTRA BROADWAY Salvaje, Coco 119	12	CAMILO SESTO Camilo Sesto, Pronto Pts. 1011
6	ROBERTO CARLOS Yo Te Recuerdo, Caytronics Cys 1439	13	NELSON NED The Magic of Nelson Ned, United Artists 324
7	ISMAEL RIVERA Soy Feliz, Vaya 35	14	VICTOR ITURBE Victor Iturbe, Miami 1698
		15	HARLOW Live in Quad, Fania QXSLP-00472

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# Soul Sauce

## Freelancing Poses a DJ Job Catch

By JEAN WILLIAMS

LOS ANGELES—Rod McGrew, general manager and announcer at KJLH, Los Angeles, has resigned his position, effective Sept. 21 over the issue of freelance commercial work.

McGrew, who has been with the station for three years, says he is parting with the station because of "irreconcilable differences" between its owner John Lamar Hill and himself. Hill on the other hand denies McGrew's claim.

McGrew alleges that Hill initiated a new station ruling, stating that any announcer who works for KJLH cannot do commercials which will be aired on any of the five black oriented stations in Los Angeles.

The veteran announcer explains that he finds it difficult to accept the ruling, adding that he feels commercials are synonymous with broadcasters in general.

Hill says that he has no objections to an announcer making a national commercial and it just happens to appear on a local station. However, he feels that it is a definite conflict of interest for a deejay to cut a commercial on a strictly local basis. He adds that this move would be in direct competition with one's own station.

McGrew also alleges that to his knowledge, the majority of stations across country have no such ruling for their employees.

He cites the exceptions as being those stations that have contractual agreements with their employees or those stations that are properly compensating their announcers.

He also claims his salary from KJLH is in no way commensurate with his responsibility. Therefore he is forced to take outside work.

Hill says he has no objections to his announcers taking outside work in the media. But he adds that he does object if the personality's voice is well known in the market and can be easily identified with KJLH.

McGrew's concept was to incorporate all types of music in the format from soul to jazz.

At this time, McGrew has no plans for the immediate future, although he admits he wants to stay in radio.

★ ★ ★

Frankie M., WGPR-FM, Detroit, reports that his audience has forced him into a heavy contingent of gospel during his daily r&b show.

He explains that the Detroit market seems to be more tuned to gospel than in past years. "They are accepting it now as an important form of music not to be dealt with on a one-day-a-week basis," he says.

Frankie claims he does not want to tie his show to one audience and he continues to experiment with different types of music. He adds that people in the Detroit area are getting tired of the same music day after day, and he admits that gospel is now given quite a bit of air time, approximately four records each hour.

"I have in the past programmed gospel, but on a minimal basis. The response at that time was also minimal, so I discontinued it," says Frankie.

"Recently, I decided to try gospel again because I read in Billboard that gospel is working in other areas of the country," he continues.

"This time the response was so (Continued on page 55)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	11	DO IT ANY WAY YOU WANNA—Peoples Choice (L. Huff) Tsp 8-4769 (Epic/Columbia) (Mighty Three, BMI)	33	24	11	ALVIN STONE (Birth & Death Of A Gangster)—Fantastic Four (A. Kent, C. Colbert), 20th Century/Westbound 5009	69	34	12	GLASSHOUSE—Temptations (Charlamente, Gordy 7144 (Motown) (Jobette, ASCAP/Stone Diamond, BMI)
2	1	10	IT ONLY TAKES A MINUTE—Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)	34	28	9	OOOLA LA—Betty Wright (C. Reid, W. Clarke) Alston 3715 (TK) (Sherlyn, BMI)	70	80	2	WATERBED—Herbie Mann (Chiles, Barton), Atlantic 3282 (Screen Gems-Columbia, BMI)
3	5	9	GAMES PEOPLE PLAY—Spinners (J.B. Jefferson, B. Hawes, C. Simmons) Atlantic 3284 (Mighty Three, BMI)	35	64	3	I WANT'A DO SOMETHING FREAKY TO YOU—Leon Haywood (L. Haywood), 20th Century 2228 (Jim-Edd, BMI)	71	88	4	WHEN YOU'RE YOUNG AND IN LOVE—Choice Four (V. McCoy), RCA 10342 (Wren, BMI)
4	8	10	THIS WILL BE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	36	66	2	MR. O.J. (5 For The D.J.)—Aretha Franklin (A. Franklin) Atlantic 3289 (Pundit, BMI)	72	87	2	IT'S TIME FOR LOVE/HERE I AM—Chi-Lites (E. Record, C. Allen), Brunswick 55520 (Julio-Brian, BMI)
5	3	10	HOW LONG (Betcha' Got A Chick On The Side)—Pointer Sisters (A. Pointer, J. Pointer, R. Pointer, D. Robinson), ABC/Blue Thumb 265 (Polo Grounds, BMI/Ebbetts Field, ASCAP)	37	40	9	WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter (V. McCoy) Mercury 73695 (Phonogram) (Wren, BMI)	73	72	12	A WOMAN NEEDS TO BE LOVED—Tyrone Davis (W. Henderson, F. Smith, C. Davis), Oakar 4545 (Brunswick) (Jalynne/BRC, BMI)
6	11	6	I GET HIGH ON YOU—Sly Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)	38	38	8	WE GOT EACH OTHER—Barbara Mason & The Futures (Aikens, Bellman, Bishop, Drayton, Turner), Buddah 481 (Blockbuster/Writers, BMI)	74	77	5	CHILD—21st Century (M. Smith), RCA 10364 (Kizzie, ASCAP)
7	7	11	GET THE CREAM OFF THE TOP—Eddie Kendricks (B. Holland, E. Holland), Tamla 54260 (Motown) (Stone Diamond/Gold Forever, BMI)	39	49	6	I AIN'T LYIN'—George McCrae (H.W. Casey, R. Finch), TK 1014 (Sherlyn, BMI)	75	82	2	RIDE ON—Parliament (G. Clinton, W. Collins, B. Worrell), Casablanca 843 (Ricks/Malriz, BMI)
8	12	6	MONEY—Gladys Knight & The Pips (E. McDaniels), Buddah 487 (Sky Forest, BMI)	40	44	8	I CREATED A MONSTER—ZZ Hill (L. Dozier), United Artists 631 (Dozier, BMI)	76	86	2	SHOTGUN SHUFFLE—The Sunshine Band (H.W. Casey, R. Finch), TK 1010 (Sherlyn, BMI)
9	14	8	GIVE IT WHAT YOU GOT/PEACE PIPE—B.T. Express (S. Roberts/S. Taylor, M. Bakan), Roadshow 7003 (Scepter) (Triple D/Jeff-Mar, BMI)	41	59	4	MESSIN' WITH MY MIND—LaBelle (N. Hendryx), Epic 8-50140 (Columbia) (Gospel Birds, BMI)	77	NEW ENTRY		LEFTOVERS—Millie Jackson (P. Mitchell), Spring 161 (Polydor) (Muscle Shoals, BMI)
10	10	7	LET ME MAKE LOVE TO YOU/Survival—O'Jays (B. Sigler, A. Felder/K. Gamble, L. Huff), Philadelphia International 8-3573 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)	42	52	5	LOVE DON'T COME NO STRONGER (Than Yours and Mine)—Jeff Perry (L. Perry, K. Stover), Arista 0133 (J.L.P., ASCAP)	78	75	10	GIMME SOME (Part One)—Imley "Bo" Horne (H.W. Casey, R. Finch), Alston 3714 (TK) (Sherlyn, BMI)
11	4	13	YOUR LOVE—Graham Central Station (L. Graham), Warner Bros. 8105 (Nineteen Eighty Foe, BMI)	43	57	3	LOW RIDER—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 706 (Far Out, ASCAP)	79	89	3	THERE'S A RED NECK IN THE SOUL BAND—Latimore (Latimore, Alamo, Clarke), Glades 1729 (Sherlyn, BMI) (TK)
12	16	8	MUSIC IN MY BONES—Joe Simon (R. Gerald, J. Simon), Spring 159 (Polydor) (Gaucho/Belinda, BMI)	44	18	18	FIGHT THE POWER Pt. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, D. Isley, R. Isley, C. Jasper), T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)	80	NEW ENTRY		T.L.C. (Tender Lovin' Care)—MFSB (R.L. Martin, N. Harris), Philadelphia International 8-3576 (Epic/Columbia)
13	13	8	CHOCOLATE CHIP—Isaac Hayes (I. Hayes), Hot Buttered Soul 12118 (ABC)	45	47	4	WE ALL GOTTA STICK TOGETHER—Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC-Dunhill/Rail, BMI)	81	84	2	HIGHER THAN HIGH—Undisputed Truth (R. Whitfield), Gordy 7145 (Motown) (Stone Diamond, BMI)
14	21	6	THE AGONY AND THE ECSTASY—Smokey Robinson (W. Robinson), Tamla 54261 (Motown) (Bertam, ASCAP)	46	57	3	LOW RIDER—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 706 (Far Out, ASCAP)	82	83	4	HOOKED FOR LIFE—Trammps (B. Sigler, N. Harris, A. Felder), Atlantic 3286 (Golden Fleece/Mighty Three, BMI)
15	19	11	WHAT A DIFFERENCE A OAY MAKES—Esther Philips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)	47	58	6	ROCKIN' & ROLLIN' ON THE STREETS OF HOLLYWOOD—Buddy Miles (B. Miles), Casablanca 839 (Miles Ahead, ASCAP)	83	NEW ENTRY		NO REBATE ON LOVE—Dramatics (J. Abaston, S. Petty), Mainstream 5571 (Fratelli/Blackwood, BMI)
16	20	8	BRAZIL—The Ritchie Family (A. Barroso), 20th Century 2218 (Peer, BMI)	48	48	7	SUPER "JAWS"—Seven Seas (C. Reid, W. Clarke), Glades 1728 (TK) (Sherlyn, BMI)	84	90	3	YUM YUM (Gimme Some)—Fatback Band (J. King), Event 226 (Polydor) (Cita, BMI)
17	17	10	CHASING RAINBOWS—Blue Magic (T. Mills), Alco 7031 (WIMOT/Mystic Dragon, BMI)	49	45	9	THE GOOD OLD DAYS—Main Ingredient (L. Perry) RCA 10334 (J.L.P./Jasmine, ASCAP)	85	95	3	I GOT CAUGHT—Clarence Carter (R. Halcherm, C. Carter), ABC 12130 (Blackwood, BMI)
18	15	16	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)	50	61	4	(If You Want It) DO IT YOURSELF—Gloria Gaynor (J. Bolden, J. Robinson), MGM 14823 (Robie-Song/Tomeja, ASCAP)	86	79	6	SATISFY MY WOMAN—Calvin Arnold (C. Arnold), IX Chains 7009 (Mainstream) (East/Memphis/Stripe, BMI)
19	23	10	EIGHTEEN WITH A BULLET—Pete Wingfield (P. Wingfield), Island 026 (Acker, ASCAP)	51	51	6	NOBODY'S GONNA CHANGE ME—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1359 (Nick O'Val, ASCAP)	87	85	7	WHAT MORE CAN I DO (To Prove My Love To You)—O.V. Wright (W. Mitchell, E. Randle, Y. Mitchell, L. Seymour), ABC 12119 (Jec, BMI)
20	25	7	TO EACH HIS OWN—Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	52	42	7	KEEP YOUR EYE ON THE SPARROW—Merry Clayton (D. Gursin, M. Ames), Ode 66110 (A&M) (Duchess, BMI/Leeds, ASCAP)	88	81	6	CHINESE KUNG FU—Banzai (Subway), Scepter 12407 (Proboscis, BMI)
21	27	8	LOVE POWER—Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)	53	31	15	DREAM MERCHANT—New Birth (L. Weiss, J. Ross), Buddah 470 (Saturday, BMI)	89	NEW ENTRY		FANCY LADY—Billy Preston (B. Preston, S. Wright), A&M 1735 (Irving/WEP, BMI/Jobete, ASCAP)
22	22	8	LIVING FOR THE CITY—Ray Charles (S. Wonder), CrossOver 981 (Jobete/Black Bull, ASCAP)	54	68	4	FAME—David Bowie (D. Bowie, H. Maslin), RCA 10320 (Mainman/John Lennon/Celidh, ASCAP)	90	NEW ENTRY		CAN'T STAY AWAY—Leroy Hutson (L. Hutson, M. Hawkins), Curtom 0107 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
23	29	4	SAME THING IT TOOK—Impressions (E. Townsend, C. Jackson, M. Yancy), Curtom 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	55	55	6	THE CHICAGO THEME (Love Loop)—Hubert Laws (B. James), CT 127 (Motown) (Trunk, ASCAP)	91	93	3	PARTY MUSIC—Pat Lundy (M. Manchester), Vigor 1723 (Rumanian Pickle Works, BMI)
24	6	16	DREAMING A DREAM—Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (DeLightful, BMI)	56	36	15	HOPE THAT WE CAN BE TOGETHER—Sharon Page (K. Gamble, L. Huff), Philadelphia International 8-3569 (Epic/Columbia) (Mighty Three Music, BMI)	92	94	3	LOVE TO DANCE THIS ONE WITH YOU—Crystal Grass (J. Denjean), Polydor 15109 (Not Listed)
25	32	8	SO IN LOVE—Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)	57	62	3	SALSOUL HUSTLE—Salsoul Orchestra (V. Montana Jr.), Salsoul 2002 (Caytronics) (Little Jack/Anatom, BMI)	93	NEW ENTRY		OH BABY—Wayne Miran & Rush Release (R. Irwin, S. Owens, C. Simmons), Roulette 7176 (Adam R. Levy/Rush, BMI)
26	26	7	INSIDE MY LOVE—Minnie Riperton (M. Riperton, R. Rudolph, L. Ware), Epic 8-50128 (Columbia) (Dickie Bird, BMI/Jobete, ASCAP)	58	37	13	THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (M. White, C. Stephy, V. White), Columbia 3-10172 (Sagittaire, ASCAP)	94	NEW ENTRY		HE CALLED ME BABY—Nancy Wilson (H. Howard), Capitol 4117 (Central Songs, BMI)
27	33	8	LET ME LAY MY FUNK ON YOU—Poison (Poison), Roulette 7174 (Big Seven/Hot Gold, BMI)	59	41	10	FLYING HIGH—Blackbyrds (K. Killgo), Fantasy 747 (Blackbyrd, BMI)	95	92	4	SAMSON—Ebony, Ivory & Jade (L. Hodelin, C. Spencer), Columbia 3-10196 (Elbomo, BMI/Tomeja, ASCAP)
28	9	14	MAKE ME FEEL LIKE A WOMAN—Jackie Moore (C. Reid) Kayvette 5122 (TK) (Sherlyn, BMI)	60	60	4	HUSTLE WIT' EVERY MUSCLE—Kay Gees (R. Bell, Kay Gees), Gang 1325 (PIP) (DeLightful, BMI)	96	96	3	BOOGIE UP THE NATION Part 1—Soul Searchers (S. Johnson), Polydor 14277 (Vibrato, BMI)
29	35	8	FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds (D. Hamilton, A. Hamilton), Playboy 6024 (Spitfire, BMI)	61	43	16	I DON'T WANT TO BE A LONE RANGER—Johnny Guitar Watson (J.G. Watson), Fantasy 739 (Jowat, BMI)	97	98	3	BLIND OVER YOU—Chicago Gangsters (Mac & Mac), Gold Plate 1947 (Jimi-Mac, BMI)
30	30	7	IF I EVER LOSE THIS HEAVEN—Average White Band (L. Ware, Sawyer), Atlantic 3285 (Atmo/Jobete, ASCAP)	62	65	4	YOU'RE SO WONDERFUL, SO MARVELOUS—Tower Of Power (F. Biner, S. Kupka, E. Castillo), Warner Bros. 8121 (Kuptilo, ASCAP)	98	NEW ENTRY		LOVE INSURANCE—Gwen McCrae (C. Reid), TK 1999 (Sherlyn, BMI)
31	39	6	(I'm Going By) THE STARS IN YOUR EYES—Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)	63	46	12	HUSTLE!!! (Dead On It)—James Brown (J. Brown), Polydor 14281 (Dynatone/Belinda/Unichappell, BMI)	99	NEW ENTRY		DISCO STOMP (Part 1 & Part 2)—Hamilton Bohannon (H. Bohannon), Oakar 4549 (Brunswick) (Hog/Bohannon, ASCAP)
32	71	2	SWEET STICKY THING—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73713 (Phonogram) (Ohio Players/Unichappell, BMI)	64	78	3	THIS IS YOUR LIFE—Commandores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP)	100	NEW ENTRY		NEED YOU—Harlem River Drive (S. Vincent), Arista 0142 (Laser, BMI)
				65	69	3	I ONLY HAVE LOVE—Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour), Hi 2295 (London) (Jec, BMI)				
				66	50	17	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)				
				67	67	5	EVERYBODY STAND AND CLAP YOUR HANDS (For The Entertainer)—Black Satin (F.L. Parriss), Buddah 477 (Buddah/Chan, BMI)				
				68	54	12	CAN'T GIVE YOU ANYTHING (But My Love)—Stylists (Hugo & Luigi, G.D. Weiss), Avco 4656 (Alco Embassy, ASCAP)				

# LATIN DILEMMA *Sal Soul Takes An Unusual Stance In Selling Product*

By JEAN WILLIAMS

LOS ANGELES—"Like jazz, we are trying to stay away from the term Latin when promoting Sal Soul Records," says Chuck Gregory, vice president of marketing for Cayre Industries' record labels. "Not because we are ashamed of any Latin heritage, but the name does not sell records in the American marketplace which is the area that we now want to reach."

Gregory says this "American audience" which he is after is primarily the soul market.

"Sal Soul was originally formed several months ago," says Joe Cayre, Cayre Industries president. But the label considers itself only six weeks old because it was then that it began to solicit an "American audience."

"We recognize there is a market for Latin music with soul overtones," he continues. The first single on the label was "The Bottle" by Joe Baatan, which Cayre admits was not marketed properly for maximum record sales.

"We have our own branches to market our Latin product to Latin audiences, but we came up short when we decided to deal with the American audience," he admits.

Sal Soul is now employing independent distributors to launch the label into the general soul and pop markets.

The label has put together a Sal Soul Orchestra of approximately 50 pieces, with a new single "SalSoul Hustle" which is currently on Bill-

board's soul and pop charts. In addition to Latin instruments and driving soul guitars, the orchestra leans heavily on strings to sweeten the salsa sound.

Gregory explains that the Sal Soul Orchestra will be the root of the entire label. Not only will it be the company's studio band, it will also make personal appearances.

Gregory also claims the label will depend mainly on discotheques for breaking product.

Gregory says dance studios across country are other avenues which Sal

## Cincy Union Fetes 15 Vet Musicians

CINCINNATI—At a recognition and homecoming day gathering at the Netherland Hilton Hotel here last week, Eugene V. Frey, president of the Cincinnati Musicians' Assn., Local 1, AFM, awarded life memberships to 15 members for their 50 years of service to the union.

Awarded life memberships were Forest Bradford, Cyrus Carey, William Diver, Roland Fancher, Wayne Gatwood, Fritz Graupner, Victor Johnston, Wilbur A. Little, Ralph Overman, Sam Rand, Tony Salamack, Frank Smith, Wilhelm Smythe, Clyde Trask and Joseph Van Reck.

In addition, 180 members of Local 1 received recognition for 35 or more years of union membership.

# Freelancing Poses Vexing DJ Problem

• Continued from page 54

overwhelming, I had to increase it, changing my entire format. Surprising to me is that the greatest number of requests are now coming from teenagers.

"When checking the retail record shops, I am told that young people are not just buying James Brown or the Jackson Five. Their buying habits now include Shirley Caesar, Rance Allen, (WGPR's most requested gospel artist) the Five Blind Boys and Andrae Crouch," he adds.

Frankie cites another programming change. His personality. "I am no longer a personality deejay," he says, adding, "people are getting educated to music. They are more curious about it now, and they want less talk. This is what I am giving them."

Dik Green, program director WSOK, Savannah, Ga., reports the station for the past few years has programmed jazz. He explains that at least one jazz record is aired each hour. He agrees with other programmers across country that jazz is having a new day via young radio audiences.

He also agrees with many of these same programmers that personality deejays are being replaced with more music. "When personality announcers take over, the identity goes to the personality and not the station. You wind up with a situation whereby the deejays are being programmed and not the music. People will then follow the announcer. If he leaves, so does your audience. We have stopped that," says Green.

WSOK collected 15.4 percent of Savannah's total audience, placing first in the market during April/May, Monday-Sunday, 6 a.m.-midnight (ARB report).

Green seems to have come up with another idea to broaden his audience. He is now airing country music following the news.

He says Savannah is a gospel town, and jazz and country music are closely related to gospel. He also gives his audience the advantage of listening to all new product daily 11 a.m.-3 p.m.

With all of the diversified music on the r&b station, Green insists that the soul disks are still its primary interest.

But he admits that from 12 a.m.-4 a.m., jazz consumes the airwaves. And in the evening, low keyed r&b is played.

Disco music is another area being touched on by Green. He claims that Savannah is not heavily involved in disco music at this time, but in his attempt to educate WSOK's audience to all types of music, it is devoting one hour nightly 9 p.m.-10 p.m. to disco, with Elliot Neeley hosting the show.

The Rev. Jimmy Lang rides the gospel train 4 a.m.-6 a.m. followed by Don Wilson 6 a.m.-10 a.m. Lang returns with gospel 10 a.m.-11 a.m. and Dik Green takes the 11 a.m.-3 p.m. shift.

Marvin Brooks has the 3 p.m.-7 p.m. slot followed by Neeley 7 p.m.-12 a.m. and Cassanova Jones 12 a.m.-4 a.m.

Rick Williams, national promotion director of Sutton/Miller, parent company of Soundbird and Shadybrook Records, contends that in his dealings with discos nationally, he sees another trend developing. "Jazz will be able to utilize discos as another avenue for exposure," he says.

Nashboro Records' president B.S. Howell seems to agree with Williams. Nashboro, a nationally known gospel label, announced during its fall sales meeting soon-to-be-released jazz/disco albums on its subsidiary Abet label. "Blue Max" by Oliver Sain and "Introducing The Versatility Of Jesse Morrison"

Soul is using in exposing product. He suggests that he will use the dance studios in the same manner as discos for promotion.

## Bigard To Perform

LOS ANGELES—Clarinetist Barney Bigard, pianist Ralph Sutton and Barry Martyn's Legends of Jazz were billed for the third annual "A Night In New Orleans" music review at the Wilshire Ebell Theater here Sept. 20.

The Legends feature the bass playing of 90-year-old Edward "Montudie" Garland, a Louisiana jazz pioneer.

## Munich's Oasis To Casablanca

LOS ANGELES—Casablanca Records will distribute Giorgio Moroder's Munich-based Oasis Records in North America and Japan. Three albums make up the first release, by German hard-rock trio Schloss, German-based soul singer Donna Summer and an electronic music studio group called Einzelganger.

Moroder operates the 24-track Musiciand studio in Munich, which has recorded sessions by the Rolling Stones, Deep Purple, Sweet and ELO. He had a major overseas hit as a singer in 1970 with "Son Of My Father" and since then has concentrated on writing and producing.

by Morrison, a newcomer to the recording industry, are Nashboro's newest offerings.

Williams points out while qualifying his statement of jazz in discos, that Grover Washington's "Mister Magic," Hubert Laws' "The Chicago Theme," Ramsey Lewis' "Sun Goddess," Esther Phillips and the Becker Bros. and others are on both national disco and jazz charts.

★ ★ ★

The Rev. Jesse L. Jackson, founder of "People United To Save Humanity" (PUSH), is this week staging Expo '75 at the International Amphitheatre, Chicago. This year's theme is "Save The Family."

Burt Sugarman, executive producer of the late night variety show "Midnight Special" and Dick Clark of "American Bandstand" fame are participating for the first time in Push's Expo.

"We must use all platforms to project our message," says Reverend Jackson, adding, "our responsibility to humanity cannot be limited to one ethnic group or sex."

★ ★ ★

"From South Africa To South Carolina" is the title of Gil Scott-Heron, Brian Jackson & the Midnight Band's newest album on Arista. The LP is set for an October release date. ... And Columbia Records' Ramsey Lewis also has an October release date for his new album "Don't It Feel Good." ... Slack Johnson, 6 p.m.-11 p.m. announcer at WGIV, Charlotte, N.C., has been upped to production director. Jerry Stowe, operations manager of the station for some seven years, has resigned to broaden his personal business interests. Stowe is operating retail record outlets in Charlotte and Gastonia, N.C.

★ ★ ★

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

Billboard SPECIAL SURVEY for Week Ending 9/27/75

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	6	<b>HONEY</b> Ohio Players, Mercury SRM 1-1038 (Phonogram)	32	39	9	<b>STILL CAUGHT UP</b> Millie Jackson Spring SPR 6708 (Polydor)
★	3	8	<b>PICK OF THE LITTER</b> Spinners, Atlantic SD 18141	33	23	16	<b>CUT THE CAKE</b> Average White Band Atlantic SD 18140
★	5	5	<b>IS IT SOMETHING I SAID?</b> Richard Pryor, Reprise MS 2227 (Warner Bros.)	34	38	23	<b>SURVIVAL</b> O'Jays, Philadelphia International KZ 33150 (Columbia)
4	1	15	<b>THE HEAT IS ON</b> Isley Brothers T Neck PZ 33536 (CBS)	35	35	3	<b>STORM AT SUNUP</b> Gino Vannelli, A&M SP 4533
5	6	8	<b>AIN'T NO 'BOUT-A-DOUBT IT</b> Graham Central Station, Warner Bros. BS 2876	★36	60	2	<b>PHOENIX</b> Labelle, Epic PE 33579 (Columbia)
6	7	7	<b>KC AND THE SUNSHINE BAND</b> TK 603	★37	45	3	<b>EARTHBOUND</b> 5th Dimension, ABC ABCD 897
7	4	8	<b>NON-STOP</b> B.T. Express, Roadshow RS 41001 (Scepter)	38	44	6	<b>7-6-5-4-3-2-1 BLOW YOUR WHISTLE</b> Gary Toms Empire, PIP 6814
★	9	8	<b>IN THE CITY</b> Tavares, Capitol ST 11396	39	26	11	<b>COME GET TO THIS</b> Nancy Wilson, Capitol ST 11386
★	12	4	<b>SPIRIT OF THE BOOGIE</b> Kool & The Gang, De-Lite DEP 2016 (PIP)	40	41	15	<b>RENAISSANCE</b> Ray Charles, Crossover CR 9005
★	14	5	<b>MELLOW MADNESS</b> Quincy Jones, A&M SP 4526	41	43	4	<b>FIRE ON THE BAYOU</b> Meters, Reprise MS 2228 (Warner Bros.)
11	8	29	<b>THAT'S THE WAY OF THE WORLD</b> Earth, Wind & Fire, Columbia PC 33280	42	31	15	<b>UNIVERSAL LOVE</b> MFSB, Philadelphia International KZ 33158 (CBS)
12	11	12	<b>WHY CAN'T WE BE FRIENDS?</b> War, United Artists UA-L4441-G	43	33	11	<b>THE HIT MAN</b> Eddie Kendricks, Tamla T6 338 S1 (Motown)
★	18	5	<b>CHAIN REACTION</b> Crusaders, ABC/Blue Thumb BTSO 6022	44	40	16	<b>THERE'S NO PLACE LIKE AMERICA TODAY</b> Curtis Mayfield, Curtom CU 5001 (Warner Bros.)
14	10	10	<b>GET DOWN</b> Joe Simon, Spring SPR 67061 (Polydor)	45	46	12	<b>FIRST IMPRESSIONS</b> Impressions, Curtom CU 5003 (Warner Bros.)
15	15	29	<b>MISTER MAGIC</b> Grover Washington Jr., Kudu KU 20 S1 (Motown)	46	53	5	<b>I DON'T WANT TO BE ALONE, STRANGER</b> Johnny "Guitar" Watson, Fantasy F 9484
★	20	8	<b>INSEPARABLE</b> Natalie Cole, Capitol ST 11429	47	49	17	<b>MOVING VIOLATION</b> Jackson 5, Motown M6-829-S1
★	22	7	<b>ESTHER PHILLIPS w/BECK</b> Kudu KU 23 S1 (Motown)	48	54	2	<b>SAVE ME</b> Silver Convention, Midland International BKLL 1129 (RCA)
18	19	9	<b>THE BOY'S DOIN' IT</b> Hugh Masekela, Casablanca NBLP 7017	★49	NEW ENTRY		<b>WATERBED</b> Herbie Mann, Atlantic SD 1676
★	29	2	<b>BOOGIE DOWN, U.S.A.</b> People's Choice, TSOP KZ 33154 (Epic/Columbia)	50	52	4	<b>KEEP YOUR EYE ON THE SPARROW</b> Merry Clayton, Ode SP 77030 (A&M)
20	13	12	<b>STEPPIN'</b> Pointer Sisters, ABC/Blue Thumb BTSO 6021	51	58	2	<b>FIRST CUCKOO</b> Deodato, MCA 491
21	16	32	<b>TO BE TRUE</b> Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	52	55	10	<b>HALF A LOVE</b> Chi-Lites, Brunswick BL 754204
22	17	15	<b>CHOCOLATE CHIP</b> Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	53	50	7	<b>SATURDAY NIGHT SPECIAL</b> Norman Connors, Buddah BDS 5643
23	25	6	<b>COME AND GET YOURSELF SOME</b> Leon Haywood, 20th Century T 476	54	36	11	<b>ODE TO MY LADY</b> Willie Hutch, Motown M6-838 S1
24	24	7	<b>PHENIX</b> Cannonball Adderley, Fantasy F 79004	55	37	14	<b>LET'S TAKE IT TO THE STAGE</b> Funkadelic, 20th Century/Westbound W 215
★	34	4	<b>GET ON DOWN WITH BOBBY BLAND</b> ABC ABCD 895	56	47	7	<b>LOW RENT RENDEZVOUS</b> Ace Spectrum, Atlantic SD 18143
★	32	3	<b>THE CHICAGO THEME</b> Hubert Laws, CTI 6058 S1 (Motown)	57	48	6	<b>PURE PLEASURE</b> Dynamic Superiors, Motown M6 841 S1
27	27	8	<b>MORE MILES PER GALLON</b> Buddy Miles, Casablanca NBLP 7019	58	NEW ENTRY		<b>PRESSURE SENSITIVE</b> Ronnie Laws, Blue Note BN LA452 G (United Artists)
28	30	6	<b>FAITH, HOPE &amp; CHARITY</b> RCA APL1-1100	59	51	9	<b>LIQUID LOVE</b> Freddie Hubbard, Columbia PC 33556
★	21	35	<b>A SONG FOR YOU</b> Templations, Motown M6 969 S1	60	NEW ENTRY		<b>FROM DISCO TO LOVE</b> Van McCoy, Buddah BDS 5648
★	30	NEW ENTRY	<b>AL GREEN IS LOVE</b> Hi HSL 32092 (London)				
31	28	8	<b>INSIDES OUT</b> Bohannon, Dakar DK 76916 (Brunswick)				

# MARKETPLACE

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REGULAR CLASSIFIED—75¢ a word. Minimum \$15.00. First line set all caps. Name, address and phone number to be included in word count.

DISPLAY CLASSIFIED AD—One inch. \$35.00: 4-times \$32.00; 26-times \$30.00; 52-times \$25.00. Box rule around all ads.

Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

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**CASH WITH ORDER.** Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York: 212/764-7433).

### Check heading under which ad is to appear (Tape & Cartridge category classified ad is not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
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Enclosed is \$ \_\_\_\_\_  Check  Money Order.  
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NAME \_\_\_\_\_  
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65 min. to 80 min. any quantity.....	73¢
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\$25.00 minimum orders. C.O.D. only.

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Plus custom cases for above.

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**8-TRACK PANCAKES OF ORIGINAL ARTISTS** only. Send lists to TRU-SOUND STEREO TAPES, 1318 Blueberry Hill, Brunswick, Ohio 44212. (216) 225-3554. oc4

### HELP WANTED

RECORDING ENGINEER WITH EXPERIENCE for 8 track Manhattan Demo Studio. Heavy tape copying with some demo production. Box 7036, Billboard, 1515 Broadway, New York, N.Y. 10036. tfn

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Elkins in Atlanta\*\* 51 Tenth St at Spring, N.W. (404) 872-8844

Elkins in Denver\*\* 420 South Broadway (303) 744-1434

Elkins in East Hartford, 800 Silver Lane (203) 568-1110

Elkins in Houston\*\*\* 3518 Travis (713) 526-7637

Elkins in Memphis\*\*\* 1362 Union Ave. (901) 726-9762

Elkins in Minneapolis\*\* 4103 E. Lake St. (612) 721-1687

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OLDIE 45'S—ORIGINAL LABEL. SEND FOR free set sale lists. Your want lists invited. Record Scavengers, Box 387, Cockeysville, Md. 21830. oc4

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Advertising Brings Results

SEPTEMBER 27, 1975. BILLBOARD



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We transport Records, Tapes, etc. from U.S.A. Offering: Great savings, low freight rates—New American Suppliers for buyers—Assemble various orders—Welcome you when you arrive in N.Y.

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WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listing. Scorpion Music Distributors, 2933 River Rd., Croydon, Pa. 19020. Dealers only. t1n

MAKE MORE PROFIT WITH OUR LOWER prices on LPs, 8-tracks, quad-8's, and cassettes. Top 1000 list updated weekly. Write Tobisco, 6144 Highway 290W, Austin, Texas, (Mexican list available also.) t1n

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies and also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Records, Inc., 947 U.S. Highway #1, Rahway, N.J. 07065. t1n

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For prices on additional copies and for further information contact:

Bill Wardlow

General Services

Billboard Publications

9000 Sunset Blvd.

Los Angeles, Cal 90069

213/273-7040

New York City: 1515 Broadway, 10036.

212/764-7300 t1n

## RADIO-TV mart

Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box numbers.

"POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:

Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

## POSITIONS WANTED

I'm a successful, creative, young (30) personality with a lot of experience, drive and ambition. If you need a man with a great on the air delivery as well as the ability to come thru on live remotes and personal appearances look no further. I believe heavy show preparation pays off in a consistently good show everyday. The man your going to hire is not a floater, I've been married to my 1st wife for 8 years & have a strong staple family life. The station I'm looking for is up M.O.R., Adult contemp. or maybe rock. It's a winning operation that needs another enthusiastic team member. Interested? Let's Talk! Box 666, Billboard, 1515 Broadway, New York, N.Y. 10036. se27

YOUNG, SINGLE ANNOUNCER SEEKING PROGRESSIVE ROCK STATION ONLY. NO MUSIC, HARD WORKING, DEPENDABLE. CURRENTLY EMPLOYED AT ADULT CONTEMPORARY STATION. 1 1/2 YEARS EXPERIENCE. 3RD ENDORSED. WILL RELOCATE. REPLY BOX 667, BILLBOARD, 1515 BROADWAY, N.Y. 10036. oc4

• Continued from page 53

unique arrangements. Another recent Freddie release receiving strong airplay is "El Caracol" by **Los Bandidos**. The song was composed by the group's leader, **Albert Lopez**.

## LOS ANGELES

**Mongo Santamaria** (Fania) has just finished a successful two-week engagement at El Mirador in Chicago. Manager **Paul Esparza** plans to continue booking salsa-oriented musicians and broader-based jazz attractions; he has just signed vibraphonist **Cal Tjader**. Singer **Menique** and his orchestra open the current weekend extravaganza, with the **Ballet Folklorica Azteca** appearing in a choreographed segment of the show.

**Frank Sinatra** reportedly will be recording a bilingual album backed by **Tito Puente** (Tico).

**Xavier Cugat** has reorganized his 15-piece orchestra to open his restaurant, Casa Cugat, Sept. 29 in Hollywood. Cugat is negotiating with major record labels to record a salsa album.

**Joe Cain**, general manager of Mericana Records, will be here for two weeks to promote his label and to look for good West Coast salsa bands to record for Mericana.

Fania News: **Bobby Rodriguez Y La Compania**, one of the youngest Latin bands to work top clubs without previously recording an album, have finally been to the studio and recorded an album that can only be called the sassiest of salsa, produced by the Latin master **Ray Barretto**.

## Latin Scene

The LP, entitled simply "Bobby Rodriguez Y La Compania" will be released on Vaya Records.

**Alex Masucci**, of Fania Recording Co., first heard the band and signed it. He is the executive producer of the album which is expected to soar to the top of the charts.

The group, a powerful, integrated unit, recorded without the aid of studio musicians or coro. Their talents emerge undiluted and pure salsa. The cuts on the album were arranged by Rodriguez. Particularly interesting is the tune "La Moral," formerly arranged by T.T. Curet as a bolero, which Bobby updated to a guaguanco.

**Mongo Santamaria's** new salsa album featuring **Cuban Sonero Justo Betancourt**. . . It's a smoker!

**Ismael Rivera's** whirlwind promotion tour of Puerto Rico for his new album "Soy Feliz" a resounding success.

**Willie Colon**, who's been out of the dance circuit scene since last year, has spent his time creating, producing and writing. His recently completed Latin ballet will be aired on "Realidades" on television in December. **Hecto La Voe's** successful album "La Voz," was produced by Willie, who is now at work on another; "The Good, Bad And Ugly," Willie's own LP, has risen in the top of the charts, and a new album for the Queen of Salsa, **Celia Cruz** is being prepared by the multi-talented Mr. Colon. Fantastic.

**Pupi Lagaretta's** charanga-salsa masterpiece album produced by Johnny Pacheco soon to be released.

## Tape Duplicator

• Continued from page 51

Center Hotel, Kansas City, Mo. Program chairman is **Bill Dikeman**, Penn Mutual Life Insurance Co., with information on conference reports available from IAVA, Box 656, Downtown Sta., Chicago 60690.

\* \* \*

Videotape Production Assn. New York and Los Angeles chapters recently elected new

slates of offices. New York named **Hazard Reeves Jr.**, Reeves Teletape, president, and board members **Henry Monash**, Centrex; **Will Roth**, Teletronics; **Mike Huss**, Lee Rothberg Productions; **Ken Lorber**, Windsor Total Video; **Hy Goldman**, Forum III, and **Joe Dibuo**, Unitel Productions. **Mort Dubin**, Directors Circle, continues as chairman of national and international boards of directors.

Los Angeles elected **Hugh Hole**, Vidtronic, Inc., president; **Greg Biller**, Compact Video, vice president. Both were named to the board along with **Jack Mauck**, Trans-American Video, and **Milt Shefter**, Consolidated Film Industries.

\* \* \*

**Muntz-Markoff Theatre Inc.**, has formed 14 dealerships in six Eastern states for retail sales of the new Mark "50" large-screen color TV projection system, president Allan Markoff reports, at suggested \$1,695-\$1,895 list.

In New York: **Purchase Radio Electronics**, Buffalo; **Superior Sound**, Syracuse; **Paul Heath Audio**, Rochester; **Higgins & Sheer Electronics**, Poughkeepsie; **Cambridge Electronics**, Napa-noch, and **Seiden Sound**, Latham.

In Massachusetts: **Nantucket Sound**, Hyannis; **Bragga Wholesalers**, West Bridgewater; **Frank Pomerleau**, Augusta; **Stromboli Sound**, Lewiston; Rhode Island: **Ed's TV**, Woonsocket; **Videoserv Inc.**, Warwick; Connecticut: **Marcel Inc.**, Enfield; Vermont: **I.E.S. Electronics**, Essex Junction.

## Details On Speaker Role

• Continued from page 52

much worse is quad or better than the four speakers?"

Are speaker manufacturers neutral in this quad question? "The question relates to quality. If you want to put a diamond in the front of the tiara and in the back, then it's going to be more expensive and then smaller tiaras are going to be purchased. Less enjoyable devices, in many aspects.

"I think that if I wanted to grind an axe, and I mean grind an axe,

**Ray Barretto** wowed them at the Bottom Line, the first salsa act to appear at the rock and jazz emporium. With rave reviews pouring in, the Bottom Line has asked the Latin master to work there again.

The Downbeat Club, formerly featuring only jazz artists, has now gone Latin. The club on 42nd St. and Lexington Ave. in New York offers a dance, dine and drink policy.

Tipica '73, under the able leadership of **Johnny Rodriguez**, spiced a salsa fashion show at Corso on with 1,500 in attendance. Shades of the old Palladium.

Watch for **Ismael Miranda**, Fania artist's promotion tour of California, Santo Domingo, Panama and his new album "Estes Es Isamel Miranda."

The charismatic entertainer will complete his tour in a month's time to return to Puerto Rico to launch his own television variety show, "Ismael Miranda's El Mundo Latino!"

**Tommy Olivencia's** new LP was recorded last week at Good Vibrations Studio, New York.

**Bobby Valentin** just released his first double LP on his new label Bronco. Mucho Suerte, Bobby.

6,000 attended WBNX' tribute to Fania in Central Park featuring **Ismael Rivera Y Su Cachimbos**, and **Hector La Voe**.

**Cheo Feliciano** on a coast-to-coast personal tour has women swooning in the aisles.

Watch for "Salsa" a full length feature film to be released in October.

Underground Latino Radio: The Latino movement for social, political and economical justice has taken many forms. From the fields of Delano to the barrios of Los Angeles, Texas, New York and San Jose.

Within this social phenomenon in San Jose, there has sprung up a new form of the movement. The Latin Barrio Radio Show which programs the latest in Latin Pride.

It has also created "Too Loose" **Jesus Orosco**, San Jose's first and foremost "Underground" Latin D.J.

Jesus' first show (La Hora Latina) was aired in 1973. Now, two years later, he is acclaimed as the No. 1 contemporary DJ in San Jose. During those two years Orosco has started a new trend in Chicano disk jockeys, no longer in the mold of the old Spanish language stations.

The new Chicano show bursts with the energy of his youth driving with the beat of the salsa he plays.

Orosco's program (Monday nights-9 p.m. to 1 a.m.) is acclaimed on KSJS (90.7 FM) most listened to radio program. Too Loose calls his music salsa, Latin soul, salsoul or salsadelic.

When talking about contemporary Latin music, or his town "Manbo San Jo" you can feel his energy and watch his motions almost surrounded with an aura of salsa.

The program has become so popular he has been joined by **Pablo Ramirez** and **Ruben Valdez** as back up jockeys. **RAY TERRACE**

## Vox Jox

• Continued from page 26

press release that **Billy Pearl** handed me. The fact of the matter is that I was actually impressed with Pearl. He's young, but he's sharp and aggressive and he just might have the answer for some sick station. If you'd like to talk to Billy, call him at 213-559-HITS. That's his office-home. I'll vouch for his drive and his potential; only another sick station or two can prove his real worth and that's up to you.

\* \* \*

**Walter Smith**, 38 Rhoda Ave., Haverstraw, N.Y. 10927, has for sale a collection of thousands of out-of-press records from 1920s to-date. It might be of definite interest to those stations with oldies and big band formats. You can get a catalog by writing him. . . **Lou Fields** is running his infamous football contest again. If you aren't getting a copy of the voting sheet, write him care of P.O. Box 1269, Hollywood, Calif. 90028. . . **Wally Schwartz**, once head of the ABC radio networks (all four of them) and then later head of ABC-TV, has gone into business for himself. His new offices are 1350 Avenue of the Americas in New York—very close to the corporate offices of ABC. You can call him, as I will tomorrow, at 212-977-3430.

\* \* \*

**Charles Michelson Inc.**, the firm that syndicates the old radio shows such as "The Lone Ranger," has moved to 444 Madison Ave., New York, N.Y. 10022. . . **Vic Ives**, program manager, KSFO, San Francisco, reports that the station is coming back alive. "We are looking forward to our second book since the change in March. Our first book, April/May, showed super increases and we moved back into No. 1 in target audience 25-49, 6 a.m.-midnight. **Rick Cimino**, our afternoon drive guy, almost doubled with a controlled music list." And that, dear buddies, illustrates what is happening in MOR—the tight list. One promotion man tells me that it's getting as tough to get a record on a MOR station in a good-size market as it is the Top 40 station in the same city. Some MOR stations will deny it, but the cramp is on their playlist and the tight rotation of hits is the modus operandi.

**KHIG** (known as K-105), P.O. Box 1106, Paragould, Ark., is looking for a person who is into radio programming and commercial production "but has the maturity to respect automation and other people's ideas. This person will eventually take over the operations end of the station and salary is open," says general manager **Bruce Higgins**. He adds: "K-105 is a Drake-programmed independent FM serving the Jonesboro area; we run 'Hitparade X'—an uptempo MOR format. We also have the 'King Biscuit Flower Hour' and 'American Top 40'; we pride ourselves for a professional operation with very good equipment for a market this size."

## Como Taping

• Continued from page 53

Federal District was about a year ago at the Hotel Aristos.

Other top Mexican musical attractions plus nearby locations will also be utilized in the TV package. Stage facilities at Televisa's Chapultepec studios or at Channel 8 in the San Angel section will be made available for indoor sequences.

Show of Como's is expected to open the door for other similar musical video-productions, according to a spokesman.

# Country

## 1975 CMA Awards Nominees Disclosed

NASHVILLE—Final nominees for the ninth annual Country Music Assn. Awards were selected last week by members of CMA. The winners in all 10 categories as well as the newest addition to the Country Music Hall of Fame will be announced Oct. 13 when Glen Campbell and Charley Pride co-host the live presentation from the stage of the Grand Ole Opry House. The show will air via the CBS Television Network at 9 p.m.

Finalists in each category are as follows:

**Entertainer Of The Year:** John Denver, Waylon Jennings, Loretta Lynn, Ronnie Milsap, Conway Twitty.

**Single Of The Year:** "Before The Next Teardrop Falls"—Freddie Fender—ABC/Dot; "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song"—B. J. Thomas—ABC; "I'm Not Lisa"—Jessi Colter—Capitol; "Thank God I'm A Country Boy"—John Denver—RCA.

**Album Of The Year:** "A Legend In My Time"—Ronnie Milsap—RCA; "An Evening With John Denver"—John Denver—RCA; "Before The Next Teardrop Falls"—Freddie Fender—ABC/Dot; "Feelins"—Conway Twitty & Loretta Lynn—MCA; "The Ramblin' Man"—Waylon Jennings—RCA; "Rhinstone Cowboy"—Glen Campbell—Capitol.

**Song Of The Year:** "Back Home Again"—John Denver; "Before The Next Teardrop Falls"—V. Keith, B. Peters; "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song"—B. J. Thomas—C. Moman; L. Butler; "I'm Not Lisa"—Jessi Colter; "Rainy Day Woman"—Waylon Jennings.

**Female Vocalist Of The Year:** Jessi Colter, Loretta Lynn, Dolly Parton, Linda Ronstadt, Tanya Tucker.

**Male Vocalist Of The Year:** John Denver, Freddy Fender, Waylon Jennings, Ronnie Milsap, Conway Twitty.

**Vocal Group Of The Year:** Asleep At The Wheel, Bobby Bare & Family, the Four Guys, the Osborne Brothers, the Statler Brothers.

**Vocal Duo Of The Year:** Jack Greene—Jeannie Seely; George—Tammy Wynette; Mel Tillis—Sherry Bryce; Conway Twitty—Loretta Lynn; Porter Wagoner—Dolly Parton.

**Instrumental Group Of The Year:** Buck Trent & Roy Clark; Danny Davis & The Nashville Brass; The Po' Boys; The Earl Scruggs Revue; The Twitty Birds.

**Instrumentalist Of The Year:** Chet Atkins, Roy Clark, Johnny Gimble, Charlie McCoy, Jerry Reed.

The finalists for country music's top honor, the Hall of Fame Award, include Vernon Dalhart, Minnie Pearl, Hank Snow, Merle Travis and Kitty Wells.

Joe Cates Productions of New York will produce the show with Joe Cates as executive producer and Walter C. Miller and Chet Hagan as co-producers. Chairman of the event is Irving Waugh.

## 6 Mississippi Acts Signed For Movie

LOS ANGELES—Six country bands from the Mississippi Delta region have been signed by film producer Max Baer for "Ode To Billie Joe" which he is producing for Warner Bros.

The groups will appear on camera and also perform music for other segments of the film. Bobbie Gentry stars. The Mississippi bands include Leaky County Strings, Luther and Calvin and the River Reds, the Chickasaw Woodchucks, Gurney Parks and the Mudcats and the Talahatchie Tub Thumpers.

## 6 Nominated For DJ Hall Of Fame

NASHVILLE—Final nominations for the newly organized country music Disk Jockey Hall of Fame were made last week.

With two categories, living and deceased, there are three nominees in each, voted on by the board of directors. In the living category is Randy Blake, who started the Supper Time Frolics at WJJD in Chicago and is currently with Stewart Sales, Chicago; Eddy Hill, who was with WSM here for 33 years, and Grant Turner, who is still active with WSM and who won the Country Music Assn. DJ of the Year Award last year.

In the deceased category the nominations are Nelson King, WCKY, Cincinnati; Lowell Blanchard, WNOX, Knoxville, and Pally "Hal" Horton, KRLD, Dallas.

The nominees were elected by a blind vote by the board of directors of the Disk Jockey Hall of Fame Foundation consisting of Don Pierce, founder and former owner of Starday Records; Joe Allison, writer, producer and veteran record executive; Mel Foree, Cedarwood Publishers; Cliffie Stone, president of Granite Records; artists/writers Bill Anderson and Pee Wee King; and Connie B. Cay, one of the founders of the Country Music Assn.

The winners will be inducted into the Hall of Fame at a breakfast preceding the Chuck Chellman/Georgia Twitty Radio Golf Invitational here at Crockett Springs Golf and Country Club Oct. 15.

## Country Crossover To Soul

• Continued from page 1

from one to the other. Several r&b stations are playing the Jim Nesbitt record "Phone Call From The Devil," including WVOL, Nashville. Richard Deane, music director at WVOL, says: "There are no more ethnic barriers. As long as a record sounds good, it doesn't matter who the artist is."

"The Pointer Sisters are an example. Their recording of "Fairytale" was played by r&b stations as well as country and even pop. They did a lot to enlarge both markets."

Country covers include "Looking Back" by Jerry Foster, originally by Brooke Benton and "Smokey Places" by Jacky Ward, recorded in the past by the Tams. Billy "Crash" Craddock has a No. 1 with "Ruby, Baby" as the Drifters once did. Porter Wagoner and Dolly Parton's "Pickin' Wild Mountain Berries" was a Peggy Scott and Jo Jo Benson tune. Charlie Louvin and Melba Montgomery's duet "Baby You Got What It Takes" was originally by Brooke Benton and Dinah Washington.

The r&b artists are recording more and more country songs. Bobby "Blue" Bland just cut a country album here. Ray Charles has had tremendous success with country albums and singles. Country r&b covers include Don Gibson's "Snap Your Fingers" by Arthur Alexander; Tammy Wynette's "Stand By Your Man" by Candi Staten; Melba Montgomery's "No Charge" by Shirley Caesar; Charlie Rich's "Behind Closed Doors" by Little Milton; the Amazing Rhythm Aces

"Third Rate Romance" by Ace Spectrum; Jeannie Seely's "Don't Touch Me" by Betty Swan; Roy Acuff's "Great Speckled Bird" by Betty Wright; Mel Street's "Lovin' On Back Streets" by Freddie North. Nancy Wilson has "He Called Me Baby," the old Patsy Cline hit, out now. Sammy Davis Jr. has recorded Johnny Paycheck's "Song And Dance Man," and it goes on and on.

G Era Sound Studios, Nashville's first black recording studio, opened recently. Freddy Jackson, president of the company, says: "I worked my way through college as a musician here and knew the talent and writers available."

The first talent agency organized specifically to handle contemporary acts has also opened here (Billboard, Sept. 6), the Frederick Burton Agency. With the mixture of talent, facilities and availability, the term "crossover" may be dissolved in the melting pot.

## Pierce's Fifth

SANDERSVILLE, Ga.—Webb Pierce, Nashville recording artist, has just acquired his fifth radio station, WSNY-FM.

Pierce, who just obtained his release from MCA Records, started acquiring radio stations over 15 years ago. Other stations Pierce owns are WBRO-AM, WSNT-AM and WJAT-AM and FM, all located in Georgia.

WSNY-FM will program all forms of music but will lean toward country.

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# Observe Birthday Of Opry

By COLLEEN CLARK

NASHVILLE—The largest birthday party ever held takes place here Oct. 15-19 celebrating WSM's golden anniversary of the "Grand Ole Opry."

The most enduring radio program in the history of broadcasting, the "Opry" has not missed a weekly broadcast since 1925.

Over 6,000 representatives employed in the production, promotion, or distribution of country music, as well as the industry's greatest artists, top athletes, movie stars and other celebrities will attend the festivities honoring the famous show.

Part of the celebration will be the taping of a 90-minute salute featuring past and present members of the famous radio show plus special guests. Noted film and stage actor, Hal Holbrook, will serve as moderator. The show is set to air on ABC TV Nov. 11.

The actual celebration begins Oct. 15, with the Early Bird Bluegrass concert, and is climaxed by the cake-cutting finale on stage at the "Opry."

Shows, luncheons, dinners, hospitality suites, plus the chance to meet with DJs and other industry officials who market country music are open to registrants.

Those eligible to attend must send a registration form along with a check for \$10 payable to the Opry Trust Fund, and a separate \$15 check payable to the Opry Celebration.

The \$10 Opry Trust Fund fee is a contribution. All revenue received is channeled to the Fund, established in 1965, to give financial assistance in time of need, emergency or catastrophe to country musicians or their families. The Trust Fund has distributed over \$300,000 since its inception. The remaining \$15 from each registration helps defray a portion of the cost incurred by the sponsoring firms. For information on registration write Grand Ole Opry Birthday Celebration, P. O. Box 2138, 2800 Opryland Drive, Nashville, Tn. 37214.

The official agenda is as follows:

Wednesday, Oct. 15	
5 p.m.-7 p.m.	Sho-Bud/Baldwin/Gretsch Show—(Opry House)
7:30 p.m.-10 p.m.	Early Bird Bluegrass Concert (Opry House)
10:30 p.m.	United Talent—Shure Bros. Show (Opry House)
Thursday, Oct. 16	
11:30 a.m.-3 p.m.	WSM Luncheon & Opry Spectacular (Opry House)
3:30 p.m.-5:30 p.m.	CMA Intl. Country Music (Opry House)
7:30-10 p.m.	United Artists Party & Show (Municipal Auditorium)
Friday, Oct. 17	
8 a.m.-10:30 a.m.	MCA Records Breakfast & Show (Municipal Auditorium)
10:30 a.m.-12:30 p.m.	Artist/DJ Tape Session #1 (Lower Level—Municipal Auditorium)
12 noon-2:30 p.m.	ABC/Dot Records Lunch & Show (Municipal Auditorium)
2:30 p.m.-5 p.m.	Artist/DJ Tape Session #2 (Lower Level—Municipal Auditorium)
6:30 p.m.	CMA Anniversary Banquet & Show (Municipal Auditorium) (Banquet tickets not included in registration fee)
Saturday, Oct. 18	
8 a.m.-10:30 a.m.	RCA Records Breakfast & Show (Municipal Auditorium)
12 noon-3 p.m.	Capitol Records Lunch & Show (Municipal Auditorium)
5 p.m.-8 p.m.	Columbia Records Show (Municipal Auditorium)
9:30 p.m.-12	Grand Ole Opry 50th Birthday Celebration Show (Opry House)
Sunday, Oct. 19	
10 a.m.-7 p.m.	Opryland, U.S.A.

## Billboard

# Hot Country Singles

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Billboard SPECIAL SURVEY for Week Ending 9/27/75

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	11	DAYDREAMS ABOUT NIGHT THINGS—Ronnie Milsap (J. Schwerts, RCA 10335 (Chess, ASCAP))	35	51	5	I SHOULD HAVE MARRIED YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens, Elektra 45269 (Briarpatch/Deb Dave, BMI))	69	79	3	IT DOESN'T MATTER ANYMORE—Linda Ronstadt (P. Anka, Capitol 4050 (Spanka, BMI))
2	3	11	BLUE EYES CRYING IN THE RAIN—Willie Nelson (F. Rose, Columbia 3-10176 (Milene, ASCAP))	36	38	11	OH HOW LOVE CHANGES—Don Gibson & Sue Thompson (K.P. Powell, D. Orender, Hickory 350 (MGM) (Acuff-Rose, BMI))	70	73	5	CRY LIKE A BABY—Joe Stampley (D. Penn, S. Oldham, ABC/Dot 17575 (Press, BMI))
3	4	15	I'LL GO TO MY GRAVE LOVING YOU—Stallor Brothers (D. Reid, Mercury 73687 (Phonogram) (American Cowboy, BMI))	37	47	6	THANKS—Bill Anderson (B. Martin, P. Coulter, MCA 40443 (Famous, ASCAP))	71	74	6	LET'S TURN THE LIGHTS ON—Larry Gatlin (L. Gatlin, Monument 8-8657 (Epic/Columbia) (First Generation, BMI))
4	6	13	IF I COULD ONLY WIN YOUR LOVE—Emmylou Harris (C. Louvin, I. Louvin, Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI))	38	78	2	ALL OVER ME—Charlie Rich (B. Peters, Epic 50142 (Columbia) (Ben Peters/Charys, BMI))	72	82	2	SHE EVEN WOKE ME UP TO SAY GOODBYE—Ronnie Milsap (D. Gilmore, M. Newbury, Warner Bros. 8127 (Acuff-Rose, BMI))
5	2	14	THE FIRST TIME—Freddie Hart (J. Leback, Capitol 4099 (Hartline, BMI))	39	33	16	WOMAN IN THE BACK OF MY MIND—Mel Tillis (R. McCowen, R. Jaudon, MGM 14804 (Sawgrass, BMI))	73	83	2	FINE TIME TO GET THE BLUES—Jim Ed Brown (S. Throckmorton, C. Putnam, R. Lane, RCA 10370 (Tree, BMI))
6	8	8	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))	40	48	5	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (B. Swan, Monument 8-8661 (Epic/Columbia) (Combine, BMI))	74	84	2	BLACK BEAR ROAD—C.W. McCall (B. Fries, C. Davis, MGM 14825 (American Gramophone, SESAC))
7	15	7	DON'T CRY JONI/TOUCH THE HAND—Conway Twitty (C. Twitty, MCA 40407 (Twitty Bird, BMI))	41	34	14	EVEN IF I HAVE TO STEAL—Mel Street (R. Carter, GRT 025 (Janus) (Peer International, BMI))	75	85	3	BIG RIVERS—Chip Taylor (I. Cash, Warner Bros. 8128 (Hi Lo, BMI))
8	9	13	YOU NEVER EVEN CALLED ME BY MY NAME—David Allen Coe (S. Goodman, Columbia 3-10159 (Kama Rippe, ASCAP))	42	50	6	SANCTUARY—Ronnie Prophet (R. Bourke, RCA 50027 (Chappell, ASCAP))	76	43	14	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson (L. Hargrove, M. Nesmith, Columbia 3-10160 (Window/Screen Bems-Columbia, BMI))
9	12	12	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton (D. Parton, RCA 10328 (Owepar, BMI))	43	54	8	THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston, Benson, Frayne, Capitol 4115 (Asleep At The Wheel, BMI))	77	81	5	I MAY BE YOUR LOVER (But I'll Always Be Your Friend)—Bobby G. Rice (T. Gentry, GRT 028 (Janus) (Red Ribbon, BMI))
10	13	9	HOME—Loretta Lynn (B. Hadden, MCA 40438 (King Coat, ASCAP))	44	36	10	MEMORIES OF US—George Jones (D. Kirby, G. Martin, Epic 8-50127 (Columbia) (Tree, BMI))	78	NEW ENTRY	INDIAN LOVE CALL—Ray Stevens (R. Fain, D. Harbach, O. Hammerstein II, Barnaby 616 (Janus) (Warner Bros., ASCAP))	
11	5	17	RHINESTONE COWBOY—Glen Campbell (L. Weiss, Capitol 4095 (20th Century/House Of Weiss, ASCAP))	45	35	13	BOUQUET OF ROSES—Mickey Gilley (S. Nelson, B. Hillard, Playboy 6041 (Hill & Range, BMI))	79	89	2	STONE CRAZY—Freddie Weller (B. Morrison, J. Harris, ABC/Dot 17577 (Music City, ASCAP))
12	14	11	ONE MONKEY DON'T STOP NO SHOW—Little David Wilkins (D. Wilkins, T. Marshall, MCA 40427 (Forrest Hills, BMI))	46	68	3	TODAY I STARTED LOVING YOU AGAIN—Sammie Smith (M. Haggard, B. Owens, Mega 1236 (PIP) (Blue Book, BMI))	80	NEW ENTRY	ALL AMERICAN MAN—Johnny Paycheck (J. Paycheck, G. Adams, Epic 8-50146 (Columbia) (Algee, BMI))	
13	20	6	SAN ANTONIO STROLL—Tanya Tucker (P. Noah, MCA 40444 (Unichappell, BMI))	47	59	4	INDIAN GIVER—Bill Larkin (E. Conley, Bryan 1026 (Blue Moon, ASCAP))	81	44	13	THE SAME OLD STORY—Hank Williams Jr. (H. Williams Jr., H. Williams Jr., MGM 14813 (Hank Williams Jr., BMI))
14	19	7	I'M SORRY—John Denver (J. Denver, RCA 10353 (Cherry Lane, ASCAP))	48	37	19	LOVE IN THE HOT AFTERNOON—Gene Watson (V. Matthews, K. Westberry, Capitol 4076 (Jack, BMI))	82	90	2	THE NIGHT ATLANTA BURNED—Atkins String Band (J.D. Loudermilk, RCA 10346 (Acuff-Rose, BMI))
15	10	14	BANDY THE RODEO CLOWN—Moe Bandy (W. Shafer, L. Frizzell, GRC 2070 (Acuff-Rose, BMI))	49	61	3	LOVE IS LIKE A ROSE—Linda Ronstadt (N. Young, Elektra 45282 (Silver Fiddle, BMI))	83	NEW ENTRY	WESTERN MAN—La Costa (D. Owens, Capitol 4139 (Al Gallico, BMI))	
16	16	11	HERE I AM IN DALLAS—Faron Young (L. Morris, R. Hughes, T. Ashmal, Mercury 73692 (Phonogram) (Hank Williams Jr., BMI))	50	56	7	DON'T STOP LOVING ME—Don Gibson (D. Gibson, Hickory 353 (MGM) (Acuff-Rose, BMI))	84	NEW ENTRY	WE USED TO—Dolly Parton (D. Parton, RCA 10396 (Owepar, BMI))	
17	17	10	LOOK AT THEM BEANS—Johnny Cash (J. Pex, Columbia 3-10177 (Tree, BMI))	51	72	2	BILLY GET ME A WOMAN—Joe Stampley (N. Wilson, J. Stampley, C. Taylor, Epic 50147 (Columbia) (Al Gallico/Algee, BMI))	85	86	5	BLUE EYES AND WALTZES—Jim Mundy (T. Austin, ABC/Dot 12120 (Full Swing, ASCAP))
18	24	7	(Turn Out The Light And) LOVE ME TONIGHT—Don Williams (B. McDill, ABC/Dot 17568 (Hall-Clement, BMI))	52	57	7	HELP YOURSELF TO ME—Roy Head (R. Porter, B. Jones, Shannon 833 (NSD) (MaRoe/Porter-Jones, ASCAP))	86	NEW ENTRY	SOMETHING BETTER TO DO—Olivia Newton-John (I. Farrar, MCA 40459 (ATV, BMI))	
19	23	6	WHAT'S HAPPENED TO BLUE EYES—Jessi Colter (J. Colter, Capitol 4087 (Baron, BMI))	53	41	13	LOVE IS STRANGE—Buck Owens & Susan Raye (Smith, Baker, Robinson, Capitol 4100 (Ben Ghazi, BMI))	87	NEW ENTRY	SWEET MOLLY—David Houston & Calvin Crawford (A. Young, Epic 8-50134 (Columbia) (Central Songs, BMI))	
20	25	8	WHAT IN THE WORLD'S COME OVER YOU—Sonny James (J. Scott, Columbia 3-10184 (Peer International/Unart, ASCAP))	54	60	3	PAPER LOVIN'—Margo Smith (M. Smith, 20th Century 2222 (Jidobi, BMI))	88	45	12	I'M TOO USED TO LOVIN' YOU—Nick Nixon (B. Petersy Mercury 73691 (Phonogram) (Ben Peters, BMI))
21	22	10	THIS IS MY YEAR FOR MEXICO—Crystal Gayle (V. Matthews, United Artists 680 (Jack, BMI))	55	65	6	JO AND THE COWBOY—Johnny Duncan (J. Duncan, Columbia 3-10182 (Combine, BMI))	89	NEW ENTRY	I STILL LOVE YOU (You Still Love Me)—Mac Davis (M. Davis, M. James, Columbia 3-10187 (Screen Gems-Columbia/Songpainter/Sweet Glory, BMI))	
22	21	12	STAY AWAY FROM THE APPLE TREE—Billie Jo Spears (A. Butler, R. Bowling, United Artists 653 (Unart/Brougham Hall, BMI))	56	62	4	BIG MABLE MURPHY—Sue Thompson (D. Frazier, Hickory 354 (MGM) (Acuff-Rose, BMI))	90	NEW ENTRY	AN OLD MEMORY (Got In My Eye)—Ferlin Husky (J. Foster, B. Rice, ABC/Dot 17574 (Jack & Bill, ASCAP))	
23	27	4	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING—Waylon Jennings (W. Jennings, RCA 10379 (Baron, BMI))	57	46	15	WASTED DAYS AND WASTED NIGHTS—Freddie Fender (B. Huerta, W. Duncan, ABC/Dot 17558 (Travis, BMI))	91	92	2	TAKIN' WHAT I CAN GET—Sally June Hart (J. Cunningham, Buddha 479 (Natural Songs, ASCAP))
24	26	10	A POOR MAN'S WOMAN—Jeanne Pruett (J. Pruett, MCA 40440 (Jeanne Pruett, BMI))	58	64	5	IF I'M LOSING YOU—Billy Walker (G.S. Paxton, RCA 10345 (Pax House, BMI))	92	94	3	SHAME ON ME—Bob Luman (L. Williams, B. Enis, Epic 8-50136 (Columbia) (Regent/Fort Knox, ASCAP))
25	29	8	HEART TO HEART—Roy Clark (D. Gilion, ABC/Dot 17565 (Short Rose, ASCAP))	59	42	19	PUT ANOTHER LOG ON THE FIRE—Tompall (S. Silverstein, MGM 14800 (Evl Eye, BMI))	93	96	2	BACK UP AND PUSH—Bill Black Combo (L. Roger, B. Tucker, G. Michael, Hi 2291 (London) (Fi/Bill Black, ASCAP))
26	28	8	BRINGING IT BACK—Brenda Lee (G. Gordon, MCA 40442 (Siberline, BMI))	60	70	4	TOWER OF STRENGTH—Sue Richards (B. Hillard, B. Bacharach, ABC/Dot 17572 (Famous, ASCAP))	94	58	15	YOU'RE NOT THE WOMAN YOU USED TO BE—Gary Stewart (G. Stewart, B. Eldridge, MCA 40414 (Forrest Hills, BMI))
27	30	7	ANOTHER WOMAN—T.G. Shepard (D. Penn, B. Cason, Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP))	61	63	7	MOVIE MAGAZINE, STARS IN HER EYES—Barbi Benton (B. Borchers, M. Vickery, Playboy 6043 (Tree, BMI))	95	98	3	LEAN ON ME—Paul Delicato (B. Withers, Artist Of America 101 (Interior, BMI))
28	31	6	ROCKY—Dickey Lee (J. Stevens, RCA 10361 (Strawberry Hill, ASCAP))	62	69	4	MIRROR, MIRROR—Ben Reece (B. Reece, 20th Century 2227 (Music Craftshop, ASCAP))	96	93	3	18 YELLOW ROSES—C.L. Goodson (B. Darin, Island 030 (Hudson Bay, BMI))
29	32	6	FUNNY HOW TIME SLIPS AWAY—Marvel Felts (W. Nelson, ABC/Dot 17569 (Tree, BMI))	63	53	8	IT'S ALL IN THE GAME—Jerry Jaye (C. Sigman, C.G. Dawes, Columbia 3-10170 (Warner Bros., ASCAP))	97	NEW ENTRY	I'D DO IT WITH YOU—Pat Boone (B. Springfield, Melodyland 6018 (Motown) (House of Gold, BMI))	
30	7	15	FEELINS'—Loretta Lynn & Conway Twitty (T. Seals, D. Goodman, W. Jennings, MCA 40420 (Danor, BMI))	64	75	4	YOU'VE LOST THAT LOVIN' FEELIN'—Barbara Fairchild (B. Mann, C. Weil, P. Spector, Columbia 3-10195 (Screen Gems-Columbia, BMI))	98	95	3	HOPE FOR THE FLOWERS—Lois Johnson (D. Silvers, W. Keith, 20th Century 2223 (Hank Williams Jr., BMI))
31	11	13	THIRD RATE ROMANCE—Amazing Rhythm Aces (H.R. Smith, ABC 12078 (Fourth Floor, ASCAP))	65	76	5	I'M A BELIEVER (In A Whole Lot Of Lovin')—Jean Shepard (K. Jones, United Artists 701 (Birchfield, BMI))	99	NEW ENTRY	ANYBODY OUT THERE WANNA BE A DADDY—Kitty Wells (C. Putnam, D. Kirby, Capricorn 0240 (Warner Bros.) (Tree, BMI))	
32	40	4	I LIKE BEER—Tom T. Hall (T.T. Hall, Mercury 73704 (Phonogram) (Hallnote, BMI))	66	87	2	I STILL BELIEVE IN FAIRY TALES—Tammy Wynette (G. Martin, Epic 50145 (Columbia) (Tree, BMI))	100	NEW ENTRY	IT'S NOT FUNNY ANYMORE—Stella Parton (B. Dean, P. Overstreet, Country Soul & Blues 088 (IRDA) (Owlout, ASCAP/Myanah, BMI))	
33	18	11	ALIMONY—Bobby Bare (S. Silverstein, RCA 10318 (Tro Hollis, BMI))	67	80	4	YOU RING MY BELL—Ray Griff (R. Griff, Capitol 4126 (Blue Echo, ASCAP))				
34	39	8	IF YOU EVER CHANGE YOUR MIND—Ray Price (J. Weatherly, Columbia 3-10150 (Keca, ADCAP))	68	71	9	YOU'RE MY RAINY DAY WOMAN—Eddy Raven (J. Foster, B. Rice, ABC 12111 (Jack & Bill, ASCAP))				

SEPTEMBER 27, 1975, BILLBOARD

**"Stone Crazy"  
exploding  
like mad  
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Freddy Weller**



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Freddy Weller DOSD-2026

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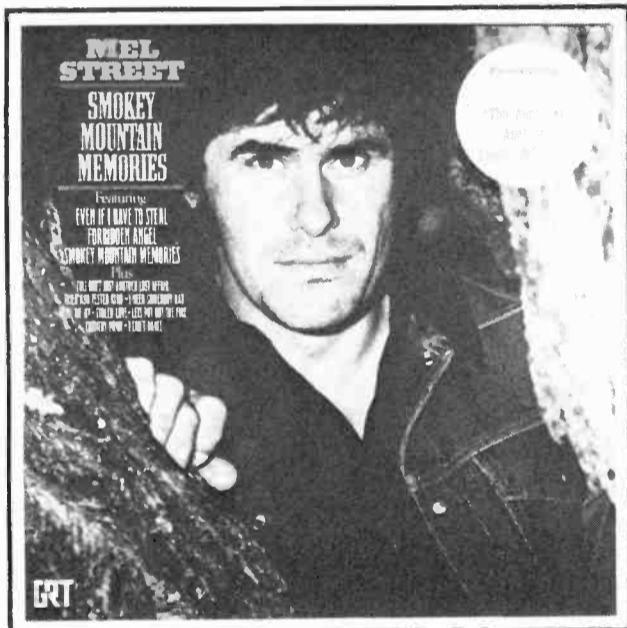
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# RELEASED BY TRUE POPULAR DEMAND!

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GRT-030

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EXCLUSIVELY ON  
GRT RECORDS & TAPES



## Country

### Nashville Scene

By COLLEEN CLARK

Joe Gibson, president of Nationwide Sound, is recuperating at Vanderbilt Hospital here following surgery. . . . Skeeter Davis and Tommy Cash filled in for ailing Roy Clark at the Western Fair in London, Canada. . . . The cameras are on Nashville again, this time a government-financed film produced by the Motion Picture and Television Service of the U.S. Information Agency. . . . Gov. Ray Blanton declared Sept. 12 as Charlie Daniels Day in Tennessee. The day was climaxed by a Daniels jam session at MTSU's Murphy Center in nearby Murfreesboro that night. . . . Roy Acuff, Bill Anderson, Marty Robbins, Hank Snow, Roy Clark, Johnny Cash, Grandpa Jones and Dolly Parton are among guests who will appear on ABC-TV's "The Grand Ole Opry at 50" show to air Nov. 11. Hal Holbrook will host.

Waylon Jennings, Willie Nelson and Hoyt Axton were made real deputies by country sheriff Heck at Atoka, Okla., during the "40 Hours In Atoka" Festival. . . . Linda Ronstadt and Hoyt Axton just did a benefit for Indian welfare in Santa Fe, N.M., and received two standing ovations. . . . A San Diego Sea World spokesman says the park drew 10,000 more than its usual weekend attendance due to a special appearance of Buck Owens. The Sunday total of 23,214 was the highest single day in its history.

Ramona and Grandpa Jones will be the 1976 co-chairmen for the Easter Seal Society of Tenn. . . . Red Sovine was named "Distinguished West Virginian" recently when the governor of West Virginia presented him with the key to the city. Red was born in Charleston. . . . Playboy artist Mike Wells is pulling together a band for an unlimited engagement at the Lost-Nite-Club in Amarillo, his home base. This marks the first time the club in the Royal Inn Hotel will feature a full-time act.

Moe Bandy played the new Atlantic club, Country Green, recently with guitarist Richard Hill, who was a member of Moe's band the Mavericks in Texas five years ago. . . . Tom T. Hall set to tape two national television shows soon. "Sammy And Friends" with Sammy Davis Jr. at Caesars Palace and NBC-TV's "Midnight Special" in Los Angeles Oct. 20. . . . Johnny Paycheck's new single "The All-American Man" is receiving reaction from various groups. . . . In regards to her biography nearing release, Loretta Lynn says "It's not an autobiography, but it's my life story." The book is written in the first person by George Vecsey. A major publicity campaign is planned for the February release.

Billy "Crash" Craddock has joined United Talent for bookings. He was formerly with the Lavender-Blake Agency. . . . Jerry Clower was guest speaker at The Citadel, a military college, recently. . . . Jeannie Seely's new single "Since I Met You" was written for her by husband Hank Cochran and J.R. (Hank Cochran Jr.).

### N.Y. Gets 2d Free Big Country Show

MASPETH, N.Y.—Ernest Tubb and his Texas Troubadors and Chip Taylor were headliners at the Friends of Country second two-day free concert at Lincoln Center. Appearing with Tubb and Taylor were

Billboard			Hot Country LPs		Billboard SPECIAL SURVEY for Week Ending 9/27/75
This Week	Last Week	Weeks on Chart	* Star Performer—LPs registering proportionate upward progress this week.		
TITLE—Artist, Label & Number (Distributing Label)					
1	1	7	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430		
2	2	15	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482		
3	3	8	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144		
4	4	8	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037		
5	6	12	CHARLEY—Charley Pride, RCA APL1-1038		
6	5	12	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062		
7	8	8	BEST OF—Dolly Parton, RCA APL1-1117		
8	10	27	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)		
9	7	15	RECONSIDER ME—Narvel Felts, ABC/Dot DOSD 2025		
10	13	10	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508		
11	12	8	BURNIN' THING—Mac Davis, Columbia PC 33551		
12	9	13	MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)		
13	19	4	HOME—Loretta Lynn, MCA 2146		
14	14	18	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)		
15	17	23	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020		
16	16	30	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363		
17	15	13	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143		
18	20	4	GREATEST HITS VOLUME I—Roy Clark, ABC/Dot DOSD 2030		
19	26	3	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116		
20	24	6	TANYA TUCKER'S GREATEST HITS, Columbia KC 33355		
21	25	20	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021		
22	22	29	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)		
23	11	15	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)		
24	18	20	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365		
25	35	4	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443		
26	32	3	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441		
27	27	40	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358		
28	21	12	LIVE IN PICAYUNE—Jerry Clower, MCA 486		
29	29	62	BACK HOME AGAIN—John Denver, RCA CPL1-0548		
30	33	3	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846		
31	37	4	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson, Columbia KC 33691		
32	23	21	PHONE CALL FROM GOD—Jerry Jordan, MCA 473		
33	28	14	TODAY—Elvis Presley, RCA APL1-1039		
34	34	10	SONGS OF LOVE—Jim Reeves, RCA APL1-1037		
35	39	3	WHATEVER I SAY MEANS I LOVE YOU—Donna Fargo, ABC/Dot DOSD 2029		
36	43	2	LOVIN' AND LOSIN'—Billy Walker, RCA APL1-1160		
37	30	23	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855		
38	36	7	THE BEST OF VOL. II—Bob Wills, MCA2-4092		
39	31	23	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)		
40	40	29	OUT OF HAND—Gary Stewart, RCA APL1-0900		
41	NEW ENTRY		BANDY THE RODEO CLOWN—Moe Bandy, GRC 10016		
42	44	2	GREATEST HITS—Charlie Rich, RCA APL1-0857		
43	48	2	THIS SIDE OF THE BIG RIVER—Chip Taylor, Warner Bros. BS 2882		
44	41	7	FROM THIS MOMENT ON—George Morgan, 4-Star 75-		
45	46	2	DREAM COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-1043		
46	49	2	IN CONCERT—Charley Pride, Dolly Parton, Ronnie Milsap, Jerry Reed & Chet Atkins, RCA CPL2-1014		
47	38	30	AN EVENING WITH JOHN DENVER, RCA CPL2-0765		
48	50	2	CALICO—United Artists UA-LA454-G		
49	NEW ENTRY		RIDIN' HIGH—Jerry Jeff Walker, MCA 2156		
50	NEW ENTRY		OH HOW LOVE CHANGES—Don Gibson & Sue Thompson, Hickory H3G 4520 (MGM)		

Walt Conklin, Troy Ferguson, Sue Smith & The Country Gentlemen and the Central Park Sheiks, a western swing group, all from the greater New York area. WHN deejay Lee Arnold was MC for the show.

The concert was part of Friends of Country's program to cultivate a greater interest in country music

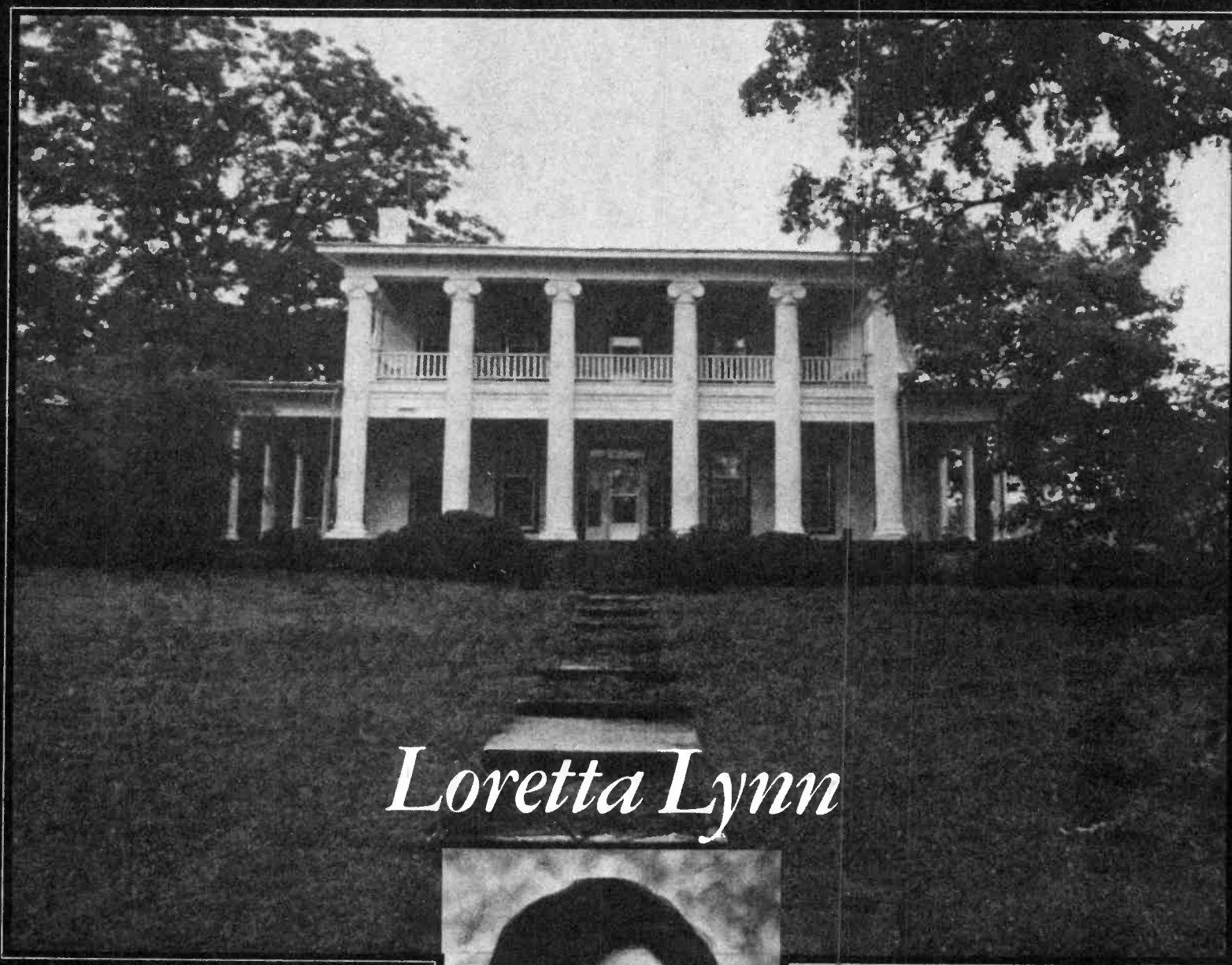
within the New York area. They are a non-profit organization headed up by Richie Allen. The first concert marked the first time country music had been in Lincoln Center. Don Gibson headlined the show with over 3,000 in attendance.

Roy Acuff and Moe Bandy are scheduled for future concerts.

*Loretta has a hit single.  
Loretta has a hit album.  
Loretta's single & album,  
ridin' high on the charts.*

# "HOME"

*Single: MCA-40438*



*Loretta Lynn*



*Album: MCA-2146*

**MCA RECORDS**

# Elektra-Asylum Clicks, Won't Pull Out Of the Country Market

By BOB KIRSCH

LOS ANGELES—With six solid acts on its country roster, including a well-balanced blend of major names, "fast-breaking" artists and newcomers, Elektra/Asylum is as solidly entrenched in the country business as ever with no plans of abandoning the field.

Every artist on the roster, which features Melba Montgomery, Sammi Smith, Dick Feller, Eddie Rabbitt, Even Stevens and Carmol Taylor, has been on the Billboard Country Singles Charts and several have crossed to the pop charts. In addition, Linda Ronstadt, though officially on the pop roster, sells a huge amount of country.

Mike Suttle, who runs the firm's Nashville office, says the label will stick with the reasonably small roster for the present and is currently involved in a building process.

"I'm aware that there have been rumors that we are planning to leave country," Suttle says, "but we have made a firm commitment. We will stick with the small roster we now have because we believe it's the best way for both the artists and ourselves. We can afford to devote a great amount of personal attention to each release and we are also forced to keep on top of ourselves. For example, as soon as we see an artist start to drop down the charts, we come with a new record. And we make it a point to have material in the can."

The Nashville staff is also a small one, consisting of only three employees. Elektra/Asylum promotion persons around the nation work country product.

"We have followed a careful program," Suttle says. "We decided about 18 months ago that we were going to have a serious go at country, and we decided we would build. There is no point at the moment in spending a huge amount of money on superstars and then losing that money because we can't handle things. Sammi, for example, is the first real major name we've acquired from another label. Melba was with us from the beginning and has been a major name for years, of course. But the other artists, though Feller had had past successes, are reasonably new to the business."

The overall plan, according to Suttle, "is to go very slowly, get our hits, not spend a lot and keep the staff small. As we get more hits, we can concentrate on expansion. But we have got to prove ourselves by having the hits. Becoming a label that is really considered established in country is a three to five-year proposition."

Though the current roster is fairly stable, Suttle says he would certainly not turn down a major name that came to him or somebody who happened to walk in with a master he felt was a certain hit, "but we are not actively seeking acts. We just want to

continue with a somewhat low-key approach."

All Elektra/Asylum country artists cut in Nashville, though the label does not dictate to an artist where he or she should cut or who the producer should be.

The formula is apparently working, as the label has enjoyed a No. 1 hit, three in the top 10 and a number in the top 20. The label is also fortunate in having a wide variety of artists. Miss Montgomery has made the pop charts, Miss Smith is considered one of the most interpretive country singers, Feller is felt to be a versatile writer who can alternate easily between pathos and humor, Eddie Rabbit has had several major hits and Stevens and Taylor both scored with debut disks. Miss Ronstadt, of course, is a pop and country superstar.

## Country Day Firmed At Dodger Stadium

LOS ANGELES—The first annual KGBS-Academy Of Country Music Day has been set for Sept. 27 at Dodger Stadium here, with features including a ball game between members of the Academy and KGBS against various celebrities, then a free concert.

The softball game will be played before the Dodger game, and the hour-long concert (with entertainers to be announced shortly) will be offered immediately after the game.

# Hitt Bossing TRG's New Nashville Branch Office

NASHVILLE—TRG Communications, Inc., a New York-based company, opened a branch office here last week, Nashville Marketing, Inc.

Harold Hitt, former Columbia Studios manager, will head up the Nashville office with Judi Scrivener, who spent five years with the Country Music Assn., as general manager.

Before officially opening its doors here, the TRG subsidiary had already been retained to develop country music promotions for such companies as Kraft Foods and Suzuki Motorcycles. "We were forced to open here to handle all the business coming in. Country music will

be as big a marketing vehicle for the remainder of the seventies as rock was in the mid-'60s, says Joseph Coleman, president.

Nashville Marketing is producing a 30-minute country music radio show in the form of a record album for distribution to 1,000 radio stations throughout the U.S. for Kraft Foods. The purpose of the album is to promote the upcoming Kraft-sponsored Country Music Assn. Awards telecast next month, according to Hitt.

The company was also involved in the promotion of the recent "Country Girl" contest for Suzuki.

## Name 5 Finalists For Hall of Fame

NASHVILLE—Five finalist have been selected for the Country Music Hall of Fame which will be presented on the ninth annual Country Music Assn. Awards Show Oct. 13.

The nominees for this year are: Vernon Dalhart, Minnie Pearl, Hank Snow, Merle Travis and Kitty Wells.

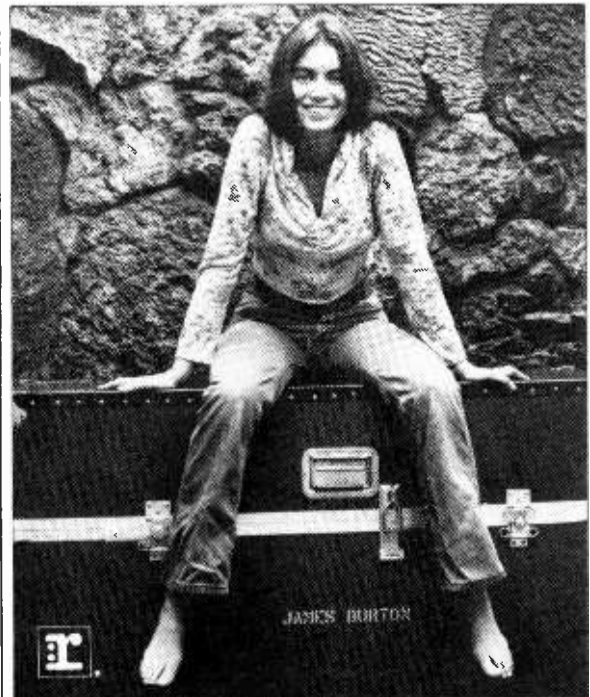
The Country Music Hall of Fame was established by the Country Music Assn. as an institution devoted to recognizing and honoring noteworthy individuals for outstanding contributions to country music.

There were two winners last year, due to a tie vote. They were Pee Wee King and Owen Bradley.



Owen Cartwright

**IMPROMPTU SESSION**—Vikki Carr records in Nashville under production director Ron Bledsoe, CBS vice president of operations. Session was prompted by her surprise performance on the "Nashville Luncheon Show" during the recent CBS convention in Toronto.



Emmylou Harris. On Reprise Records.

To all my friends  
in radio -  
Thank you very much  
It's nice to be here

*Emmylou Harris*



# "LOOK AT THEM BEANS" GROWING IN THE COUNTRY.

3-10177

Seventeen on the country charts with tremendous airplay. Johnny Cash has his strongest hit song in a long time.

And, it's the title song from his new album. Johnny's grown a prizewinner in country music circles.

"Look At Them Beans." From Johnny Cash, on Columbia Records.



## MGM 'ARTIST' Ad Director Builds Singer C.W. McCall

By JOHN SIPPEL

LOS ANGELES—Bill Freis, creative director for Bozell and Jacobs, Omaha ad agency, is splitting his time between the office and promoting C.W. McCall, the character he plays who's upped Old Home Bread sales 300 percent in 18 months.

The four MGM country chart singles and top five best-selling country LP stem from a self-created truck-driving character Freis concocted for a Sioux City bakery firm which was trying to increase its sales in a five-state Midwestern area.

Don Sears, founder-president of Sound Recorders, Omaha studio where the agency did most of its commercials and now Freis' manager, urged the agency executive to do the voice on the first 60-second TV spot. "Bill always demonstrated what he wanted a vocalist to do. I liked his voice for the Woody Guthrie-type sound we needed for McCall," Sears says.

The first single, "Old Home Fill 'Er Up & Keep on Truckin' Cafe," was originally released on the studio label, American Gramophone. A report of sales activity in the Gavin Report brought calls from many record companies, interested in taking the master over nationally.

It had sold 30,000 copies in the area covered by the bread spots. Sears selected MGM because he had worked previously with Jimmy Bowen, then with the label.

All four single hits are co-written by Freis and Chip Davis, who heads the jingles department for Sound Recorders. All nine spots have been made at the studio. The latest single, "Black Bear Road," is the basis for the second LP with the same title due very soon.

Freis is working on his touring act. He's melding slides, film and recorded tracks to convey the story of the singing trucker.

## DJs, Acts To Meet For Chats

NASHVILLE—As in the past, open sessions for country music disk jockeys and artists will be held in the lower level of the Municipal Auditorium during the 50th "Grand Ole Opry Birthday Celebration."

The session is open to country music disk jockeys only and they will be held in two separate time periods, the first from 10:30 a.m. until 12:30 p.m.; the second from 2:30 p.m. until 5 p.m. on Oct. 17.

DJs are urged to have station managers write on station letterhead requesting admittance to the session. Requests should be sent to: Birthday Celebration, P.O. Box 2138, Nashville, Tenn. 37214. A pass to the session will then be included in the convention registration kits of those requesting such permission. No one will be permitted without a pass.

DJs are asked to bring their own tape recorder and both disk jockeys and artists are asked not to bring any guests. This is a "working" session for broadcasters to complete interviews and station promotions with artists they might not get to see any other time. There is a limit of three minutes allotted to each interview.

The annual event is co-sponsored by the Country Music Assn. and WSM.

## Jim Halsey Bash Firmed Sept. 21

TULSA—The fourth annual buyers ranch party hosted by Jim Halsey, Roy Clark, Hank Thompson, and Wayne Creasey is set for Sept. 21.

Country music performers Roy Clark, Hank Thompson, Freddy Fender, Mel Tillis, Barbara Fairchild, The Oak Ridge Boys, Minnie Pearl, Don Williams, Red Steagall, Freddy Weller, Johnny Duncan, Susan Hancy, Leroy Van Dyke, Don White, Skip DeVol, The Brooks, Debbie Campbell, Sugar and The Spurrllows will entertain on the ranch for prospective buyers and the event acts as a "thank you" from the Jim Halsey Co. to those with whom the agency has worked in the past year.

Invitees include representatives from fairs, rodeos, other outdoor entertainment, special events, Las Vegas showrooms and nightclubs.

Halsey anticipates that 2,500 talent buyers from 48 states will be on hand on the 5,000-acre spread owned jointly by the hosts.

Activities include the Roy Clark celebrity golf classic at Cedar Ridge Country Club.

## GOSPEL FAVORITES

# 3 Acts Dominating Dove Nominations

NASHVILLE—The Gaither Trio, the Happy Goodman Family and the Downings dominate nominations for this year's Dove Awards to be presented during a two-hour show at 8 p.m. Sept. 29 at the Opry House.

Each has five nominations spread over seven categories, including best mixed group, best male and female vocalists, best instrumentalist and the year's best song, songwriter and record album.

In addition, the Goodmans are nominated in the television program category for "The Happy Goodman Family Hour." Albums by each of the three groups are mentioned at least once among the three technical categories for which they were eligible.

"Greater Is He," "Hallelujah Square" and "One Day At A Time" are all nominated for song of the year for the second year in a row.

Comedian Jerry Clower will serve as master of ceremonies for the affair, which will feature top vocalists performing the 10 songs nominated. The names of two new members of the Gospel Music Hall of Fame, one living and one deceased, will also be announced during the program. Nominees for that honor are George Bennard, W.W. Combs, Fanny Crosby, Haldor Lillenas, B.B. McKinney and Ira D. Sankey, all deceased, and John T. Benson Jr., Jimmie Davis, Bill Gaither, Connor Hall, Hovie Lister and Brock Speer. The awards are voted on by the trade members of the Gospel Music Assn. (GMA).

Tickets to the Dove Awards are available from GMA, 816 19th Ave. So., Nashville 37203. Price is \$15.

## LOS ANGELES SUIT

# Laff Refutes Pryor Claim; Says He Was Paid \$40,000

LOS ANGELES—Comedian Richard Pryor received \$40,000 in royalties from Laff Records for his "Craps After Hours" LP, according to the affidavit of Louis Drozen, Laff president. The superior court filing counters an allegation by Pryor (Billboard, Sept. 6) that he received \$5,000 in royalties.

Drozen's filing is accompanied by copies of checks for that amount covering a five-year payment period. Pryor filed Aug. 22, seeking to

The complete list of nominations is as follows:

**Best Male Group:** Blackwood Brothers, Cathedral, Florida Boys, Imperials, Kingsmen.

**Best Mixed Group:** Blackwood Singers, Downings, Gaither Trio, Hinsons, Speer Family.

**Song Of The Year:** "Bought By The Blood," Lou Hill-dreth, Ralph Green; "God's Wonderful People," Lanny Wolfe; "Greater Is He," Lanny Wolfe; "Hallelujah Square," Ray Overholt; "I Just Feel Like Something Good Is About To Happen," Bill Gaither; "Statue of Liberty," Neil Enloe; "One Day At A Time," Marijohn Wilkin, Kris Kristofferson; "Stepping On The Clouds," Linda Stalls; "Tears Will Never Stain The Streets of That City," Dottie Rambo; "What A Beautiful Day For The Lord To Come Again," Eddie Crook, Aaron Wilburn.

**Best Record Album Of The Year:** "Happy Goodman Family Hour," Happy Goodman Family; "I Feel So Good About It," Downings; "I Just Feel Like Something Good Is About To Happen," Speer Family, Doug Oldham; "Jubilation," Kingsmen; "Rejoicing... Live," Lanny Wolfe Trio.

**Best Male Vocalist:** James Blackwood, Johnny Cook, Danny Gaither, Doug Oldham, Jimmy Swaggart.

**Best Female Vocalist:** Ann Downing, Gloria Gaither, Vesta Goodman, Jeanne Johnson, Joy McGuire.

**Songwriter Of The Year:** Neil Enloe, Bill Gaither, Squire Parsons, Marijohn Wilkin, Lanny Wolfe.

**Best Instrumentalist:** Nick Bruno, Eddie Crook, Tommy Fairchild, Dony McGuire, Henry Slaughter.

**Disk Jockey Of The Year:** Jim Black, Scott Campbell, Sid Hughes, Tillie Lowery, Gary McCollum.

**Best Television Program:** America Sings, Gospel Singing Jubilee, Happy Goodman Family Hour, Old Time Singing Convention, The Lewis Family.

**Best Backliner Notes Of A Record Album:** Wendy Bagwell, "Bust Out Laffin'" (Wendy Bagwell); Bob MacKenzie, "I Feel So Good About It" (Downings); Eddie Miller, "There He Goes" (Blackwood Brothers); Charlie Monk, "Sky High" (Oak Ridge Boys); Steve Speer, "Something Good Is About To Happen" (Speer Family).

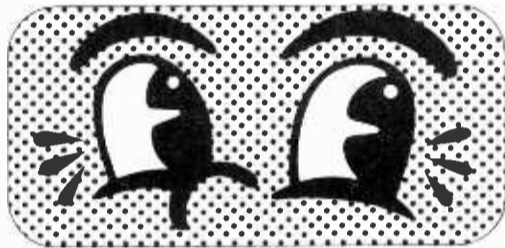
**Best Graphic Layout And Design Of An Album:** Bob McConnell, "Create The Demand" (Blackwood Singers); Bob McConnell, "Downings Praise Him... Live" (Downings); Bob McConnell, "I'm A Promise" (Gaither Trio); Bill Barnes & Judy Holiner, "Sky High" (Oak Ridge Boys); Charles Hooper, "There He Goes" (Blackwood Brothers).

**Best Album Cover Photo Or Album Cover Art:** Bill Beatty, "Downings Praise Him... Live" (Downings); Al Clayton, "Sky High" (Oak Ridge Boys); Bill Grine, "I Feel So Good About It" (Downings); J.C. Kitchen, "Happy Goodman Family Hour" (Happy Goodman Family).

halt Laff Records from further distribution and sale of two recent releases which couple Pryor's comedy with Redd Foxx's. Drozen states that he released Pryor only from his contract with Laff in 1972 and did not release the recorded material made by Pryor for the label prior to the release. Many labels, Drozen points out, continually repackaged and recoupled artists.

A search of superior court records discloses that Ala Enterprises, parent of Laff Records, filed a suit against Pryor Aug. 5, seeking a \$350,000 judgment against Pryor and \$2.5 million cumulative damages from unidentified defendants. Ala alleges that material which Pryor recorded exclusively for Laff was included in the film, "Wattstax," thus cutting down on the sale of the Pryor Laff LP. The pleading alleges that Forrest Hamilton tried to negotiate with Laff so that Pryor's material could be used, but Laff refused to release the material.

In his answer to Pryor, Drozen also said he had 40,000 LP jackets and 50,000 pressed records plus over 25,000 units of finished goods in distribution channels, which would present great hardship if the court granted Pryor's petition for an injunction to halt Laff from further selling the Pryor-Foxx LPs.



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## Tells U.K. Sales Reps **Oberstein Vows \$2.2 Million CBS Outlay On New Talent**

LONDON—At a time when the industry is expressing concern over the future of breaking new talent, CBS managing director Maurice Oberstein told a sales conference here that the company would be investing \$2.2 million in artist development.

But he agreed the industry is in a difficult period. The world economic situation was bad, and Britain's possibly worst. He said: "We see around us all the portents of gloom: rising unemployment; falling retail sales, paralleled by inflationary cost increases putting great pressures on everyone's margins, manufacturers as well as retailers.

"It would be easier, perhaps safer, for us to pull in our horns, but faith is not so easily shaken."

He expressed the view that the problems were temporary and that the country would come out of it and he said that CBS was making a further commitment to its future and to that of the whole British industry.

"Over the past few months we have embarked on a major scale on the extension and strengthening of our artist roster, not only by signing new artists but placing current artists with first division producers. We will be investing over 2 million on these developments."

As examples of the way this money is to be spent, he said that Russ Ballard was in the studio being produced by Muff Winwood. The Sutherland Brothers and Quiver, who wrote the current Rod Stewart chart-topper "Sailing," were about to start their first album for CBS, produced by the Albert brothers.

CBS has signed 15-year-old Kimberley Clarke—the first deal between

the company and the successful writing-production partnership of Bill Martin and Phil Coulter. Brad Shapiro is producing ex-Fres bassist Andy Fraser on his next album in Muscle Shoals, Alabama.

Former RCA artist Richard Kerr, who co-wrote recent Barry Manilow hit "Mandy," has signed a long-term contract with CBS for release on Epic. And his first album is being

produced in Los Angeles by Norbert Putnam. Also off to L.A., to be produced by Helen Reddy producer Joe Wissert, is Tony Bird, a West African singer-writer, recently signed.

Another recent signing is Alexis Korner, generally regarded as the "father of British blues," who has a new album which features, among others, Keith Richard, Steve Marriott and the Kokomo Singers.

## Anchor Switches To CBS In Pressing, Distribution

LONDON—Anchor Records is switching pressing and distribution from EMI, after a 10-year association, to CBS, effective Oct. 1.

And, simultaneously, Anchor will be responsible for the distribution of the revived Nems label, which has acquired the former Immediate catalog, and will also launch a new singles-orientated label, to be known as Handkerchief.

Says Anchor chief Ian Ralfini: "It was an economic decision. CBS offered us a tremendous deal which will allow us to build up our sales resources and develop our identity as envisaged."

It is the first major addition to the CBS customer-roster since the expansion of the tape and disk manufacturing facilities and the opening of the new Barlby Road warehouse.

It brings to three the number of American companies—WEA and A&M are the others—using CBS facilities, along with Magnet and Black Magic.

However, CBS managing director Maurice Oberstein is confident that

facilities are more than adequate to deal with the level of business during the peak season.

The decision of Anchor to introduce the new Handkerchief label is linked to what Ralfini believes is the need for an outlet specifically to handle singles of immediate potential, rather than releases primarily aimed at career-building with a view to follow-up album sales.

First Handkerchief release, early October, is Animal Kwackers, by a group of the same name. Stage outfits consist of a series of animal costumes consistent with their appearances in an Independent Television networked 13-week series, which starts Sept. 25.

Second release is "My Love Is A Crescendo," by Hazel Gummage, who appears on stage dressed as a scarecrow, and the third marks the record debut of international show-jumper Harvey Smith, singing "True Love," formerly a hit for Bing Crosby and Grace Kelly. Produced by Vic Lewis, Smith is to promote the record on television sports programs.

## Debate Speakers For MW Radio Forum Set

LONDON—Plans for the Music Week Broadcasting Forum, to be held at the Heathrow Hotel, London Airport, are progressing steadily. Although the announcement of the opening speaker is still awaited, speakers for the different debates have virtually been finalized.

The Great Needletime Debate has been re-structured, with the case for more stringent limitations being put by John Morton, of the Musicians' Union, and the case for unlimited needletime by Ian Ralfini, managing director of Anchor Records.

Luncheon speaker on the Monday is John Whitney, managing director of Capitol Radio in London. WEA is to make a presentation after lunch on the subject of quadraphonics in broadcasting, the company having had considerable experience of this subject in the U.S.

A new addition to the program will be a presentation by BBC Radio I head Derek Chinnery and his deputy Teddy Warwick on the Corporation's approach to national programming. Some of the commercial stations will also be introducing similar presentations. Aidan Day (Capital), Keith Skues (Hallam), Andy Park (Clyde) and Clive Burrows (City) will explain, with the aid of slides and video, how they have programmed their particular stations.

Directly after the four presentations, a panel discussion with Ian Gurney of Elektra/Asylum, Steve Merike of Pennine Radio, Alan Freeman (BBC disk jockey), Geoffrey Everitt, Jeff Gilbert (CBS) and publisher Ronald Cole will take

place, discussing with the representatives from the four stations, how a better relationship can be built between the radio and music industry.

The second day opens with a clarification of the systems of audience measurement. Moderated by Eddie Blackwell, of Air Services, Brian Emmett (BBC), Tony Twyman (JICRAR) and Peter Menneer of the British Market Research Bureau, will explain their individual systems. Then follows a discussion regarding the influence that audience research has on advertising and radio programming.

And there is to be a European "Free For All," with speakers from top Continental stations talking on problems of censorship, programming and foreign music. Also planned: a discussion on FM, stereo and the future. Terry Bate, of Broadcast Marketing Services, will talk on the history of FM, followed by Donald McLean, managing director of Audio Visual at EMI, putting the question: "Broadcasting, Is There A Future?" This will be followed by a panel discussion.

As the two-day forum comes to an end, there are three other main subjects. "Selling Music On Radio" is first. Independent promotion man Chris Denning, with the help of others, is to take a controversial look at broadcasting in Britain and Europe today. And, most ambitious, and using the full audio-visual facilities at the York Video Theater, there will be a presentation from Independent Television companies of pop shows currently on screen and those in the pipe line.

## Multiple Sound In Push With Warwick TV Pitch

LONDON—Multiple Sound Distributors is mounting the biggest promotional push of its three-year existence with television backing for four albums on its Warwick label here.

All are aimed at a mass adult audience. Managing director Ian Miles estimates that his rate card costs will be in excess of \$2.2 million.

A major part of the campaign centers on the marketing of a new album by Gracie Fields, much-loved British variety artist and singer-actress, now living in retirement in Capri. She recorded "The Golden Years" in London this year with Norman Newell, and the 20-track album contains some of her favorite songs, including "Padre The Fisherman," "Count Your Blessings" and "Christopher Robin," as well as new songs like "Speak Softly Love."

Miles reports "massive re-ordering" for the album, which is further backed by television appearances by Gracie Fields. And Radio 2, the BBC network, is to serialize the Gracie Fields' Story.

Also receiving the television buildup, with radio exposure, is a second volume of "30 Smash Hits Of The War Years," a follow-up to one of the runaway bestsellers of last Christmas. The new recording is by the Band of Her Majesty's Guards Division and Chorus, and a single, "Land Of Hope And Glory," is taken off the album.

Another album is "40 All-Time Singalong Party Hits," featuring comedian Bernard Manning and Joe "Mr. Piano" Henderson, and the final TV-boosted release is the re-promotion of "Stewpot's Pop Party," hosted by disk jockey Ed Stewart, a

music and games collection released earlier this year.

MSD has also compiled four releases for exclusive sale through the F.W. Woolworth chain. These are "Voice Of Scotland" and "Best Of British Brass," mostly comprising material released from Pye, "Salute To Wales," and a three-LP pack "Stereo Sensation '75." These releases will also be the subject of television promotion by MSD on behalf of Woolworths.

## RCA Brazil, Sigla In Pact

NEW YORK—RCA Brazil has signed a new contract to manufacture and distribute all product from the Sistema Globo Da Gravacoes Audiovisuais Company (Sigla), according to Robert Summer, RCA Records division vice president, International.

Negotiations for this Latin-American renewal agreement, Summer states, were instituted and effected by Adolfo Pino, general manager director of RCA Brazil's record division, along with Sigla's executive director, Joao Araujo.

Under the terms of the contracts, RCA Brazil will be releasing Sigla Records and tapes on that company's "Som Livre" and "Soma" labels for several years.

Sigla, with a pair of hit albums, "Escalade" and "Cuca Legal," selling more than 200,000 copies each during the past few months, is one of Latin America's most successful record companies, with estimated total sales per year in excess of \$10 million.

## Liberty/UA Captures Two Awards

WARSAW—The jury of the 15th Sopot International Song Festival in Poland awarded the Amber Disk, the Grand Prix du Disque, to the U.K. record company Liberty/United Artists, represented in the competition by Glenn Weston.

In the Disc Day Competition, awards for the quality and attractiveness of songs presented were as follows: 1, Areito, of Cuba, represented by Beatriz Marquez; 2, Finger Records, of the Federal German Republic, singer Marboo; and CBS, Austria, represented by Goldie Ens; 3, Melodiya, of Russia, whose singer was Raisa Mkrctzjan.

Special award for the choice of songs with very special artistic and ideological qualities went to the youngest entrant, Jak Josla, representing the Melodiya company of Tallin in Russia.

In the Polish Song section, awards for renditions of Polish numbers went to: 1, Corina Chiriac, of Rumanian company Electrorecord; 2, Anna Jantar, of Muza, Poland; 3, Donika Venkova, of Balkanton, Bulgaria.

Award for the arrangement of the song "Perdoname Este Adios" in the Disc Day section, went to composer Rafael Samavilla, of Cuba.

Outside the competition proper, guest performances were given by Bobby Solo (Italy) and Barry Ryan (U.K.).

This year's festival was attended by 27 record companies, including CBS, CBS-Sugar, EMI (Finland), King (Japan), Melodiya (Leningrad), Philips (Lebanon), Polydor (Canada), Supraphon (Czechoslovakia), VEBD Deutsche Schallplatter (German Federal Republic).

Among members of the inter-

national jury were Augusto Alguero (Spain), Takis Cambas (Greece), Armando Moreno (Yugoslavia).

Stars of a gala concert of Socialist countries were Karel Gott (Czechoslovakia), Frank Schobel (GDR), Klari Katona (Hungary) and Urszula Sipinska (Poland), the last-named a prizewinner from the last song contest in Majorca.

For several years the organizers of the Sopot Festival have been trying to turn it also into a venue for international business contacts among representatives of record companies and other people involved in the industry.

Even though the record sales fair this year was, in a way, a disappointment, the Festival did provide a fine opportunity for negotiating business and establishing contacts.

Joe Napoli, well-known festival organizer and manager, and an executive of Stallion Records in London, assesses favorably the results of the Sopot get-together in his own area.

He says: "Sopot gave me the opportunity to meet the Canadian representatives, who booked Italy's Bobby Solo. The Hungarians want Barry Ryan. Additionally the Bratislava Song Festival people want Barry Ryan. So, in general, I think we did fine, especially considering I didn't expect to do that kind of business in Sopot. I thought I was just going to the festival to sit back and enjoy it.

"I'm very happy with the business side of it. We did well in talks about rock stars for our television series, and we expect to find agreement with the Polish television company, which is interested in our recordings.

"I think I did as much business here as I did at MIDEM, and the art-

ists are very happy, too. We fixed Polish dates and tours for Francoise Pascal, Bobby Solo, Barry Ryan, and Sandro Giacobbe, of Italy's CBS-Sugar. That all makes it well worth coming.

"And we have booked Polish artists. We are taking the Two Plus One group in the last two weeks of February next year, and the girl in that group is unbelievable. Urszula Sipinska is a great talent, too, and could be very good for a venue like the Talk of the Town in London.

"So Sopot has really expanded. We did good business there."

## Transatlantic Peak August

LONDON—August was Transatlantic Records' highest-ever turnover month. Managing director Nat Joseph reports that it was "more than 10 percent higher than any previous month in the company's history."

Largely responsible for this success has been Mike Harding's single "Rochdale Cowboy," and his album "Mrs. Ardin's Kid," both of which have given the company its first chart success in some years. And the sales-success story continues this week with the appearance in the album charts here of the Billy Connolly compilation "Words And Music."

In addition, the Black Mikado stage-cast album has been selling 1,500 a day and the show's continuing success at the Cambridge Theater in London, coupled with future openings in Paris, New York, South Africa and Australia, should ensure long-term sales.

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## AUTUMN CAMPAIGN

## WEA's U.K. Drive Highlights Direct Marketing To Buyers

By PETER JONES

• Continued from page 3

customers and we believe that our product and the merchandising campaign will swing them to us."

WEA managing director Richard Robinson comments: "For the Christmas season we have directed our main campaign towards selling records out of the shops rather than merely selling in. We feel that the practice of overloading retailers with stock by means of offering large discounts for bulk purchase causes problems to both the retailer and the manufacturer."

"The campaign is not so much designed to get stock into the shops as to achieve sales through them. The public benefits because they will be able to buy an album at less than 40 percent of its retailing price, and we will be supporting the dealer by providing point-of-sale material and by offering prizes for displays," Robinson says.

He also says that another benefit for the dealer is the fact that full-price albums would sell out much quicker because of WEA's offer, and dealers would be getting the normal margin on the full-price product. "I don't think many dealers will already have in stock the cheap albums we are offering, and I shouldn't think they will be too upset because the offer will help them sell records quicker."

Autumn product from WEA includes a series of double albums retailing at \$8.78 and consisting of straight reissues. Called "Two Originals," and prompted by a heavy import demand for the albums, the releases will include "Two Originals" of James Taylor, comprising "Sweet Baby James" and "Mud Slide Silm;" Little Feat (comprising "Little Feat" and "Dixie Children"); Aretha Franklin ("Never Loved A Man The Way I Love You" and

"Aretha Arrives") and Roberta Flack ("First Time" and "Chapter Two").

There will be a major marketing campaign for a 20-track package, "Walk Right Back With The Everly Brothers Greatest Hits," comprising all the duo's major hits between 1957 and 1965. Other major releases include a new back Street Crawler album and a Rolling Stones album, currently being mixed by the group in Canada.

## Sire Bows As U.K. Label

LONDON—Sire makes its debut as a U.K. label in November, as part of a co-ordinated international launch being handled by Phonogram. The moves follow negotiations between Sire president Seymour Stein and Rein Klassen, of Phonogram International in Baarn, Holland.

First releases are albums by Synergy and Chilliwack, entitled "Electronic Realisations For Rock Orchestra," and "Rockerbox," respectively. Two singles, "If You Want My Love," from the Chilliwack album, and "Rock'n'Roll Love Letter," by Dusty Angels, are also part of the initial launch.

Planned for release, too, is the current U.S. chart album "Night On

Bald Mountain," by Fire Ballet.

Sire is the U.S. outfit founded in 1967 by Stein and Richard Gottehrer. Though November marks the debut as a label outside North America, it has long been active in talent acquisition in the U.K. and on the continent. Stein and Gottehrer were involved with Richard and Mike Vernon's Blue Horizon label, one of Britain's first independent companies specializing in progressive rock and blues, with an artist roster that included Fleetwood Mac and Chicken Shack.

Focus, signed by Sire for the U.S. in 1969, became the first Dutch progressive band to score on the American side, while more recently the

(Continued on page 72)

## U.K. Phonogram Highlights Chess Catalog Promotion

• Continued from page 4

country as a label in its own right in February, with singles by the Moments and Shirley & Company. Both were top five hits, and all but two of its subsequent releases have reached the charts.

All Platinum product planned for release in future weeks include singles by the Moments, Shirley and Retta Young. The Moments' disk will be "Look At Me (I'm In Love)," their current American hit; Shirley's 45 will be entitled "Disco Shirley."

There is also a new Shirley & Company album scheduled for November, which will feature "Shame Shame Shame" as well as material specially recorded for the U.K. market. Its contents are not the same as the artist's recent U.S. All Platinum LP.

In November, too, a 16-track album entitled "All Platinum Gold" will be available. It will include the label's U.K. hits to date, along with some items issued only in the U.S., such as Sylvia's "Pussy Cat" and Hank Ballard's "Sexy Lady."

Ballard, in fact, is one of three artists signed in recent months to All Platinum. An r&b veteran of some 20 years (he recorded the original version of Chubby Checker's "The Twist"), Ballard has capitalized on the current U.S. popularity of disco-orientated soul music and gathered new momentum for his career.

The second signing is Chuck Jackson, who first made his name with New York's Wand label—Pye

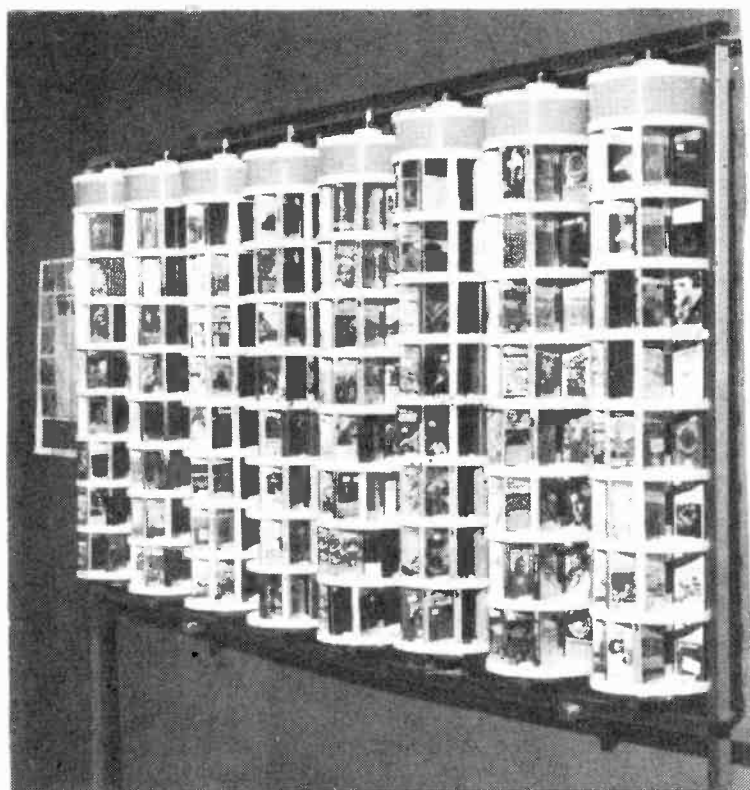
recently issued one of his first successes there, "Any Day Now"—and later recorded for Motown and ABC. His debut All Platinum single, "Love Lights," is included in All Platinum Gold.

The New Jersey company's third signing is another veteran, Brooke Benton, best known for material like "Fools Rush In," "Baby You Got What It Takes" (with Dinah Washington) and "The Boll Weevil Song." He has already cut some tracks for All Platinum, including "Taxi and Country Girl," "City Man" (with Sylvia). Release of a Benton LP is anticipated for November, prefaced by a single. A U.K. tour by the artist may also occur before the end of the year.

Regardless of whether Benton's visit takes place, an All Platinum roadshow seems almost certain to come to Britain in November. Dates and venues have not yet been announced, but Phonogram hopes the bill will include the Moments, Shirley, the Rimshots and Retta Young.

Phonogram's Chess campaign for 1976 is still in the planning stages, but U.S. product manager Tony Powell reports that it will be extensive. Providing a hint of things to come is an October album release on Chess, Solomon Burke's "Music To Make Love By." The following month, Billy Stewart's "Golden Decade" LP will be reissued, along with a special two-record package of the Ramsey Lewis Trio's best Chess recordings, entitled "Solid Ivory."

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# 7 Pubs Form Service Firm; Have a Booth At Musexpo

• Continued from page 1

one company, United European Publishers, UEP, which is being administered by the Meisel group of companies in Berlin.

To get the new company off to a flying start, UEP, with all members included, will be present at Musexpo in Las Vegas.

Members of UEP were in Los Angeles from Sept. 14-19, and from Sept. 25-Oct. 1 will be staying in New York.

The newly-formed company is a

## Nems Markets 4 Labels In U.K. Activity

LONDON—Nems makes its re-appearance as a U.K. record label this month, in company with two other familiar names. Immediate and WWA, and a newcomer, Opal—all part of a burst of activity from the Nems group of companies.

Artists involved include Black Sabbath, Gentle Giant, Chris Farlowe, Marianne Faithfull and leading figures on the Jamaican reggae scene.

The Nems Organization will market all four labels, with distribution of Immediate, Opal and Nems in the hands of CBS, via Anchor, and Phonogram handling WWA.

Initial album on Nems will be Black Sabbath's "Sabotage," originally due out last month. First single is the recent U.S. hit "I Only Feel This Way," by Jimmy Briscoe. Nems has also negotiated the return to the music scene of singer-actress Marianne Faithfull, who has already recorded a single. She starts work on a new album following her current theatrical commitments.

Other releases, planned for November, include the first vocal album by songwriter Clive Westlake, and a single by Nems contract composer Scott English, co-writer of Barry Manilow's hit "Mandy."

Nems is to use a number of top U.K. independent producers, including Gerry Shury, Johnny Worth, Derek Wadsworth and Bill Landis.

First single on the re-born Immediate label is Chris Farlowe's "Out Of Time," produced by Mick Jagger and originally a major hit in 1966. This single is center of an intensive promotion effort and coincides with Farlowe's return to the music scene via a new contract with Polydor who put out fresh material by the singer later this year.

Further re-issues from Immediate's catalog, which includes material by the Nice, the Small Faces and Amen Corner, are planned for late autumn.

Opal is basically a reggae label and a U.K. outlet for product from the Jamaican Wild Flower company. Premier releases (Oct. 3), and include singles by Ernie Smith, Roman Stewart, Tinga Stewart and Pluto, all major stars in the West Indies. An Opal sampler is to be available later this year.

Nems has acquired the WWA catalog intact and it gets under way in its new form with the release of "Giant Steps," a double-album by Gentle Giant, made up of prime cuts from the band's earlier albums.

Directors of Nems Records are Patrick Meehan, Tony Calder and Vic Lewis, and the general manager is Rod Duncan. The publishing division is headed up by Tony Chapman, and promotion is handled by Neil Ferris.

non-profit service operation which will pass catalog or song rights immediately on to other publishers involved—and under the same terms and conditions called for by the overseas contracts.

Each publisher involved will exploit the material acquired in the best possible way, help the original material in terms of promotion, get covers, assist in the matter of personal appearances, help with television, radio and press coverage.

Activity reports will go out to the overseas parties individually and after the contract is concluded, the UEP head office will take care of the administration side of the operation. Advances to be paid are being broken down between the various partners, according to a set formula jointly agreed upon and which is being coordinated by the head office in Berlin.

The period of time during which accounts will be sent to overseas affiliates will not take longer than if deals were made with individual countries—this through a special system already worked out.

After total recoupment of possible advances, the UEP head office will advise partners to pay out money due to contract affiliates directly, but accountancy generally will continue to be handled by the UEP head office.

Generally, UEP is interested in deals including all territories involved. In particular situations, UEP would also handle catalogs or songs that might not be available to all territories. But no deal will be accepted involving less than 50 percent of the market share of UEP. The particular advantage, besides less administration work, is a circle of very active European people cooperating very closely to guarantee maximum results.

Partners will meet regularly in one of the countries involved to insure maximum cooperation. The first meeting of UEP was held in Berlin, Aug. 18-19. The European companies involved are, in alphabetical order:

Armonico: in Barcelona and in Madrid, and represented internationally by Julio Clara, of Spain.

ATV Music: in London, and represented internationally by Geoffrey Heath, of Great Britain.

Durium: in Milan, and repre-

## Barclay Push On Aznavour

PARIS—Barclay here was announced autumnal promotion in the U.K. for artist Charles Aznavour.

The album, "Charles Aznavour Sings For You," recorded in London and sung in English, spearheads the campaign. Release date was Sept. 19, and also ties in with a U.K. tour in November, which is followed by a U.S. tour in February, West Germany in April and Japan later on.

Also on the Barclay agenda is a worldwide promotion effort on behalf of the Wild Magnolias with the album "They Call Us Wild," first released in June and first heard at the Antibes Jazz Festival.

Barclay also announces a U.K. release through RCA of a Jacques Brel album as well as a number of others, including Memphis Slim, who recorded "Going Back To Tennessee" at Nashville earlier this year, and a newcomer Harry Chalkitis. Release date for Chalkitis has not been set, but the singer-composer-multi-instrumentalist has been signed to Barclay worldwide for three years.

sented internationally by Krikor-Elisabel Mintangian, of Italy.

Editions Claude Pascal: in Paris, and represented internationally by Claude Pascal.

The Meisel Group of Companies: in Berlin, and represented worldwide by Peter and Trudy Meisel, of Germany.

Roland Kluger International: in Brussels, and represented internationally by Roland Kluger, of Benelux.

Sweden Music: in Stockholm, and represented internationally by Stig Anderson, of Sweden.

Within the structure of UEP, partners of the three major territories England, Germany and France can, if necessary, decide individually on deals for all partners, though within a certain limit.

The partners of the smaller territories need the consent of at least one of the major partners in order to reach an embracing decision, should an immediate decision be needed. But if time allows, all the partners will be contacted beforehand.

Deals arranged at the first meeting in Berlin included: Neil Bogart and Casablanca Music, including product of the groups Kiss and Parliament, from the U.S.; Al Mair's Attic Music, from Canada, and Rosebridge, Earl Barton, Strawberry Hill and Top Talent publishing companies, involving such songs as "The Letter," "Soul Deep," and the chart hit "Rocky" by Bob Austin, an Arista artist.

The UEP organizers stress that the new company will in no way affect the individual publishers concerned, who will be operating with their companies in the same individual and independent manner as before.

UEP is not a replacement in any way, but all partners involved hope it will become a successful addition to the international publishing scene.

## Donovan Gets Exemption From IRS' Strong Arm

DUBLIN—Donovan has been given tax exemption as a songwriter by the Republic of Ireland Revenue Commissioners. Section 2 of the Finance Act of 1969 gives tax relief to creative people whose work is considered to be of sufficient merit.

The majority of those who have availed themselves of the scheme are artists and writers, but several are songwriters and composers.

To ensure the exemption, Donovan will have to live in Ireland six months of the year. He has a house in County Galway.

## Sire U.K. Label

• Continued from page 70

German outfit Nektar was successfully launched in the U.S. The label also has product from two U.K. groups for the U.S., Climax Blues Band and Renaissance.

In recent weeks, Sire has signed San Francisco band The Flamin' Groovies and New York act City Lights. Product from both will come out in the U.K. via Sire, and the Groovies are to record their new album next month at the Rockfield Studios in Wales, with Dave Edmunds producing.

Sire U.K. will also embrace product from the label's U.S. offshoot, Passport. These releases will have separate logo identification.

# From The Music Capitals Of The World

## LONDON

Splash Records is to be handled by Larry Uttal's New York and London-based company Private Stock, a three-year deal negotiated by Private Stock general manager Peter Knight Jnr. and Splash's Chas. Peate, past Splash successes including Candlewick Green and the Heywoods.

Independent Television show "Saturday Scene," very much pop-orientated, is to have its own pop awards for top artists and the first presentation is at Wembley Pool, November 16. . . . Comedian-singer-pianist Bruce Forsyth, signed to the Warner Brothers' label as reported last week, has been averaging 17 million viewers with his BBC-TV series "The Generation Game."

Ex-New Seeker Lyn Paul to tour U.K. with Jack Jones, during October and November. . . . Frank Chalmers, manager of international repertoire acquisition at EMI, died here aged 58, having been with the company since 1960 and formerly with the Rank Organization. . . . New addition to the commercial radio network is Pennine Radio, with ex-BBC disk jockey Steve Merike strongly involved.

Another commercial station, Radio Hallam, which serves the Sheffield area of Yorkshire, celebrates its first birthday by publishing a special souvenir book called "This Is Hallamland." . . . Ex-Herd member Andy Bown has written and recorded the theme for Independent Television's big new pop series "Supersonic," having just returned from U.S. tour with another ex-Herd member Peter Frampton.

Wes Farrell, head of Chelsea Records, in London on talent-spotting trek. . . . Caroline Exports and MSAS hosting party this week to celebrate a year's trading and completing of more than \$550,000 value of sales to Zambia. . . . Steadily growing interest here in Bruce Springsteen. . . . Al Green cancelled his projected U.K. tour due to start at the end of the month, but he hopes to make it end of the year or early 1976. . . . George McCrae in for most of October on one-nighter gigs.

Film of Rod Stewart and the Faces in concert, made by pop-expert director Mike Mansfield and featuring Rolling Stone Keith Richards, to be shown over the commercial network later this year. . . . And Deep Purple off on a world tour which starts in November and runs through to May 1976. . . . With another U.K. tour by Tammy Wynette coming in November.

Demis Roussos, Greek-born international artist, starts his third nationwide tour here on Tuesday (29), and it includes a sellout at the massive Royal Albert Hall for the fifth time within a year.

Jeff Wayne, who has produced three David Essex albums, is now tackling H.G. Wells' "The War Of The Worlds," having acquired world rights for multi-media presentation, the album featuring many top rock stars. . . . Line Records has turned to sporting topics here, the latest being a tribute to "Enry's Ammer," reference to the left hook with which Henry Cooper once deposited Muhammad Ali to the canvas in a London-staged scrap.

Tenth anniversary of CBS's U.K. celebrated next month. . . . New foursome Lamplight featured David Price, composer, pianist and guitarist and brother of Alan Price, once of the Animals and now a singer-actor. . . . Mountain Management, who

looks after Nazareth, Sensational Alex Harvey Band and the Baker-Gurvit Army, now started Mountain Records, all material from the three bands to be on the label, distributed in the U.K. by EMI.

PETER JONES

## AMSTERDAM

Three major jazz events have been planned for Holland in October. On Oct. 4 there will be the Pablo Jazz Festival in The Hague, promoting the disk company of the same name, and following there will be two Jazz At The Philharmonic concerts featuring Louis Bellson, Ray Brown, Eddie Davis, Dizzy Gillespie, Joe Pass, Oscar Peterson, Zoot Sims and Clark Terry. Count Basie and his orchestra, along with Ella Fitzgerald and the Tommy Flanagan Trio will also be doing two concerts.

In Rotterdam on Oct. 31 and Nov. 1 the Newport Jazz Weekend will be held, featuring Sarah Vaughan and her trio, Earl Hines Trio, the Charles Mingus Quartet and other well-known jazz musicians. . . . Carpenters are set for four Dutch concerts in early December, to take place in Amsterdam, The Hague, Rotterdam and Arnhem. . . . To promote the country album "Country Toppers" Negram has organized a Country Day on Sept. 29, during which Negram radio and television promotion men, dressed in cowboy suits and riding horses, will bring the album to the attention of Dutch disk jockeys. . . . Former disk jockey Will Linkinga has become a staff producer for the Ariola record company.

Singer Wally Tax has been approached to play a big role in a new Dutch movie although full details haven't been announced yet. . . . Country group Sommerset have been invited to play at the international festival in Nashville to celebrate the 50th anniversary of the Grand Ole Opry. . . . In order to create interest in their first English tour, Kayak will give a concert at London's Festival Hall on Tuesday (29) as support act to Soft Machine. Band recently signed a record deal for the U.S. and Canada with the GRT-Janus label and their new album on Bovema-EMI, called "Royal Bed Bounce" was released here on Sept. 19.

The Rocket label, founded by Elton John, is now represented in Holland by Bovema-EMI instead of Ariola and in October there will be album releases from Nigel Olsson, Hudson-Ford and the Dutch group Solution. Albums are also expected from Kiki Dee and Stackridge by the end of the year. . . . Rock and blues group Livin' Blues will tour Poland, giving 17 concerts between Sept. 22 and Oct. 9. . . . Short stories by famous Dutch author Godfried Bomans are featured on a new album from BASF called "Bomans With a Smile" and compiled by Willem Duys, Holland's most popular TV presenter. . . . The George Baker Selection has now sold more than two million copies worldwide of "Paloma Blanca." The single has topped the charts in more than ten countries and was 12 weeks at number one in the German hit parade. Group issue a follow-up single in mid October.

Also in October, record company Basart release debut album by U.S. singer Dwight Thompson, who has lived in Holland for 18 months. The album is "My First" and one of the tracks, "Hypocrisy," will be released as a single. . . . Debut single also

(Continued on page 75)



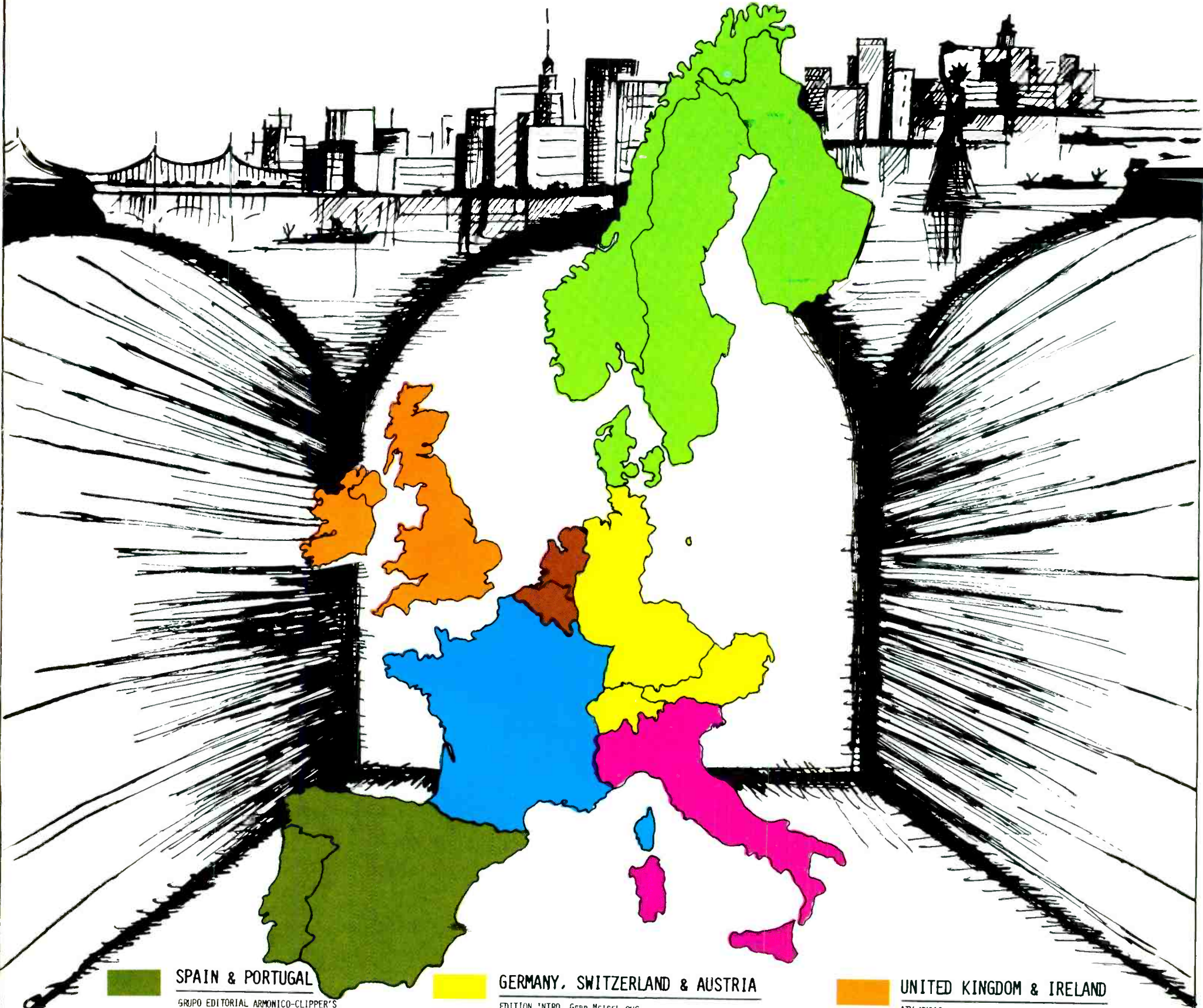


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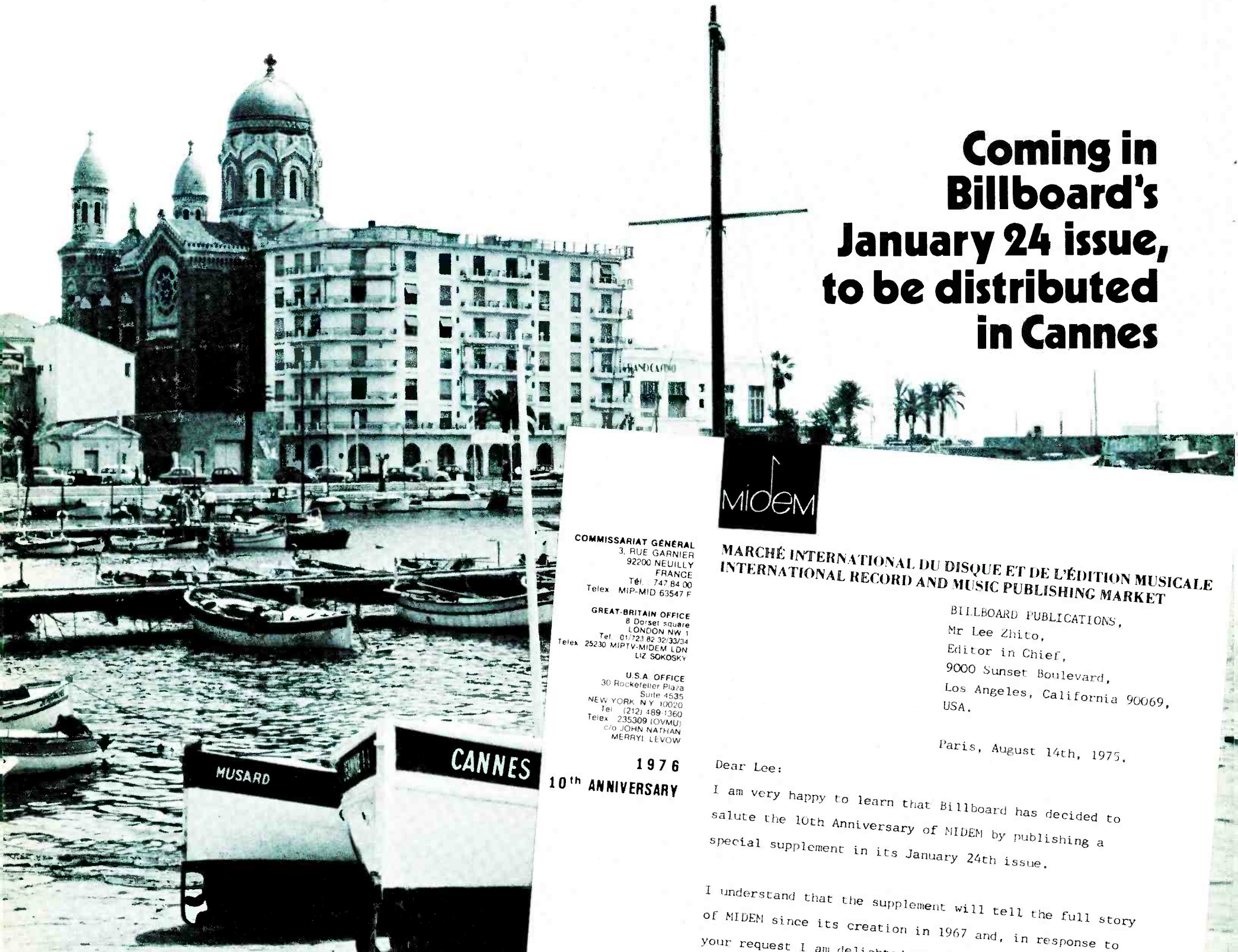
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**1976  
10th ANNIVERSARY**

**MARCHÉ INTERNATIONAL DU DISQUE ET DE L'ÉDITION MUSICALE  
INTERNATIONAL RECORD AND MUSIC PUBLISHING MARKET**

BILLBOARD PUBLICATIONS,  
Mr Lee Zhito,  
Editor in Chief,  
9000 Sunset Boulevard,  
Los Angeles, California 90069,  
USA.

Paris, August 14th, 1975.

Dear Lee:

I am very happy to learn that Billboard has decided to salute the 10th Anniversary of MIDEM by publishing a special supplement in its January 24th issue.

I understand that the supplement will tell the full story of MIDEM since its creation in 1967 and, in response to your request I am delighted to assure you that we will make available to you all the material in our possession which documents the history of MIDEM's ten eventful years.

I am very proud that MIDEM, the world's most important international music industry event, should be the subject of a tribute from the international music industry, expressed in the pages of a publication as important and respected as Billboard and I would like to take this opportunity to thank Billboard and the international music industry for their support over the years.

Yours sincerely

*Bernard Chevry*  
Bernard CHEVRY  
Commissaire Général

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## From The Music Capitals Of The World

• Continued from page 72

from **Rink Greenfield** who used to sing in the duo **Greenfield and Cook**. The record is called "He Loved You" and was written and produced by the artist. . . . **Bohannon** are high in the chart at the moment with "Disco Stomp" and recently the band made a three-day promotional visit to Holland. From Sept. 19 they gave three concerts and also did several radio and TV shows. Their new single, "Happy Feeling," will be released in October.

After being non-active for more than a year, the **Cats** go on the road again in October. They stage their "comeback" concert on Oct. 26 at the ice stadium in Heoreneven, and the group is working on an album for Christmas, to be released by **Bovema-EMI**. Lead singer **Piet Veerman** and lead guitarist **Cees Veerman** are also making their own solo album. New album, "Glory of the Inner Force" from symphonic rock group **Finch**, will be released in America on the Atlantic label. . . . Folkrock group **Fungus** will make an extended U.K. tour in October with the British folk band **Decameron**. . . . New single from **Maggie McNeals**, "When You're Gone," released next month by **WEA**. . . . On Sept. 27 Dutch TV station **KRO** transmitting a special on jazz singer **Rita Reys** and her new album, "The George Gershwin Songbook," which is released by **CBS**. During the program the singer will receive a gold disk for her album. "Rita Reys Sings Burt Bacharach," was released here last year. . . . U.S. singer-guitarist **Albert Hammond** received a gold disk for his LP, "Albert Hammond," also released by **CBS**. Hammond is in Holland at the moment to promote his new single "Down By The River."

WILLEM HOOS

### BRUSSELS

Inelco is organizing an extensive marketing trip to the U.S. next month, with 50-plus important dealers on a busy schedule including a visit to the **RCA** studios in New York, plus new-product presentations involving a visit to **TK Productions** in Miami, Fla.

**Frank Michael**, a singer of Italian origin, has taken little more than a year to establish himself as one of the top new-generation ballad singers, despite not getting much radio play with his single "Tu M'As Trop Fait Attendre," his French version of the **Presley** number "I Just Can't Help Believing." The single is climbing fast in local French charts and should be an all-Belgium hit. . . . "Barbados," by U.K. team **Typically Tropical** (Gull) included in the **BRT** television program "Slalom," shown here this week.

**Roger Danneels**, best-selling **RCA** artist in Belgium with his Hammond organ and accordion albums, appears again in the popular Sunday tv program "Binnen En Buiten" (**BRT**), and his latest album "Hit Gala In Ostend," has been in the top five album ratings for more than five weeks.

**Johan Verminnen** has been invited by **Adamo** to appear in his TV show which is being recorded for transmission in late December. . . . And Dutch singer and entertainer **Ramses Shaffy** joins Verminnen on the **BRT** program "Bildteraal," recorded in the Westrand cultural center in Dilbeek, near Brussels. . . . **Status Quo** gave a Forest National concert here. . . . **Moments** have a strong single with "Dolly My Love" selling well. . . . U.K. singer **Roger Whittaker** on his way to the chart

with "The Last Farewell," much-played on Belgian radio.

Flemish crooner **Jimmy Frey** has made another hit with "De Smaak van je Lippen" ("The Smell Of Your Lips"), and climbing well are **Silver Convention's** "Always Another Girl," **Kamahl's** "The Elephant Song," and "7-6-5-4-3-2-1" by the **Rimshots**. . . . Following the debut single "Bye Bye Johnny," **Blue Rock** out with another potential hit "It's Alright," released with an album of the same name, and following the group's busy month touring Germany and France.

New Belgian group **Trinity**, with two ex-**Pebbles** and **Sofie**, in the chart with their first single "Play The Game." After debut TV exposure in "Slalom" and "Binnen En Buiten," they pulled in other shows, including "Flash 10" and "The National Lottery Show," which have attracted offers of work from Belgium, Holland and Germany.

Interesting new releases here include "Delilah," by the **Sensational Alex Harvey Band**, by **Phonogram**; the **Rod Stewart** album "Atlantic Crossing"; singles "Wasted Days And Wasted Nights" by **Freddy Fender**; "Send In The Clowns," by **Judy Collins**; "I Believe I'm Gonna Love You," by **The Voice**; "Moviestar," by **Harpo**; "When Will I Be Loved," by **Linda Ronstadt**; and "If You Think You Know How To Love Me," by **Smokey**, all from the **EMI-WEA** collection.

Additionally there is "Don't Call Us, We'll Call You," by **Sugarloaf/Jerry Cobetta**; "Sandy," by the **Hollies**; "Jive Talkin'," by the **Bee Gees**, all from the **Polydor** repertoire; **Inelco** releases: "Can't Give You Anything," by the **Stylistics**; "Action," by the **Sweet**; "It's Been So Long," by **George McCrae**; "Fame," by **David Bowie**; and "Eighteen With A Bullet," by **Pete Wingfield**.

And two **CBS** releases: "D-I-V-O-R-C-E," by **Tammy Wynette**; and "Help Me Rhonda," by **Johnny Rivers**. **JUUL ANTHONISSEN**

### TURNOVER \$88 MIL

## EMI Not Recession Proof; Oord At Sales Conference

LONDON—EMI Records is not recession-proof and must not rest on its laurels—that was the message from managing director **Gerry Oord** at the annual sales conference.

He pointed out that despite economic changes, price increases and shrinking margins, the company had managed to achieve an annual turnover of approximately \$88 million, compared with approximately \$57 million the year before.

But, he says, "Under no circumstance is there a way back for **EMI Records**. We simply have to continue the role of the company as the world leader in the industry.

"We've been living through disturbing events, but there are positive developments, such as the re-alignment of our sales force, a new sales director and national sales manager, and the fact that we've become the biggest singles label.

"But we're not recession proof. We have broken a number of acts but that is not enough. We will and must push and promote harder to break more.

"Much of the success would not have happened had it not been for

## Taxe Family Sued Again

LOS ANGELES—**IMCO**, Huntington, Ind., has instituted a second suit against **Dave and Rose Taxe** and their sons, **Richard and Ron**, and **Datax Enterprises** in superior court here.

The plaintiff is trying to stop **Dave and Rose Taxe** from disposing of four parcels of Los Angeles county property, allegedly used as collateral for a promissory note which **Datax** utilized to obtain credit extension from **IMCO** in 1973.

**IMCO** previously instituted suit in the same court against **Datax**, claiming the four parcels of land, originally owned by **Datax**, could not be transferred by **Richard Taxe**, company treasurer, to his parents, **Dave and Rose**, who are president and secretary of **Datax**, respectively.

The suit claims that the California secretary of state suspended **Datax** corporately when the firm failed to pay state corporate taxes. Since that time, the new suit claims the corporate powers were revived in February 1975.

**IMCO** asks the court to enjoin the **Taxes** from disposing of the land, which is collateral against the plaintiff's claim of \$51,823.70 due them for the unpaid balance of a total delivery of more than 3 million pinch rollers in early 1974. A pinch roller is the drive mechanism in an 8-track cartridge.

**Richard Taxe** is currently appealing an imprisonment and fine sentence levied in federal district court here in the summer of 1974 on a tape piracy charge.

### Mainstream Song

LOS ANGELES—**Kay Miller**, also known as **Kay Lewis**, **Helen Mastor** and **Helen Lewis**, asks \$550,000 damages in superior court here from **Mainstream Records**.

She says she turned over a song, "Universal Prisoner," to the defendant for a **Sarah Vaughan** LP, "A Time In My Life," for which she was promised a two-cent mechanical, but allegedly has never been paid.

SEPTEMBER 27, 1975, BILLBOARD

## 'BLOCKADE' HITS ACTS Labor Battles Hurt Finnish Radio & TV

HELSINKI—The continual labor conflicts between **Oy Ylesiradio** and **Mainos-TV-Reklam** and various professional organizations in audio and visual broadcasting are having a decidedly negative effect on entertainment in Finnish radio and television.

The present "blockade" set by the **Musicians' Union**, which covers all **Yleisradio/MTV** programs for the time being looks the most serious and far-reaching aspect. It was started in June this year and could well continue after the end of this month.

Certainly there have been no recent approaches for serious talks between the parties concerned. The non-availability of musicians for new productions has halted or postponed some projects, while those still continuing are forced to make use of temporary aids, such as records, old promotional films, reruns and stills.

## DJM Sets Safari As Dealer Campaign Theme In England

LONDON—**DJM Safari** is the name given to the **DJM** company's autumn dealer campaign, the aim of which is to ship 600,000 albums. The safari theme is continued throughout the campaign, with the top dealer prize being two weeks in East Africa, including a seven-day safari.

And the top salesman prize is 10 days in North Africa.

Giving details of the campaign, **Stephen James**, managing director, told the sales conference here that the company had recorded an increased unit turnover of 41 percent over the same period last year.

He says: "I prefer to talk in terms of units, because it is more realistic. But in monetary terms, the increase was 82.2 percent, and the release pattern for both periods was similar, with **Elton John** album and single releases."

**DJM** is to release 50 albums before Christmas, including offerings from **Jasper Carrott**, **Phillip Goodhand-Tait** and **Geno Washington** at full-price; **Ike Turner**, the **Temperance Seven**, **Donnie Elbert**, the

The basic difference stems from minimum wages for musical work in radio or television. Musicians are demanding a 55-75 percent increase on current payments, while the employer companies are standing firm behind an offer of a nominal 15 percent raise. In monetary terms, the disagreement is in the region of \$10 per day or working engagement.

According to **Raimo Vikstroem**, the executive director of the **Musicians' Union**, the pay claim is well-reasoned and thought out, because wages paid to musicians by **Yleisradio/MTV** are behind those paid nowadays in other professions.

And in Sweden, he points out, musicians enjoy "sky-high" wages when compared with pay rates in Finland.

The **Finnish Musicians Union**, representing some 2,000 members, has notified affiliated international organizations about the situation here.

**Ohio Players** and **Dr. John** at mid-price; and **Count Basie**, **Wilson Pickett** and **Eddie Condon** at budget price.

On the subject of **Elton John**, **James** revealed that as far as he knew **EMI** had signed **John** for three years, in which time he would record four albums. But he added that **DJM** still had about eight hours of live **John** recordings among unsold material.

He hoped that **EMI** and **DJM** would liaise over future **John** releases. "EMI has **Elton** for the world outside South Africa, Australia, Canada and the U.S. where he is contracted elsewhere, and due to the deal we signed with **MCA** for distribution in Canada and the U.S., I will know **EMI's** plans for release.

"It would be a good thing if **EMI** and **DJM** could talk things over properly, because it is in everyone's interest that releases shouldn't clash."

New **John** album is "Bottled And Brained," with a single at the same time.

## Supraphon Offers Other Companies' Releases

PRAGUE—The 16th subscription catalog offer of the **Supraphon Record Club** here for the first time offered records released by the other two companies, the **Czech Pantan** and the **Slovak Opus**.

Breakdown figures released now show that 46,800 club members ordered a total of 547,410 albums. This includes 6,000 new members who joined the club during this offer.

Of this number, some 87 percent orders are of **Supraphon** product, 9 percent of **Opus** and 4 percent of **Pantan**. Highest number of orders concentrated on a new **Karel Gott** album, a total of 24,000, but orders on an LP by **Chick Corea** also passed the 20,000 mark.

Albums by **Roberta Flack** and **Donny Hathaway**, the **Mahavishnu Orchestra**, **Pete Seeger** and the four-record set "Jazz Anthology" on **CBS** all reached the 10,000 mark.

The only classical record to reach

this limit was a two-album set of **Mozart's Piano Concertos**, with **Ivan Moravec** and the **Czech Chamber Orchestra**, which was ordered by 10,200 club members.

Specially interesting is the obvious new interest in jazz. In addition to **Chick Corea**, and the **CBS Anthology**, an album by top local group **Tandem Jiri Stivin-Rudopf Dasek**, from their live show at the **Ljubljana Jazz festival**, was ordered by 7,200 members, substantially more than some locally-produced pop records.

And the book "A Small Anthology Of Jazz and Pop Music," published by **Polednak**, **Matzner** and **Wasserberger**, was ordered by more than 5,000 club members.

Interesting classical titles included **Rachmaninoff's Piano Concerto**, by **M. Pokorna** (ordered by 8,800 members) and **Handel's Flute Sonatas**, with **Jiri Valek** (8,000 orders).

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Title	Artist
1	1	SAILING	*Rod Stewart (Warner Bros.)—Island (Tom Dowd)
2	4	MOONLIGHTING	*Leo Sayer (Chrysalis)—Blanetell/Compass/Longmanner (Russ Ballard/Adam Faith)
3	2	THE LAST FAREWELL	*Roger Whittaker (EMI)—Tembo Music (Dennis Preston)
4	6	SUMMERTIME CITY	*Mike Batt (Epic)—Batt Songs/April (Mike Batt)
5	8	FUNKY MOPED/MAGIC ROUNDABOUT	*Jasper Carrott (DJM)—B. Feldman/J. Lynne/Carlin (Jeff Lynne)
6	12	I'M ON FIRE	5000 Volts (Philips)—Intersong/Hensley Music (Tony Evers)
7	13	HEARTBEAT	Showaddywaddy (Bell)—Southern (Mike Hurst/Solid Gold Prod.)
8	7	A CHILD'S PRAYER	*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
9	48	HOLD ME CLOSE	*David Essex (CBS)—April/Rock On (Jeff Wayne)
10	5	THAT'S THE WAY (I LIKE IT)	K.C. & The Sunshine Band (Jay Boy)—Sunbury (H.W. Casey/R. Finch)
11	10	JULIE ANN	*Kenny (RAK)—Martin Coulter (Bill Martin/Phil Coulter)
12	3	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)	Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
13	26	THERE GOES MY FIRST LOVE	*Drifters (Bell)—Cookaway/Mason Music (Greenaway/Cookaway)
14	19	MOTOR BIKING	*Chris Spedding (RAK)—Island Music (Mickie Most)
15	11	IT'S BEEN SO LONG	George McCrae (Jay Boy)—Sunbury Music (H.W. Casey/R. Finch)
16	18	PANDORA'S BOX	*Procol Harum (Chrysalis)—Blue Bead (Leiber/Stoller)
17	9	BEST THING THAT EVER HAPPENED	Glady's Knight & The Pips (Buddah)—KPM (Kerner/Wise)
18	36	FATTY BUM BUM	*Carl Malcolm (UK)—Copyright Control/Black Wax (C. Chin)
19	24	UNA PALOMA BLANCA	*Jonathan King (UK)—Noon Music (Jonathan King)
20	15	LOVE IN THE SUN	*Glitter Band (Benn)—Rock Artists (Mike Leander)
21	22	SING A LITTLE SONG	*Desmond Dekker (Cactus)—Creole Music (Bruce Anthony)
22	16	FOOL	*Al Matthews (CBS)—Acton Green/Universal Song (P.R. Tubbs)
23	14	BLANKET ON THE GROUND	Billie Joe Spears (United Artists)—Campbell Connelly (Larry Butler)
24	44	I ONLY HAVE EYES FOR YOU	Art Garfunkel (CBS)—B. Feldman (Richard Perry)
25	28	PALOMA BLANCA	George Baker (Warner Brothers)—Noon Music (J. Bouwens)
26	20	DON'T THROW IT ALL AWAY	*Gary Benson (Atate)—Noel Gay (Steven Edgley)
27	17	SUMMER OF '42	Biddu Orchestra (Epic)—Warner Brothers (Biddu)
28	29	FEEL LIKE MAKIN' LOVE	*Bad Company (Island)—Island/Bad Company (Bad Company)
29	35	SOCTCH ON THE ROCKS	*Band of the Black Watch (Spark)—Southern Music (Barry Kingston)
30	31	BARBADOS	*Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)
31	21	EL BIMBO	Bimbo Jet (EMI)—Burlington Music (Laurent Rossi)
32	37	SOLITAIRE	Carpenters (A&M)—Kirshner/Warner Brothers (Richard Carpenter)
33	47	IT'S TIME FOR LOVE	Chi-Lites (Brunswick)—Burlington (Eugene Record)
34	46	FALLIN' IN LOVE	Hamilton, Joe Frank & Reynolds (Pye)—Grade/Lynton/ATV (Jim Price)
35	25	ONE OF THESE NIGHTS	Eagles (Asylum)—Warner Bros. (Bill Szymczyk)
36	38	THE SINGLE GIRL	Sandy Posey (MGM)—KPM (Chips Moman)
37	—	FATTIE BUM BUM	*Divisions (Gull)—Copyright Control (Pepé Rush)
38	27	ROCHDALE COWBOY	*Mike Harding (Rubber)—Francis Day & Hunter (Geoff Heslop)
39	30	FAME	*David Bowie (RCA)—Mainman/Chrysalis/Lennon/ATV/Ceilidh (Bowie/Maslin)
40	45	YUM YUM (GIMME SOME)	*Fatback Band (Polydor)—Clita Music (Fatback Band)
41	50	OUT OF TIME	*Dan McCafferty (Mountain)—Essex (Manual Charton)

42	40	DO IT AGAIN	Steely Dan (ABC)—Red Giant/American Broadcasting (Gary Katz)
43	—	WHO LOVES YOU	Four Seasons (Warner Brothers)—Jobete London (Bob Gaudio)
44	—	DO IT ANYWAY YOU WANNA	Peoples Choice (Philadelphia)—Gamble Huff/Carlin (Leon Huff)
45	—	OUT OF TIME	*Rolling Stones (Decca)—Essex (A. Oldham/J. Miller)
46	41	THE SNAKE	Al Wilson (Bell)—Burlington (J. Rivers/M. Gordon)
47	—	S.O.S.	Abba (Epic)
48	42	LOVE WON'T LET ME WAIT	Major Harris (Atlantic)—Gamble-Huff/Carlin (Bobby Eli)
49	49	HAPPY FEELING	Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)
50	—	CHICK-A-BOOM	*53rd & 3rd (UK)—Essex (J.K.)

This Week	Last Week	Title	Artist
1	1	ATLANTIC CROSSING	Rod Stewart (Warner Brothers)
2	2	BEST OF THE STYLISTICS	(Avco)
3	6	CAT STEVENS' GREATEST HITS	(A&M)
4	3	HORIZON	Carpenters (A&M)
5	7	THE VERY BEST OF ROGER WHITTAKER	(Columbia)
6	4	ONCE UPON A STAR	Bay City Rollers (Bell)
7	5	THANK YOU BABY	Stylistics (Avco)
8	9	TUBULAR BELLS	Mike Oldfield (Virgin)
9	8	ONE OF THESE NIGHTS	Eagles (Asylum)
10	10	VENUS & MARS	Paul McCartney & Wings (Apple)
11	13	RITCHIE BLACKMORE'S RAINBOW	(Oyster)
12	15	THE SINGLES 1969-1973	Carpenters (A&M)
13	22	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
14	24	E.C. WAS HERE	Eric Clapton (RSO)
15	12	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	Elton John (DJM)
16	17	TEN YEARS NON STOP JUBILEE	James Last (Polydor)
17	11	THE ORIGINAL SOUNDTRACK	10c.c. (Mercury)
18	14	ROLLIN'	Bay City Rollers (Bell)
19	—	40 GOLDEN GREATS	Jim Reeves (Arcade)
20	16	THE DARK SIDE OF THE MOON	Pink Floyd (Harvest)
21	18	THE ELVIS PRESLEY SUN COLLECTION	Elvis Presley (RCA Victor)
22	—	THE MYTHS & LEGENDS OF KING ARTHUR	Rick Wakeman (A&M)
23	25	STRAIGHT SHOOTER	Bad Company (Island)
24	31	MUD	Mud Rock, Vol. 2 (RAK)
25	19	BAND ON THE RUN	Paul McCartney & Wings (Apple)
26	36	K.C. & THE SUNSHINE BAND	(Jayboy)
27	—	ANOTHER YEAR	Leo Sayer (Chrysalis)
28	34	TOMMY	(Soundtrack) (Polydor)
29	21	24 CARAT PURPLE	Deep Purple (Purple)
30	20	ELTON JOHN'S GREATEST HITS	(DJM)
31	40	THE HIT WORLD OF KLAUS WUNDERLICH	(Decca)
32	30	10C.C.—Greatest Hits	(Decca)
33	23	SNOWFLAKES ARE DANCING	Tomita (Red Seal)
34	29	STEP TWO	Showaddywaddy (Bell)
35	50	BEST OF TAMMY WYNETTE	(Epic)
36	—	THE SHIRLEY BASSEY SINGLES	ALBUM (United Artists)
37	—	THE BASEMENT TAPES	Bob Dylan (CBS)
38	—	CAN'T BUY A THRILL	Steely Dan (ABC)
39	—	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman (A&M)
40	41	MRS. ARDIN'S KID	Mike Harding (Transatlantic)
41	42	NEIL DIAMOND'S 12 GREATEST HITS	(MCA)
42	45	NEXT ALEX HARVEY	(Vertigo)
43	26	TAKE TWO	Diana Solomon (Philips)
44	—	FOREVER & EVER	Demis Roussos (Philips)
45	37	I FEEL A SONG	Glady's Knight & The Pips (Pye)
46	—	THAT'S WHAT LIFE IS ALL ABOUT	Bing Crosby (United Artists)
47	33	MISTY	Ray Stevens (Janus)
48	—	WORDS & MUSIC	Billy Connolly (Transatlantic)
49	39	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)
50	—	AUTOBAHN	Kraftwerk (Vertigo)

## HOLLAND

(Courtesy Stichting Nederlandes)  
As Of 9/13/75  
SINGLES

1	SAILING	Rod Stewart (WEA)
2	MOVIE STAR	Harpo (Boverma)
3	SOMEWHERE BETWEEN	Tumbleweeds (BASF)

4	DISCO STOMP	Hamilton Bohannon (Ineco)
5	KISS ME KISS YOUR BABY	Brotherhood Of Man (VIP)
6	THE HUSTLE	Van McCoy & The Soul City Symphony (Ariola)
7	GET DOWN TONIGHT	KC & The Sunshine Band (Ineco)
8	THE LAST FAREWELL	Roger Whittaker (Phonogram)
9	BABY GET IT ON	Ike & Tina Turner (Phonogram)
10	ELEPHANT SONG	Kamahl (Phonogram)

## ITALY

(Courtesy Germano Ruscitto)  
As Of 9/9/75  
LPs

This Week	Last Week	Title	Artist
1	1	SABATO POMERIGGIO	Claudio Baglioni (RCA)
2	2	L'ALBA	Riccardo Cocciante (RCA)
3	3	XXa RACCOLTA	Fausto Papetti (Durium)
4	4	JUST ANOTHER WAY TO SAY I LOVE YOU	Barry White (Phonogram)
5	5	INCONTRO	Patty Pravo (RCA)
6	6	AMORE GRANDE AMORE	Il Guardino Del Faro (RCA)
7	7	RIMMEL	Francesco De Gregori (RCA)
8	8	PROFONDO ROSSO	I Goblin (Cinevox)
9	9	DUE	Drupi (Ricordi)
10	10	DEL MIO MEGLIO	#3—Mina (PDU/EMI)
11	11	NEVER CAN SAY GOODBYE	Gloria Gaynor (MGM/Phonogram)
12	12	NIGHT BIRDS	LaBelle (Epic/MM)
13	13	YUPPI DU	Adriano Celentano (Clan/MM)
14	14	VOLUME	#9—Fabrizio De Andre (PA/Ricordi)
15	15	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	Elton John (DJM/Ricordi)

## JAPAN

(Courtesy Music Labo)  
\*Not of local origin  
As Of 9/15/75  
SINGLES

This Week	Last Week	Title	Artist
1	1	ROMANCE	Hiroshi Iwasaki (Victor)—(NTV)
2	2	TOKI NO SUGIYUKU MAMANI	Kenji Sawada (Polydor)—(Watanabe)
3	3	OMOIDE MAKURA	Kyoko Kosaka (Aard-Vark)—(Yamaha)
4	4	TENSHI NO KUCHIBIRU	Junko Sakurada (Victor)—(Sun)
5	5	KOKORO NOKORI	Takashi Hosokawa (Columbia)—(JCM)
6	6	KITAE KAERO	Koji Tokuhisa (Atlantic)—(Nichion)
7	7	SHIJO NO AI	Hideki Saijo (RCA)—(Nichion)
8	8	CYCLAMEN NO KAORI	Akira Fuse (King)—(Watanabe)
9	9	OMOKAGE	Yuri Shimazaki (Columbia)—(Nichion)
10	10	SHIROI KUTSUSHITAWA NIWANAI	Agnes Chan (Warner)—(Watanabe)
11	11	YUDACHI NO ATODE	Goro Noguchi (Polydor)—(Fuji)
12	12	HITO KOISHIKUTE	Saori Minami (CBS/Sony)—(Nichion)
13	13	OMAE NI HORETA	Kenichi Hagiwara (Elektra)—(Watanabe)
14	14	ICHIGO HAKUSHO O MOURICHIDO	Ban Ban (CBS/Sony)—(JCM/Young Japan)
15	15	URAGIRI NO MACHIKADO	Kai Band (Express)—(Shinko)
16	16	YASHURAGI	Toshio Kurosawa (Columbia)—(Nichion)
17	17	CHIKUMAGAWA	Hiroshi Itsuki (Minoruphone)—(Noguchi)
18	18	THE HUSTLE	*Van McCoy & The Soul City Symphony (Avco)—(Nichion)
19	19	BOKU NI MAKASETE KUDASAI	Craft (Elektra)—(NTV/PMP)
20	20	SASOWARETE FLAMENCO	Hiroimi Goh (CBS/Sony)—(Standard)

## MEXICO

(Courtesy Radio Mil)  
As Of 9/5/75  
SINGLES

This Week	Last Week	Title	Artist
1	1	EL ALACRAN	La Pandilla (Raff)—Sonora Matancera (Orfeon)
2	2	LLUEVE SOBRE MOJADO	Camilo Sesto (Ariola)
3	3	DOING TO DEATH	J.B.'s (Polydor)
4	4	TE TENDRE QUE OLIVAR	Rigo Tovar (Melody)
5	5	ERASE UNA VEZ	Lupita D'Alessio (Orfeon)
6	6	THE HUSTLE	Van McCoy & The Soul City Symphony (Avco)
7	7	TIEMPO	Jose Jose & Marco Antonio Muniz (RCA)
8	8	UNA VIEJA CANCION DE AMOR	Raul Abramzon (CBS)
9	9	MAGIC	Pilot (MGM)
10	10	LAGRIMAS Y LLUVIA	Juan Gabriel (RCA)
11	11	HOY TE CONFIESO	Los Terricolas (Gamma)
12	12	LLORARAS	Los Terricolas (Gamma)
13	13	WE SAID GOODBYE	Dave MacLean (RCA)
14	14	TE PROPONGO MATRIMONIO	Juan Gabriel (RCA)
15	15	LADY MARMALADE	LaBelle (Epic)

## NEW ZEALAND

(Courtesy NZFPI)  
As Of 9/12/75  
SINGLES

This Week	Last Week	Title	Artist
1	1	PALOMA BLANCA	George Baker Selection (WEA)
2	2	WASTED DAYS & WASTED NIGHTS	Freddy Fender (Festival)
3	3	RHINESTONE COWBOY	Glen Campbell (EMI)
4	4	I DO I DO I DO I DO I DO	Abba (Pye)
5	5	THE LAST FAREWELL	Roger Whittaker (EMI)
6	6	FOX ON THE RUN	Sweet (Pye)
7	7	THE HUSTLE	Van McCoy & The Soul City Symphony (Festival)
8	8	ONE OF THESE NIGHTS	Eagles (WEA)
9	9	JIVE TALKIN'	Bee Gees (Festival)
10	10	PLEASE MR. PLEASE	Olivia Newton-John (Festival)

## LPs

This Week	Last Week	Title	Artist
1	1	VERY BEST OF ROGER WHITTAKER	(EMI)
2	2	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	Elton John (Festival)
3	3	HORIZON	Carpenters (Festival)
4	4	VENUS AND MARS	Paul McCartney & Wings (EMI)
5	5	GREATEST HITS (First Impressions)	Olivia Newton-John (Festival)
6	6	ONE OF THESE NIGHTS	Eagles (WEA)
7	7	MENTAL NOTES	Split Enz (Pye)
8	8	DARK SIDE OF THE MOON	Pink Floyd (EMI)
9	9	AN EVENING WITH JOHN DENVER	(Pye)
10	10	IN USA-CANADA	Eddie Low (Joe Brown)

## SOUTH AFRICA

(Courtesy Springbok Radio)  
\*Denotes local origin  
As Of 9/5/75  
SINGLES

This Week	Last Week	Title	Artist
1	1	PALOMA BLANCA	George Baker Selection (Reprise)—(Yackamo)
2	2	STAND BY ME	John Lennon (Apple)—(Intersong)
3	3	PLEASE STAY	*Jonathan Butler (Bullet)—(Intersong)
4	4	LOVE WILL KEEP US TOGETHER	Captain & Tennille (A&M)—(Laetrec)

## International Turntable

Doug Smith, Wayne Bardell and Richard Ogden, who produced Al Matthews' current CBS hit single "Fool," have formed a new complex of companies in London.

The setup includes Western Products, Acton Green Music, Bardell-Smith Publishing, Richard Ogden Publicity and a management company handling Hawkwind, Matthews and Motorhead.

Smith and Ogden are directors of Western Productions, handling record production for Matthews, Michael Moorcock, Heroes who have newly signed to United Artists, and Motorhead. Smith and Bardell are directors of the two publishing companies.

Howard Marks, London-based independent promoter, has set up the Howlin' Promotion Company. His contract with GTO ends at the end of this month, but he will continue to promote specific records for the company, operating from his Loughton, Essex, home.

John Ingham, 24-year-old former press officer with EMI and Island Records and a free-lance journalist has joined Sounds weekly pop magazine as general features writer.

Susan Garrett, who has been working for Sounds' parent company, Morgan Grampian's Industrial Purchasing News, is to run the Sounds' information and research services, including the Fair Deal column, concert guide and research for investigative features.

5	HEY YOU	Bachman-Turner Overdrive (Mercury)—(Laetrec)
6	THE LOOK IN YOUR EYES	Johnny Nash (CBS)—(Breakaway)
7	HURT SO GOOD	Susan Cadogan (RTC)—(Laetrec)
8	A PICTURE OF PATCHES	*Jody Wayne (Plum)—(Laetrec)
9	BEYOND THE SUNSET	Bill Anderson & Jan Howard (MCA)—(Robbins)
10	EL BIMBO	Bimbo Jet (EMI)—(MPA)

## SPAIN

(Courtesy of El Gran Musical)  
\*Denotes local origin  
As Of 9/14/75  
SINGLES

This Week	Last Week	Title	Artist
1	1	MELINA	*Camilo Seste (Ariola)—(Arabella/Armonico)
2	2	BELLA SIN ALMA	Richard Cocciante (EMI)—(Arabella/Armonico)
3	3	QUE HE DE HACER PARA OLVIDARTE	*Manolo Otero (EMI)—(Ego)
4	4	FEELINGS	Morris Albert (Columbia)—(Quiroga)
5	5	SACA EL GUIZQUI CHELI	*Desmadre 75 (Movieplay)—(Quiroga)
6	6	LLORA EL TELEFONO	*Domenico Modugno (CFE/Zafiro)—(Quiroga)
7	7	WHAT AM I GONNA DO WITH YOU	Barry White (Movieplay)—(Quiroga)
8	8	ROSANA	*Los Diablos (EMI)—(Talismen)
9	9	NEVER CAN SAY GOODBYE	Gloria Gaynor (Polydor)—(Quiroga-Penta)
10	10	MANUELA	*Julio Iglesias (Columbia)—Adagio Penta.

## LPs

This Week	Last Week	Title	Artist
1	1	JESUS CHRIST SUPERSTAR	Soundtrack (Movieplay)
2	2	ROCK AND ROLL	John Lennon (EMI)
3	3	JUST ANOTHER WAY TO SAY I LOVE YOU	Barry White (Movieplay)
4	4	MYTHS AND LEGENDS OF KING ARTHUR	Rick Wakeman (Ariola)
5	5	NEVER CAN SAY GOODBYE	Gloria Gaynor (Polydor)
6	6	CAPTAIN FANTASTIC	Elton John (EMI)
7	7	A MEXICO	*Julio Iglesias (Columbia)
8	8	AQUALUNG	Jethro Tull (Ariola)
9	9	VIATGE A ITACA	*Lluís Llach (Movieplay)
10	10	VENUS AND MARS	Paul McCartney and Wings (EMI)

Sarah Jones has joined Magnet Records as international co-ordinator, working from London, with special responsibility for liaison between press, promotion and overseas licensees. She reports to Magnet managing director Michael Levy.

Rocket Records in London has moved offices and staff to a new address, 40 Audley St., and the office in Wardour Street is being closed down.

Mark Rosenfield has been made managing director of K-Tel France, a promotion from head of K-Tel's U.K. movie division. Rosenfield joined K-Tel in 1971 as marketing director. He is succeeded by sales manager Peter Walker. A number of other appointments ensue from these changes, which managing director Ian Howard says will strengthen the company's U.K. marketing force.

John Chawner moves to production manager, from acting general manager, Eire. Derek Richards is the new acting general manager in Eire, and was formerly area sales manager for Trident and Scotland, being replaced by Nigel Roberts. Alan Jones is promoted from sales manager to market development manager. Paul Lander transfers from area sales manager Midlands to London.

Other new K-Tel appointments: Alan Mayhew, area sales manager, Midlands; Tadek Lipinski, area sales manager, Wales, South-West, Southern; Louis Axtman, area sales manager, Lancashire and Anglia.

# 250,000

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## Contemporary Artists Score With Old Songs

• Continued from page 1

standards and interest in standards," says Ed Silvers, president of Warner Bros. Music.

Three of WB's resurrected titles currently enjoying a rush on the pop charts are "I Only Have Eyes For You" by Art Garfunkel; "Secret Love" by Freddie Fender and "Turn Around Look At Me" by Esther Phillips (the flip side of her hit "What A Difference A Day Makes."

Silvers and Mel Bly, his executive vice president, are personally involved with the company's professional staff here, in New York and Nashville in getting standards played for record company a&r men, independent producers and the singers themselves.

WB has approximately 500,000 copyrights. Silvers says it's a "seat of the pants feeling" you need when deciding on what standard to offer to what artist.

"It may be something like your own personal liking of the song," he says. "Then you have to ask yourself are the lyrics dated so they can't be used or are they dated so they're camp? But the definition of camp keeps changing. Camp can be Ray Stevens interpreting 'Indian Love Call' or Manhattan Transfer doing 'Java Jive.'"

Twice a week WB's professional staff meets to discuss standards. Each staffer has to bring forth a tune from the vaults for evaluation.

"We will do an updated demo on a song and reframe it so it becomes a different vehicle. The producer thus hears it as a new song. We plan to take the 'Summer Of '42' theme (which cannot accurately be called an evergreen) and create a disco-flavored version for today's market."

Two of WB's standards which are

being pushed are "Someone To Watch Over Me" and "Laughin' On The Outside, Cryin' On The Inside." "I know that damn song is due," chides Silvers.

Just recently Joe Cocker's producer, Rob Fraboni, was at WB asking about standard items.

Why this renewed interest in tunes written years ago? (Over the years publishers with standard catalogs have attempted to sell their songs to today's crop of stars and while there has always been a new cover, most new artists prefer to be associated with something their own, something which no one has done before.)

Silvers says the reason standards are emerging today is because the artists are "finding they don't have enough time to write 10 great songs for their albums. With their own mediocrity their album sales fall off. So these artist/writers have begun looking to expand their sources of material."

*Assistance for this story provided by Is Horowitz.*

And they're not concerned with doing a song which was someone else's hit because the majority of today's youth-oriented singles buyers don't have the musical knowledge to know who recorded what when.

The disco market has been pulling material from standard bags. "To Each His Own," by Faith, Hope and Charity; "Peanut Vendor" and "Brazil" by the Richie Family and "Caravan" by Deodato are all popping out on disco popularity lists.

Buddy Robbins, creative vice president at Chappell Music, sees the trend toward a greater use of standards by contemporary acts. He

points to the use by the Carpenters of "I Can Dream, Can't I," and of "I'll Be Seeing You" by Judy Collins as recent examples.

Robbins believes there are many old standards that are especially suitable for today's market, if dressed up in new arrangements and tempos. And Chappell is devoting more of its professional time to plugging these tunes to artists and producers.

To illustrate the contemporary potential in some of this material, Chappell plans to cut demo disks of a number of its standards in new tempos, some in disco-oriented settings, and others in salsa rhythms. As with other promotional albums in the company catalog, wide distribution to a&r people, independent producers and artists will be made, says Robbins.

Hy Ross, professional manager at the Big 3, says he became aware of a movement by contemporary acts to standard material about two years

ago. At first, calls came in from artists who wanted to use some of these songs, but also wanted the right to change the lyrics. In most cases such requests were turned down.

But use of the songs in modern arrangements is on the increase, he says, and the Big 3 is devoting more of its time now to alerting contemporary producers and artists to the giant pool of standards in the Big 3 catalogs.

Only recently, Ross recalls, the tune "Hurt" was recorded in separate r&b, country and MOR versions, all within a period of two months.

But Ross also remembers with some amusement an example of naivete exhibited by some younger artists. He tells of a call received from a group that had heard "Temptation" and thought it might make a good record. "They offered to cut it if we would release the copyright to them." Ross considers his answer unprintable.

## Pubs Assist New Cleffers

NEW YORK—Several publishing firms here have set up a committee to provide an avenue of exposure for new composers and to make available a central source of talent and material to publishers and record companies. The plan is expected to become a monthly event beginning in January.

The committee is comprised of volunteers from publishing firms which include Al Altman, Avco Embassy; Bobby Cobb, Shada Music; Stuart Greenberg and Amy Bolton, United Artists Music; Irv Lichtman, New York Times Music; and Marv Goodman, Chrysalis Music. A meeting is set for Oct. 1 at United Artists.

The group has secured use of The Ballroom here for showcasing. Support in the way of attendance has been assured by performing rights societies. Policies governing the securing, screening and selection of writers are being drawn, with emphasis on maintaining impartiality. Writers are to be unaffiliated, and a rotating schedule will be used to name screeners for each month's presentation.

## N. Y. College Site Of Big Disco Fest

NEW YORK—"The Great American Disco Concert," a two-hour disco dance contest combined with a concert by several top disco acts, is slated for the Rockland Community College in Suffern, N.Y. Oct. 12.

Conceived and produced by Drew Cummings, president of Raz-berry Productions, the show's potential gross is \$70,000. Tickets are \$7, with an attendance ceiling of 10,000 people.

Live recording acts featured on the evening's program include the Crown Heights Affair, Carol Douglas, the Joneses and the Tramps.

Prior to the concert portion of the show, a two-hour dance contest will be held, with over \$1,000 in cash and prizes going to the winners.

A specially constructed 10,000-watt sound system has been built by Terry Hanley Audio Systems for the affair. The dance/concert will be held in the college's 20,000-square-foot entertainment arena.

Reportedly, negotiations are underway for possible videotaping for a television special. Talks for a live radio simulcast are also underway.

## Jukebox Book Due

NEW YORK, N.Y.—A book on the collection of jukeboxes is being considered by Hawthorn Books, Inc., here. Persons interested in the hobby can contact Janet Hansen, 260 Madison Ave., New York, N.Y. 10016, to offer information.

## Richard Perry Sued

LOS ANGELES—Producer Richard Perry and his production company are being sued for \$9,804.02, which Sunset Sound Recorders here claims is due them for services rendered. Action was filed in superior court.

## Jukebox Programming

## New System Gives Mayor Big Savings

By ANNE DUSTON

CLARKSBURG, W. Va.—American Vending Co. Inc. here is planning to recoup half of its investment in records by taking the cost from the box before the commission split, thus saving about \$2,600 per year, estimates S. James Shaffer Jr. The records would then be left with the locations. The company invests an average \$5,200 per year in singles, Shaffer says.

The firm, established in 1967 by five brothers, has grown to 65 boxes and a full line of vending machines, and recently entered the concession market, supplying food for sports fans in the area.

With the bulk of music preferences leaning to country, American is able to effect another savings in costs, since most country records outlast pop on location boxes. More frequent record buying is thus eliminated.

Breaking and entering has become more common, with thieves ignoring the traditional seasonal upswing in crime around Christmas. Besides making collections every week as protection, Shaffer is in a position to "bust" thieves as recently elected major of Clarksburg.

While a 2/25-cent play policy in most locations helps profits, Shaffer believes that increased play volume depends to a large extent on who is working in a location. "Some people really hustle the music, and others just don't care."

Best locations are beer bars with limited food menus, and Shaffer observes that the more emphasis there is on food and harder drinks, the less profitable the location becomes. "Possibly it is because a different type of customer frequents those locations. One of our least profitable boxes is a console style in a Holiday Inn."

Pizza Inns, a franchise operation, draws a lot of play, with boxes in four of these locations. One place has a quad box, and Shaffer says the profits are comparable with the other stereo locations.

## Rock-Ola Sales Boom

CHICAGO—Rock-Ola export sales have exceeded first of the year projections by at least 25 percent, reports Ed Doris, executive vice president, who recently returned from a five-week European trip made in conjunction with an 18-day distributor incentive trip. Twenty-three distributors and wives visited Yugoslavia, Austria, Romania and Switzerland.

A burgeoning disco market in Belgium is creating increased sales of quad boxes there, Doris notes.

Completely assembled or knocked-down phonographs are shipped to common market countries, Benelux countries, Japan, Venezuela, Ecuador, Mexico, Canada, Australia, New Zealand and mid-East countries.

Doris observes that American-made boxes are sought by European and other foreign markets because of excellence in design and engineering. "With a limited market, foreign manufacturers are not able to invest as much in tooling and design as U.S. manufacturers."

## Caytronics Buys Bethlehem's Catalog

• Continued from page 3

est." The "Porgy and Bess" package will be a three-record set and will carry an \$11.98 suggested list, as will all other three-record sets in the catalog. The list on other goods will be \$6.98.

Distributor price for \$6.98 goods will be \$3.01, and for \$11.98 items they will pay \$5.66.

Cassettes and 8-track tapes, carrying the standard \$7.98 list, will be offered to distributors for \$3.43.

Following the November releases are 25 additional titles scheduled for a January and another 25 for April.

The catalog, made up of recordings first released from the late forties through the early sixties, includes works by such artists as Chris Connor, Julie London, Carmen McCrae, Herbie Mann, Kai Winding, Jonah Jones, Jack Teagarden, J.J. Johnson, Art Blakey, Ruby Braff, Peter Brown, Helen Carr, Teddy Charles, Cozy Cole, John Coltrane, Eddie Davis, Bob Dorrough, Duke Ellington, Charlie Mingus, Oscar Pettiford, Bobby Troup, Claude Williams, the Australian Jazz Quintet, Frank Minion, LeRoy Parkins, Dave McKenna, Roland Kirk and Zoot Sims, among others.

Artist royalties will not come into the picture on practically all of the albums in the catalog, as most were paid on a flat-fee basis at the time of the recordings.

While many new packages will be created for release, several albums will ship with reproductions of the original cover art by Burt Goldblatt, innovative designer of the day.

It's also understood that most of the re-issues to come will not be rechanneled or enhanced for stereo.

According to Joe Cayre, president

of Caytronics, a search for possible single release material will be made of the entire catalog. Between released material and takes never put on disk, there are a total of 3,015 cuts in the catalog.

Publishing rights to the songs were not involved in the deal.

In a sideline maneuver, Caytronics also bought off the remaining time on a contract between Bienstock and Polydor for overseas rights, thus freeing Caytronics to make the deal with CBS.

Polydor had rights to the catalog for close to three years, but has released little of it. The Caytronics/Polydor agreement gives Polydor a selloff period of six months on Beth-

lehem titles in Japan.

Prior to the inking of the CBS pact, another major's subsidiary in Japan offered Caytronics a six-figure sum for local rights over a five-year period.

It's also understood that a number of major labels here were also actively seeking the catalog before and during the Caytronics negotiations.

Directing the new label for Caytronics will be Chuck Gregory, who recently joined the firm with Cayre's acquisition of his Different Drummer jazz label. Gregory at one time worked for the Bethlehem label. Different Drummer will continue to exist and not be absorbed by Bethlehem, according to Cayre.

## Segelstein States Future

• Continued from page 25

at large. The number of consumer complaints has grown to the point where it has definitely become a "concern," he said.

Segelstein's remarks on discos were brief and positive, as he noted that the industry as a whole is learning how to promote records through dance clubs.

On singles, he explained that CBS, itself, isn't exactly clear on what influences are moving buyers away from the disks. He did say, though, that black singles are still selling strongly.

That the \$1.29 list on singles is not the prime reason for the drop in total sales was also expressed by Segelstein.

He said that CBS had just completed a three-city survey of record buyers to try and get a better picture of what's happening on the singles market.

"If we are turning singles buyers into LP buyers, I don't know if it's really all that bad," he said.

Retailers' shirking of responsibilities was also intimated as he said that "whenever I visit a location, 50 percent of the time I can't find singles on display."

Merchandising-wise, Segelstein stated that the industry has to try harder to bring the 25-35-year-old buyer back into record stores; that MOR sales are not reflective of the artists' followings and that there are a number of things to do to push sales back up; that concert appearances should be strongly coordinated with retail campaigns and that ways of using television as a "hot" media to sell records should continually be investigated. CBS will continue to have an aggressive stand in each of those areas, said Segelstein.

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# Guide on Foreign-Controlled Companies Tabled By Commons

OTTAWA—A new set of principles directed towards all foreign-controlled business enterprises in Canada has been tabled in the House of Commons by Alastair Gillespie, the minister of industry, trade and commerce, which reflects broad government policy regarding the activities and responsibilities of multinational businesses in this country.

These "Guiding Principles For Good Corporate Behavior" should be of upmost interest to the multinational record companies with branches in Canada, as they indicate a significant change in the govern-

ment's attitudes to foreign business ownership in Canada.

The government recommends that foreign-controlled firms in Canada should:

- Pursue a high degree of autonomy in the exercise of decision-making and risk-taking functions, including innovative activity and the marketing of any resulting new products.

- Develop as an integral part of the Canadian operation an autonomous capability for technological innovation, including research, development engineering, industrial

design and preproduction activities; and for production, marketing, purchasing and accounting.

- Retain in Canada a sufficient share of earnings to give strong financial support to the growth and entrepreneurial potential of the Canadian operation, having in mind a fair return to shareholders on capital invested.

- Strive for a full international mandate for innovative and market development, when it will enable the Canadian company to improve its efficiency by specialization of productive operations.

- Aggressively pursue and develop market opportunities throughout international markets as well as in Canada.

- Extend the processing in Canada of natural resource products to the maximum extent feasible on an economic basis.

- Search out and develop economic resources of supply in Canada for domestically produced goods and for professional and other services.

- Foster a Canadian outlook within management, as well as enlarged career opportunities within Canada, by promoting Canadians to senior and middle management positions, by assisting this process with an effective management training program, and by including a majority of Canadians on boards of directors of all Canadian companies. in

(Continued on page 81)



Gold records for Chicago's album "Chicago VIII" were among the first records to be certified by the Canadian Recording Industry Assn. Shown at the presentation, left to right, are: Jack Robertson, the executive vice president of Columbia Records of Canada; Terry Kath; Peter Cetera; Terry Lynd, president of Columbia Records of Canada; James Pankow; Danny Seraphine; and Charlie Camilleri, national director of promotion at Columbia Records.

SEPTEMBER 27, 1975, BILLBOARD

# Quebec Grows As Vital Regional Scene

Isolated geographically and linguistically in the far-out corner of the Americas, the province of Quebec is today witness to one of the outstanding "regional" record markets of the world. It is a place where all styles of music, popular and selective, are touted within an all-embracing star-system supported throughout the province, but especially in Montreal, by a tight link of radio airplay, television exposure and press coverage. Having established a certain functional viability inside the province for all manner of acts unmatched in the rest of Canada, the Quebec scene has begun to look outward. In order to place the major artists of Quebec in perspective, the following A-Z thumbnail sketches are provided. They reflect the market and musical temperament of each particular act (there were many more local stars that deserve mention, also, with their current record company included in brackets):

**ANNE ANDERSSON** (Gamma): Former secretary from Paris was talked into recording (produced by ex-Wacker Randy Bishop); her feathery voice has produced several hits here ("Romeo et Julianne") as well as topping the charts in Japan with material recorded there.

**APRIL WINE** (Aquarius): Quartet's last three albums have gone "gold" in Canada (50,000 plus) and they have been a popular touring attraction across the country during that time. Tight heavy-pop-rock and stage mechanics have earned them a following in every city and market in the country. Watch for a change of direction musically, as guitarist Myles Goodwyn and drummer Gerry Mercer go adventuring for U.S. audiences.

**AUTCHOSE** (Disques CBS): Led by monotonous poet Lucien Francouer this group has exploited street patois (French Canadian slang) to large sales for a debut album. Producer Bob Gallo was flown in from Toronto to supply a commercial, humorous soundtrack. Their second LP is due in the autumn.

**BEAU DOMMAGE** (Capitol): Without doubt the outstanding success story of the past year. The first album for the quintet has sold over 130,000 in Quebec alone. Their songs are observances of Montreal French-Canadian life, with stylistic traces from Liverpool and Marin County. A year after release the disc is still top of the charts.

**ROBERT CHARLEBOIS** (Barclay): The Presley-Dylan of Quebec song is still on a two-year sabbatical, to be broken by appearances at the Montreal Olympics. In the meantime, he's been appearing in two Sergeo Leone produced films in Europe. His English song about the U.S., entitled "Petroleum" and produced here by Frank Zappa, remains unreleased.

**RENEE CLAUDE** (Barclay): One of the most noted female singers on the Quebec scene over the past decade.

**LEONARD COHEN** (Columbia Worldwide): A truly international star songwriter-singer (from London to Paris to N.Y. to L.A.), the former novelist-poet still renews his "neurotic affiliations" in Montreal that make his moody songs popular.

**CONTRACTION** (Deram): Intensely musical, and keynoting the vocalese of Christiane Robichaud, this group has produced some of the most interesting progressive rock around. They record in both French and English.

**FRANCOIS DOMPIERRE** (Barclay): Instrumental arranger-composer whose recent three-sided album has earned kudos for adventurous, thoughtful production and airplay variety.

**YVON DESCHAMPS** (KébecDisc/Barclay): The most popular comedian and monologist in the province, his albums regularly top sales of 100,000.

**CLAUDE DUBOIS** (Barclay): Pop-rock singer-songwriter is a young veteran of a decade here. His most recent album was recorded at Bearsville, N.Y.

**THE DUDES** (Columbia, also in U.S.): An outgrowth of the old Wackers, led by vocalist-songwriter-guitarist Bob Segarini, and emigre from Stockton, Ca. Tight bouncy rock 'n' roll is their forte, spiced with punkoid-Beatlesque harmonies. Their first Columbia release produced at Morin Heights' Le Studio by Mark Spector.

**DIANE DUFRESNE** (Barclay): One of the wildest and most eye-catching female singers in the province, matched by platinum album sales. Described as somewhere between Joplin and Charlebois.

**RAOUL DUGUAY** (Capitol): Humanistic avant-garde poet with peculiar throat sounds. His debut solo album, strong on Zappa-esque music, has been relatively successful.

**JEAN-PIERRE FERLAND** (Trans-Canada): Contemporary crooner of long standing has been popular with both pop-rock and MOR audiences.

**LOUISE FORESTIER** (Gamma): Singer-actress-comedian and former stage partner of Charlebois, rose to stardom with the single "Le Prison de Londres."

**LEWIS FUREY** (Aquarius; A&M in U.S.): Encouraged by Leonard Cohen, this singer-pianist-violinist has moved into recording. Recent U.S. club tour well-received, returns to Montreal for second recording.

**ANDRE GAGNON** (Columbia): Intelligent composer pianist whose albums "Les Quatre Saisons" and "Le Tuilleries" have found solid acceptance on the popular classical scene.

**BILL GAGNON** (Funkebec): Innovative bassist and producer, has worked with acts such as Ville

Emard, Ellen Mellwaine, Renee Claude, among others.

**PATSY GALLANT** (Columbia): She is a familiar personality in local movies and television. Her biggest hits have been in French but she has a fine English-Canadian reputation. Recent hit release was "Makin' Love In My Mind."

**HARMONIUM** (Quality/Celebration): This group is second only to Beau Dommage in Quebec. Their free-spirit fantasy image, as conveyed in recent concept LP "Les Cinq Saisons," has a strong teenage following.

**PAULINE JULIEN** (Zodiaque/Trans World): This fiery, nationalistic chanteuse is popular both here and in Paris.

**ANDY KIM** (Ice; Capitol elsewhere): Works mostly out of L.A. but still popular in his hometown. Kim is strong in both disco and pop-rock genres. Frequent airplay here helped break "Rock Me Gently."

**WILLIE LAMOTHE** (London): Celebrating his 30th year in show business, he is Quebec's top country singer. His discs, television show, and movie appearances give premium province-wide visibility.

**PIERRE LALONDE** (Capitol): Veteran pop-rock on the scene, into television and movies.

**DONALD LAUTREC**: Veteran pop-rock on the local scene, into television and movies.

**FELIX LECLERC** (London): He is considered the silver-haired father of the Quebecois chanson and is still strong with young and old alike.

**TEX LECOR** (Gamma): A folksy simple singer-pot whose beer commercials have blanketed the province.

**CLAUDE LEVEILLEE** (Barclay): Classy jazz oriented composer-singer with wide international experience.

**L'INFONIE** (Kot'ai): This classical-jazz-rock band led by Stockhausen student Walter Boudreau is currently dabbling in computer music.

**MAHOGANY RUSH** (Kot'ai): 20th Century in U.S.; Led by local guitarist Franke Marino, this trio is the only rock group from Montreal to break big in the U.S. His Hendrix-styled paroxysms are still a matter of controversy.

**MANEIGE** (Harvest): Pop avant-garde; they mix music concrete in a style between early Zappa and Pink Floyd. Their first release, recorded in Toronto at Manta, brought success beyond expectations; currently recording a second album.

**ELLEN McILWAINE** (Kot'ai): A favorite on the U.S. folk club circuit, her first album recorded in Montreal "The Real Ellen McIlwaine" revealed her as one of the most creative vocalist-guitarists around.

**JACQUES MICHEL** (Zodiaque/Trans World): Singer-songwriter with a nationalistic following.

**MOONQUAKE** (Aquarius; Fantasy in U.S.): They cleverly assimilate stylistic touches into their own personable rock 'n' roll. Current single, "Wild Little Story" captures an early Stones-Beatles feel. Their second album, "Star Struck," was produced by Paul Leka with brass arrangements by David Axelrod.

**JEAN-GUY MOREAU** (Disque Solo): Top impressionist in Quebec, with devastating technique and clever songs.

**NANETTE** (Pacha; Atlantic in U.S.): Nanette Workman broke locally in mid-1960s, when she was a British television regular and session singer and has now come back strongly with covers of U.S. disco hits.

**OCTOBRE** (Trans World): They are a progressive rock quartet with a third album due this autumn.

**MICHEL PAGLIARO** (Columbia, also in U.S.): A long-time French-language hitmaker, "Pag" has also scored in Canada with "Rainshowers" and "It Ain't Easy." He's a consummate rocker (his group is called Les Rockers) and a pro in the studio, where he has uncommon ties with his sidemen.

**PLUME** (Deram): Loud ragged course patois has made him a current favorite with the new Quebecois rock generation. Hit album: "Plumepouding."

**GINETTE RENO** (Trans World): Powerful voice and energetic stage manner have kept her in the spotlight over last decade. She is also well-respected in English-Canada.

**LES SEGUIN** (Kot'ai): Marie-Claire and Richard Seguin are twins whose contemporary folk-inspired style has earned legions of fans in Quebec. They are currently making inroads into France and are campus favorites.

**SHAKEY AL BAND** (RCA; Westbound in U.S.): A boogie-blues band led by Al Werneken, from Detroit via Chicago, harmonic player Jim Zeller and Quebecois rock-blues guitarist Jean Millaire. The first album was produced by David Vandepite.

**RENE SIMARD** (Nobel, CBS worldwide): At the ripe age of 14, he's been a superstar in Quebec for three full years. His albums and singles regularly top 200,000 sales, his movies break attendance records—and he's a star in Japan!

**TOUBABOU** (Kot'ai): Led by percussionist Michel Seguin, formerly with Charlebois and Ville Emard, this group explores polyrhythms and root sounds. Strong in Senegal.

**CLAUDE VALADE** (Deram): A chanteuse with a francophone-Vegas approach.

**GILLES VALIQUETTE** (Trans World): The most popular singer-composer of the new young rock fans here.

**GINO VANNELLI** (A&M worldwide): Formerly a disco-club singer in hometown Montreal, Vannelli has carved a niche for himself in the U.S. as an innovative disco-soul recording artist. Sharp backup band, led by brother Joe on synthesizers and keyboards, and sexy stage stance resulted in Vannelli being the first white singer to perform on "Soul Train."

**VILLE EMARD** (London): A collaboration of some of the most adventurous musicians in Montreal. Their albums feature much of the underground jam music recorded here recently.

**JESSE WINCHESTER** (Bearsville worldwide): A Southern emigre (via Louisiana and Memphis) who has lived in Montreal seven years and is now a Canadian citizen. His beautifully crafted songs have been acclaimed and covered by many. Currently recording his fourth album (at Studio Six).

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## Jingles-In-Canada Rule Is Stepped Up By a Year

OTTAWA—Virtually all of the performance components of advertising messages on radio in Canada must be recorded and produced in Canada after Oct. 1, 1976, according to amendments to the radio broadcasting regulations handed down by the Canadian Radio and Television Commission recently. At present, the CRTC regulations require that all radio-station jingles or recorded musical identification be produced and recorded in Canada after Sept. 30, 1977.

The only exception to the new requirements arises when the advertising message promotes artistic works or to those messages which cannot be authentically produced in Canada.

In issuing the new regulations, the CRTC states, "While the Commission expects this requirement to encourage Canadian producers to develop high quality professional skills in this field, it is evident that it will be some time before this industry can compete in a favorable environment with foreign production of musical 'beds' for local commercial production. The Commission hopes that the industry can reduce the complex union and legal barriers in this regard and will expect that the necessary cooperation from the American Federation of Musicians will be forthcoming."

In an interview shortly after the regulations were revealed, Allan Wood, the Canadian vice president of the AFM, indicated that the regu-

lations were of no use to Canadian musicians and puzzled over the CRTC's decision to allow radio stations two years to comply with the regulations. He also questioned the CRTC's contention that Canadian production of commercials, at this time, are not up to the quality of foreign productions.

The proposed television regulation requires 70 percent Canadian content in TV ads during 1976, 75 percent during 1977 and 80 percent during 1978.

A CRTC registration number will be assigned to all ads, except those produced by local stations for use on its own facility, TV program promotion and public service announcements. This process of number registration will allow the CRTC to monitor the use of Canadian talent and facilities by individual advertisers.

"The Commission will analyze levels of employment of Canadian performers and directors and will be especially concerned with these two areas, as well as the use of Canadian musicians, singers, announcers (when not principal performers), technicians and production facilities," states the CRTC. "The Commission also intends to discuss with the Assn. of Canadian Advertisers/Institute of Canadian Advertising Joint Broadcast Committee appropriate criteria for determining the degree of Canadian content in the analysis of the information received in the quarterly reports."

## Guide on Foreign-Controlled Companies

• Continued from page 80

accordance with the spirit of federal legislative initiatives.

- Create a financial structure that provides opportunity for substantial equity participation in the Canadian enterprise by the Canadian public.

- Pursue a pricing policy designed to assure a fair and reasonable return to the company and to Canada for all goods and services sold abroad, including sales to parent companies and other affiliates. In respect of purchases from parent companies and affiliates abroad, pursue a pricing policy designed to assure that the terms are at least as favorable as those offered by other suppliers.

- Regularly publish information on the operations and financial position of the firm.

- Give appropriate support to recognized national objectives and established government programs, while resisting a direct or indirect pressure from foreign governments or associated companies to act in a contrary manner.

- Participate in Canadian social and cultural life and support those institutions that are concerned with the intellectual, social, and cultural advancement of the Canadian community.

- Endeavor to ensure that access to foreign resources, including technology and know-how, is not associated with terms and conditions that restrain the firm from observing these principles.

In conclusion, the government's statement of principles states that

foreign-controlled businesses in Canada are expected to operate in ways that will bring significant benefit to Canada.

"To this end," the guide continues, "they should pursue policies

that will foster their independence in decision-making, their innovative and other entrepreneurial capabilities, their efficiency, and their identification with Canada and the aspirations of the Canadian people."

## Island Sees Large Growth

MONTREAL—"Within the next one-year period, Island will sell close to 250,000 units (LP and tape) in Canada without a top 10 album. With a top 10 album, that will be closer to half a million units."

That is the projection for the growth of Island Records in Canada by its newly appointed director of operations for this country, Liam Mullan.

"That's the strength of Island Records' catalog in Canada and elsewhere," adds Mullan. "You can anticipate that kind of sales even without a top 10 album."

Island Records (Canada) was officially launched in this country in September of last year and was administered by Love Productions which also handled their own labels, Daffodil and Strawberry. Mullan, who has been involved in the Canadian music scene positions such as music director of CKGM AM/FM in Montreal and national promotion director for A&M Records of Canada, handled promotion for Love. One of his accounts was Island.

Prior to Love Productions running into some financial difficulties this year, Island's American Chief, Charley Nuccio, had decided that their promotion expenses were too

high in relation to the type of returns they were getting from the Canadian market and pulled out of his Love Productions deal. The label, however, remained with Quality Records in Canada for manufacturing and distribution, a relationship which still stands. It's a buy-and-sell arrangement.

"There's two ways of handling the label in Canada," says Mullan. "You can either work on a lease deal or a buy-and-sell agreement. Until you have a set of figures that tell you you're doing it right, one way or the other, you can't tell."

Island's first Canadian artist is Marty Simon, who was signed to the label as part of the English band Sharks before they broke up. His first solo single for the label is "Roll You Over."

Bob Marley and the Wailers is the Island act beginning to make the most impression on Canadian audiences. A recent date at Toronto's Massey Hall was completely sold out and promoters Concert Productions International consider it one of their best shows of the year. Marley's last album "Natty Dread" is the biggest selling LP in the Canadian Island catalogue at the moment.



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## Religious Music a Puzzler

• Continued from page 3

On the practical side, he said the customary \$10 a year for unlimited use of a musical copyright is well within the reach of religious program producers, and their affiliate radio stations using the programs.

But NRB spokesmen say the \$10 fee per year could be too much for some religious program producers (of which there are about 600), and the added costs for small radio stations, and for the individual ministers, rabbis and others. NRB said it learned through a "confidential" survey made of programmers and stations, that any charge could curtail or even end many religious broadcasts.

Ciancimino was particularly irked by the NRB argument that the creators and publishers of religious music won't lose anything substantial by the exemption, because most of their money is made through the sale of printed copies, hymnals, et al., and only a "small percentage" comes from broadcasts, supplemented by income from performing synchronization. Also, NRB says the authors benefit from "exposure" of their works on the air.

The SESAC counsel countered with the biting reminder that the copyright law requires payments to the copyright owner for different uses, whether performance or me-

chanical reproduction. "If Oral Roberts or Billy Graham uses a non-religious work on his program, there is no question that he will be responsible for the payment of mechanical royalty fees." (Performance fees only are negotiated by ASCAP and BMI but SESAC also negotiates mechanical and synchronization licensing for its members).

By their questions and comments the subcommittee members seemed to be puzzled both as to the origin of this particular exemption, and its necessity.

In response to questions by chairman Kastenmeier, Ciancimino said a ball park estimate of total fees for religious music recorded for broadcast would be between \$50,000 and \$100,000, and that mechanical fees could be scaled down even from the low \$10 a year for hard-pressed program producers or radio stations.

Another unanswered question was how to judge when a musical work is truly "of a religious nature." Would it include free use on religious programs of such songs as "Amen," "My Prayer," and others written not for church use but for popular sale? Rep. Edward Pattison (D-N.Y.) could foresee a whole body of litigation on this issue if Sec. 112 (c) does not have some definition of "religious" work.

## Hawaii Site Of '76 IMIC

• Continued from page 1

ence. IMICs are geared to top echelon industry executives from the world music community. "Registrants will address themselves to crucial topics of the day," Zhito says.

"IMIC has traditionally proved to be a sounding board for top international executives and foremost industry minds to meet and exchange thoughts and views," adds Zhito.

IMIC-6 marks the first time Hawaii will play host to an international conclave of such magnitude. Waikiki Beach, in the city of Honolulu on the island of Oahu, is

the center for the state's creative community with record companies, recording studios, nightclubs, concerts, discotheques and a broad range of radio stations all filling the needs of the populace.

IMIC in the past has been used as the launching pad for a number of technical advancements, notably the world premier of RCA and Motorola's Stereo-8 quad cartridge in Spain (1969), the premier of the CBS-Sony SQ matrix 4-channel disk system at Montreux (1971), and the unveiling of the JVC-RCA CD-4 discrete 4-channel disk at Acapulco (1972).

IMIC officials are working to ensure that next May's gathering will continue this tradition of introducing to the world music community some new technological development.

Details on registration and the formation of the advisory committee will be announced in later issues.

## N.Y. Times Pubbery Staff In Conclave

NEW YORK—The New York Times Music Publishing Corp. will take advantage of the presence of many of its European representatives at Musexpo '75 to hold a general staff meeting that will also include its Hollywood executives and New York personnel. According to the firm's president, Murray Deutsch, Musexpo will provide an "excellent opportunity to formulate plans for the coming year in the total music market."

## Labels In Move

NEW YORK—Different Drummer and Salsoul, jazz and Latin/soul/disco labels in the Caytronics Records Corp. family, have moved to new offices at 653 Tenth Ave. Both operations were previously housed at Caytronics main offices on Madison Ave.

The move, according to Chuck Gregory, vice president and general manager, is part of company expansion plans.

## Inside Track

Has **Stevie Wonder** actually signed the \$13 million Motown contract? Street talk is that final details are still being worked out on the record-breaking pact.

Is **Barney Ales** taking his independent distributed line, Prodigal, into the Motown family, along with Prodigal promo chief, **Gordon Prince**? ... A&M Records reportedly has moved its line from Record Sales, Memphis, to Together Distributing, the mutually-operated Atlanta branch it shares with Motown, and has taken Connecticut from Alpha, New York, and moved it to its Boston branch. ... A PR director is reported up for a big promo at a major label. ... **Richard Allen**, 12, a promising piano prodigy performing with Southern California symphonies, is the son of **Herb Allen**, credit executive veteran now with WEA Corp.

The **Eagles** were telecast live on the Howard Cosell TV series Sunday (21) from their San Diego Stadium gig. ... **ZZ Top's** "Tres Hombres" LP has been on the Billboard chart 80 consecutive weeks, apparently the longest run for a U.S. rock group in recent years.

**Eddie Kendricks**, **Clifton Davis**, **Harold Melvin & the Blue Notes** and **Gwen McCrae** are on the live "Midnight Special" Sunday (27) from Chicago Amphitheatre for PUSH Expo. ... **Caravan** got a three-week tour extension.

**Vicki Young** of Dallas won Capitol's Summer Trip contest. She was KZEW-FM's entry and chose a trip to Los Angeles. ... **Kris Kristofferson** will now play opposite **Barbra Streisand** in the Warner Bros. rock-star remake of "A Star Is Born." He had reportedly refused the role some months ago.

**Les Paul** is doing some club touring with his son **Bobby**, 15, on drums. ... The reunited Goose Creek Symphony played the Starwood in Los Angeles. ... **Martin Mull** was signed for five **Cher** TV segments.

**Charlie Daniels'** second annual Volunteer Jam in Tennessee was filmed for a TV special. **Dicky Betts**, **Alvin Lee** and the **Marshall Tucker Band** were among the all-star guests.

**Dick Clark's** new syndicated rock show production, "The Music Thing" is starting to premiere in various markets. ... The official owner of Atlanta's Great Southeast Music Hall and the new rock annex "The Nightclub" is Soundhog South, whose officers are **Maurice Ehrlich**, **Robert Dulong** and **William Harrison, Jr.**

**Johnny Rodriguez** getting karate black belt. ... **Charlie Rich** in England for concert tour and BBC-TV special. ... **Billy Goldenberg** scored "McCoy" TV theme. **Dave Mason** won rave reviews for his first hometown London concert in six years.

**Claire Courtney** headlined Van Nuys Country Palace Benefit for two local Olympics gymnast candidates. ... **John Edwards** filled in as **Spinners** lead singer during Fort Lauderdale date to strong reviews and continues working the South Florida circuit. **Mulberry Square Records** is in Dallas not Denver as reported last week. ... **Budd Dollinger** has sold his movie theater in the San Fernando Valley, and is looking to get back into the record business.

## FM Group Welcomes AMers In Atlanta

• Continued from page 3

it would take six months or more to evaluate the material and data and the major question was the number of qualified engineers available at the FCC to work on the project. He hoped he could get the two or three qualified men on the project before the end of the year.

An original copy and 14 printed copies of the data must be submitted. For 30 days the data is available for public comment. Following that, there is a 15-day period in which proponents of the systems can reply to the comments.

"Providing we can find the staff," McNaughton said, "we'll put them to work developing a proposal for rule making. The proposal will go to the commissioners for the final decision."

The convention was launched by Jack G. Thayer, president of NBC Radio, who in his keynote speech said "the best is yet to come in radio" and he was especially excited about the prospects of FM. He spoke of FM audience shares overtaking AM in market after market. As one of his examples, he mentioned NBC's WKYS in Washington which launched a disco format last June and is now number one in its target audience 18-34 in ARB.

About quad, he said "everywhere

you go, people are talking about it."

FM is doing well, Thayer told his audience, with penetrations of 55 percent expected in the top 10 market by 1985 and 40 percent nationwide by that time.

Later, a large number of persons instrumental in quad radio were on hand for a session that virtually was a mini NQRC report.

With Harold Kassens, consulting engineer with A.D. Ring, introducing Eb Tingley, Electronics Industries Assn., and executive secretary of the NQRC moderating, each of the principals spelled out his activities in the quad radio studies.

J. G. Woodward, RCA Laboratories, showed studies that claimed preference for the CD-4 discreet system.

Emil Torick, director Audio Systems Technology, CBS Technology Center, lashed out at the NQRC and NAFMB, claiming they have ignored the two most successful quad systems in the field—SQ by CBS and Sansui's QS system. He failed to mention that CBS had withdrawn from the NQRC a long time ago.

Four systems were discussed—Quadracast Systems Inc., RCA, Zenith, and the Cooper System. General Electric had slide projector problems and wasn't able to promote its system.

**Herb Alpert** and the members of his **Tijuana Brass Band** were among passengers on a flight to Winnipeg that was forced to return to Regina, Saskatchewan, because of a telephoned threat that a bomb was on the plane. The Air Canada plane was about 20 minutes in flight, then turned back to Regina, where it was searched. No bomb was found and the plane took off soon after.

**Petula Clark** opens at Empire Room in Waldorf-Astoria Hotel, New York, Sept. 30 for two weeks. It's her first appearance in N.Y. in five years. ... How's your psyche? A new Audiofidelity Records album, "Toni Carroll And the Dreski Celli," may help you to find out. The LP is by a sponsoring member of a psyche fund. The album is supposed to effect the spinal chord. ... **Don Imus**, a.k.a. Imus in the Morning on WNBC radio, holds forth at Buddy's Place, New York, for week starting Oct. 6.

**Daryl Hall** and **John Oates** hit the Philadelphia road last week to push their latest RCA release, Daryl Hall & John Oates. ... "Hello, Dolly!" an E.H. Morris copyright, was chosen by **Hardees** as the theme music for a series of TV spots to promote Hardees Food System. Four spots have been filmed in New York, Sept. 18-21. ... Graphic artist **Milton Glaser** is having his designs for Utopia Records on display at an exhibition of his work at New York's Museum of Modern Art.

New York Times Music is hitting heavily with chart activity. Pub has had seven chart singles, including two top 10 entries, one top is entry and copyrights on seven chart albums. Spread covers MOR, country and soul. ... Beatlemania, the film, hit New York when four pictures about the Beatles were shown for one day at the Plaza Theater. ... **Cozy Powell**, former drummer for **Jeff Beck Group**, now pounding it out with **Blackmore's Rainbow**. Rainbow starts nationwide tour Oct. 20-Nov. 20.

**Xavier Roy**, MIDEM international manager, and **John Nathan**, U.S. representative, in Los Angeles on MIDEM business Thursday (25) through Oct. 3. They'll be staying at Beverly Hills Hotel. Both will be in New York beginning Oct. 6 at MIDEM office. Roy says booth reservations are running at record pace, well ahead of last year. ... Grunt Records **Jefferson Starship** marked their newest gold album with a bubbly champagne party with RCA executives in Saratoga, N.Y.

Random House threw a stage party at the Winter Garden, New York, Sept. 18 for **Richard Rogers** and his autobiographs, "Musical Stages." Celebs at the fete included **Zero Mostel**, **Myrna Loy**, **Van Johnson**, **Alfred Drake**, **Ella Fitzgerald** and **Benny Goodman**.

ASCAP writer **Shelton Brooks** died Sept. 6 at Barlow Sanatorium Hospital in Los Angeles. He was 89. ... Three CBS artists will appear on NBC-TV's "Saturday Night Live" show Oct. 18. They are **Phoebe Snow**, **Art Garfunkel** and **Paul Simon**, latter is host. ... Tribute to Willard Alexander at Buddy's Place, New York, Sunday (21) was sell-out. Proceeds went to T.J. Martell Memorial Fund for Leukemia Research. ... MGM's **Gloria Gaynor** off to concerts in Italy, France and Spain.

## London Execs In 2 Distrib Meets

NEW YORK—London Records did double duty, covering two cities in one day, to meet with its two new distributors, Alpha Distributing Corp. and Music Suppliers, last week.

London executives Herb Goldfarb, Sy Warner, John Harper, Herb Gordon and John Heider met with Alpha executives Harry Apstalaris, Nick Campanella and others, during a morning "get acquainted" meeting and for lunch at London's home offices here. Alpha services the Connecticut area for the label.

Then, following a presentation, the same six-man crew flew to Boston to hold their introductory meeting with Music Suppliers, eastern New England distributor for London. Gordon Dinerstein, Harry Carter and the staff of Music Suppliers attended the presentation, which included film clips, radio spots, mobiles and London's positions on the charts.

In another distributor development, Heilicher Bros. of Florida has been named London Records' exclusive distributors for Florida. Pact goes into effect Monday (22), according to Goldfarb.

A meeting is set for early next month in Miami between London staffers and the label's new distributors, Larry Ceminsky and Bob LaValle are Heilicher principals in Florida.

At presstime, the National Assn. of FM Broadcasters had apparently decided its new name—National Radio Broadcasters Assn.

## Black Sabbath Rates WB Push

LOS ANGELES—Warner Bros.' heavy schedule of fall sales-promotion pushes includes a Black Sabbath project with a WEA branch salesman cash contest for the best Black Sabbath retail display. FM radio spots will spearhead the Black Sabbath retail display. FM radio spots will spearhead the Black Sabbath campaign, along with print ads and in-store displays.

Meanwhile, WB president Joe Smith and producer Jerry Wexler are on the road through the end of the month in six major markets with "Nashville" film star Ronnee Blakely and her new "Welcome" LP.

Also on separate promotion tours this week are Eddie Rosenblatt, WB vice president, and Russ Thyret, national sales manager. They will be in eight cities with a new promotional film, "The Works," unveiling the WB fall lineup for WEA branch personnel.

**MARKET REPORT NO. 3  
SAN FRANCISCO\***

**Fact:** The radio programmers and record dealers interviewed in San Francisco all felt promotional dollars should be spent nearly equally on promotion men and trade advertising.

**Fact:** San Francisco radio programmers know big hits deserve big promotional dollars. If it were their budget, they'd spend over 40% on promotion men and industry trade ads, alone.

**Fact:** When they're unsure of how a record will be received, radio programmers would increase the share of a promotional budget by over 6% for promotion men and over 15% for trade advertising.

**Conclusion:** Your promotion man's personal contact is the most effective single sales tool you have. But research also shows the heavy record dealers and radio programmers expect your man to be backed by trade advertising. And the trade they read... and rely on above all others...is Billboard.

These pros know the way you spend your promotional budget is all important in the movement of a record and the play it receives. So back your promotion men with ad dollars in Billboard.

If they were spending your money, that's the way they'd do it.

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## Spotlight



### Pop

**DAN FOGELBERG—Captured Angel**, Epic PE 33499 (CBS). Fogelberg, with his gentle brand of country rock, builds up a stronger following with each release and seems to become a bit more comfortable with the style of music he has chosen. Kind of a blend between the Cosmic Cowboy scene, the Eagles genre and the Colorado school of music, Fogelberg runs through a series of gentle cuts highlighted by mild electric or acoustic instrumentals, double tracked vocals and easy harmonies. A natural follow to his last LP, which firmly established him as a name to be reckoned with on the commercial scene. Virtually all instruments played by artist, but when he needs it he gets help from the likes of J.D. Souther, Russ Kunkel and Norbert Putnam.

**Best cuts:** "Aspen/These Days," "Comes And Goes," "Old Tennessee," "Crow," "The Last Nail."

**Dealers:** Artist sounds like CSN&Y, Eagles and a number of others but is still highly original. And his management also handles the Eagles and Joe Walsh, which makes for strong tour packages.

**LEO SAYER—Another Year**, Warner Bros. BS 2885. First LP for Sayer with new writing partner Frank Farrell is an extension and maturation of his previous sets, blending in the same good balance of goodtime rockers and songs that seem to champion the underdog. Sayer still sounds a bit like Elton John in spots, but the similarity seems to disappear with each succeeding and more successful album. Production from Adam Faith, who has worked with the artist since the beginning, and Russ Ballard, who recently produced Roger Daltrey. Much of the LP carries the same infectiousness that characterized his "Long Tall Glasses" hit.

**Best cuts:** "Unlucky In Love," "The Last Gig Of Johnny B. Goode," "Moonlighting" (with an interesting steel drum sound), "The Kid's Grown Up," "Only Dreaming."

**Dealers:** Artist due here on tour shortly.

**BONNIE RAITT—Home Plate**, Warner Bros. BS 2864. Another step forward for Ms. Raitt, as she retains her basic bluesy feel but adds a touch of country/rock, handles several romantic ballads better than she has in the past and works well against the excellent Nick De Caro horn and string arrangements. Most noticeable here is the more versatile voice shown by the singer. Always admired as a strong blues and soul-oriented singer, she shows herself able to handle numerous other styles as well. And on the uptempo material, the vocals are more powerful and generally more expressive. Like Linda Ronstadt, Ms. Raitt is moving into a variety of areas and handling them all easily. Good production from Paul Rothchild and help from the likes of Emmylou Harris, Jackson Browne, J.D. Souther, Tom Waits and John Hall.

**Best cuts:** "What Do You Want The Boy To Do," "Run Like A Thief," "Walk Out The Front Door," "Sugar Mama," "Pleasin' Each Other," "I'm Blowin' Away."

**Dealers:** Artist is filling halls around the country where many other acts are failing to draw.

**THE FRANKIE MILLER BAND—The Rock**, Chrysalis CHR-1088 (Warner Bros.). Kind of a longshot, but Miller is possibly the most soulful white voice in rock, sounding remarkably like Otis Redding at times and capturing the happy John Fogerty feel at others. With the help of Henry McCullough on lead guitar, Miller comes up with one of the most listenable albums of the year. A white man who sounds black without sounding like an imitator, his songs deal with lost loves and other bluesy subjects such as prisons. Producer Elliot Mazer has done a fine job, but it is Miller, with his talent for keeping things in perspective and not overdoing anything that is the star. It's rare when one can say it, but it will really be criminal if this LP doesn't get some recognition.

**Best cuts:** "The Heartbreaker," "The Rock," "Hard On The Levee," "I'm Old Enough," "Bridgeton," "Drunken Nights In The City."

**Dealers:** Play in store and help break a new artist.

**HARRY CHAPIN—Portrait Gallery**, Elektra 7E-1041. Another fine selection of story songs from one of the master storytellers of the pop world, but a set that he seems to have exercised a bit more self control with than on past efforts. There are several long narratives dealing with rather depressing subjects, but the fact that there are only several is a pleasant surprise. Harry used to fill whole albums with these and as good as they are one can get tired of hearing of snipers for 45 minutes. Here we find some good love stories, a nostalgic look at childhood, a song that seems like a melodic "Space Oddity" and a good piece of Americana. One rather ominous tale of a miserable life works well. Still, a better balance than ever before, more melodic backup instrumentals and generally easier to listen to vocals from Chapin. A cliché, but more commercial than other LPs.

**Best cuts:** "Dreams Go By," "Star Tripper," "Babysitter," "Bummer," "Dirt Gets Under His Fingernails," "Stop Singing Those Sad Songs."

**Dealers:** Chapin has an exceptionally strong and loyal following.

**STRAWBS—Nomadness**, A&M SP-4544. Coming off their most commercially successful album to date, the Strawbs wisely choose to put together a mix of the kind of semi-hard rock that put them into the 40s on the LP chart last time out and retain some of the folksy, acoustic feel that won them a



**LINDA RONSTADT—Prisoner In Disguise**, Asylum 7E-1045. Miss Ronstadt is fast on her way to becoming the best and most versatile contemporary female vocalist. Like most of the "overnight sensations" in the record business she has spent a decade recording and years before that in the clubs to reach her current status. Yet she is now at the point where she can handle a country melody, old soul rocker or ballad, a straight rocker or a number of tunes that defy categorization with no ascertainable difficulty. Whether the songs are chosen by the singer or producer Peter Asher, the taste is nearly impeccable, with material from the likes of Dolly Parton, Jimmy Cliff, Neil Young, James Taylor and the great Motown catalog. Asher's production is superb, but the star is Miss Ronstadt, who seems remarkably at home in whatever music she chooses to sing. This is most noticeable in country. She seems totally comfortable. Hard to find a flaw here, on this simply handled (vocally and instrumentally), yet complex album.

**Best cuts:** "Love Is A Rose," "Tracks Of My Tears," "Prisoner In Disguise," "Heat Wave," "The Sweetest Gift," "I Will Always Love You," "Silver Blue."

**Dealers:** Artist is a true superstar.



**JOHN DENVER—Windsong**, RCA APL 1-1183. Another perfect set for Denver fans, offering a bit of clear air in an otherwise rather depressing time. Same easy country flavor he has done so well with over the past few years, with the same healthy, goodtime images of fresh air, soaring eagles, ever present love, grief over the woes of the world and the joys of the radio. To be honest, there is no one who handles this kind of material as well as Denver does, and there have been a lot of imitators over the past few years. The man has a voice as crystal clear as the subjects he sings about, the arrangements and production are near perfect, the songs straddle pop, country and MOR at just the right angle and the LP on the whole is a masterpiece of exactly what Denver fans want. No real changes from past efforts, but why mess with the perfect success formula? The usual complaints that there is nothing meaningful will pour in, but there are always several million LP buyers to dispute that.

**Best cuts:** "Cowboy's Delight," "Looking For Space," "Two Shots," "I'm Sorry," "Fly Away," "Calypso."

**Dealers:** Denver requires no more work than laying it out for the customer to pick up.

great deal of fans before the last LP. Group has basically narrowed down to Dave Lambert and Dave Cousins, who between them handle most of the writing, guitars, dulcimers, banjos and other assorted combinations. The quieter moments, most of them on side two, still sound most like the old Strawbs. The rockers, however, are well done and not overdone. Some other flavors here as well, including the distinctive British folk sound and even a Caribbean feel. Guest Rick Wakeman, a Strawb himself once, handles harpsichord on one cut.

**Best cuts:** "To Be Free," "The Golden Salamander," "Back On The Farm," "So Shall Our Love Die?," "Tokyo Rose," "Hanging In The Gallery."

**Dealers:** Remember, group finally broke open with last LP.

**COMMANDER CODY AND HIS LOST PLANET ARMEN—Tales From The Ozone**, Warner Bros. BS 2883. Groundbreaking country rock group come up with most versatile LP yet, coming up with version of old Cab Callaway hits, country and folk standards, old rock hits and even a few originals. Blessed with several excellent lead singers and eight fine instrumentalists (playing standard rock instruments as well as fiddle, steel and marimbas), the band easily captures the mood of whatever song they are singing. Much of the material sounds humorous at first, but when one gets down to it, it's all well done and handled with a reasonable amount of faith, to the original versions.

**Best cuts:** "Minnie The Moocher," "I Been To Georgia On A Fast Train," "Lightnin'-Bar Blue," "Tina Louise," "The Shadow Knows."

**Dealers:** Group has strong core of fans.

**FOGHAT—Fool For The City**, Bearsville BR 6959 (Warner Bros.). One of the few straight hard rock bands left around, with a no frills, no pretension attitude. Seven solid rock cuts enhanced by the raunchy lead vocals and strong guitar of Lonesome Dave Peverett. With Rod Price also doubling on lead, the group comes up with a dual guitar style that is currently in fashion but is one which they helped pioneer some years back. Nick Jameson, who joined as bassist and keyboard man, is also handling production. Still, simplicity is the key here, and there are too few rock bands around willing to simply have a good time.

**Best cuts:** "Fool For The City," "Drive Me Home," "Terraplane Blues," "My Babe."

**Dealers:** Group is consistently on the road.

**BRIAN AUGER'S OBLIVION EXPRESS—Reinforcements**, RCA APL1-1210. Auger, one of the groundbreaking jazz/rock keyboardists, seems to become a bit more commercial with each LP and this one is no exception. More of a turn to the disco feel with a touch of Latin added than on past efforts,

and more emphasis on spreading his keyboard talents around to cover organ, piano and various synthesizers. Bluesy, jazzy vocals from Alex Ligertwood and a stronger emphasis on percussion with three band member working in this department. Some good string simulation via string machine from Auger also enhances the effort. Directly in today's musical vein without sacrificing roots.

**Best cuts:** "Brain Damage," "Thoughts From Afar," "Something Out Of Nothing," "Future Pilot."

**Dealers:** Auger builds a stronger audience with each release.

**TONY CAMILLO'S BAZUKA—A&M SP-3406**. Camillo became known to the public, of course, through his top 10 disco smash, "Dynamite." What he has done here, however, is wisely avoid the trap of falling into a disco-only bag by coming up with an exceptionally skilled set of disco, jazz and rock, as well as balancing instrumentals with cuts featuring vocals. Arranger/producer Camillo has gathered the likes of Randy Brecker, Michael Brecker, Pat Rebillot and others and captured most of today's mainstream trends in one LP. Some Latin flavor from time to time, but the contemporary jazz feel is really the dominant strain. Particularly engrossing is the sax and wah wah guitar work and the vocals of Kenny Kerr on several of the cuts. Nothing is overdone, here, which may be the key.

**Best cuts:** "T.C.'s Inferno," "Come To Me," "I'm Gonna Love Lovin' You," "Love Explosion," "Dynamite."

**Dealers:** Place in disco, pop and jazz sections and take advantage of artist's top hit.

**RUSH—Caress Of Steel**, Mercury SRM-1-1046. Kind of a longshot here from this Midwestern heavy metal group who enjoyed a fun first LP where they seemed to enjoy emulating Led Zeppelin, got a bit too serious on their second effort and now seem to have come back strong. Material sounds alternately like Zeppelin and Humble Pie and a good balance between outrageous rockers and more melodic material. The strong resemblance to the heavy metal groups from England is still here, but the trio is beginning to build an identity of its own. Good FM fare.

**Best cuts:** "I Think I'm Going Bald," "The Necromancer," "No One At The Bridge," "Panacea," "Bacchus Plateau."

**Dealers:** Group draws huge crowds in Midwest and is set to tour nationally soon.

**JIMMY CLIFF—Follow My Mind**, Reprise MS 2218 (Warner Bros.). Cliff is back in the atmosphere he sounds more musically comfortable with here, away from Muscle Shoals and back in Jamaica for half of the album anyway. Songs carry more of the raw reggae flavor he showed on his earlier efforts, particularly his "Harder They Fall" days, with subject matter

dealing with repression of the poor, love of mother, love songs and statements of freedom. Cliff, along with Bob Marley, still remains one of the best known reggae artists in this country and this set should put him back in the good graces of those fans he may have lost through his last few rather subpar efforts. Songs from Cliff for the most part, but also from such reggae names as Marley and Joe Higgs.

**Best cuts:** "The News," "Going Mad," "Dear Mother," "Remake The World," "No Woman, No Cry," "If I Follow My Mind."

**Dealers:** Stock in reggae bin.

**THE TONY BENNETT/BILL EVANS ALBUM—Fantasy F-9489**. Two sensitive artists are teamed together for the first time in a program of meaningful tunes which Bennett interprets with tenderness and warmth. This is an unorthodox concept: pop vocalist and jazz pianist—both in the bare spotlight of their own abilities. Evans becomes his own rhythm section, but it's not the same thing as if there were bass and drums. Bennett pulls off his role as "lead instrument" well because he has an affinity for songs like "The Touch Of Your Lips," "My Foolish Heart," "Young And Foolish," "But Beautiful."

**Best cuts:** "Young And Foolish," "But Beautiful," "Days Of Wine And Roses."

**Dealers:** stock in pop and jazz since both artists have their followings.



### Country

**JOE STAMPLEY—Billy, Get Me A Woman**, Epic KE 33546. This album has a little bit of everything; trucking songs, including his latest single, cajun, a little blues and country. Several good cuts with the best being "Love That Feeling," "Ray Of Sunshine," "I Was Keeping Her Warm For You."

**Dealers:** Artist sells country and pop.

**DOLLY PARTON—Dolly**, RCA APL1-1221. A collection of Dolly's favorite love songs plus her two latest singles. She wrote all of the tunes and is one of the better writers around. All beautiful songs, beautifully done.

**Best cuts:** "Most Of All Why," "Because I Love You" and "Only The Memory Remains."

**Dealers:** Display country, pop and MOR.

**BILLY SWAN—Rock 'N' Roll Moon**, Monument PZ 33805. Described as a genius by Kristofferson, Swan may be recorded at Chips Young farm/studio in nearby Murfreesboro, Swan does everything from 50's rock to blues to rinky-tink piano tunes. But he does them all well. Swan has gone from writer to producer to #1 artist.

**Best cuts:** "Baby My Heart," "Home Of The Blues," "Over-nite Thing (Usually)" and "Rock 'N' Roll Moon."

**Dealers:** Swan is hot now and label is pushing him. Display country and pop.

**WILLIE NELSON—What Can You Do To Me Now**, RCA APL1-1234. RCA is jumping on the Nelson bandwagon with "Red Headed Stranger" selling so well. People remember Nelson as "then and now" and this is early Nelson. All previously released material, LP contains some of his better things from the past. Album is a collectors item for the Nelson cult.

**Best cuts:** "I'm A Memory," "What Can You Do To Me Now," "Wake Me When It's Over."

**Dealers:** Nelson has a long following. LP will sell itself. Display country and pop.

**AMAZING RHYTHM ACES—Stacked Deck**, ABC ABCD 913. The long-awaited first album by this group is here and it was worth waiting for. Country funk at its best is an understatement as it is really a superb album. All songs were written or co-written by Russell Smith, lead singer, and there are some good ones. The various songs gives each member of group a chance to work out such as Billy Karheart on organ in "Why Can't I Be Satisfied." Producer Barry "Byrd" Burton does an excellent job on "Ella B," on steel and dobro. All this and Smith's gutsy vocals will make this the next super southern rock group. There's not a bad cut on the album.

**Dealers:** Album contains group's single "Third Rate Romance" which brought them national attention. They are currently routing and ABC is promoting heavy. Display country, pop and rock.



### Soul

**GLORIA GAYNOR—Experience**, MGM M3G 4997. Lady who still gets enormous amount of disco play comes up with her second LP, another strongly disco-oriented set featuring her first effort formula of long, disco styled cuts on side one and more radio oriented material on side two. Powerful but controlled vocals, musical help from the likes of Alan Schwartz.

(Continued on page 86)

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.

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**JAMES TAYLOR—Mexico (2:57)**; producers: Lenny Waronker & Russ Titelman; writer: James Taylor; publisher: Country Road, BMI. Warner Bros. 8137. Easy, mid-tempo cut with typical smooth Taylor vocals and effective use of the title as hook. Closer to the hit sound he was coming up with several years back than anything since. Percussion dominates instrumental portion of song, along with some steel drumming.

**THE MARSHALL TUCKER BAND—Fire On The Mountain (3:05)**; producer: Paul Hornsby; writer: George McCorkle; publisher: No Exit, BMI. Capricorn 0244 (Warner Bros.). Culled from the band's current LP, which is pulling in stronger response than anything they've come up with yet, this is an intriguing mix of acoustic instrumentals and harder Southern rock. Kind of a long shot, but give it several listens.

## recommended

**BOB DYLAN & THE BAND—Million Dollar Bash (2:30)**; producers: Bob Dylan & The Band; writer: B. Dylan; publisher: Dwarf, ASCAP. Columbia 3-10217.

**BAY CITY ROLLERS—Saturday Night (2:56)**; producers: Bill Martin & Phil Coulter; writers: Martin-Coulter; publisher: Welbeck, ASCAP. Arista 0149.

**RICK NELSON & THE STONE CANYON BAND—Rock And Roll Lady (3:03)**; producer: Jerry Fuller; writer: Mike McClellan; publisher: Beechwood, BMI. MCA 40458.

**PABLO CRUISE—What Does It Take (3:23)**; producer: Michael Jackson; writers: Jenkins-Lerios; publishers: Irvin/Pablo Cruise, BMI. A&M 1742.

**THE MICHAEL STANLEY BAND—Face The Music (3:03)**; producer: Bill Szymczyk; writer: J. Koslen; publisher: Rugrat, ASCAP. Epic 8-50151 (CBS).

**ENO—The Lion Sleeps Tonight (Wimoweh) (2:47)**; producers: Brian Eno & Rhett Davies; writers: Linda-Campbell-Peretti-Creatore-Weiss-Stanton; publisher: Folkways, BMI. Island 036.

**PROCOL HARUM—Pandora's Box (3:18)**; producers: Jerry Leiber & Mike Stoller; writers: Gary Brooker-Gary Reid; publisher: BlueBeard, ASCAP. Chrysalis 2109 (Warner Bros.).

**FRANKIE MILLER—A Fool In Love (2:58)**; producer: Elliot Mazer; writers: Frankie Miller-Nady Fraser; publisher: Chrysalis/Ackee, ASCAP. Chrysalis 2108 (Warner Bros.).

**GARY WRIGHT—Love Is Alive (3:24)**; producer: Gary Wright; writer: Gary Wright; publisher: WB, ASCAP. Warner Bros. 8143.

**HYDRA—The Pistol (3:10)**; producer: Johnny Sandlin; writers: Bruce-Kirkpatrick; publisher: No Exit, BMI. Capricorn 0245 (Warner Bros.).

**JONATHAN KING—Paloma Blanca (White Dove) (3:07)**; producer: Jonathan King; writer: J. Bouwens; publisher: Warner Bros., BMI. Big Tree 16046 (Atlantic).

**ENGELBERT HUMPERDINCK—This Is What You Mean To Me (3:35)**; producer: Bobby Eli; writers: Bobby Eli-Terry Collins; publishers: Oceans Blue/Friday's Child, BMI. Parrot 40085 (London).

**HARRIET SCHOCK—Southern Belle (3:10)**; producers: Gene Page & Billy Page; writer: Harriet Schock; publisher: Colgems, ASCAP. 20th Century 2235.

**RHYTHM HERITAGE—Theme From "S.W.A.T." (2:47)**; producers: Steve Barri & Michael Omartian; writer: B. DeVorzan; publisher: Spellgold, BMI. ABC 12135.



**EDDIE KENDRICKS—Happy (2:58)**; producers: Frank Wilson & Leonard Caston; writers: L. Caston-K. Wakefield; publishers: Jobete/Stone Diamond, ASCAP/BMI. Tamla 54263F (Motown). Patented Kendrick's falsetto vocals and a cut that carries a disco feel but is also a bit more on the low key end than his more recent material. As always, the title acts as the prime hook. Flip: Deep And Quiet Love (5:34); producers: same; writers: F. Wilson-K. Wakefield; publisher: same.

**THE JIMMY CASTOR BUNCH—King Kong Pt. 1 (3:17)**; producers: Castor-Pruitt Productions; writers: J. Castor-J. Pruitt; publisher: Jimpire, BMI. Atlantic 45-3295. The master of the off the wall novelty sound strikes again with jungle noises, his usual distinctive vocals and a strong disco feel.

## recommended

**BLOODSTONE—Give Me Your Heart (3:19)**; producer: Mike Vernon; writer: Charles McCormick; publisher: Crystal Jukebox, BMI. London 5N-1062.

**QUINCY JONES—Is It Love That We're Missin' (3:07)**; producer: Quincy Jones; writers: George Johnson-Debbie Smith; publishers: Kidada/Goulgrig, BMI. A&M 1743.

**LENNY WILLIAMS—Since I Met You (3:05)**; producers: Lenny Williams & Chester Thompson; writers: L. Williams-G. Demar; publisher: Len-Lon, BMI. Motown 1369F.

**FUNKADELIC—Better By The Pound (2:40)**; producer: George Clinton; writers: G. Clinton-G. Cook; publisher: Bridgeport, BMI. Westbound 5014 (20th Century).



**STEVE DAVIS—Step-Lovers (2:31)**; producer: Billy Sherrill; writers: S. Davis S. Lyons; publishers: Al Gallico/Algee, BMI. Epic 8-50137 (CBS). Strong storyline and a good pop/country flavored cut.

**DON DOWNING—I'm Not Lovin' (2:45)**; producers: Tony Bongiovi, Meco Monardo & Jay Ellis; writer: Don Downing; publishers: It Ain't Easy/Elbomo, BMI. Roadshow 7004 (Scepter). Powerful disco oriented cut from the same label that brought us the B.T. Express.

**HUMMINGBIRD—For The Children's Sake (3:18)**; producers: Hummingbird & Ian Samwell; writer: C. Isdore; publisher: Irvin, BMI. A&M 1739. Former members of the Jeff Beck group combine for a soul/jazz/pop sound.

**FEVER—Sweet Sounds Of Love (3:39)**; producers: Morris Bailey & William Holland; writers: Morris Bailey Jr.; publishers: Miss Vera/Billy Holiday, BMI. Sound Gems 107. Philadelphia group comes up with yet another disco sound, but one that sound remarkably original with some complicated instrumental breaks. A bit like Sly at times.



**ANITA KERR—At Seventeen (4:24)**; producer: Chet Atkins; writer: Janis Ian; publisher: Mine Music/April Music, ASCAP. RCA PB-10388. Already getting a lot of MOR and pop play, this beautifully written song with Ms. Kerr's soft harmony is one that every woman will relate to, regardless of age. Excellent production all around. Flip: The Masterpiece (2:40); producer: same; writers: J.J. Moret-P. Parnes; publisher: September Music, ASCAP.

**B.J. THOMAS—Help Me Make It (To My Rockin' Chair) (2:55)**; producer: Chips Moman; writer: B. Emmons; publisher: Baby Chick Music, BMI. ABC ABP-12121. Good follow-up to "Another Somebody Done Somebody Wrong Song" but just the opposite meaning. This is positive love with the same up, infectious melody that makes you want to sing along. Good crossover product. Flip: no info.

**GENE WATSON—Where Love Begins (3:00)**; producers: Russ Reeder & Bob Webster; writer: Ray Griff; publisher: Blue Echo Music, ASCAP. Capitol P-4143. Taken from his "Love In The Hot Afternoon" LP, this is along the same lines of a not

quite proper love. Some strong lines from writer Ray Griff, building to strong bridge. Good follow-up to his last top ten. Watson has a bright future ahead. Flip: No info.

**JOHNNY RODRIGUEZ—Love Put A Song In My Heart (2:45)**; producer: Jerry Kennedy; writer: B. Peters; publisher: Pi-Gem Music, BMI. Mercury 73715. A change of pace for Rodriguez but a good one. Up-tempo, happy Ben Peters song with nice string arrangement and background vocals. Taken from his LP. Flip: Steppin' Out On You (2:53); producer: same; writer: J. Rodriguez; publisher: Hallnote Music, BMI.

**KENNY PRICE—I've Changed Since I've Been Unchained (3:21)**; producer: Ray Pennington; writer: Ray Pennington; publisher: Dunbar Music, BMI. RCA PB 10376. Price can handle any kind of song and this one is fast-paced, country-rock, all about the job of being free. Good backup vocals enhance production. Flip: no info.

**JOHNNY CARVER—Start All Over Again (2:43)**; producer: Ron Chancey; writer: B. Dees; publisher: Hill & Range, BMI. ABC/Dot DDA-17576. This is not the week for sad songs. This is another up, optimistic love song, lilting melody with Carver's usual good delivery. Flip: Love Signs (2:35); producer: same; writer: J. Carver; publisher: ABC/Dunhill, BMI.

## recommended

**RONNIE SESSIONS—Makin' Love (2:38)**; producer: Walter Haynes; writer: Floyd Robinson; publisher: Tree Pub., BMI. MCA-40462. Flip: no info.

**MEL STREET—This Ain't Just Another Lust Affair (2:54)**; producer: Dick Heard for Prater Productions; writer: E. Conley; publisher: Blue Moon Music, ASCAP. GRT-030. Flip: no info.

**ELLEN STRASSER—Love Song (2:36)**; producer: L. Klein; writer: L. Klein; publisher: Pel Music, BMI. LK Records 7730-1. Flip: Ivory (2:48); producer: same; writer: E. Strasser; publisher: same.

**GARY MACK—Hamburger Patty And Dollar Bill (2:35)**; producer: Dave Burgess for Doubletree Productions; writer: Marvis Harris; publisher: Singletree Music, BMI. Soundwaves SW 4522. Flip: no info.

**JOEL SONNIER—I've Been Around Enough To Know (2:30)**; producer: Glenn Keener; writers: B. McDill-D. Lee; publishers: Hall-Clements Pub., BMI. Mercury 73702. Flip: A Brighter Shade of Blue (2:58); producer: same; writer: J. Sonnier; publisher: Wall To Wall Music, ASCAP.

**ROBERT ALLEN JENKINS—Summer Of '65 (2:57)**; producer: Dave Burgess for Doubletree Prod.; writers: Robt. Jenkins & Lyn Jenkins; publisher: Singletree Music, BMI. Flip: no info.

**Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.**

## Billboard LPs

• Continued from page 84

berg, Bob Babbitt, Pat Rebillot on keyboards and mastering from Media Sound, one of New York's disco headquarters all help LP. Entire LP is disco oriented, with Tom Moulton handling the mixing.

**Best cuts:** "If You Want It) Do It Yourself," "How High The Moon," "What'll I Do," "Tell Me How," "Walk On By."  
**Dealers:** Ms. Gaynor has extremely strong disco reputation.

**TOWER OF POWER—In The Slot**, Warner Bros. BS 2880. With Hubert Tubbs on lead vocals, the group has picked up a generally funkier feel than they had in the Lenny Williams days. Still the usual skill from the Tower horn section, but there is far more of a disco orientation and even a hint of a Latin beat from time to time, particularly on one long instrumental. Tubbs has a more soul oriented voice than Williams did, and the effect is obvious on the band and the effect is a good one. Expect stronger disco reaction from this LP than any previous sets.

**Best cuts:** "Treat Me Like Your Man," "If I Play My Cards Right," "As Surely As I Stand Here," "Ebony Jam," "Essence Of Innocense."  
**Dealers:** Emphasize new lead singers.



**RAMSEY LEWIS—Don't It Feel Good**, Columbia PC 33800. Lewis, who helped create the first disco craze over a decade ago, continues to move with the contemporary disco flow as he mixes rocking disco cuts and smooth, easy going numbers that give him full freedom on piano, clavinet and various synthesizers. Use of background singers help the mellow mood on the slower cuts while a strong Latin beat pervades some of the obvious disco cuts. Strong guitar work from Byron Gregory as well. What Lewis has done is combine the techniques of some of the jazz/rock men now moving to the forefront with his own base of originality, and the combination works.

**Best cuts:** "Don't It Feel Good," "Spider Man," "That's The Way Of The World," "Can't Function."  
**Dealers:** Artist on road frequently with Earth, Wind & Fire.

**MILES DAVIS—Dig**, Prestige P-24054 (Fantasy). This is straight ahead, coolly driving Davis of the early 1950s when he played with Bird, Sonny Rollins, John Lewis, Art Blakey, Jackie McLean, Kenny Clarke, Al Cohn, Zoot Sims, etc. His attack and tone were of a different school than what young listeners hear today. For many buffs today the early Davis dates are significant. These tracks from those New York recording sessions will help fill in the pieces about this man who tries to bridge pop and rock and jazz with total freedom.

**Best cuts:** "Morpheus," "Whispering," "Conception," "Out Of The Blue," "For Adults Only."  
**Dealers:** This early Davis can be merchandised if properly displayed for an eager audience of his fans.



**RICHARD DIGANCE—Mercury SRM-1-1042**. One of the more pleasing and original singer/songwriters of the year is this young Britisher, who may be the most adept at combining pathos, humor and sarcasm since Ray Davies. Digance can be quite serious when he wishes, particularly when handling his love ballads. But he can also be highly humorous, particularly when reeling off his delightful short stories. Or, he can be caustic even when writing about such peculiarly American subjects as the winning of the West. Excellent all the way around. Incidentally, he may make the best use of a Cockney accent since Herman's Hermits did with "Henry VIII."

**Best cuts:** "The Joe Louis Story," "How The West Was Lost," "Drag Queen Blues," "Edward Sayers' Brass Band," "Show Me The Door," "Bless The Evening."  
**Dealers:** Watch the FM reports. Digance could be a huge act.

**HILL—Mountain Man**, Capitol ST-11444. Excellent blend

of country, rock, country/rock and a few cuts with a Southern rock flavor. Instruments well balanced between acoustic and electric, with occasional horn riffs working well and soulful female backup vocals tastefully used. Lead singer Gary Hill sounds a bit like Jerry Jeff Walker in spots, but the similarity is really only a superficial one. A little bit of everything that is making a musical dent today here, but not enough of anything to make the set appear derivative. Lead vocals, harmonies and instrumentals all handled professionally. Production from Ken Mansfield, who has enjoyed success of late in both the country and pop markets.

**Best cuts:** "Mountain Man," "Who The Hell Do You Think You Are," "Make It Up As You Go," "Born With Rhythm," "Deep Elm Blues."  
**Dealers:** Display in pop and country.

**STARRY EYED & LAUGHING—Thought Talk**, Columbia PC 33837. Four Britishers bring back memories of the last real fun era in rock, the mid '60s, with their happy harmony vocals and simply infectious instrumentation. Cut at Rockfield in Wales (which happens to be the home of Dave Edmunds—maybe the skilled return to simplicity is infectious), the set is basically 11 potential singles. Even a Bruce Springsteen feel to several of the cuts, as well as reflections of the early Byrds. High spots are the three part harmony vocals, which, as we said, are as much fun as anything since the '60s.

**Best cuts:** "Good Love," "One Foot In The Boat," "Since I Lost You," "Don't Give Me A Hard Time," "Flames In The Rain."  
**Dealers:** Import has already received some action.

**RONEE BLAKLEY—Welcome**, Warner Bros. BS 2890. One of the stars of "Nashville" proves to be quite a creditable singer, able to handle both country oriented material and more pop-oriented ballads. LP also marks the first production work from Jerry Wexler since he left Atlantic, and the production is excellent. Ms. Blakley has a powerful, smooth voice, and she handles the easy going material better than the rockers. Watch for country play here as well as pop. Top musicians recruited for the Muscle Shoals sessions include Roger Hawkins, Barry Beckett, Reggie Young and David Hood.

**Best cuts:** "Please," "Young Man," "Idaho Home," "If I Saw You In The Morning."

**Dealers:** Remind consumers where they know artist's name from.

**THE MASQUERADERS—Everybody Wanna Live On**, Hot Buttered Soul/ABC ABCD-921 (ABC). First LP from Isaac Hayes' Hot Buttered Soul label is an interesting mix of smooth, easy going soul ballads and some uptempo, disco oriented material. Strong lead vocals, augmented at times by a soulful, almost chanting backup chorus. Hints of the Philadelphia sound on some of the slower material as well as a distinctive Memphis sound. Production and arrangements from Hayes, as well as some good sax work from the star.

**Best cuts:** "Everybody Wanna Live On" (an 8½ minute cut), "(Call Me) The Travelling Man," "Listen," "Baby It's You," "Honest And True."  
**Dealers:** Let consumers know it is Hayes' label.

**RONNIE CHARLES—Predigitation**, 20th Century T-491. A major production from Lou Reizner for this set featuring primarily well known material from top British pop writers. Production is full and powerful (a full orchestra) but Charles has a resounding voice in the vein of a Tom Jones that easily works with the production. Songs may be familiar, but the manner in which this set is styled offers a fresh outlook. Artist has also chosen material that, while well known to rock fans, has not been covered often. Something different that works.

**Best cuts:** "Wishing Well," "Love Reign O'er Me," "Drift Away," "Something In The Air," "Layla."  
**Dealers:** Reizner produced the London version of "Tommy."

**21ST CENTURY—Ahead Of Our Time**, RCA APL1-1189. A bright sound, but at times too much a copy of the Jackson Five. The material, soulful and funky, is solid throughout, as are the vocal performances and the group's musicianship. Production is also up to par. The group, comprised of five Chicagoans, seems earmarked for acceptance on the r&b market, and they will also have a shot at picking up disco play along the way.

**Best cuts:** "Tricks Are Made For Kids," "Ahead Of Our Time," "If By Chance," "Does Your Mama Know About Me" and "Child."  
**Dealers:** Very big group on West Coast.

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MEXICO—James Taylor (Warner Bros. 8137)  
**FIRE ON THE MOUNTAIN—**  
 Marshall Tucker Band [Capricorn 0244  
 (Warner Bros.)]  
 SEE TOP SINGLE PICKS REVIEWS, page 86

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	4	7	I'M SORRY—John Denver (Milton Okun), J. Denver, RCA 10353 CLM	34	37	5	YOU'RE ALL I NEED TO GET BY—Tony Orlando & Dawn (Hank Medress, Dave Appell), N. Ashford, V. Simpson, Elektra 45275 SGC	68	78	2	LOW RIDER—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 706
2	1	14	FAME—David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, Alomar, RCA 10320 B-3	35	39	7	WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Creed Taylor), M. Grever, S. Adams, Kudu 925 (Motown)	69	79	2	JUST TOO MANY PEOPLE—Melissa Manchester (Vini Poncia), M. Manchester, V. Poncia, Arista 0146 SGC
3	2	18	RHINESTONE COWBOY—Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095 SGC	36	17	9	SOLITAIRE—Carpenters (Richard Carpenter), M. Sedaka, P. Cody, A&M 1721 WBM	70	76	4	I WANT'A DO SOMETHING FREAKY TO YOU—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228 SGC
4	5	15	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)	37	41	7	I GOT STONED AND I MISSED IT—Jim Stafford (Phil Gernhard, Lobo, Tony Scotti), S. Silverstein, MGM 14819	71	73	3	EVERYDAY I HAVE TO CRY SOME—Arthur Alexander (Al Cartee, George Soule), A. Alexander, Buddah 492
5	7	9	RUN JOEY RUN—David Geddes (Paul Vance), P.J. Vance, P. Cone, Big Tree 16044 (Atlantic)	38	42	6	I ONLY HAVE EYES FOR YOU—Art Garfunkel (Richard Perry), A. Dubin, H. Warren, Columbia 3-10190 WBM	72	80	5	HOLLYWOOD HOT—Eleventh Hour (Bob Crewe), B. Crewe, C. Bullens, 20th Century 2215 HAN
6	6	14	COULD IT BE MAGIC—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, Arista 0126 SGC	39	43	6	IF I EVER LOSE THIS HEAVEN—Average White Band (AWB) (Arit Mardin), L. Ware, P. Sawyer, Atlantic 3285 ALM	73	83	2	MR. D.J. (5 For The D.J.)—Aretha Franklin (Jerry Wexler, Aretha Franklin), A. Franklin, Atlantic 3289 SGC
7	3	16	AT SEVENTEEN—Janis Ian (Brook Arthur), J. Ian, Columbia 3-10154 B-3	40	54	3	LYIN' EYES—Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45279 WBM	74	81	2	HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas (Chips Moman), B. Emmons, ABC 12121 SGC
8	9	15	WASTED DAYS AND WASTED NIGHTS—Freddy Fender (Huey P. Meaux), B. Huerta, W. Duncan, ABC/Dot 17558 B-3	41	14	15	THIRD RATE ROMANCE—Amazing Rhythm Aces (Barry "Byrd" Burton for Southern Rooster), H.R. Smith, ABC 12078 WBM	75	85	2	PEACE PIPE—B.T. Express (Jeff Lane), S. Taylor, M. Barkan, Roadshow 7003 (Scepter)
9	11	16	BALLROOM BLITZ—Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055 SGC	42	49	4	ROCKIN' ALL OVER THE WORLD—John Fogerty (John C. Fogerty), J.C. Fogerty, Elektra 45274 HAN	76	86	4	SOS—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265 SGC
10	10	13	FEEL LIKE MAKIN' LOVE—Bad Company (Bad Company), P. Rodgers, M. Ralphs, Swan Song 70106 (Atlantic)	43	51	5	THIS WILL BE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109	77	87	2	OPERATOR—Manhattan Transfer (Tim Hauser, Ahmet Ertegun), W. Spivey, Atlantic 3292
11	13	8	AIN'T NO WAY TO TREAT A LADY—Helen Reddy (Joe Wissert), H. Schock, Capitol 4128 SGC	44	53	4	HEAT WAVE/LOVE IS A ROSE—Linda Ronstadt (Peter Asher), Holland-Dozier-Holland, N. Young, Elektra 45282 WBM	78	88	4	PARTY MUSIC—Pat Lundie (Dennis Ganin, Buddy Scott, Pete Mollica), M. Manchester, D. Wolfert, Vigor 1723 SGC
12	16	11	DANCE WITH ME—Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45261 SGC	45	55	5	BLUE EYES CRYIN' IN THE RAIN—Willie Nelson (Willie Nelson), F. Rose, Columbia 3-10176 A-R	79	82	2	ARE YOU SURE HANK DONE IT THIS WAY—Waylon Jennings (Jack Clement, Waylon Jennings), W. Jennings, RCA 10379 SGC
13	12	13	THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (Maurice White), M. White, C. Stepany, V. White, Columbia 3-10172 HAN	46	47	8	KATMANDU—Bob Seger (Bob Seger, Muscle Shoals Rhythm Section), B. Seger, Capitol 4116	80	NEW ENTRY	THE WAY I WANT TO TOUCH YOU—Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725	
14	19	4	MR. JAWS—Dickie Goodman (Bill Ramal, Dickie Goodman), B. Ramal, D. Goodman, Cash 451 (Private Stock)	47	29	15	HOW SWEET IT IS (To Be Loved By You)—James Taylor (Lenny Waronker, Russ Titelman), Holland-Dozier-Holland, Warner Bros. 8109 SGC	81	58	5	IF I COULD ONLY WIN YOUR LOVE—Emmylou Harris (Brian Aherne), C. Louvin, I. Louvin, Reprise 1332 (Warner Bros.) A-R
15	18	10	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka & Odia Coates (Rick Hall), P. Anka, United Artists 685 MCA	48	46	15	7-6-5-4-3-2-1 (Blow Your Whistle)—Gary Tom's Empire (Rick Bleiweiss, Bill Stahl), R. Cook, PIP 6504 WBM	82	84	4	DON'T IT MAKE YOU WANNA DANCE—Rusty Weir (Glen Spreen for Chalice Prod.), R. Weir, 20th Century 2219 SGC
16	20	15	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279 SGC	49	75	2	YOU—George Harrison (George Harrison), G. Harrison, Apple 1884 (Capitol)	83	89	2	DIAMONDS AND RUST—Joan Baez (David Kershenbaum, Joan Baez for JCB Prod.), J. Baez, A&M 1737
17	25	10	IT ONLY TAKES A MINUTE—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111 SGC	50	60	4	THERE GOES ANOTHER LOVE SONG—Outlaws (Paul A. Rothchild), H. Thomasson, B.L. Yoho, Arista 0150 SGC	84	69	13	SOMEONE SAVED MY LIFE TONIGHT—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40421 MCA
18	23	8	THEY JUST CAN'T STOP IT (The Games People Play)—Spinners	51	52	9	I LOVE MAKIN' LOVE TO YOU—Evie Sands (Dennis Lambert, Brian Potter), B. Weisman, E. Sands, R. Germinaro, Haven 7013 (Capitol) B-3	85	71	9	MAMACITA—Grass Roots (Dennis Lambert, Brian Potter, Rob Grill), B. Mann, C. Weil, Haven 7015 (Capitol) SGC
19	8	15	FALLIN' IN LOVE—Hamilton, Joe Frank and Reynolds (Jim Price), D. Hamilton, A. Hamilton, Playboy 6024 SGC	52	64	2	SWEET STICKY THING—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73713 (Phonogram)	86	90	3	SALSOUL HUSTLE—Salsoul Orchestra (Vincent Montana Jr.), J. Montana Jr., Salsoul 2002 (Caytronics)
20	21	11	DAISY JANE—America (George Martin), Beckley, Warner Bros. 8118 WBM	53	57	6	ONLY YOU CAN—Fox (Kenny Young), K. Young, Ariola America/GTO 7601 (Capitol) WBM	87	NEW ENTRY	LEFTOVERS—Millie Jackson (Brad Shapiro, Millie Jackson), P. Mitchell, Spring 161 (Polydor)	
21	24	11	HOW LONG (Betcha' Got A Chick On The Side)—Pointer Sisters (David Rubinson & Friends), A. Pointer, J. Pointer, ABC/Blue Thumb 265 HAN	54	56	5	SKY HIGH—Jigsaw (Chas Peate), D. Dyer, C. Scott, Chelsea 3022	88	NEW ENTRY	A FRIEND OF MINE IS GOING BLIND—John Dawson Read (Guy Fletcher), J.D. Read, Chrysalis 2105 (Warner Bros.) WBM	
22	22	10	THE PROUD ONE—Osmonds (Mike Curb), Gaudio, Crewe, Kolob 14791 (MGM) SGC	55	66	4	THE AGONY AND THE ECSTASY—Smokey Robinson (Smokey Robinson), W. Robinson, Tamla 54261 (Motown) SGC	89	NEW ENTRY	MANHATTAN SPIRITUAL—Mike Post (Mike Post), B. Maxted, P. Kaufman, MGM 14829	
23	27	9	BRAZIL—The Ritchie Family (J. Morali), A. Barroso, 20th Century 2218 PSP	56	38	8	YOUR LOVE—Graham Central Station (Larry Graham), L. Graham, Warner Bros. 8105 SGC	90	99	2	KEEP ON TRYIN'—Poco (Poco, Mark Harmon), T. Schmit, ABC 12126
24	26	11	ROCKY—Austin Roberts (Bob Montgomery), J. Stevens, Private Stock 45020 B-3	57	59	5	MONEY—Gladys Knight & The Pips (Eugene McDaniels), E. McDaniels, Buddah 487 HAN	91	92	3	LIVING FOR THE CITY—Ray Charles (Ray Charles), S. Wonder, CrossOver 981 SGC
25	32	3	BAD BLOOD—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40460 (MCA) WBM	58	68	2	BORN TO RUN—Bruce Springsteen (Bruce Springsteen, Mike Appel), B. Springsteen, Columbia 3-10209	92	94	2	ROCKIN' AND ROLLIN' ON THE STREETS OF HOLLYWOOD—Buddy Miles (Buddy Miles), B. Miles, Casablanca 839
26	28	7	GONE AT LAST—Paul Simon & Phoebe Snow (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10197 BB	59	62	4	I GET HIGH ON YOU—Sly Stone (Sly Stone), S. Stewart, Epic 8-50135 (Columbia)	93	96	2	NOTHIN' HEAVY—David Bellamy (Phil Gerhard, Tony Scotti), D. Bellamy, Warner Bros./Curb 8123 HAN
27	31	6	MIRACLES—Jefferson Starship (Jefferson Starship, Larry Cox), M. Balin, Grunt 10367 (RCA)	60	63	7	DREAMING A DREAM—Crown Heights Affair (Freda Neragis, Brit Britton), F. Neragis, B. Britton, De-Lite 1570 (PIP)	94	NEW ENTRY	I GO TO PIECES—Cotton, Lloyd & Christian (Mike Curb, Michael Lloyd), D. Shannon, 20th Century 2217	
28	15	12	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1009 SGC	61	61	4	BRAND NEW LOVE AFFAIR—Chicago (James William Guercio), J. Pankow, Columbia 3-10200 SGC	95	97	2	WHAT YOU GOT—Duke & The Drivers (Eddie Kramer), C. Armstrong, ABC 12110
29	33	9	LADY BLUE—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA) SGC	62	30	27	BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV) HAN	96	NEW ENTRY	DEAR PRUDENCE—Katfish (Bob Herne), J. Lennon, P. McCartney, Big Tree 16045 (Atlantic) WBM	
30	40	6	WHO LOVES YOU—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros./Curb 8122 SGC	63	70	6	EIGHTEEN WITH A BULLET—Pete Wingfield (Pete Wingfield, Barry Hammond), P. Wingfield, Island 026 SGC	97	NEW ENTRY	WE BEEN SINGIN' SONGS—Baron Stewart (Dallas Smith), B. Stewart, United Artists 686	
31	34	7	CAROLINA IN THE PINES—Michael Murphy (Bob Johnston), M. Murphy, Epic 8-50131 (Columbia)	64	50	7	TO EACH HIS OWN—Faith, Hope & Charity (Van McCoy), V. McCoy, RCA 10343 WBM	98	NEW ENTRY	LET'S LIVE TOGETHER—Road Apples (David Kershenbaum), F. Finnerty, Polydor 14285	
32	35	8	THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS"—John Williams (John Williams), J. Williams, MCA 40439 MCA	65	65	4	YOU AIN'T NEVER BEEN LOVED (Like I'm Gonna Love You)—Jessi Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4087 SGC	99	NEW ENTRY	SO IN LOVE—Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 0105 (Warner Bros.)	
33	36	6	DO IT ANY WAY YOU WANNA—Peoples Choice (Leon Huff), L. Huff, Tsp 8-4769 (Epic/Columbia)	66	67	5	SOMETHING BETTER TO DO—Olivia Newton-John (John Farrar), J. Farrar, MCA 40459 WBM	100	NEW ENTRY	EASY EVIL—Travis Wammack (Rick Hall), A. O'Day, Capricorn 0242 (Warner Bros.) HAN	

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing.; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music.

## HOT 100 A-Z—(Publisher—Licensee)

The Agony And The Ecstasy (Bertam, ASCAP) 55	Carolina In The Pines (Mystery, BMI) 31	How Sweet It Is (To Be Loved By You) (Stone Agate, BMI) 47	I Want To Do Something Freaky To You (Jim Edd, BMI) 70	Mr. Jaws (Unichappell, BMI) 14	To Each His Own (Van McCoy/RCA) 64
Ain't No Way To Treat A Lady (Colgems, ASCAP) 51	Could It Be Magic (Kamikazi/RCA) 31	I Believe There's Nothing Stronger Than Our Love (Spanka, BMI) 15	Jaws/Soundtrack (Duchess, BMI) 32	Nothin' Heavy (Famous/American Axis, ASCAP) 93	Wasted Days And Wasted Nights (Travis, BMI) 8
(All I Have To Do Is) Dream (Acuff-Rose/House Of Bryant, BMI) 67	Daisy Jane (Warner Bros. ASCAP) 20	I Get High On You (Stone Flower, BMI) 10	Just Too Many People (Braitree/Rumanian Pickleworks, BMI) 69	Only You Can (Gurusama/Chrysalis, ASCAP) 53	The Way I Want To Touch You (Moonlight And Magnolias, BMI) 80
Are You Sure Hank Done It This Way (Baron, BMI) 79	Dance With Me (Hall/Mojahann, BMI) 12	I Go To Pieces (Noma/Vicki, BMI) 14	Keep On Tryin' (Fools Gold, ASCAP) 90	Operator (Conrad, BMI) 48	We Been Singin' Songs (Eyes Someone Saved My Life Tonight (Big Pip/Leeds, ASCAP) 84
At Seventeen (Mina/April, ASCAP) 79	Dear Prudence (Mastin, BMI) 96	I Got Stoned And I Missed It (Evil Eye, BMI) 37	Lady Blue (Skyline, BMI) 29	Party Music (Rumanian Pickle Works, BMI) 89	What A Difference A Day Makes (E.B. Marks, BMI/Stanley Adams, ASCAP) 35
Bad Blood (Don Kirshner, BMI/Kirshner Songs, ASCAP) 25	Do It Anyway You Wanna (Mighty Three, BMI) 32	I Love Makin' Love To You (Big Cider/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI) 18	Peace Pipe (Triple O/Jeff-Mar, BMI) 87	Works (BMI) 85	What You Got (Cotillon, BMI) 95
Ballroom Blitz (Chinnichap/RAK, BMI) 9	Get Down Tonight (Sherlyn, BMI) 28	BMI/Bien/Every Little Tune/American Dream, ASCAP) 51	Peace Pipe (Triple O/Jeff-Mar, BMI) 87	Living For The City (Jobete/Black Bull, ASCAP) 91	Who Loves You (Seasons/Jobete, Unichappell, BMI) 30
Black Superman/Muhammad Ali (Drummer Boy, BMI) 62	Gone At Last (Paul Simon, BMI) 26	I Only Have Eyes For You (Warner Brothers, ASCAP) 38	Rockin' All Over The World (Greasy King, ASCAP) 40	Low Rider (Far Out, ASCAP) 68	You Aint' Never Been Loved (Like I'm Gonna Love You) (Baron, BMI) 49
Blue Eyes Cryin' In The Rain (Milne, ASCAP) 45	Heat Wave/Love Is A Rose (Jobete, ASCAP/Silver Fiddle, BMI) 44	If I Could Only Win Your Love (Acuff-Rose, BMI) 74	Rockin' And Rollin' On The Streets Of Hollywood (Miles Ahead, ASCAP) 85	Manhattan Spiritual (Zodiac, ASCAP) 39	Your Love (Nineteen Eighty-Foe, BMI) 65
Born To Run (Laurel Canyon, ASCAP) 58	Help Me Make It (To My Rockin' Chair) (Baby Chick, BMI) 74	If I Ever Lose This Heaven (Almo/Jobete, ASCAP) 39	Rockin' (Strawberry Hill, ASCAP) 27	Miracles (Diamondback, BMI) 27	
Brand New Love Affair (Make Me Smile/Big Elk, ASCAP) 61	How Long (Betcha Gotta Chick On The Side) (Polo Grounds, BMI/BMI) 72	I'm Sorry (Cherry Lane, ASCAP) 1	Run Joey Run (Music Of The Times, ASCAP) 5	Money (Sky Forest, BMI) 57	
Brazil (Reper, BMI) 23	How Long (Betcha Gotta Chick On The Side) (Polo Grounds, BMI/Ebbetts Field, ASCAP) 21	Dunhill/One Of A Kind, BMI) 17		Mr. DJ (Pundit, BMI) 73	

A reflection of National Sales and programming activity by selected dealers. One-stop and radio stations as compiled by the Charts Department of Billboard.



**When Cooley High  
was released last month  
there were 16 hits on the album.  
This month there are 17.**



Album: M7-840R2  
Single: M-1364F

## **G.C. Cameron: "It's So Hard To Say Goodbye To Yesterday"**

The original soundtrack album from the new American International Pictures hit film "Cooley High" is a two-record set featuring songs like "Baby Love," "Dancing In The Street" and "My Girl" by artists like Diana Ross & The Supremes, Stevie Wonder, The Temptations, and Smokey Robinson & The Miracles.

In all, 16 Motown immortals, plus G. C. Cameron's new hit single, "It's So Hard To Say Goodbye To Yesterday."

The hit single from the hit album from the hit movie.



On Motown records  
and tapes

© 1975 Motown Record Corporation

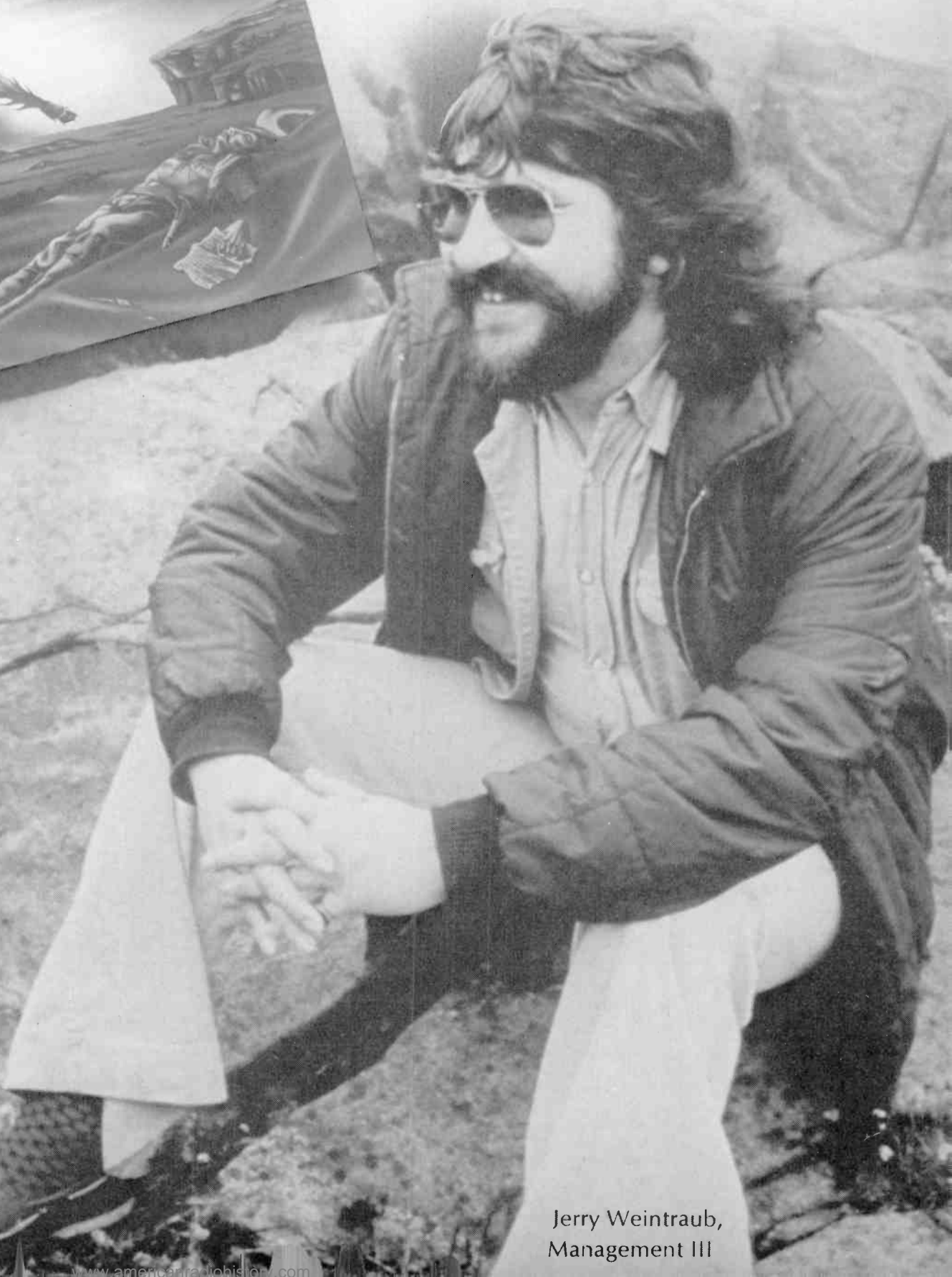
# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL									
1	4	11	JEFFERSON STARSHIP Red Octopus Grunt BFL 0999 (RCA)	6.98	7.98	7.95	7.95	7.95	37	14	10	BOB DYLAN & THE BAND The Basement Tapes Columbia CZ 33682	9.98		9.98		9.98		72	76	26	PAUL ANKA Feelings United Artists UA LA367-G	6.98		7.98		7.98		73	59	22	AMBROSIA 20th Century T 434	6.98		7.98		7.98	
2	3	6	OHIO PLAYERS Honey Mercury SRM-11038 (Phonogram)	6.98		7.98	7.98	7.98	38	10	10	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98				74	80	8	UFO Force It Chrysalis CHR 1074 (Warner Bros.)	6.98		7.97		7.97		75	62	24	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D05D 2020	6.98		7.95		7.95	
3	6	14	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97	39	22	31	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98		76	87	5	RENAISSANCE Scheherazade And Other Stories Sire SASD 7510 (ABC)	6.98		7.95		7.95		77	89	27	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98	9.98	11.98		11.98	
4	8	3	BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	6.98		7.98		7.98	40	40	26	AMERICA Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97		78	84	22	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98		79	90	22	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98	
5	1	28	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98	41	31	20	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98		80	83	11	NASHVILLE/SOUNDTRACK ABC ABCD 893	6.98		7.95		7.95		81	74	9	R.E.O. SPEEDWAGON This Time We Mean It Epic PE 33338 (Columbia)	6.98		7.98		7.98	
6	2	16	ISLEY BROS. The Heat Is On Featuring Fight The Power T-Track PZ 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98	42	50	9	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98		82	77	25	JUDY COLLINS Judith Elektra 7E-1032	6.98	7.98	7.97	8.97	7.97		83	81	15	ROLLING STONES Made In The Shade Rolling Stones COC 79102 (Atlantic)	6.98		7.97		7.97	
7	5	17	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98	43	30	10	MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK "JAWS" MCA 2087	6.98		7.98		7.98		84	99	10	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98		85	95	6	CHICAGO/ORIGINAL CAST Arista AL 9005	6.98		7.98		7.98	
8	43	3	ALLMAN BROTHERS BAND Win, Lose Or Draw Capricorn CP 0156 (Warner Bros.)	6.98		7.97		7.97	44	54	4	RITCHIE BLACKMORE'S RAINBOW Polydor PD 6049	6.98		7.98		7.98		86	97	6	BUDDY MILES More Miles Per Gallon Casablanca NBLP 7019	6.98		7.98		7.98		87	72	14	THE CARPENTERS Horizon A&M SP 4530	6.98		7.98		7.98	
9	10	8	SPINNERS Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97	45	55	5	JOE COCKER Jamaica Say You Will A&M SP 4529	6.98		7.98		7.98		88	98	10	BRUCE SPRINGSTEEN Wild The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98		89	78	15	ISAAC HAYES Chocolate Chip Hot Buttered Soul ABCD 874 (ABC)	6.98		7.95		7.95	
10	11	9	FLEETWOOD MAC Warner Bros. BS 2225	6.98		7.97		7.97	46	46	22	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97		90	91	18	BACHMAN-TURNER OVERDRIVE Four Wheel Drive Mercury SRM-1-1027 (Phonogram)	6.98		7.95	7.95	7.95		91	103	2	AEROSMITH Get Your Wings Columbia PC 32847	6.98		7.98	7.98	7.98	
11	12	12	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98		7.98		7.98	47	49	72	EAGLES On The Border Asylum 7E-1004	6.98	7.99	7.97	8.97	7.97		92	92	20	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98		7.98		93	94	13	SLADE Slade In Flame Warner Bros. BS 2865	6.98		7.97		7.97	
12	NEW ENTRY		PINK FLOYD Wish You Were Here Columbia PC 33453	6.98		7.98		7.98	48	56	5	KOOL & THE GANG Spirit Of The Boogie De-Lite 2016 (PIP)	6.98		7.98		7.98		94	100	30	GROVER WASHINGTON JR. Mister Magic Kudu KU 20 S1 (Motown)	6.98		7.98	7.98	7.98		95	105	5	JANIS IAN Stars Columbia KC 32857	5.98		6.98		6.98	
13	9	29	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98	49	42	15	HUBERT LAWS The Chicago Theme CTI 6058 51 (Motown)	6.98		7.98		7.98		96	116	10	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98		97	110	2	AEROSMITH Columbia PS 32005	5.98		6.98		6.98	
14	17	6	RICHARD PRYOR Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98		7.97		7.97	50	37	16	POINTER SISTERS Steppin' ABC/Blue Thumb B7SD 6021	6.98		7.95		7.95		98	101	7	A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98		7.98		7.98		99	121	4	PEOPLES CHOICE Boogie Down The USA Tsoop KZ 33154 (Epic/Columbia)	6.98		7.98		7.98	
15	15	15	BEE GEES Main Course RSO SO 4807 (Atlantic)	6.98		7.97		7.97	51	33	18	JAMES TAYLOR Gorilla Warner Bros. BS 2866	6.98	7.98	7.97	8.97	7.97		100	111	45	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98		101	133	3	DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95	
16	18	8	OUTLAWS Arista AL 4042	6.98		7.98		7.98	52	48	7	GENTLE GIANT Free Hand Capitol ST 11428	6.98		7.98		7.98		102	104	11	FUNKADELIC Let's Take It To The Stage 20th Century/Westbound W 215	6.98		7.98		7.98		103	159	4	MORRIS ALBERT Feelings RCA APL1-1018	6.98		7.95		7.95	
17	19	9	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98	53	63	6	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97		104	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		105	71	11	GOOD VIBRATIONS—BEST OF THE BEACH BOYS Reprise/Brother MS 2223 (Warner Bros.)	6.98		7.97		7.97	
18	7	12	CAT STEVENS GREATEST HITS A&M SP 4519	6.98		7.98		7.98	54	64	3	AL GREEN IS LOVE Hi HSL 32092 (London)	6.98		7.98		7.98		106	104	11	FUNKADELIC Let's Take It To The Stage 20th Century/Westbound W 215	6.98		7.98		7.98		107	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
19	21	28	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95		7.95	55	65	7	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97		108	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		109	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
20	20	9	B.T. EXPRESS Non-Stop Roadshow RS 41001 (Scepter)	6.98		7.98		7.98	56	52	6	PROCOL HARUM Procol's Ninth Chrysalis CHR 1080 (Warner Bros.)	6.98		7.97		7.97		110	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		111	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
21	24	4	GRATEFUL DEAD Blues For Allah Grateful Dead GD LA494-G (United Artists)	6.98		7.98		7.98	57	58	32	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98		112	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		113	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
22	25	6	QUINCY JONES Mellow Madness A&M SP 4526	6.98		7.98		7.98	58	35	63	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98		114	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		115	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
23	26	9	GRAHAM CENTRAL STATION Ain't No 'Bout A Doubt It Warner Bros. BS 2876	6.98		7.97		7.97	59	93	3	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97		116	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		117	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
24	27	8	GLEN CAMPBELL Rhinestone Cowboy Capitol SW 11430	6.98		7.98		7.98	60	57	14	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98		7.98		7.98		118	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		119	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
25	16	23	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98	61	NEW ENTRY		JETHRO TULL Minstrel In The Gallery Chrysalis CHR 1082 (Warner Bros.)	6.98		7.97		7.97		120	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		121	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
26	29	4	ERIC CLAPTON E.C. Was Here RSO SO 4809 (Atlantic)	6.98		7.97		7.97	62	67	52	EAGLES Desperado Asylum SD 5068	6.98	7.98	7.97	8.97	7.97		122	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		123	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
27	13	20	ZZ TOP Fandango London PS 656	6.98		7.95	7.95	7.95	63	45	16	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98		124	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		125	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
28	34	6	BLACK SABBATH Sabotage Warner Bros. BS 2822	6.98		7.97		7.97	64	51	14	AVERAGE WHITE BAND Cut The Cake Atlantic SD 18140	6.98		7.97		7.97		126	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		127	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
29	32	6	CRUSADERS Chain Reaction ABC/Blue Thumb B7SD 6022	6.98		7.95		7.95	65	88	39	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98		128	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97		129	108	9	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
30	36	4	ROD STEWART Atlantic Crossing Warner Bros. BS 2875	6.98		7.97		7.97	66	69	11	GINO VANNELLI Storm At Sunup A&M SP 4533	6.98		7.98		7.98		130	108	9	URIAH HEEP Return To Fantasy Warner Bros																

# Première LP from **GRAEME EDGE**

of the  
**Moody Blues**  
featuring  
**Adrian Gurvitz**



THS-15



Jerry Weintraub,  
Management III

# TOP LPs & TAPE

POSITION 106-200

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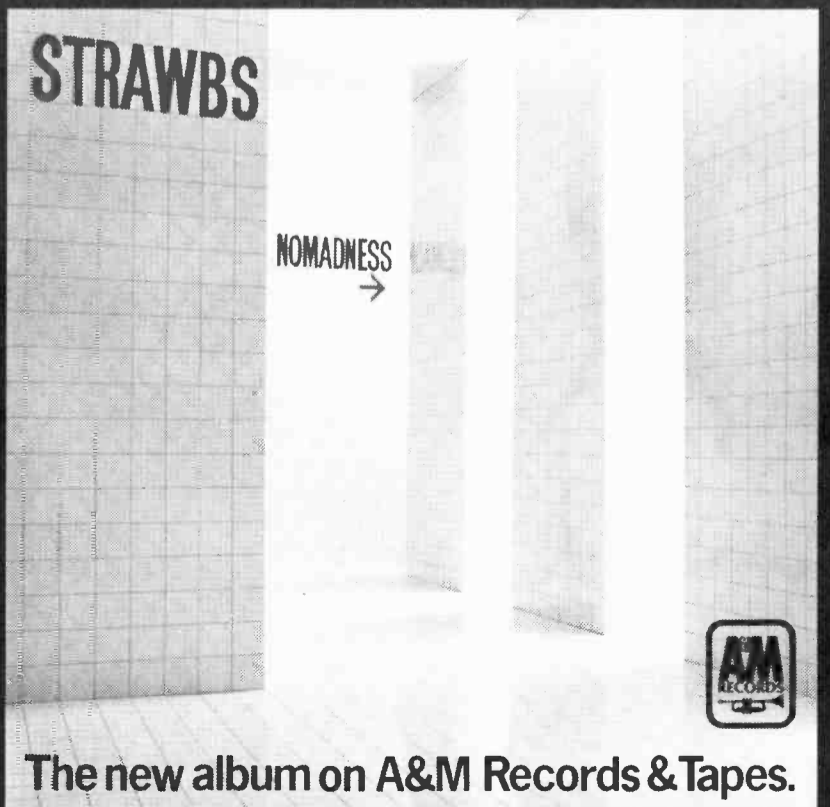
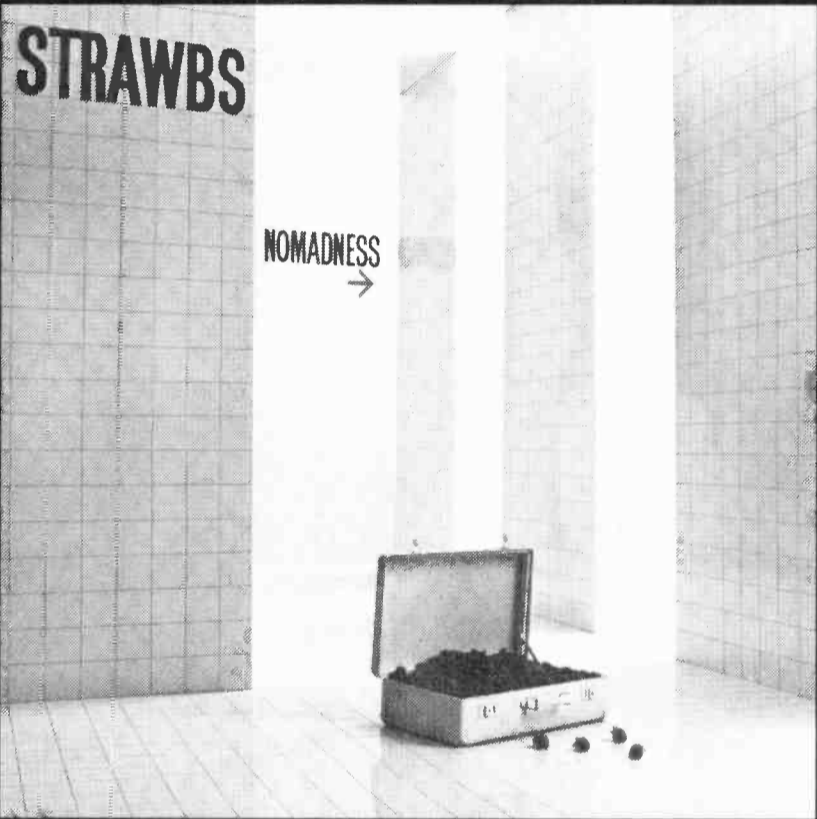
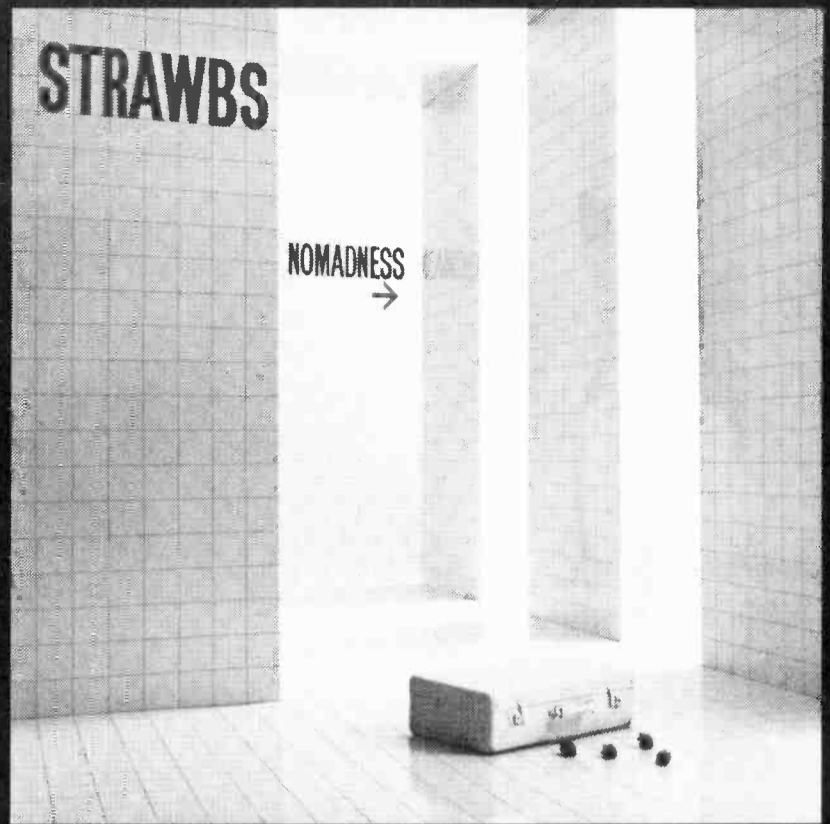
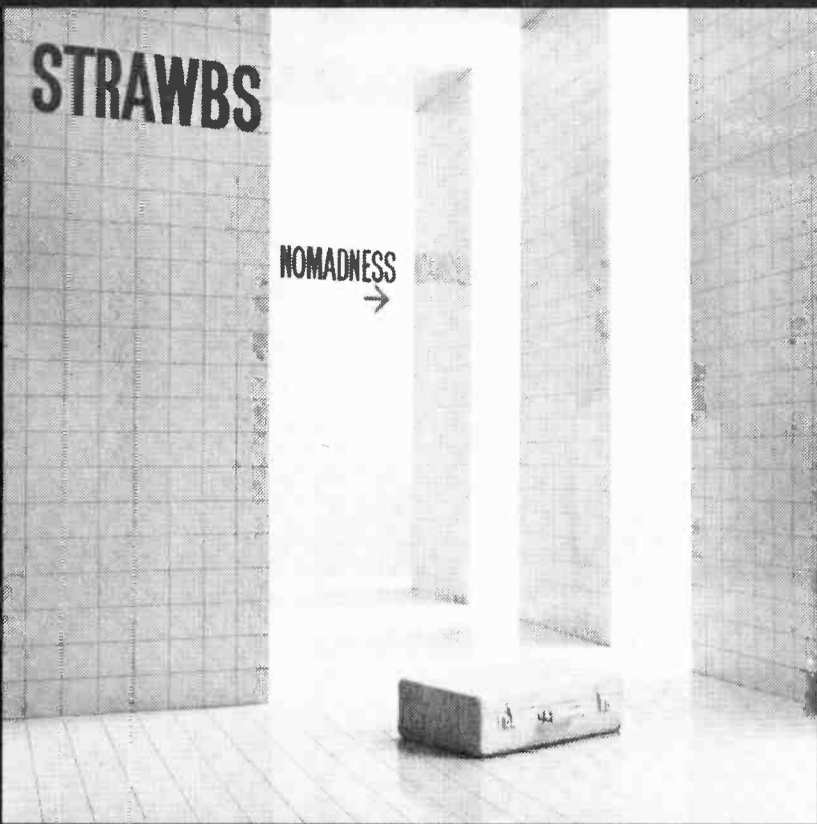
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE							
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE	REEL TO REEL	
106	NEW ENTRY		HERBIE MANN Waterbed Atlantic SD 1676	6.98		7.97		7.97			169	NEW ENTRY	EDDIE HARRIS Bad Luck Is All I Have Atlantic SD 1675	6.98		7.97		7.97		
107		117	11	RUSTY WEIR Don't It Make You Wanna Dance 20th Century T 469	6.98		7.98		7.98		170		180	2	STEPPENWOLF Hour Of The Wolf Epic PE 33583 (Columbia)	6.98		7.98		7.98
108		128	5	FAITH HOPE AND CHARITY RCA APL 1-1100	6.98		7.95		7.95		171		182	2	TINA TURNER Acid Queen United Artists UA-LA495-G	6.98		7.98		7.98
109		73	39	GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BDS 5612	6.98		7.95		7.95	7.95	172		109	31	HAROLD MELVIN & THE BLUENOTES To Be True Featuring Theodore Pendergraft Philadelphia International KZ 33148 (Epic/Columbia)	5.98		6.98		6.98
110		114	44	THE EAGLES Asylum SD 5054	6.98	7.98	7.97	8.97	7.97		173		184	2	KRAFTWERK Raik And Florian Vertigo VEL 2006 (Phonogram)	6.98		7.95		7.95
111		75	164	ROLLING STONES Hot Rocks 1964-71 London ZPS 606-7	11.96		11.98		11.98		174		154	66	JOHN DENVER Back Home Again RCA CPL 1-0548	6.98		7.95		7.95
112		86	34	TEMPTATIONS A Song For You Gordy G6 96951 (Motown)	6.98		7.98		7.98		175	NEW ENTRY	175	NEW ENTRY	GLEN CAMPBELL'S GREATEST HITS Capitol AL 4049	6.98		7.98		7.98
113		122	9	THE TUBES A&M SP 4534	6.98		7.98		7.98		176		112	10	MILLIE JACKSON Still Caught Up Spring SPR 6708 (Polydor)	6.98		7.98		7.98
114		171	3	SILVER CONVENTION Save Me Midland International BK11-1129 (RCA)	6.98		7.95		7.95		177		115	18	MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia)	6.98	7.98	7.98	7.98	7.98
115		127	9	MONTY PYTHON'S FLYING CIRCUS Pye 12116	6.98		7.98		7.98		178	NEW ENTRY	178	NEW ENTRY	BAY CITY ROLLERS Arista AL 4049	6.98		7.98		7.98
116		120	3	SHAWN PHILLIPS Do You Wonder A&M SP 4539	6.98		7.98		7.98		179		118	4	FLEETWOOD MAC Mystery To Me Reprise MS 2158 (Warner Bros.)	6.98		7.97		7.97
117		79	24	10 cc The Original Soundtrack Mercury SRM 1-1029 (Phonogram)	6.98		7.95		7.95		180		186	15	CHARLIE RICH Every Time You Touch Me (I Get High) Epic PE 33455 (Columbia)	6.98	7.98	7.98	7.98	7.98
118		85	20	DOOBIE BROTHERS Stampede Warner Bros. BS 2835	6.98	7.98	7.97	8.97	7.97		181		192	7	LEON HEYWOOD Come And Get Yourself Some 20th Century T 476	6.98		7.98		7.98
119		126	22	ROGER WHITTAKER The Last Farewell & Other Hits RCA APL 1-0855	6.98		7.95		7.95		182		185	5	JIM GILSTRAP Swing Your Daddy Roxbury RLX 102	6.98		7.95		7.95
120		131	6	THE ALBUM OF THE SOUNDTRACK OF THE TRAILER OF THE FILM OF MONTY PYTHON AND THE HOLY GRAIL/EXECUTIVE VERSION Arista AL 4050	6.98		7.98		7.98		183	NEW ENTRY	183	NEW ENTRY	GARY TOMS EMPIRE 7-6-5-4-3-2-1 Blow Your Whistle PIP 6814	6.98		7.98		7.98
121		68	22	DISCO TEX & THE SEX-O-LETTES Chelsea CHL 505	6.98		7.98		7.98		184	NEW ENTRY	184	NEW ENTRY	MICHAEL STANLEY BAND You Break It... You Bought It Epic PE 33492 (Columbia)	6.98		7.98		7.98
122		124	24	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97		185	NEW ENTRY	185	NEW ENTRY	FOCUS Mother Focus Arista SD 36-112	6.98		7.97		7.97
123		143	3	CLIMAX BLUES BAND Stamp Album Sire SASD 8507 (ABC)	6.98		7.95		7.95		186		109		PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98
124		130	14	RAY STEVENS Misty Barnaby BR 6012 (Janus)	6.94		7.95		7.95		187	NEW ENTRY	187	NEW ENTRY	THE BEST OF MICHAEL JACKSON Motown M6-851 S1	6.98		7.98		7.98
125		96	13	STEPHEN STILLS Shills Columbia PC 33575	6.98		7.98		7.98		188		198	22	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98
126		102	28	COMMODORES Caught In The Act Motown M6 820 S1	6.98		7.98		7.98		189	NEW ENTRY	189	NEW ENTRY	FLEETWOOD MAC Then Play On Reprise MS 6368 (Warner Bros.)	6.98		7.97		7.97
127		113	24	SMOKEY ROBINSON A Quiet Storm Tamla T6 337 S1 (Motown)	6.98		7.98		7.98		190	NEW ENTRY	190	NEW ENTRY	RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98		7.98
128		107	30	AN EVENING WITH JOHN DENVER RCA CPL 2 0764	12.98		13.95		13.95		191		125	12	NEIL YOUNG Tonight's The Night Reprise MS 2221 (Warner Bros.)	6.98		7.97		7.97
129		66	11	BILLY PRESTON It's My Pleasure A&M SP 4532	6.98		7.98		7.98		192		142	11	POCO Head Over Heels ABC ABCD 890	6.98		7.95		7.95
130		132	8	DYNAMIC SUPERIORS Pure Pleasure Motown M6 841 S1	6.98		7.98		7.98		193		106	23	VAN MCCOY & THE SOUL CITY SYMPHONY Disco Baby Avco AV 69006-698	6.98		7.98		7.98
131		135	4	ALVIN LEE Pump Iron Columbia PC 33796	6.98		7.98		7.98		194		199	234	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
132		136	8	MASEKELA The Boy's Doin' It Casablanca NBLP 7017	6.98		7.98		7.98		195		123	11	FRANK ZAPPA & THE MOTHERS OF INVENTION One Size Fits All Discreet DS 2216 (Warner Bros.)	6.98		7.97		7.97
133		150	5	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98		7.98		196		134	17	TRIVIRAT Spartacus Capitol ST 11392	6.98		7.98		7.98
134	NEW ENTRY			J. GEILS BAND Hotline Atlantic SD 18147	6.98		7.97		7.97		197		129	23	O'JAYS Survival Philadelphia International KZ 33150 (Epic/Columbia)	5.98		6.98		6.98
135		147	5	HEAD EAST Flat As A Pancake A&M SP 4537	6.98		7.98		7.98		198		160	5	OSMONDS The Proud One Kolibri M3C 4993 (MGM)	6.98		7.98		7.98
136		140	5	MIRABAI Atlantic SD 18144	6.98		7.97		7.97		199		155	11	JOE SIMON Get Down Spring SPR 6706 (Polydor)	6.98		7.98		7.98
											200	NEW ENTRY			TRAFFIC More Heavy Traffic United Artists UA LA526-G	6.98		7.98		

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace Spectrum	138	Freddy Fender	75	Labelle	71	Poco	192	Statter Brothers	161
Cannonball Adderley	167	Focus	185	Hubert Laws	49	Pointer Sisters	50	Steppenwolf	170
Aerosmith	25, 91	Funkadelic	142	Ronnie Laws	190	Billy Preston	129	Cat Stevens	18
Morris Albert	103	Gary Toms Empire	87	Alvin Lee	183	Procol Harum	56	Ray Stevens	124
Allman Brothers Band	8	Graham Central Station	155	Loggins & Messina	32	Richard Pryor	14	Red Stewart	30
Ambrosia	73	Gentle Giant	52	Van McCoy	193	R.E.O. Speedwagon	81	Steven Stills	125
America	40	Jim Gilstrap	182	Barry Manilow	39	Heaven Reddy	11	Sweet	38
Paul Anka	72	Steve Goodman	158	Melissa Manchester	42	Renaissance	76	Synergy	152
Asleep At The Wheel	164	Grank Funk Railroad	34	Manfred Mann's Earth Band	163	Charlie Rich	180	Tavares	36
Atlanta Rhythm Section	147	Grateful Dead	21	Manhattan Transfer	106	Minnie Riperton	177	Taylor	51
Average White Band	64	Al Green	54	Marshall Tucker Band	92	Ritchie Blackmore's Rainbow	44	Temptations	112
B.T. Express	20	Eddie Harris	169	Bob Marley	59	Johnny Rivers	162	10 C.C.	117, 166
Bachman-Turner	90	Leon Haywood	181	Marshall Tucker Band	92	Smoky Robinson	127	Ray Thomas	68
Bad Company	122	Isaac Hayes	89	Masekela	132	Rolling Stones	83, 111	Traffic	200
Joan Baez	41	Head East	137	Harold Melvin	172	Frank Zappa & The Mothers Of Invention	11	Triumvirat	196
Barrabas	151	Roger Daltrey	31	Michael Stanley Band	184	One Size Fits All	79	The Tubes	113
Bay City Rollers	178	John Denver	69, 174	Buddy Miles	86	Discreet DS 2216 (Warner Bros.)	65	Tina Turner	171
Beach Boys	58, 78, 105	J. Geils Band	134	Mirabai	136	Capitol ST 11392	145	UFO	74
Bee Gees	15	Jeff Beck	160	Monty Python's Flying Circus	115	O'Jays	93	Uriah Heep	104
Black Sabbath	28	Joe Cocker	45	Neil Sedaka	159	Ohio Players	2	Frankie Valli	141
Bobby Bland	154	Natalie Cole	133	Neil Young	113	O'Jays	197	Gino Vannelli	66
David Bowie	19	Judy Collins	82	Osmonds	198	Chorus Line	85	War	33
		Jessi Colter	126	Outlaws	16	Chicago	98	Grover Washington Jr.	94
		Commodes	188	People's Choice	99	Chorus Line	43	Rusty Weir	107
		Alice Cooper	29	Esther Phillips/Beck	35	Monty Python & Holy Grail	120	Roger Whittaker	119
		Crusaders	29	Shawn Phillips	116	Nashville	80	Nancy Wilson	153
		Roger Daltrey	31	Kool & The Gang	48	Rollerball	156	Wings	63
		John Denver	69, 174	Kraftwerk	173	Tommy	77	Gary Wright	53
		Deodato	150			Jimmy Spheeris	146	Neil Young	191
		Disco Tex Sex-O-Lettes	121			Spinners	9	Frank Zappa & Mothers Of Invention	195
		Doobie Brothers	118			Bruce Springsteen	4, 84, 88	ZZ Top	27
		Bachman-Turner	37						
		Dynamic Superiors	130						
		Eagles	3, 47, 62						
		Earth, Wind & Fire	13						
		Fairport Convention	143						
		Faith, Hope & Charity	108						
		Fantastic Four	148						
		Jose Feliciano	165						
		5th Dimension	140						
		Fireball	157						
		Fleetwood Mac	10, 139, 168, 189						

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.



The new album on A&M Records & Tapes.

# Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 9/27/75

## Top Add Ons-National

**LINDA RONSTADT**—Prisoner In Disguise (Asylum)  
**GEORGE HARRISON**—Extra Texture (Apple)  
**PINK FLOYD**—Wish You Were Here (Columbia)  
**CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)

## Top Requests/Airplay-National

**BRUCE SPRINGSTEEN**—Born To Run (Columbia)  
**PINK FLOYD**—Wish You Were Here (Columbia)  
**ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)  
**JETHRO TULL**—Minstrel In The Gallery (Chrysalis)

## National Breakouts

**GEORGE HARRISON**—Extra Texture (Apple)  
**LINDA RONSTADT**—Prisoner In Disguise (Asylum)  
**PINK FLOYD**—Wish You Were Here (Columbia)  
**JETHRO TULL**—Minstrel In The Gallery (Chrysalis)

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

**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay; as determined by station personnel.

**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

### KISW-FM—Seattle

- **LINDA RONSTADT**—Prisoner In Disguise (Asylum)
- **GEORGE HARRISON**—Extra Texture (Apple)
- **CLIMAX BLUES BAND**—Stamp Album (Sire)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

### KOME-FM—San Jose

- **RONNIE MONTROSE**—Warner Brothers Presents Montrose (Warner Brothers)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- **TAJ MAHAL**—Music Keeps Me Together (Columbia)
- **JERRY JEFF WALKER**—Ridin' High (MCA)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)

## Southwest Region

### ● TOP ADD ONS:

**GEORGE HARRISON**—Extra Texture (Apple)  
**PINK FLOYD**—Wish You Were Here (Columbia)  
**STRAWBS**—Nomadness (A&M)  
**SHCLOSS**—(Oasis)

★ **TOP REQUEST/AIRPLAY:**  
**BRUCE SPRINGSTEEN**—Born To Run (Columbia)  
**ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)  
**JETHRO TULL**—Minstrel In The Gallery (Chrysalis)  
**OUTLAWS**—(Arista)

### BREAKOUTS:

**PINK FLOYD**—Wish You Were Here (Columbia)  
**JETHRO TULL**—Minstrel In The Gallery (Chrysalis)  
**GEORGE HARRISON**—Extra Texture (Apple)  
**LINDA RONSTADT**—Prisoner In Disguise (Asylum)

### KSHE-FM—St. Louis

- **STRAWBS**—Nomadness (A&M)
- **GEORGE HARRISON**—Extra Texture (Apple)
- **MICHAEL FENNLEY**—Stranger's Bed (Mercury)
- **SCHLOSS**—(Oasis)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)

### KADI-FM—St. Louis

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **LINDA RONSTADT**—Prisoner In Disguise (Asylum)
- **HARRY CHAPIN**—Portrait Gallery (Elektra)
- **GEORGE HARRISON**—Extra Texture (Apple)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **GUESS WHO**—Power In The Music (RCA)
- ★ **OUTLAWS**—(Arista)

### KZEW-FM—Dallas

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **DAN FOGELBERG**—Captured Angel (Epic)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **ROGER DALTRY**—Ride A Rock Horse (MCA)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **OUTLAWS**—(Arista)
- ★ **EAGLES**—One Of These Nights (Asylum)

### KLBJ-FM—Austin

- **NITTY GRITTY DIRT BAND**—Dream (United Artists)
- **TAJ MAHAL**—Music Keeps Me Together (Columbia)
- **JERRY JEFF WALKER**—Ridin' High (MCA)
- **TRACY NELSON**—Sweet Soul Music (MCA)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)

## Midwest Region

### ● TOP ADD ONS:

**JETHRO TULL**—Minstrel In The Gallery (Chrysalis)  
**LINDA RONSTADT**—Prisoner In Disguise (Asylum)  
**CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)  
**GEORGE HARRISON**—Extra Texture (Apple)

★ **TOP REQUEST/AIRPLAY:**  
**PINK FLOYD**—Wish You Were Here (Columbia)  
**JETHRO TULL**—Minstrel In The Gallery (Chrysalis)  
**BRUCE SPRINGSTEEN**—Born To Run (Columbia)  
**JEFFERSON STARSHIP**—Red Octopus (Grunt)

### BREAKOUTS:

**PINK FLOYD**—Wish You Were Here (Columbia)  
**JETHRO TULL**—Minstrel In The Gallery (Chrysalis)  
**LINDA RONSTADT**—Prisoner In Disguise (Asylum)  
**GEORGE HARRISON**—Extra Texture (Apple)

### WABX-FM—Detroit

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **SHAWN PHILLIPS**—Do You Wonder (A&M)
- **CRUSADERS**—Chain Reaction (ABC)
- **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **JOHN DAWSON READ**—A Friend Of Mine Is Going Blind (Chrysalis)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **BOB SEGER**—Beautiful Loser (Capitol)

### WMMS-FM—Cleveland

- **GEORGE HARRISON**—Extra Texture (Apple)
- **GLORIA GAYNOR**—Experience (MGM)
- **LINDA RONSTADT**—Prisoner In Disguise (Asylum)
- **BRIAN AUGER**—Reinforcement (RCA)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **J. GEILS BAND**—Hotline (Atlantic)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)

### WXRT-FM—Chicago

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- **JERRY JEFF WALKER**—Ridin' High (MCA)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **AEROSMITH**—Toys In The Attic (Columbia)

### WCOL-FM—Columbus

- **NITTY GRITTY DIRT BAND**—Dream (United Artists)
- **DAN FOGELBERG**—Captured Angel (Epic)
- **LUCY SIMON**—(RCA)
- **FOCUS**—Mother Focus (Atco)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **WZMF-FM—Milwaukee**

- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- **LABELLE**—Phoenix (Epic)
- **HARRY CHAPIN**—Portrait Gallery (Elektra)
- **LINDA RONSTADT**—Prisoner In Disguise (Asylum)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)
- ★ **FLEETWOOD MAC**—(Reprise)

## Southeast Region

### ● TOP ADD ONS:

**GEORGE HARRISON**—Extra Texture (Apple)  
**NITTY GRITTY DIRT BAND**—Dream (United Artists)  
**JETHRO TULL**—Minstrel In The Gallery (Chrysalis)  
**PINK FLOYD**—Wish You Were Here (Columbia)

★ **TOP REQUEST/AIRPLAY:**  
**ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)  
**BRUCE SPRINGSTEEN**—Born To Run (Columbia)  
**FLEETWOOD MAC**—(Reprise)  
**PINK FLOYD**—Wish You Were Here (Columbia)

### BREAKOUTS:

**GEORGE HARRISON**—Extra Texture (Apple)  
**NITTY GRITTY DIRT BAND**—Dream (United Artists)  
**CROSBY/NASH**—Wind On The Water (ABC)  
**JERRY JEFF WALKER**—Ridin' High (MCA)

### WMAL-FM—Washington

- **CROSBY/NASH**—Wind On The Water (ABC)
- **BONNIE RAITT**—Home Plate (Warner Brothers)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **GEORGE HARRISON**—Extra Texture (Apple)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **DARYL HALL & JOHN OATES**—(RCA)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **PROCOL HARUM**—Procol's Ninth (Chrysalis)

### WKTK-FM—Baltimore

- **GEORGE HARRISON**—Extra Texture (Apple)
- **NITTY GRITTY DIRT BAND**—Dream (United Artists)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **JERRY JEFF WALKER**—Ridin' High (MCA)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **FLEETWOOD MAC**—(Reprise)

### WKDA-FM—Nashville

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **NITTY GRITTY DIRT BAND**—Dream (United Artists)
- **ROY BUCHANAN**—Live Stock (Polydor)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **EAGLES**—One Of These Nights (Asylum)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)

### WDRJ-FM—Orlando

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **GEORGE HARRISON**—Extra Texture (Apple)
- **JOHN DENVER**—Wind Song (RCA)
- **NITTY GRITTY DIRT BAND**—Dream (United Artists)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)

## Northeast Region

### ● TOP ADD ONS:

**LINDA RONSTADT**—Prisoner In Disguise (Asylum)  
**J. GEILS BAND**—Hotline (Atlantic)  
**NITTY GRITTY DIRT BAND**—Dream (United Artists)  
**CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)

★ **TOP REQUEST/AIRPLAY:**  
**BRUCE SPRINGSTEEN**—Born To Run (Columbia)  
**PINK FLOYD**—Wish You Were Here (Columbia)  
**JETHRO TULL**—Minstrel In The Gallery (Chrysalis)  
**ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)

### BREAKOUTS:

**LINDA RONSTADT**—Prisoner In Disguise (Asylum)  
**NITTY GRITTY DIRT BAND**—Dream (United Artists)  
**J. GEILS BAND**—Hotline (Atlantic)  
**GEORGE HARRISON**—Extra Texture (Apple)

### WNEW-FM—New York

- **GEORGE HARRISON**—Extra Texture (Apple)
- **LINDA RONSTADT**—Prisoner In Disguise (Asylum)
- **JOHN FOGERTY**—(Asylum)
- **LEO SAYER**—Another Year (Warner Brothers)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **J. GEILS BAND**—Hotline (Atlantic)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)

### WBAB-FM—Babylon

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **J. GEILS BAND**—Hotline (Atlantic)
- **NITTY GRITTY DIRT BAND**—Dream (United Artists)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)

### WOUR-FM—SYRACUSE/UTICA

- **TOOTS & THE MAYTALS**—Funky Kingston (Island)
- **CHRIS DUCEY**—Duce Of Hearts (Warner Brothers)
- **J. GEILS BAND**—Hotline (Atlantic)
- **JIMMIE SPHEERIS**—Dragon Is Dancing (Epic)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **LINDA LEWIS**—Not A Little Girl Anymore (Arista)
- ★ **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)

### WMMR-FM—Philadelphia

- **CROSBY/NASH**—Wind On The Water (ABC)
- **STRAWBS**—Nomadness (A&M)
- **SCHLDSS**—(Oasis)
- **JERRY JEFF WALKER**—Ridin' High (MCA)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

### WNTN-FM—Boston

- **J. GEILS BAND**—Hotline (Atlantic)
- **DARYL HALL & JOHN OATES**—(RCA)
- **ASLEEP AT THE WHEEL**—Texas Gold (Capitol)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **CHICK COREA**—Return To Forever (Polydor)
- ★ **CRACKIN'**—Crackin' 1 (Polydor)
- ★ **LED ZEPPELIN**—(Swan Song)

### WHCN-FM—Hartford

- **NITTY GRITTY DIRT BAND**—Dream (United Artists)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- **DAN FOGELBERG**—Captured Angel (Epic)
- **LINDA RONSTADT**—Prisoner In Disguise (Electra)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **RENAISSANCE**—Scheherazade And Other Stories (Sire)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)

### CHUM-FM—Toronto

- **NO REPORT**

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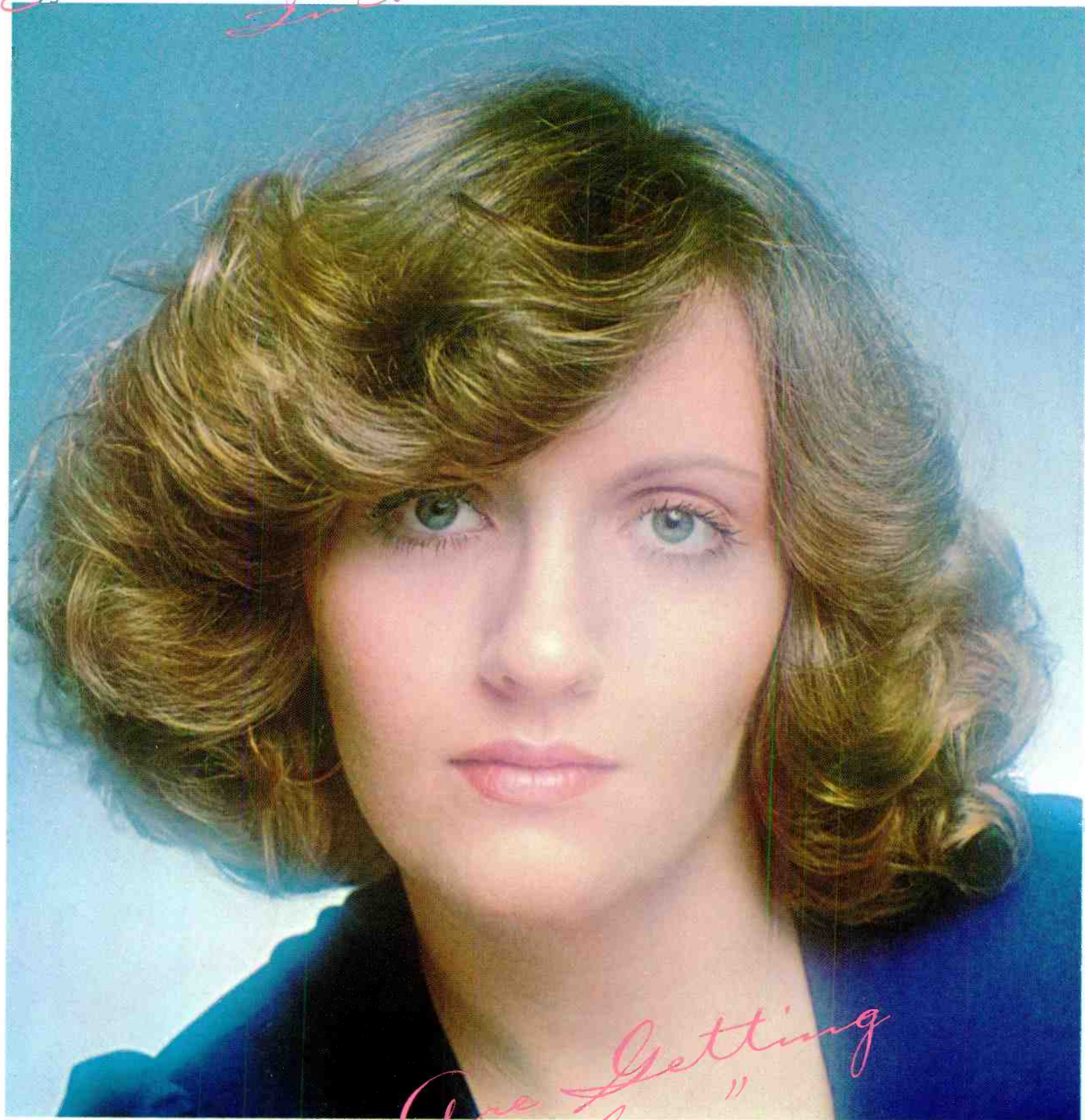
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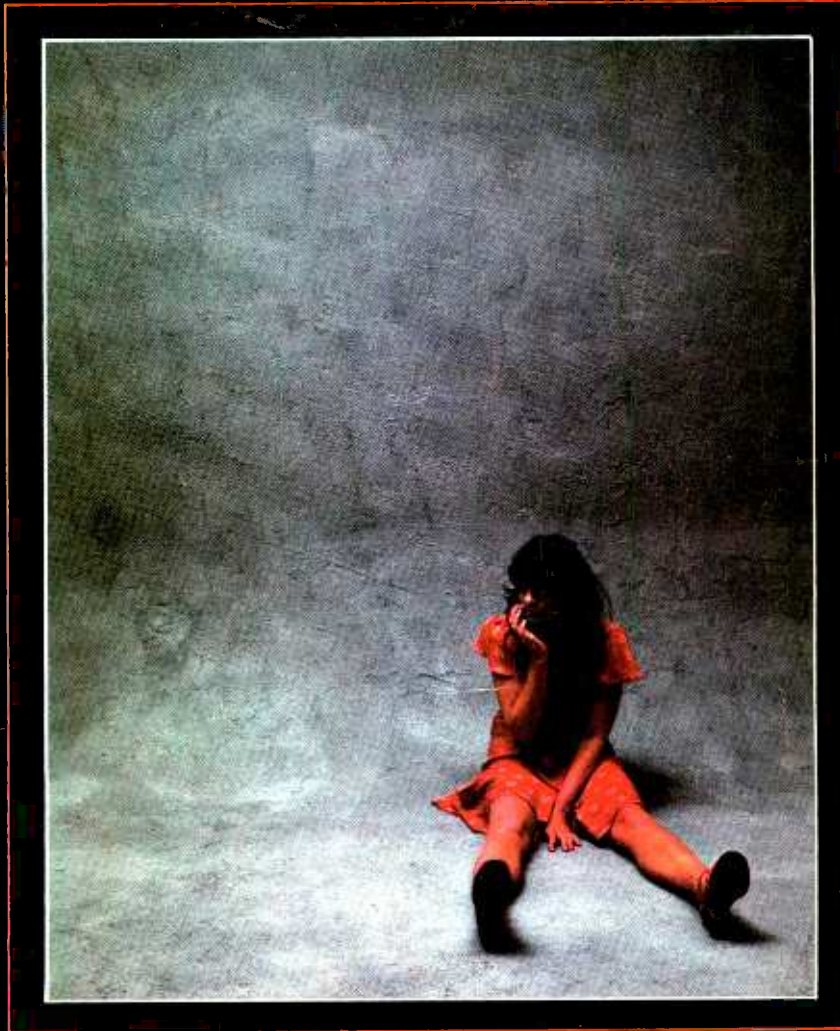
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Prisoner in  
Disguise



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