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NEWSPAPER

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Brisk Pre-Holiday Business In View

50th 'Opry' Fete Rated Best Ever

By COLLEEN CLARK

NASHVILLE—The pioneers of yesterday and trailblazers of tomorrow all went home from the 50th "Grand Ole Opry" celebration loaded down with awards, with Minnie Pearl being inducted into the Hall of Fame and John Denver and Waylon Jennings winning Ent-

(Continued on page 48)

Disco Web For Horn & Hardart

By RADCLIFFE JOE

NEW YORK—Horn & Hardart plans a nationwide discotheque operation based on the same low-cost, quality service principle that has marked its success as a fast food chain.

The firm, which will showcase international spinners at the disco-

(Continued on page 37)

\$2.99 LP May Tee A N.Y. Price War

By IS HOROWITZ

NEW YORK—As dealers here move into the heavy fall selling season they face stepped-up price sorties that some fear may escalate into a full-fledged price war.

With a newly-formed and fast-growing chain leading the way, a record low-ball figure of \$2.99 for selected \$6.98 hit product is the lat-

est competitive wrinkle to hit the market.

Jimmy's Music World, launched this past summer, now has five stores featuring \$2.99 specials in this area, and more Jimmy's outlets are on the drawing board. Two of the stores in the budding string opened within

(Continued on page 71)

Music Is Hot Film Subject

By ROBERT SOBEL

NEW YORK—Major film companies are releasing a spate of motion pictures using music subjects as the fabric for serious material.

The utilization of music themes for the main storyline is comparatively new, and represents a heavy concentration by film companies on one single subject that is unparalleled in recent times.

Not since the tantalizing days of the 1940s when a rash of pictures depicting courageous newspapermen battling corruption in high places, or later, when hardboiled private detectives chewed up gangsters, have film moguls focused on a particular segment of a business.

Nearly a dozen films are in such a

(Continued on page 16)

Dealers, Rackers More Confident Than a Year Ago

By JOHN SIPPEL

LOS ANGELES—Despite the mental block of a 1974 holiday season that failed to blossom, U.S. retailers and racks almost unanimously have high hopes for the next two months.

And they're showing their confidence by establishing inventory goals which in most cases top last year.

Substantial volume gains in August and September bolster faith. Without exception, these important retailers indicate the two important prelude-to-Christmas volume months proved out good or better when compared to last year.

(Continued on page 13)

Canadians To Computer Programming

By CLAUDE HALL

LOS ANGELES—The Moffat Communications radio chain in Canada has installed a futuristic "computer assisted programming system" at CKXL in Calgary and the same type of system—even further advanced technologically—will be in operation around Nov. 10 at CHED

in Edmonton, according to Keith James, vice president of programming for the chain, and Gordon Kyle, developer of the system.

Essentially, the air personality on duty never touches a record; he or she sees the playlist on a TV screen

(Continued on page 20)

West Germany sees record-shattering sales upcoming. See a special 20-page report in this issue.



LEO KOTKE'S new album, CHEWING PINE (ST-11446), once again demonstrates why he is the most respected guitar player in music today. He performs such varied tunes as Marty Robbins' "Don't You Think," Procol Harum's "Power Failure," and, of course, a good handful of his own songs. Leo also sings on three songs, and is ably assisted instrumentally by drummer Bill Berg and bass player Billy Peterson. Produced by Denny Bruce.

(Advertisement)

Rock Shows Go Into Tahoe

By ELIOT TIEGEL

LOS ANGELES—Following the opening of regular rock concerts at the Del Webb owned Sahara Hotel in Las Vegas, the Webb operation is now planning to book rock shows in its Lake Tahoe based Sahara-Tahoe facility starting Dec. 5.

And the same team which opened Las Vegas to rock shows on the

Strip, Lenny Martin, entertainment vice president for the Webb hotels and Gary Naseef, Vegas based concert promoter, are working on opening up Northern Nevada for rock presentations during the ski season.

The plan is to book contemporary acts into the Sahara-Tahoe's 1,600

(Continued on page 13)

Far West NEC Flat-Out Success

By EARL PAIGE

LONG BEACH, Calif.—An unexpected surge of 62 percent more delegates than anticipated and double the number of exhibitors thought possible, offset some discouraging budget-bending surprise costs to make the first ever Far West National Entertainment Conference (NEC) regional a success, according to Diane Annala, coordinator.

Several of the 25 workshops provided heads-on debate between professional agents and promoters and

NEC delegates who buy talent on campuses.

Talent showcases were for the most part enthusiastically received, with perhaps standout opening night honors going to Shelter act Richard Torrance & Eureka.

The regional here held on board the Queen Mary is a cornerstone in NEC's efforts to bolster its Far West membership and participation. Two more first-ever NEC regionals will

(Continued on page 35)



"Man On The Silver Mountain" from RITCHIE BLACKMORE'S RAINBOW received so much response from FM programmers that it has been released as a single. Taking the best of the sound that made Deep Purple the biggest-selling album group in the world, Blackmore has gone on, into a totally new spectrum of sound. RITCHIE BLACKMORE'S RAINBOW (PD 6049) is already a smash album. "Man On The Silver Mountain" (PD 14290) is on its way to the top of the charts, put there by the massive audiences who will see RAINBOW on their first American tour.

(Advertisement)

(Advertisement)

LA BOOGA ROOGA

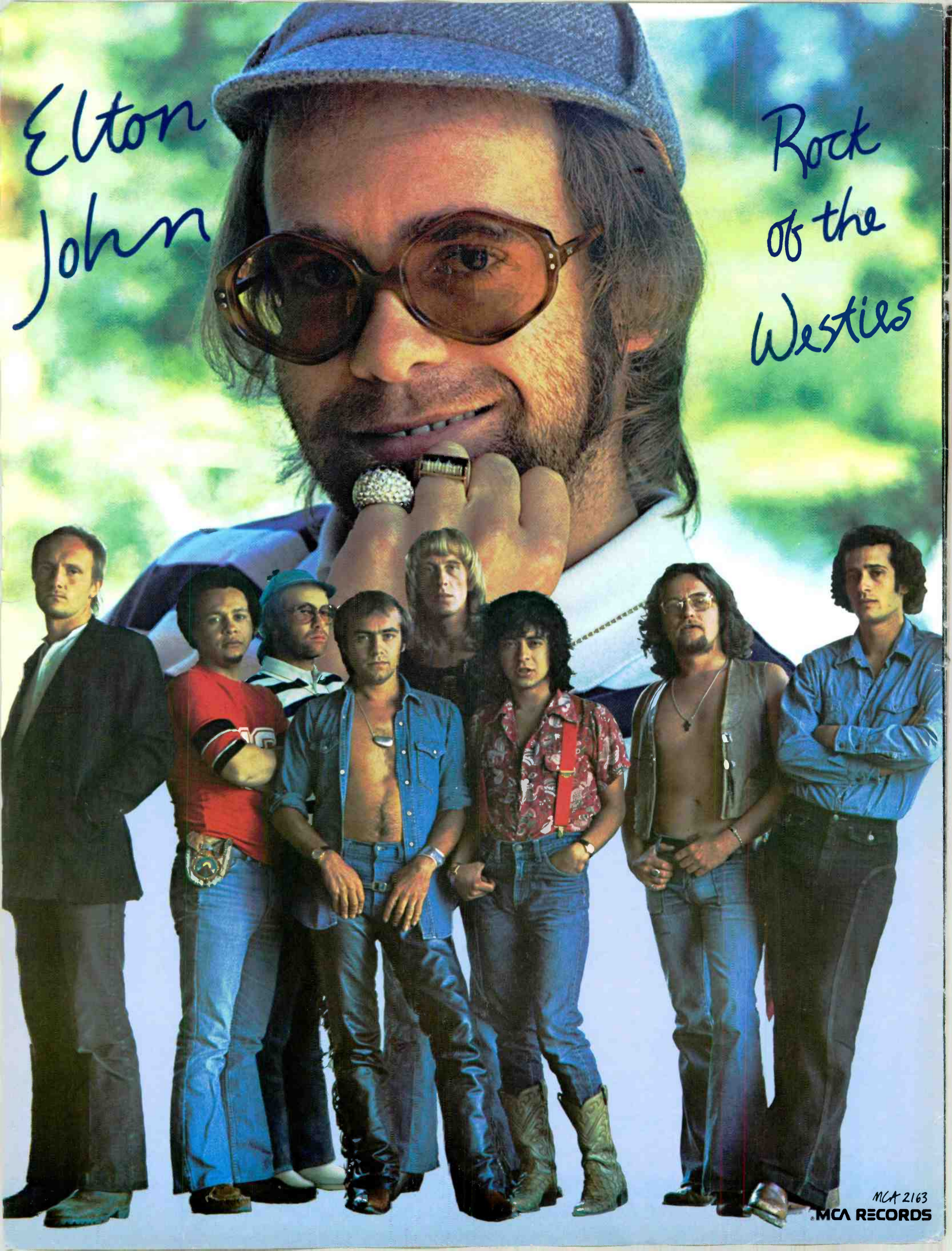
IS THE NEW SINGLE AND THE NEW ALBUM FROM

ANDY FAIRWEATHER LOW

SP 4512

Elton
John

Rock
of the
Westies



MCA 2163

MCA RECORDS

BUYING BETTER ACTS Nashville Exit/In Whipping \$ Crisis

NASHVILLE—After four years of what its owners term a "constant struggle," the Exit/In here, Nashville's only Troubadour/Bottom Line styled club, is booking a wider variety of "name" acts than ever and appears to be building a solid spot for itself on the club circuit, with help from labels and local talent.

"Nashville is a different and difficult market to begin with," says Owsley Manier, one of the five owners, "and we had no experience at all when we first opened. The seating capacity was only 100 then (capacity is 240 now), we were badly under-capitalized, we really weren't sure on who or how to book and

we got ourselves into a hole.

"Add to that," he continues, "the fact that Nashvillians seem to be quite choosy over who they will pay to see. You really do need big names, but we started as a showcase club and we would like to continue as one, at least partially."

What the Exit/In has done over the past few years is bring in a wide variety of talent including Waylon Jennings, Michael Murphey, B.J. Thomas, Jerry Lee Lewis, Buddy Rich, Chick Corea, Weather Report, Kinky Friedman, Taj Mahal, Dizzy Gillespie and Barry Manilow.

(Continued on page 32)

Accent On Acts, Promotions At Lieberman Meet

By ANNE DUSTON

CHICAGO—Departing from the usual statistical approach to sales meetings, the Lieberman Enterprises annual sales convention in suburban Itasca Oct. 9-11 gave salesmen the opportunity to become acquainted with manufacturers and artists while watching audio/visual presentations of new products. Artists entertained at each meal, courtesy of the record companies.

About 75 Lieberman people were joined by an equal number of record company personnel during the three day program, which included a tour of the rackjobbing firm's facilities in Elk Grove Village.

David Lieberman, president, Lie-

(Continued on page 14)

30% Of U.S. RCA Sales Attributed To Custom Labels

By STEPHEN TRAIMAN

NEW YORK—In less than a year as a separate department, RCA Custom Labels now accounts for as much as 30 percent of RCA's overall domestic business, reports Mort Weiner, director, who sees his operation as that of an "independent distributor."

Business for the group of labels is at its peak now, with top sales from the Pablo jazz catalog, Lonnie Liston Smith on Flying Dutchman, Carol Douglas and Silver Convention on Midland International among others.

Although both Bob Thiele's Flying Dutchman and Chicago's Wooden Nickel were "in the house"

when Ken Glancy took over the presidency nearly two years ago, the new RCA Records boss has signed a growing number of independent label/production deals that necessitated a separate department.

Weiner, who was able to get Bob Rifici from RCA sales as his right-hand man (manager, field market-

(Continued on page 13)

NEW CONTRACT ENDS N.Y. STRIKE

Musicians, Theater League In Harmony

By ROBERT SOBEL

NEW YORK—The Broadway musical theater is whistling a happy tune again as agreement was reached Oct. 11 between musicians and theater owners, thus ending a 25-day walkout which had blacked out 12 theaters.

The agreement was ratified Oct. 12 by AFM Local 802 members, 189-76, and by The League of New York Theaters. The nine musicals affected by the walkout were back on the boards, with the three others

set for previews or openings last week or this week.

The main stumbling block in negotiations had been in the minimum size of the orchestra. Under the old pact theaters were required to hire a certain number of musicians, whether they played or not. This practice was not eliminated. A compromise was reached in this regard. The minimum of 25 musicians and one conductor remains until 1981 except for six theaters. Four of the

six can eliminate one musician; two theaters can cut two players before 1981.

Also under the new contract, the musicians will get wage increases to \$350 the first year; second year, \$370; third year, \$380. The old rate was \$290. Doubling was frozen at the old rate of \$42 extra for the second instrument, \$21 for each additional one. Time-and-a-half rate for Sundays was eliminated. Vacation pay will be increased from 4 percent to 5 percent for the third year of the contract, and rehearsal pay will be raised to \$10 per hour; former rate was \$7.50.

Other changes involved copyists and arrangers, contractors and the establishing of a committee to determine the employment quota where the seating capacity has been reduced for a certain show. In case of disagreement, the issue would go to arbitration.

Korvettes Boosts Music Space

LOS ANGELES—Records and tapes top all merchandise handled by the mammoth discount stores in the Korvettes chain in profitability.

So the 58 established stores in the chain will increase recorded music departments to approximately 4,000 square feet in the near future. The five new Korvettes, all former Klein's stores in Valley Stream, Hicksville, Hempstead and Commack, N.Y. and Wayne, N.J., will be expanded to a minimum of 4,500

square feet, according to Dave Rothfeld, record/tape/hardware topper for the important chain.

Rothfeld sees no major changes in stocking the department. "We'll remain full-line. I don't see any change in location. None of our stores have first floor record departments. We'll continue to group hardware and software nearby."

The record/tape department enlargement program should be finished by spring 1976, Rothfeld asserts.

Collegiate Hi Fi Expo Success; 2d Planned

By STEPHEN TRAIMAN

NEW YORK—Based on solid dealer, manufacturer and student response to the first Indiana Univ. of Pennsylvania (IUP) stereo/hi fi exposition/symposium on campus Oct. 8, coordinator Frank Viggiano Jr. already is planning an encore event in 1976.

The professor of consumer affairs and hi fi buff conceived the "Campus Consumer Electronics Show" for the student stereo consumer after attending the last summer CES in Chicago.

Approximately 6,000 attended the 11 a.m.-9 p.m. event at the IUP Stu-

dent Union, with 11 retail dealers in booths, separate continuing demonstrations by JVC and Quadtrak, 12 seminars repeated three times each to accommodate student schedules. Added assistance came in the forms of brochures and displays by Shure Bros., Technics, Elpa Marketing (Watts), U.S. Pioneer, the Institute of High Fidelity and the Electronic Industries Assn./Consumer Electronics Group, sponsor of the Chicago CES expos.

Marc Aspesi, recently named hi fi product manager for JVC, only

(Continued on page 42)

Business And The Economy

Texas: Solid State Of Few Pessimists

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—While the music business in the traditional meccas of New York, Nashville and Los Angeles may be feeling some strain from the current economic recession, there seems to be little such pessimism in Texas—partly as a result of the state's homegrown petrochemical wealth and partly as a result of the youthful enthusiasm of the state of the business itself.

A recent Billboard survey of pro-

ducers, promoters and studio owners shows the Texas music scene in general moving along at a stronger pace than ever before in most areas of the business.

Huey P. Meaux, owner of Sugar Hill Studios in Houston and producer of Freddy Fender, says that business has never been better for him, in both the production and studio areas. Meaux cites the "wealth of talent in the Houston area and the comparative lack of labels and producers, as well as the lack of studios in the area." Meaux also points out

(Continued on page 71)

Record/Tape Industry Can Learn From Print Business

By JOHN SIPPEL

LOS ANGELES—The record/tape industry can learn much from the magazine/hardcover and paperback book business, Dave Siebert, executive vice president of Siebert's Inc., recently acquired by Handleman Co., asserts.

The family-operated combination magazine/book distributor and record/tape rackjobber was acquired by the Detroit-based rack giant for its expertise in handling periodicals and tomes, the trade feels.

Sieg Siebert, father-founder of the magazine-distributing firm, has been in that end since 1944. Son Dave put the company into record/tape/accessories in 1964. Siebert's is probably the fifth largest national

racker and largest of six magazine/book distributors in Arkansas and probably one of the biggest in the field nationally.

Returns in magazines are more efficiently and economically handled, Siebert notes. Some magazines today are allowing affidavit returns. To prove the return, the circulator merely clips the logo and date from the covers and stores them.

Magazines are dumped via conveyor belt into huge dump containers which are trucked out three to four times weekly. Siebert, like others, wonders why cutout product and other form of recorded returns can't remain at the local distributor level for disbursement there instead

of being returned to a central point and then returning to the market via a costly, time-taking two or three-step schlock distribution concept.

Discounting on periodicals and hardcover and paperbacks is negligible. Siebert feels the relationship of the publisher with his author is a basic difference. Where today hot artists' contracts dictate all-out campaigns to flood the mart with product, authors do not command business policy in book publishing.

Eighty-five percent of all magazine/book business is at full list, while that discounted rarely goes over 10 percent. Discounting does not appreciably increase book volume, Siebert finds "Publishers are

too sophisticated to give away their first line product," he asserts. Books have an advantage. Good sellers by recognized authors can hang on literally forever. Authors benefit from consecutive successes. Their price in hardcover and paperback increases, Siebert notes.

Similarity in reading material and records in many instances is amazing. About 400 paperbacks are released monthly in the popular reading field. Siebert's works a top 24 hit book list, which stems from its own printout, plus approximately another 125 title mix. Fifteen to 20 titles do 80 percent of the paperback business regularly.

(Continued on page 16)

DAVIS BARB

TV, Films Should Use Pop Music More & Properly

By CLAUDE HALL

LOS ANGELES—The television and movie industries have only made "token" use of the music industry, Clive Davis, president of Arista Records, told a capacity luncheon audience here Tuesday (14) at a gathering of the Hollywood Television and Radio Society at the Beverly Wilshire Hotel.

They should use more of it more frequently, he said.

The movie and TV worlds have never tried to understand the record industry, he said, though they had "wrestled and struggled" with the impact of records. True, there was the movie "Easy Rider" and some barriers had been broken down with "Tommy." But, overall, contemporary music hasn't made any inroads.

He paralleled the movie industry today to the days when he gained control of Columbia Records as president, pointing out that in those days 75 percent of the record sales of the company were involved basically in Broadway original cast al-

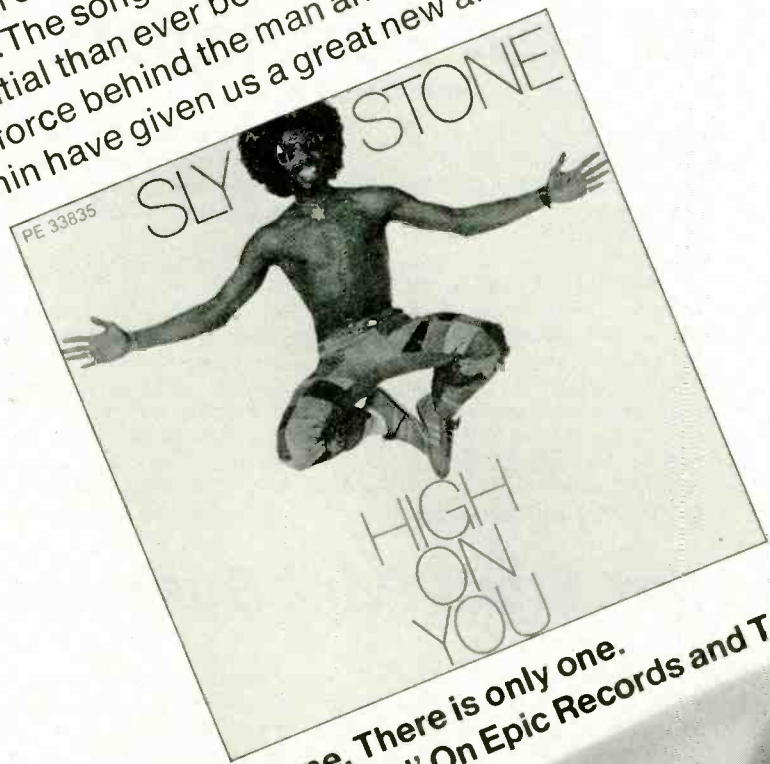
(Continued on page 26)

THERE IS ONLY ONE.

The indefatigable Sly Stone. His single "I Get High on You" has cracked the pop charts, and it's right up there on the R&B charts, too.

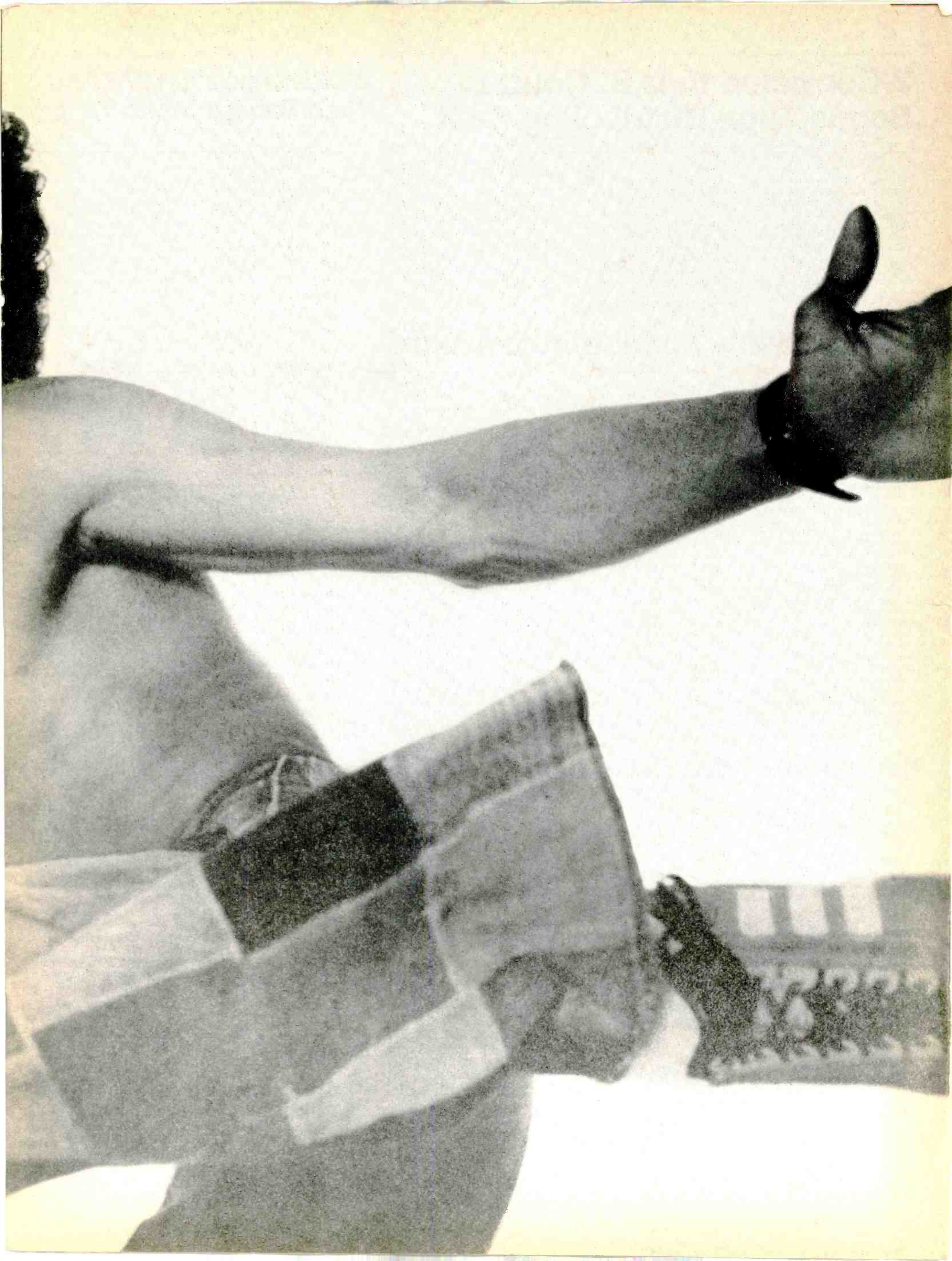
You can expect the same wallop from the album. The songs are packing more hit potential than ever before.

The force behind the man and the talent within have given us a great new album.



Sly Stone. There is only one.
"High on You." On Epic Records and Tapes.





2 Convicted In U.S. Court In Bogus Tape Distributing Deal

NEW YORK—Judo expert Gerome Mackey was convicted by a federal court jury on six counts of mail fraud last week in an 8-track tape distribution operation claimed to have utilized pirated recordings.

William Nelson of Midwest City, Okla., Mackey's associate, was convicted on 15 counts. The scheme involved the billing of investors in a bogus distribution plan wherein investors were sold distributorships, for sums up to \$10,000 each, for

chart 8-track recordings and tape cabinets.

Assistant U.S. Attorney Harold Friedman, who prosecuted the indictments, says the defendants had assured the investors that the stereo cabinets would be placed in stores or businesses by "professional locators" employed by Mackey Distributors in Brooklyn. The firm told the defendants that only restocking was necessary, he said. The indictments had alleged that the defendants of-

ten failed to deliver the tapes and those received by Mackey were either copies or of inferior quality.

Sentencing of Mackey and Nelson delayed by U.S. district court Judge Jack B. Weinstein. Penalties can be up to five years imprisonment or a \$1,000 fine or both, on each count. Friedman praised the RIAA for its efforts and cooperation in obtaining the indictments and convictions.

MILITARY MUSIC

Audiofidelity To Distribute Album

By IS HOROWITZ

NEW YORK—The Navy has produced an album of military music which will be manufactured by Diskmakers Inc. of Philadelphia and distributed nationally by Audiofidelity Enterprises.

It took an act of Congress to launch the project which, for the first time, features the four top service bands in a quasi-commercial undertaking.

Diskmakers, as the prime contractor with the Navy, will receive more than \$250,000 to produce 100,000 two-record albums, monitor sales action, and insure that a portion of proceeds from each sale is returned to the government.

The album is to be called "Broad Stripes, Bright Stars" and offers some 80 minutes of music associated with the U.S. military services over the past 200 years. An eight-page booklet offering containing four-color reproductions of paintings illustrating historical episodes will be included in the package.

Diskmakers, large independent pressing plant, was awarded the contract after competitive bidding. The deal calls for the Navy to receive \$3.50 for each album sold. It also

pegs the retail price of the package at about \$7, with some variation permitted depending on marketing circumstances.

"Broad Stripes" is scheduled to hit the market next month in time for holiday sales, and Audiofidelity will have little more than a year to realize its sales goal. The contract calls for removal from the marketing pipeline of all unsold copies on Dec. 31, 1976, and their return to the Navy. Any overage at that time will then be sold through military post exchanges.

Actual payment to Diskmakers will be \$263,168, it was learned from the Naval Procurement office. Diskmakers is obligated to manufacture the limited edition of 100,000 sets, including printing of the booklet, at the rate of 33,000 albums per month. The manufacturer will place 92,800 copies into distribution through Audiofidelity. The remaining 7,200 sets will be shipped individually by Diskmakers at no further charge to radio stations around the country.

The project was authorized to mark the bicentennial by public law 93-571, passed by Congress last De-

ember. It was passed despite protests by the AFM which has always opposed attempts to record service bands for commercial sale. The project was given to the Defense Dept., which turned it over to the Navy for execution.

Recording of the Army, Air Force, Marine, and Navy bands was done at the Navy's own recording studio, the Sail Loft, in the Washington Navy Yard.

Youth Action Now To Honor 3 Labels

NEW YORK—Youth Action Now, the organization of inner-city youngsters which campaigned successfully to have three major record companies offer part-time jobs to underprivileged youths this past summer, will honor the labels later this month.

Jan Berger, coordinator of the YAN effort, says that Atlantic, Budah and Polydor Records, along with Polydor recording artist James Brown, will be honored at a special awards presentation and show scheduled for the Apollo Theater, Oct. 24.

2 CES Shows In 1976 And Then Pattern Shifts To 1

By STEPHEN TRAIMAN

NEW YORK—There will be one annual Consumer Electronics Show beginning in 1977, April 21-24 at Chicago's McCormick Place, but two shows will definitely go on as scheduled in 1976. Official announcement came with a unanimous vote by the board of directors of the sponsoring Consumer Electronics Group at the Electronic Industries Assn. 51st annual convention in San Francisco (Billboard, Oct. 18).

Decision, announced by CEG

chairman Walter Fisher of Zenith Radio, was the result of an extensive survey taken by the CEG after strong pressure from a vocal group of large-space exhibitors that surfaced after last summer's CES.

Explaining the survey and decision, Jack Wayman, CEG senior vice president, and Charles Snitow, whose exhibit management firm handles both the winter (Conrad Hilton Hotel) and summer CES, acknowledge that firms representing

(Continued on page 43)

Executive Turntable



FACH



SIMON



MARTELL

Lou Simon elevated to executive vice president/general manager of Polydor from Phonogram senior vice president/marketing. Charlie Fach to executive vice president/general manager, Phonogram, from vice president, a&r, Phonogram. Simon moving to New York from Chicago, while Fach does vice versa. Move exclusively predicted in Billboard, Oct. 11. Jules Abramson fills Simon's post from vice president/sales. Other Polygram Record Group shifts: Cliff Burnstein to a&r music consultant from Phonogram national album promo and Gail Duberchin from Phonogram personnel director to a similar post for the Group.

* * *

Tony Martell joins CBS Records, Nashville, in new position, vice president, marketing, exclusively reported in Billboard, Oct. 18. He was ABC vice president, special marketing. . . . Ralph Seltzer, Motown's international vice president since 1971, has been appointed corporate affairs vice president. A 12-year employe, he has also headed the label's legal department. . . . Al DiNoble, for the past eight years with Motown in assorted executive posts, is national promotion director for Tom Cat Records. . . . David Knight shifts from RCA Western regional album specialist to marketing director for Sutton-Miller Ltd., parent of Sound Bird and Shadybrook Records.

* * *

David Greenman, 25-year sales veteran, is marketing vice president at BeeGee Records. He was last with Alshire label. . . . Derek Sutton who headed various entities within Chrysalis Records since 1969, leaves Dec. 31 to start his own management firm. Terry Ellis assumes his duties. . . . Formerly in charge of CBS Records recording studios, San Francisco, Roy Halee joins ABC Records as a full-time staff producer/engineer in Los Angeles.

* * *

Former operations manager for ABC Record and Tape Sales Corp. Jerry Schoeler has been named general manager of Display Equipment Manufacturing Co., a division of American Broadcasting Cos. Leisure Group. Welden Dolgoff, along with the fixture maker in various capacities, has been named assistant manager. . . . Howard Alperin, tape marketing pioneer last with the Bihari brothers' labels, is opening his own firm, Muses International, which will make and market tapes and records. . . . George Schnake has left his post as director of marketing with the Record Bar retail store chain.

* * *

One-time country DJ Bob Jennings has transferred from Four Star Music, Nashville, to Acuff-Rose Music. . . . Ann Gershman has joined the ATV Music Group's copyright department from 20th Century Music. . . . Sharon Watson is new publishing administrator at the Wes Farrell organization. She comes from the CBS-TV business affairs department.

* * *

Mel Price promoted to director of sales at Phonodisc from Eastern regional director. . . . Louis Varra, formerly with Raymond Rosen, Philadelphia, joins Scorpio Music Distributors as vice president, finance. . . . Elliot Abbott has exited BNB Management and is currently operating independently.

* * *

Roland Wittenberg upped at Pickering & Co. to vice president, technical operations, from director of operations. . . . Manufacturer's rep Robert Hawkins joins Sharp Electronics as national sales manager, professional products. . . . Alan Toole, former Ess Inc. controller, to Jennings Research Inc., in new post of general manager. . . . Irv Perlman, Panasonic general manager/personnel, made a vice president. . . . At Topp Electronics-Juliette, promoted to newly-created positions are Paul Lymber, sales vice president, North, from Northeast regional sales and Joel Newman to sales vice president, South, from Southeast regional sales. Joining as regional sales managers are Bill Matteson, formerly with Crown Auto Stores, West Coast; and George Breindel, ex-Vanity Fair Industries, New York metro. . . . Tom Graham joins Pioneer Electronics in the newly created post of product development manager. He was formerly manager of production engineering for GE.

L.A. Latin Music Retailer Sentenced

LOS ANGELES—The first local sentencing of a Latin music retailer convicted on five counts of violating the state law against tape piracy occurred last week.

Municipal court Judge Meyer Newman sentenced Alberto Lizarraga Benitez, 31, to three years of summary probation and fined him \$200 on each of five counts of selling pirated product.

Albums involved were: "Adios Amor," "Organo Melodico," "Corridos Con Antonio Aguilar," "Chando El Destino" and "Pedro

Infantie." The defendant was arrested by local police at his shop, 3425 First St., Aug. 16. He pled guilty to all five counts.

Judge Newman remained consistent in his eighth piracy sentencing this year, giving the defendant the full, stringent provision of Section 653-H of the California antipiracy law. Ron Robinson, chief of city attorney Burt Pines' antipiracy division, promises more significant arrests among both retailers and distributors of Latin product. Robinson says that Caytronics provided the tip in the Benitez arrest.

European Racks: Pickwick In U.K., Rack Italia Tops

By GERMANO RUSCITTO

MILAN—Record distribution today in Italy is being given great support by Italy's first and only rack-jobbing company, Rack Italia.

Roberto Galanti the managing director confirms that there are 350 Italian stores through which Rack Italia works: 180 in the Milan area alone, 70 in Tuscany, 80 in Lazio and 20 in Liguria.

The main offices and principal warehouses are in Milan, with others in Rome, Florence and Genoa. Galanti predicts that this year's turnover will be an estimated \$1.6 mil-

(Continued on page 56)

By BRIAN MULLIGAN

LONDON—In less than six months since Pickwick started its all-labels racking scheme here, the number of outlets being serviced is just short of 200.

This figure is based on a sales-merchandising operation covering three areas and Monty Lewis, Pickwick managing director, is anticipating that the 200 mark will be reached by the time the third area has been fully covered.

Lewis explains that the original experimental scheme began in the South coast area and some amend-

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When Shirley Bassey opened at the Waldorf recently, she received ten standing ovations. On stage at Germany's famed Bel Pare Festival the audience greeted her with a shower of roses. At her annual Carnegie Hall concerts she gets a standing ovation before singing a note. On the debut of Howard Cosell's television show, her appearance brought a flood of letters. One of America's leading columnists recently called her "the world's greatest female entertainer." Her most recent triumph is her latest recording - a stunning collection of songs written by Stevie Wonder, Neil Sedaka, Bergman/Hamlisch, Joe Raposo, Gene McDaniels, Janis Ian, Mike Love, and Gilbert Becaud. It's "Good, Bad But Beautiful." (UALA 542-G)

Bassey sings and her legend grows.

On United Artists Records and Tapes.



Shirley Bassey
Good, Bad But Beautiful
Includes: I Feel Like Makin' Love
Good, Bad But Beautiful / Living
The Way We Were / Send In The Clowns



Founded 1894

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Vol. 87 No. 43

Shelter Axes 8 Employees; MCA Split?

LOS ANGELES—Shelter Records has released eight employees as of Oct. 15. Ron Henry, general manager of the label, indicates the dismissals are the result of "financial problems."

He emphatically denies reports that Shelter is about to fold or that Leon Russell, co-owner of the label, is severing his financial ties.

But he does admit the label is plagued with other problems, including differences with MCA concerning distribution. The labels are presently holding meetings with another scheduled this week.

Henry also admits there are personal differences between owners Russell and Denny Cordell. However, he contends that Russell and Denny's present discussions will not affect Shelter, saying they are negotiating so that each can become more independent on his own.

Prominent Pros Still Very Alive In Fest Quest

NEW YORK—Several well-known music industry people are among the 31 quarter finalists in the 1975 American Song Festival, scheduled for Dec. 15-18 in Hollywood.

Among the winners in the competition are Avco Records' Hugo & Luigi, and George Weiss, RCA Records' performer (and former ASF professional winner) Rod McBrien, songwriters Ed Sanford and John Townsend, producer David Blume and composer Les Baxter. For reaching this level, each has won \$500.

Hugo, Luigi and Weiss qualified in two categories (professional rock and professional soul), while the others each scored in one, ranging from gospel to rock.

McBrien, who won last year with "Isn't It Lonely Together" (co-authored with Estelle Levitt), was the recipient of the competition's special bicentennial award for his "Happy Birthday USA." Collaborating with him on this song were his wife Sarah Daly, Hal Friedman and his RCA recording counterpart Fred Stark.

L.A. Grove To Two Bradshaws

LOS ANGELES—Tom and Jeanne Bradshaw who operate the Great American Music Hall in San Francisco, have purchased the controlling interest in Concerts At The Grove and are now involved in booking the local facility.

Tom Bradshaw is now the booker for the Grove in the Ambassador Hotel as well as for the Northern California room which books jazz and rock acts.

Partners with the Bradshaws are Milt Handman, who opened the Grove to select shows several months ago; his son Tom, who manages the room, and Jack Schnyder who handles marketing and promotion.

The two rooms will be offered to acts, Schnyder says, and this should appeal to Eastern performers who will have two major market bookings through one office.



WYNN HONOREE—Ninth annual music industry Parkinson's Disease benefit dinner at which Ken Glancy, RCA Records president, received the Ed Wynn Humanitarian Award, was the biggest revenue producer ever, grossing more than \$150,000. From left are presenter Perry Como; Glancy; Goddard Lieberman, former head of CBS Records, a previous recipient and toastmaster; and Joseph D'Imperio, dinner chairman for recent Waldorf Astoria affair.

AT CHICAGO OCT. 29-30

Indie Distributors In NARM Spotlight

NEW YORK—The status of independent distribution problems and opportunities—is due for a thorough airing at NARM's independent distributor conference, to be held in Chicago at the Continental Plaza Hotel, Oct. 29-30.

A group of key label and wholesaler executives will serve as the panel to lend the discussion at the main plenary meeting Thursday (30) morning.

Named to participate on the panel are Barney Ales of Motown, Herb Goldfarb of London and Bob Fead of A&M Records. They will be joined by Milt Salstone of M.S. Distributing, Jim Schwartz of Schwartz Bros. and Joe Simone of Progress Distributors. Latter is also a member of the NARM board of directors.

The conference kicks off

Wednesday afternoon with a meeting of distributor and manufacturer advisory groups. Rues Regan, president of 20th Century Records, will be keynote speaker at a dinner meeting that evening. The Thursday panel discussion will be preceded by separate breakfast meetings for distributors and manufacturers.

The distributor conference winds up NARM's series of conclaves this year devoted to the special interests of its merchandising members. Conferences for retailers and rackjobbers have already been held.

Results of the conferences will be evaluated at NARM's national convention in Florida next March, and the separate groups will decide whether to hold similar conference in 1976.

Polydor Operation May Be Streamlined By New Staff

By IS HOROWITZ

NEW YORK—The reshaping of Polydor into a streamlined operation patterned along Phonogram/Mercury lines seems in store following the appointment last week of Lou Simon as Polydor's chief operating officer (see Executive Turntable).

Both Simon and Charlie Fach, who at the same time was elevated to a similar post at Phonogram, are long-time close associates of Irwin Steinberg, who took over as president of the newly-formed Polygram Record Group several weeks ago. Steinberg serves as president of both Polydor and Phonogram, with Phonodisc, the company's distributing arm, also under his wing.

Meanwhile, a number of key staffers exited Polydor last week and others were reported doubtful of the duration of their tenure with the company.

Steinberg stresses that both Phonogram and Polydor will maintain and continue to develop their separate creative profiles and no attempts will be made to merge these functions. There will be moves later however, to consolidate certain "neutral" functions, such as accounting.

On the artist level, Polydor and Phonogram will have access to for-

eign artists pacted to their international counterparts. If, however, one label wishes to pass on a potentially strong act, it will be offered first to the other before freeing the talent for other U.S. arrangements.

The function of Cliff Burnstein, who has been named a&r consultant for the record group, will be to provide research background on talent considered by both labels. This data will relate to musical and sales trends. But Burnstein will not be in the position to make pacting decisions, Steinberg says.

It was also disclosed that outside consultants have been called in to review the operations of Phonodisc, with the view to bring a greater degree of "sophistication" to the distribution net.

Press Catalog Sold

LOS ANGELES—Screen Gems-Columbia Music has acquired the catalog of Press Music from Chips Moman. Catalog includes tunes such as "Suspicious Minds," "Hooked On A Feeling" and "(Hey, Won't You Play) Another Somebody Done Somebody Wrong Song."

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RCA Records Aids Corporate Earnings Gain

NEW YORK—Improved sales and earnings from RCA Records were among factors cited for a 9 percent earnings boost for parent RCA Corp. in the third quarter of 1975. It was the first such year-to-year increase in seven quarters, according to chairman Robert Sarnoff.

For the corporation, net profits for the three months ended Sept. 30 were \$32.8 million or 42 cents a share, compared with \$30.2 million or 39 cents a share for the prior year. Third quarter sales increased slightly to \$1.22 billion from \$1.18 billion a year earlier.

Net profit was down nearly 21 percent for the first nine months at \$76.6 million or 97 cents a share, compared with \$96.7 million or \$1.24 a share in the comparable 1974 period. Nine-month sales totaled \$3.46 billion, up 1.5 percent from the \$3.41 billion a year earlier.

All 1974 figures were restated to reflect a change to last-in, first-out (LIFO) accounting procedures, which would have had the effect of reducing third quarter 1974 earnings by \$4.8 million or 6 cents a share.

The RCA chief executive officer said the third quarter profit reflected a combination of factors: general strengthening of the national economy, improved results in consumer electronics and services, and a continued strong performance by many of RCA's diversified businesses.

"I expect a modest economic improvement in the fourth quarter with the real gross national product and employment at the highest levels of the year," Sarnoff forecast.

11 Store Mgrs., ABC Brass In Fairfield Meet

NEW YORK — Merchandising plans, sales increases of more than 40 percent in two stores, and the new point-of-sale NCR cash register presently being installed in all stores were among the key topics discussed at the first annual Wide World of Music managers meeting at Fairfield, N.J., Sept. 30-Oct. 2.

Managers from 11 stores and top corporate executives from ABC Inc. were in attendance for meetings of the 14-month-old chain. These included: I. Martin Pompadur, president of ABC Leisure Group I; Michael Mallardi, president of ABC Record and Tape Sales; Jack Cohen, general manager of the chain; and Edward Rich, treasurer of ABC Record and Tape Sales.

Other speakers at the meeting were Allen Pearlman, Wide World of Music audio merchandising manager; and Ed Scordato, comptroller of Wide World of Music stores.

The attending managers were from stores in Seattle, Washington, Phoenix and Tucson; Orlando, Fla.; Birmingham, Ala.; Hampton, Va., and Providence, R.I.

Get Joplin Work

NEW YORK—Chappell Music Co. has acquired publishing rights to Scott Joplin's "Treemonisha." The only known stagework by the famed ragtime composer opens this week at Broadway's Uris Theater for a limited run.

Chappell is rush-releasing selections from the "Treemonisha" score to coincide with the show's Broadway run. Deutsche Grammophon has recording rights.



William Estabrook photo

PARK 'CONCERT'—Performing at the L.A. NARAS chapter's first fall picnic at Tapia Park are from left: Plas Johnson, Maurice Weiss, Bernie Fleischer and Milt Bernhart.

2,700 Tapes Seized

NICHOLASVILLE, Ky.—Some 2,700 tapes were seized by the FBI from the premises of the Tape

Shack, 908 S. Main St. here. Joe Barker, owner of Tape Shack, is claimed to be the owner of the alleged infringing recordings. Authorities have not filed charges as yet.

Market Quotations

As of closing, Thursday, October 16, 1975

1975		NAME	P-E	(Sales 100s)	As of closing, Thursday, October 16, 1975			Change
High	Low				High	Low	Close	
27%	13%	ABC	8.9	215	22%	22½	22½	+ ¼
7%	2%	Ampex	0	78	5%	5%	5%	+ ¼
3%	1%	Automatic Radio	0	1	2%	2%	2%	Unch.
9%	4%	Avnet	4	129	7%	7%	7%	Unch.
22%	10%	Bell & Howell	7.2	28	17%	17%	17%	- ¼
54	28%	CBS	12.3	177	52%	50½	50½	- 1 ¼
9%	2%	Columbia Pic	8.8	168	6%	5%	5%	- ¼
7½	2	Craig Corp.	5.6	88	7%	6%	6%	- ¼
55%	21%	Disney, Walt.	24.7	750	49½	47½	47½	- ¾
4%	1%	EMI	14	265	4%	4%	4½	Unch.
22%	18%	Gulf & Western	5.2	560	21%	21%	21%	- ¼
7%	3%	Handleman	5.6	43	4%	4%	4%	Unch.
20%	5%	Harman Ind.	5.1	9	16%	16%	16%	+ ¼
8%	3%	Lafayette Radio	7.1	9	6%	6%	6%	- ¼
1½	12	Matsushita Elec.	12.4	5	16%	16%	16%	- ¼
65%	27%	MCA	10.3	275	84	82%	83%	+ 1 ½
18%	12%	MGM	6.1	115	15%	15%	15%	Unch.
68	43	3M	24.3	775	59%	58½	58%	+ ¾
4%	1%	Morse Elec. Prod.	0	41	2%	2%	2%	+ ¾
57%	33%	Motorola	26.7	499	44%	42%	43%	- 2 ¾
24%	12%	No. Amer. Philips	8	13	19%	18%	18%	- ¼
19%	7	Pickwick Intl.	8.2	61	14%	14%	14%	+ ¼
6%	2%	Playboy	10.6	4	3%	3%	3%	- ¼
21%	10%	RCA	16.4	531	19%	18%	18%	Unch.
13%	5	Sony	29.1	161	9%	9½	9½	- ¼
18%	9%	Superscope	3.7	15	12%	12%	12%	- ¼
50%	11%	Tandy	12.5	485	48%	47%	47%	Unch.
6	2%	Telecor	5.6	7	4%	4%	4%	- ¼
3%	½	Telex	10.4	53	2%	2%	2%	- ¼
3%	1	Tenna	17.1	255	3%	2%	2%	- ¼
10%	6	Transamerica	11.1	380	8%	8%	8%	+ ¼
15%	5%	20th Century	8.1	82	14%	13%	13%	- ¾
22%	8%	Warner Commun.	7.7	748	21%	20%	21%	+ ¾
28%	10	Zenith	76.2	251	23%	23%	23%	+ ¼

As of closing, Thursday, October 16, 1975

OVER THE COUNTER*	VOL.	Week's		CLOSING	OVER THE COUNTER*	VOL.	Week's		CLOSING
		High	Low				High	Low	
ABKCO Inc.	0	2½	1¼	1¼	M. Josephson	19	8%	8%	8%
Gates Learjet	31	8%	7%	7%	Schwartz Bros.	0	1½	¾	¾
GRT	7	1%	1¼	1¼	Wallich's M.C.	0	½	¼	¼
Goody Sam	0	2%	1%	1%	Kustom Elec.	0	2%	2¼	2¼
Integrity Ent.	0	2¼	1¼	1¼	Orox Corp.	2	1	¾	¾
Koss Corp.	29	5%	5%	5%	Memorex	82	9%	9%	9%

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

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mediasound chart hits

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

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Say What, Girl?!

Lucille Talks Back

ABCD-898

Dealers And Rackers Preparing For Holiday Bonanza

• Continued from page 1

Chains and racks located in the industrial Midwest significantly note the largest gains. It was these retailers who felt the business collapse at approximately the same time last year when the recessive economy manifested itself in the more basic business in the national economy.

Dave Rothfeld, Korvettes, and John Cohen, Disc Records, will cut down their inventories. But they quickly point out they will probably carry more titles overall. They intend to slash the depth of hit product inventory. Replenishment is quick, they state. Both dislike the cost and time waste in returns.

The 42-store Camelot chain and the 13 leased departments handled by Stark Record Service, North Canton, Ohio, will be up 25 percent inventory-wise over last year.

Buyer Joe Bressi says he and owner Paul David found they missed sales last year. Barrie Bergman, whose Record Bar chain is among the top five largest, will be up 5 percent in his 74 stores.

Lee Hartstone of the 66-store Warehouse chain in California "is driving like mad toward Christmas." He and Ben Bartel, his executive vice president, look to a big holiday business.

Lou Fogelman, founder of the seven-store Music Plus chain in Los Angeles, conjures a solid Christmas for his 10-month-old chain. The \$2.99 Christmas standards' LP series produced by a number of labels will revive holiday records and the new John Denver holiday LP will lead that drive to pick up holiday album sales which have slackened over the past five years, he points out.

The 21-store School Kids chain out of Athens, Ga., will be up 35 percent in inventory. Founder Eric Brown has been plowing profits from the stores back into inventory. His depth on hit inventory will be a primary target. He finds that each store sells more of a hit as that store becomes more established in time.

The three-store Pipe Dreams chain in Northern Wisconsin, based in Green Bay, will carry more album stock because of the promo pro-

grams and extended billing. Steve Cook, partner in the operation, would like to see fewer new acts coming in at holiday time. He feels time and money spent on trying to break a new act during this critical sales period could better benefit lag periods like late spring and summer.

All effort should go behind established acts in this important time pe-

riod, when 40 percent of all goods are sold in a four-month period, including next January. Jason Shapiro, secretary-treasurer of the 42 National Record Mart chain out of Pittsburgh, another industrial center area, has felt a returning surge of business since late summer. His chief buyer, Jim Grimes, has the green light on extending inventory.

Two major rack executives, Dave Lieberman, Lieberman Enterprises, Minneapolis, and John Kaplan, director of marketing for Handleman, Detroit, share the holiday optimism. Kaplan's hopes are buoyed by the "outstanding new merchandise out and coming."

Kaplan's heady projections echo comments from many others contacted in the roundup. Rising auto sales will aid the national economy, including record/tape sales, Kaplan comments.

Lieberman is pushing hard on a program to introduce strong institutional advertising which would ballyhoo records and tapes as important gift images.

Custom Labels Boost RCA

• Continued from page 3

ing), has also used some top independent promotion men to bolster the work of John Rosica's promotion team that handles both RCA and custom label artists.

Weiner, who earned his stripes at Motown, says: "Guys like Tony Richland in Los Angeles, Lou Fields in the Rockies and Southwest, and Juggy Gayles here in New York have really helped. It was Juggy who got Silver Convention on the WBLS chart."

Custom Labels for now serves strictly a marketing function for the growing group that also includes Bud Prager's Phantom, Tom Catalano's Tom Cat, Georgio Gomelsky and Kevin Eggers' Utopia, Don Cornelius and Dick Griffey's Soul Train and the newest, John Denver's Windsong. Denver remains on the RCA label, and Grunt, Jefferson Starship's label, also is with RCA due to its prior identification as Jefferson Airplane, Weiner explains. Other production deals with Utopia, Jerry Ross, Jeff Barry also are on RCA itself.

As an "independent distributor," Weiner views the Custom Label department's role as getting as much product exposure for each of the firms as possible, helping them build a unique identity. He notes the progress by Norman Granz's Pablo in the classical jazz field, and Bob Reno's Midland in the hot disco area.

Now that his department reports directly to Jack Kiernan, division vice president marketing, instead of an RCA sales director, Weiner has been given more autonomy and a bigger budget. "The more you sell, the more you'll get to sell even more, Kiernan tells me every month," Weiner observes.

He credits Rifici with much of the progress, due to the latter's five years in sales, where he knows many of the key branch people. Weiner notes a recent Pablo sales contest with a trip to the Montreux Jazz Festival for the

sales manager who did the most sales over quota. "St. Louis won, and we moved over 190,000 units," he claims, "and that's what actually went into the dealer's door. Our returns on the whole Pablo line are under 4 percent right now."

It's a two-way street between the department and the individual labels, Weiner notes. "If anyone has milked the disco scene just right it's been Bob Reno," he observes, "and he's really shown us the way—to the point that we've been able to jointly promote product for his Silver Convention and RCA's Faith, Hope & Charity."

The labels also listen to Weiner as far as marketing goes. "Don't give up your people just because we're handling your distribution," he tells them. "We need your 'bodies' to hit the stations and the dealers."

Scheduling of releases is known in advance due to individual Custom Label contract commitments, so promotion can be tied in to tours as well. A recent Carnegie Hall concert by Pablo's Oscar Peterson and Joe Pass

(Continued on page 71)

L.A. ONE-STOP

Sound Music Sales Up 50% Over 1974

By NAT FREEDLAND

LOS ANGELES—Michael Pinto's five-year-old Sound Music Sales one-stop increased its grosses 50 percent over last year and as usual has got a number of offbeat new projects in the works, as well as a fifth store for its Platterpuss retail chain.

This month Pinto is setting up a plant boutique section in his 2,000-square foot Santa Monica Platterpuss. "The store is bigger than we need for the record stock and a poster section we tried didn't require all the extra space either," Pinto says. "I have the building on a long-term lease and since we have a profitable business there I didn't see a point to moving."

So Pinto has turned the extra floorspace into a plant department and is awaiting the early sales results. "I think that house plants are a natural merchandising tie-in for the kind of people who buy contemporary records," he says. "It's not a particularly expensive line of stock to add on and it also makes the whole store look nicer."

Pinto has added a Platterpuss retailship in Glendale to his stores in Long Beach, Hollywood, Silverlake and Manhattan Beach. "I've got bids in for three more locations," he says. "I had hoped to add two more stores this year, but we were unable to get suitable buildings."

Meantime, Pinto is putting his one-stop on computerized accounting. A former high school teacher before he started his first record store, Pinto is setting up the programming himself.

"The computer will keep track of all the accounts receivable, accounts payable, amount of inventory and a returns analysis," he says. "We'll have an even closer track of our returns."

Right now, Sound Music Sales is still keeping accounts manually as well as by computer until the program is finalized.

"It's not easy to pin down exactly why our one-stop business has increased so much this year," says Pinto. "We've gotten some pretty big new accounts and are racking our first chain. Also some of our earlier accounts have moved into a good

growth phase and are giving us more billing. Nehi's leaving the one-stop business here didn't add more than \$10,000 to our monthly gross, so that really wasn't a big factor.

Pinto's library business has increased 25 percent this year, with a major boost coming from his new exclusive contract to supply record orders to the Los Angeles County Libraries.

An even bigger business jump for Sound Music Sales this year has come from its direct-to-retailers exports, particularly for nations of the South Pacific. Pinto says that it's all word-of-mouth and he hasn't advertised for overseas business. Yet his export sales have actually doubled in 1975.

"Accuracy with filling orders is vitally important in exporting," Pinto says. "When a retailer in, say, Australia has to pay \$1 air freight for each album and another \$1 for customs duty, he won't keep doing business with you if you send the wrong record."

Rock Shows Go Into Tahoe

• Continued from page 1

seat main showroom (which normally closes during the ski season) Friday and Saturday and then offer the act a third day's work at the Sahara's Space Center facility in Las Vegas.

Format calls for two shows each evening in Tahoe at 8 p.m. and midnight and at 8 and 2 a.m. in Vegas, according to Naseef who last week flew to Lake Tahoe to inspect the Sahara-Tahoe and competing hotel showroom prices.

Naseef says he has contacted Loggins and Messina, Average White Band, Chicago and Alice Cooper anent playing what could be a cozy North and South Nevada "circuit."

Naseef and Martin are eyeing the Dec. 5-6-7 period as the launch for their entry with rock music in the two hotel setup. The Space Center in Las Vegas seats 4,200 per show.

There is an obvious difference in

gross potential for the two locations. Artists will be treated like any main showroom star, Naseef says, with full marquee credits, rooms, transportation, courtesies. Tickets in Lake Tahoe could run in the \$8.50-\$9.50 range; as high as \$15 in Las Vegas.

Naseef emphasizes one selling point: three days work for the musi-

(Continued on page 68)

Friars Club Sets A Sinatra Tribute

NEW YORK—The Friars Club of N.Y. will honor Frank Sinatra as its "Entertainer Of The Year" at a black tie testimonial dinner scheduled for Feb. 24, 1976, at the Waldorf-Astoria hotel. The guest list will be held at 1,000 persons.

Sinatra is "abbot" of the Friars Club, a post he inherited from the late Ed Sullivan. A substantial percentage of receipts from the event will go to various charities, according to Friars spokespersons.

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Accent Acts & Promotion

• Continued from page 3

Lieberman Enterprises, was given a gold record award by ABC Records for his company's help in sales of Freddie Fender's gold single, "Wasted Days And Wasted Nights." Larry Ruegamer, singles buyer, at Lieberman, received a similar award.

RCA presented Lieberman with a plaque in recognition of his services over the years.

Participating in the program were Motown, Monument, Memorex Tapes, MCA, GRT Tapes, Capitol, WEA, Peter Pan, London, ABC, RCA, Golden, Pickwick and Phonodisc.

Several companies revealed sales incentive programs specifically developed for Lieberman. A one million point program with 16 awards for merchandise prizes is being offered by GRT Tapes, along with a \$100 cash award for the best Ray Stevens display through Nov. 21.

Three vacation trips, to Hawaii, Las Vegas and Nashville, are prizes in a merchandising contest sponsored by ABC Records. WEA announced a "Sound Spectacular" contest for November involving visual merchandising of 15 current hit albums, with cash prizes. RCA's plan involves getting Christmas albums racked in high traffic departments outside the record section, and runs through December.

Some of the new product introduced included John Denver's "Windsong," from RCA; Elton John, "Rock Of The Westies," and Olivia Newton-John, "Clearly Love," from MCA; a mid-priced series from Capitol with artists Glen

Campbell, Gentle Giant, Jessi Colter, Tom Snow, Eric Burdon, Bob Seeger, and Dr. Hook; Statler Brothers, Streetwalkers, Spirit and The Dells, from Mercury; and George Carlin, from WEA.

The children's records lines, Peter Pan and Golden, both introduced albums based on "Star Trek." Peter Pan had records based on popular comic and cartoon superheroes.

Golden Records announced plans to introduce a cassette with book early next year for the early learning level, at \$1.99 retail, through its ASR Tape Duplicating arm.

London will be putting out 50,000 of the nine album Beethoven set recorded by Sir Georg Solti and the Chicago Symphony, at \$50 list. Seventeen new titles for the budget Treasury Records line, at \$3.98 will be added. An exclusive recording contract with Boston Pops and Arthur Fiedler was just signed. The firm also introduced a bicentennial album, "Threads Of Glory," in a six record set for \$29.92. New pop product from London includes Savoy Brown, Al Green, Graeme Edge; and on Avco, Van McCoy and the Stylistics.

Pickwick told the Lieberman assembly that 12 new productions have been developed for the fall. All but 10 of the new 47 releases this year represent artists currently on the charts. New releases in the Prime Cut series include artists Frankie Laine, Dinah Shore, Jesse Crawford, Guy Lombardo and Sandler & Young.

Entertaining the assembly at meals, courtesy of record companies,

(Continued on page 16)



Rogers & Cowan photo

PHILLY JOURNEY—During taping of "Mike Douglas Show," host and Rick Wakeman discuss keyboard/electronic effects. Visit came during East Coast segment of U.S. tour that included Oct. 7 date at New York's Madison Square Garden, 8,500 for \$56,000, promoted by Howard Stein Enterprises.

Academy Songs On TV Special

LOS ANGELES—Highlights from Academy Award musical moments is the reason behind an ABC-TV special Nov. 25 called "The Academy Presents—Oscar's Greatest Music."

Jack Lemmon will host the special which will utilize film and videotape clips from past Oscar shows. Among the stars appearing are Frank Sinatra, Eddie Fisher, Judy Garland, her daughter Liza Minnelli, Sammy Davis, Louis Armstrong, Isaac Hayes, Mitzi Gaynor and Maurice Chevalier.

DANGER SIGNAL

Lieberman Exec Fearful Of Super Retailer Price

CHICAGO—A mass pull-out of record customers is foreseen by David Lieberman, president, Lieberman Enterprises, and Harold Okinow, vice-president, because of the competition with super-retailers who give away product at mark-ups below the acceptable range of mass merchandisers.

Okinow cites as an example the six Diamond stores, which are connected to the Dayton-Hudson Co., which pulled out of the record business in Phoenix because of \$3.66 pricing on albums by Sound Odyssey.

"We are advocating a three price position to the industry," says Okinow, suggesting that the wholesale price to rackjobbers remain the same, with higher price categories for retailers and one-stop/distributors. The super retailer who supplies his stores from a central point would fall in the distributor category.

"Under the Robinson-Pattman law, it is legal to give functional discounts," Okinow notes, and the

functions that rackjobbers perform should entitle them to the largest discounts, he suggests.

According to his figures, a rackjobber invests about \$1,600 in a store with \$10,000 inventory, plus coordinating and preparing all advertising, shipping prepaid, receiving returns collect, and performing all purchasing functions, on an 80 cent gross profit per album.

"The pricing by super retailers is a dangerous trend in the industry, and record companies are being shortsighted by not dealing with it now. If it continues, impulse buyer sales at the mass merchandiser counters will dry up, and the customer will be lost.

"The record companies will make more gross profit on a three level price structure because the super retailer, will still be drawing customers because of their fantastic selection.

"An alternative plan for the record companies would be to put a price limit on advertising to coincide with the daily selling price," Okinow believes.

ANNE DUSTON

Dylan Back To Clubs On Tour With Bobby Neuwirth

NEW YORK—Bob Dylan returns to the club scene that spawned him when he embarks on a tour with musician friend Bobby Neuwirth later this month. The tour will be billed under Neuwirth's name and feature guest spots from Dylan and assorted other friends.

This tour is apparently an outgrowth of Dylan's growing desire to return to a smaller audience setting, which he experimented with during a series of guest spots at various night clubs here in Greenwich Village.

Several months back, Dylan sat in with Neuwirth and other Greenwich Village folkies at the Other End, as well as with bluesman Muddy Waters at the Bottom Line.

Neuwirth, a long-time friend of Dylan, Kris Kristofferson, Janis Joplin and other music notables has written several popular tunes, in addition to recording one solo album for Elektra/Asylum.

Handling the routing and road work for this tour will be Barry Imhoff, former partner of Bill Graham, who left FM Productions several months back.

Dylan's tour is his first since going on the road with the Band, but during that experience last year, the musicians played large venues. The tour tied in with their Elektra/Asylum LP. This upcoming tour will obviously draw attention to Dylan the singer—in front of any new LPs forthcoming from Columbia.

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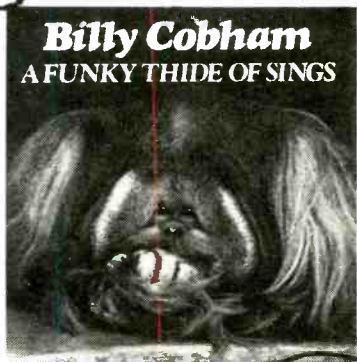
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"Gift of Music" line!
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number right?

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album, Paula.

That's the title of
the album, Paula!!

THAT'S THE
TITLE OF THE
ALBUM!!! JUST
SET THE TYPE!!
YOU'RE NOT PAID
TO THINK!!

YES! IT'S
THE FUNKIEST BILLY
COBHAM ALBUM SINCE
"SPECTRUM" IT'S AN ALBUM
YOU CAN DANCE TO AS WELL
AS LISTEN TO. YOU KNOW—
FUNKY. SO JUST SET THE
TYPE SO WE CAN GO HOME!!

Elin, is this correct?
I think it should be reverse!

Elin, this looks like a
typo to me!! Did you
check it out??

YOU SHOULD HAVE IT
RESEARCHED!! WHY
DON'T YOU EVER
DO YOUR JOB
PROPERLY???

ARE YOU SURE IT'S
"A FUNKY THIDE OF
SINGS?

OK, But if I run into
trouble I'm blaming YOU!

AFM CONTRACT TALKS

N.Y. Meet To Form Disk Terms

By IS HOROWITZ

NEW YORK—Union musicians from recording centers across the country and Canada convened here in a series of meetings last week to work out proposals for a new contract with record manufacturers.

The current AFM contract with the industry expires the end of this month and bargaining sessions between manufacturers and the union for a new pact are slated to begin Monday (20).

Groups representing both symphonic and commercial players were in attendance at the strategy sessions. Delegations came in from Los Angeles, Nashville, Chicago, Memphis, Muscle Shoals and Toronto.

Also in attendance were player spokesmen from major symphony orchestras, among them the Philadelphia, Los Angeles, Chicago and Boston.

Proposals submitted by the dele-

gates are being weighed by top AFM brass, including Hal Davis, president; Victor Fuentelba, vice president; and Henry Kaiser, general counsel. At week's end they were completing the package of union demands to lay before manufacturer negotiators.

The current two-year contract expires Oct. 31. The basic recording wage for a union player is \$100 for three hours.

Of concern to the union is the potential for more recordings done out of the country if labels balk at new recording salary schedules.

Rare Earth Group Enjoined By Judge

NEW YORK—A Michigan circuit court judge has enjoined the Rare Earth Corp., six of its members, and a management company, from using or performing under the Rare Earth name, either individually or as a group.

The injunction, sought by Peter Hoorelbeke, former leader of the Rare Earth group, as well as director, shareholder and president of the Rare Earth Corp., also restrains the defendants from "in any manner disposing of any assets of Rare Earth Inc. which come into their possession, without the valid, lawful and

due authorization of the corporation."

The order, handed down by Judge John O'Brien, in an Oakland, Mich., circuit court, also restrains the defendants from "wasting and/or dissipating assets of the corporation by failing to withhold federal and state taxes; and from interfering with the plaintiff in his capacity as shareholder, director and president.

Defendants in the case are Rare Earth, Inc., Gilbert Bridges, Richard Trugman, Ronald Strassner, Edward Guzman, Raymond Monette, Mark Olson and the Rondan Management Corp.

Fact: 67% of the radio programmers in the San Francisco market have asked promotion men for copies of new releases after reading a trade ad.*

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

Hollywood Turning To Music Industry

• Continued from page 1

category, using either fact or fiction, or combining both, to either exploit or to empathize with persons involved in either the creating or the performing of music.

"Nashville," a Paramount Pictures film, set the stage somewhat for the new flurry. The movie, which is concerned with country music artists and their trappings as performers, bowed several months ago and is enjoying a highly successful run. Although it opened to critical acclaim here, Nashville country artists attacked the film as being exploitive and unrealistic.

Warner Bros. has four pictures in which the story line centers on performers or others involved in music. One, "Lizstomania," is already playing in a theater here. It opened last week amid lukewarm reviews and much controversy. The film, directed by Ken Russell, who did the same for "Tommy," takes as its subject composer Franz Liszt and explores his relationship with Richard Wagner. In the movie the two composers are depicted as the world's first pop stars whose fans are sexually hysterical teenyboppers. Nudity and four letter words abound, and Ringo Starr plays the

Pope (no less). Music is Wakeman; A&M has the soundtrack.

"Sparkle," "Ode To Billy Joe" and "A Star Is Born" are the three other WB films. "Sparkle," set in the 1950s, is a rags-to-riches story of three girls from the Harlem ghetto who sing their way to superstardom. It features three newcomers, Irene Cara, Lonette McKee and Dwan Smith. Philip M. Thomas and Tony King also have significant parts. Composers Curtis Mayfield wrote the score. The film opens nationally in January; soundtrack is on WB.

The "Billy Joe" picture is novel. Although the actors do not depict artists. Film is a romantic drama based on the hit song, using it as subject matter. Bobbie Gentry sings the theme song, and the film features newcomers Robby Benson and Glynnis O'Connor. Filming is on location in Mississippi. "A Star Is Born" stars Barbra Streisand and Kris Kristofferson and features Streisand as a young singer who moves rapidly up the ladder of the contemporary high-pressured world of rock music. She falls in love with Kristofferson, who portrays a famous rock personality, but their love is tragically eroded as his career begins to slide. The picture begins shooting this winter.

Twentieth Century-Fox has begun production on "Not Fade Away." The picture, which began rolling a few weeks ago in Jackson, Miss., is the true-life story of Buddy Holly, noted rock 'n' roll star of the 1950s. Steven Davies portrays him.

Another Paramount film concerns itself with the life of Leadbelly, famous blues singer. Called "Leadbelly," it features Roger E. Mosley in the title role, Art Evans is Blind Lemon Jefferson; and John Henry Paulk, broadcaster, is cast as a Texas governor, in a vignette role. ABC-Dunhill is said to have the soundtrack. Leadbelly's songs are published by The Richmond Organization. Upcoming by United Artists is another biography of a famous singer, Woody Guthrie. It's called "Bound For Glory" and stars David Carradine as Guthrie. Release date is mid-1976.

Columbia Pictures recently released "Stardust," a story of the rise and fall of a superstar singer, in some areas of the U.S. No release date has been set here. The picture features David Essex, Larry Hagman and Adam Faith.

Other films said to be ready to grind by Hollywood are stories on Nat King Cole and Scott Joplin.

Books, Mags Can Teach Music Industry

• Continued from page 3

A hit title stays Top 10 for eight weeks. Siebert's can do more than 200,000 paperbacks on a top three title. One of its monster LPs, Charley Rich's "Closed Doors," topped 90,000. The wide repertoire in recorded music matches title selection and verticality in book forms.

Publishers furnish reading material racks. Siebert likes the way a book rack shows the entire cover. Huge book titles go bigger when publishers furnish corrugated dumps. Approximately 21 major publishers furnish all books. They have stables of custom book firms which they distribute. All books ship from the East Coast primarily. There's a four to five-week lag in book replenishment, requiring broader inventorying, Siebert states.

Books and records create about equal volume in a traffic account or a small drugstore. Where LPs take more space, they move out faster, so one balances the other.

Of Siebert's approximately 1,900 accounts over 13 states, 1,200 are primarily record/tape, while 700 concentrate on reading material. More than 300 are combination. And these are profitable and one complements the other, Siebert finds.

Dave Rothfeld of Korvette's agrees. But Rothfeld found recently

that he has, where possible, moved book departments from record/tape/audio sections because book buyers don't dig the heavily amplified rock sounds coming over store demo systems.

Bill Bowers, Vogue, Los Angeles, was profitably into paperbacks and record tapes until two years ago when lack of space for growing international recorded inventory forced him to drop books.

As a racker, Siebert says the record industry must differentiate discountwise between the retailer and wholesaler, as do the book publishers. Very little direct shipping is done to book retailers. Siebert was a very vocal proponent of the rack's recent demand for a bigger slice of the profit pie in the form of functional discount at the NARM jobbers' conference.

One of Siebert's strongest points is its four-to-six week apprenticeship program for new employees, a costly venture in which the newcomer stays in the warehouse primarily learning inventory and methods before going out for the last two weeks of road training with a regional manager.

Approximately 350 employees work for the Little Rock-based operation. A sales manager and six regional managers oversee the far-flung distribution empire. Actually about 70 of those employees are routemen, capable of replenishing

reading material and records/tape from Econo-Van-type trucks.

Thus far, Siebert sees a mutually beneficial enrichment from the tie-in with Handleman. "They've taught us a great deal of good practices in records and tapes and we hope to increase their knowledge in printed material," Siebert says.

Grammy Entries Are Due Oct. 24

NEW YORK—Recording Academy members are being urged to forward Grammy Award entry forms to Los Angeles by Friday (24), the deadline for receipt of pre-nominations. The Academy, meanwhile, has extended for several days the Oct. 17 cut-off date for record company filings.

The Academy's Grammy Awards show will be telecast over the CBS network Feb. 28. Marty Pasetta, who has directed the special for the past five years has again been signed as director by executive producer Pierre Cossette. Host and musical director are still to be named.

Acts & Promotion

• Continued from page 14

were Larry Gatlin, Monument; Jimmie Witherspoon, Capitol; Ramsey Lewis, CBS; Bobby Bare, RCA; and Sarah Johns, RCA.

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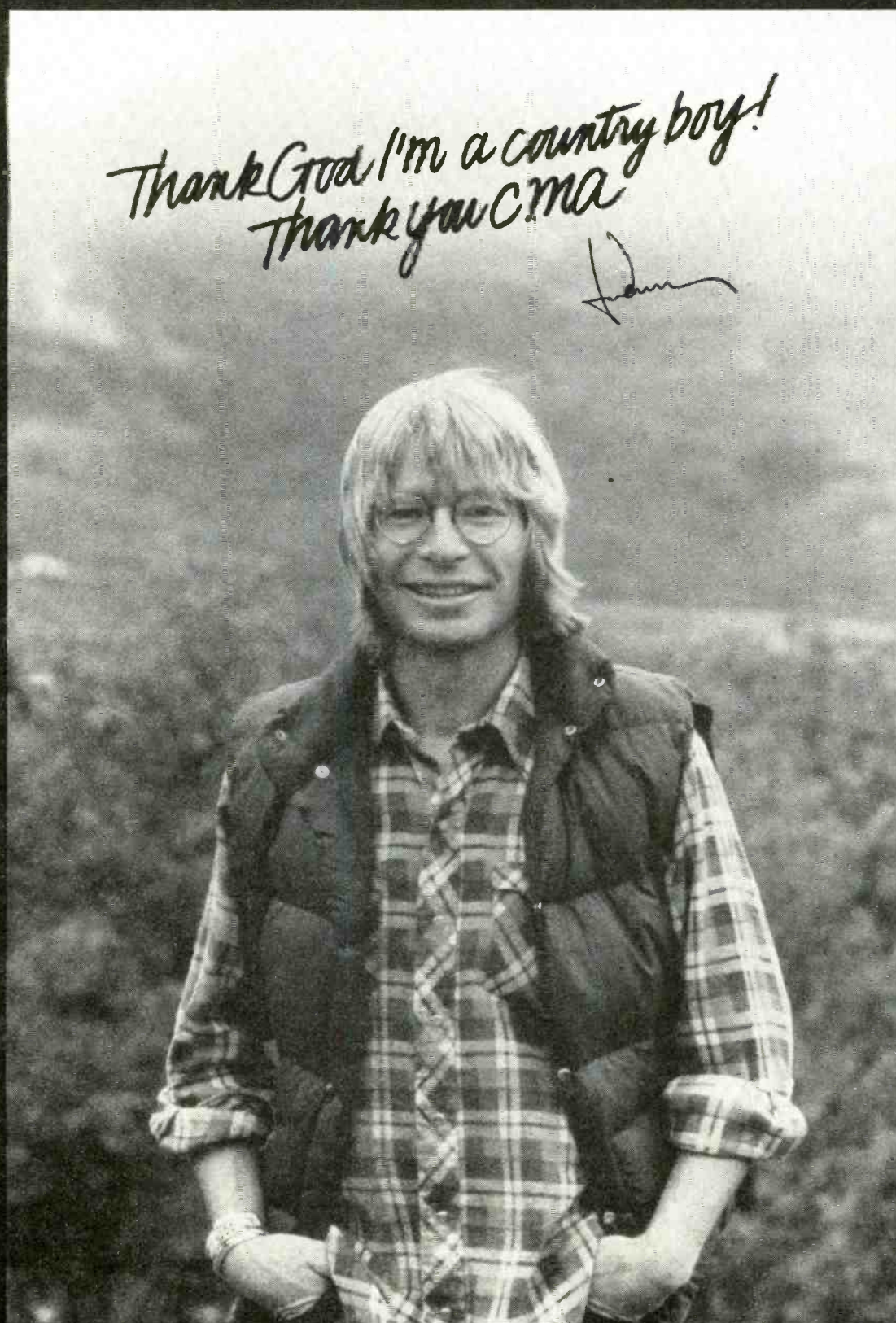
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1954

SONG OF THE YEAR "Back Home Again"

ENTERTAINER OF THE YEAR



Management III
Jerry Weintraub

RCA
Records and Tapes

Produced by
Milt Okun
Assistant Producer
Kris O'Connor



Carry Me

"...mostly I remember her laughing
standing there watching us play...
the music would take her away
and she'd be singing
carry me
carry me
carry me
carry me above the world..."

Staysail Music (BMI)



"CARRY ME" (ABC-12140) IS THE FIRST SINGLE FROM

CROSBY+NASH
Wind On
The Water
ABCD-902

abc Records

Radio-TV Programming

Canadians Using Computer Moffat Communications Has 'Programming Assistant'

• Continued from page 1

in front of them and cues up the next tune by button and plays the song by pressing another button.

James says that the CHED system is quite advanced: "the deejay won't even need a pencil. The system tells him what he's supposed to do next, including commercials. It doesn't do it for him, it merely helps him do his radio show better."



JAMES

Eventually, the system will be installed at other Moffat stations such as CKLG in Vancouver, CKY in Winnipeg, and CHAB in Moose Jaw. CKY and CKLG should be operational sometime in January and February. The only reason that CHED is beating the other stations to the punch is that the manager had the foresight to include the new system in his budget.

The CKXL system will be upgraded in a year or two to match the state-of-the-art of CHED, believes Kyle. But, already, the CKXL is drawing a wave of interested radio executives. Visiting the station this past week were chief people from Doubleday Broadcasting in the States, including Gary Stevens, general manager of KDWB in Minneapolis.

Paul Drew, vice president of programming for RKO Radio, Los Angeles, is also interested in the new system.

Greg Haraldson, program director at CKXL, believes that he may be "the only program director in the world who has adequate time to program his radio station because I'm not required to be a music accountant as well. This has come about in the last six months since the installation of our Computer Assisted Programming System.

"Prior to that, we were on a manual system probably a lot like any other station and encountering similar problems that took a lot of time to overcome. These problems had to be beat before our music system could be executed properly.



Once changes are programmed into the computer, Gordon Kyle merely has to replace the carts in the Instacart unit in the music library. The DJ never touches the cartridge.

"Here at CKXL, 19 'A' records are to be played every three hours and about 25 'B' records are to be played an equal number of times in a 24-hour day. It's important that all records receive their precise intended exposure.

"Unfortunately, a number of factors used to create problems. Day-part restrictions is one that takes a lot of time to control: certain records are not to be played in specific hours due to demographic appeal.

"The music director also has to listen to his station to insure that those records aren't getting on when they're not supposed to. Another

factor that requires a lot of time to control is day-to-day rotation: a record is not to be played the same hour two successive days.

"To police the situation would require listening to your station 24 hours a day, every day. In addition, we are required to play 30 percent Canadian recordings each hour to give us a minimum of 30 percent over the 18-hour period of 6 a.m. to midnight. Of course, we can't omit disk jockeys playing favorites, a problem in every radio station. In short, getting the right record on the air at the proper time requires a lot of listening by the music director and a lot of aware thinking by the DJ. Unfortunately, even DJs with the best of intentions are prone to human error, resulting in improper music rotation."

Jack Barry, announcer on CKXL, says that normally he would have to:

- Locate my playlist among all the paper on the board;



Drivetime personality Johnny Walker has a TV screen readout of his playlist in front of him; the outro time and intro time on there, too, as well as the total length of the disk. All he has to do is push a button to trigger the record and then talk.

- Decide what's on next, an 'A' or 'B';
- Find out what time today it was played last and decide whether he can play it yet or not;
- Find out whether it was played in this hour yesterday or not;
- Find out if it's restricted in this day-part;
- Worry about whether or not Canadian content is up to 30 percent;
- Wonder if there's another record that should be played before the one I've chosen;
- Wonder if he likes the song or not;
- Then hunt to locate the record or cart to put it on the turntable.

"This sequence is repeated before each song is selected," says Barry, "and if I'm fast, I might get a couple of seconds to prepare my rap for the next stop set.

"The beauty of the computer-assisted system is that it eliminates all of the above problems: I only have to pick a song from the list the system gives to me. I know that all of the songs shown as available are correct for that time of day and, as a result, I cannot play the wrong song at any time on my show.

"The computer looks after the negative decisions, leaving me the final choice which I can make in seconds, allowing me to use the time left over between songs to be creative on the air. No records to cue or carts to handle."

In the system, a computer is used to program and control the music rotation. The program on the computer required a year to develop and

has been debugged through six months of 24-hour use on the air at CKXL. Two CRT Data Terminals are used by the staff to communicate with the computer.

One is located in the control room, used by the DJs to select and play the music on their shows. The second terminal is used by the music director to enter and change the music information required by the computer.

These terminals consist of a small television screen that displays the computer's replies and a standard typewriter keyboard for entering control demands. The 12-hour clock is read by the computer, allowing it to keep track of the time and day and the day of the month.

Music is on an Instacart in the music library. The Instacart is a 48-cart random select playback machine that holds the music carts played by the system. When com-

(Continued on page 28)

New Country Radio Game In the Cards

By CLAUDE HALL

KBUL 9				
Country Music Game				
LISTEN... AND WIN CASH				
JACK GREENE	WILLIE NELSON	MEL TILLIS	JODY MILLER	STATLER BROTHERS
GLEN CAMPBELL	CLAUDE KING	HANK WILLIAMS JR.	JERRY LEE LEWIS	CHET ATKINS
GEORGE HAMILTON IV	KENNY PRICE	DON WILLIAMS	DEL REEVES	DICKEY LEE
TOM T. HALL	SUSAN RAYE	MEL STREET	TOPALL & GLASER BROTHERS	GEORGE JONES
TOMMY CASH	JOHNNY DUNCAN	WANDA JACKSON	HANK SNOW	JIM REEVES

WIN CASH				
WVOJ 1320				
\$ MONEY \$				
MUSIC				
DONNA FARGO	PORTER WAGONER	BILLY WALKER	EDDY ARNOLD	JACK GREENE
BRIAN COLLINS	JOHNNY RUSSELL	ROGER MILLER	ELVIS PRESLEY	GLEN CAMPBELL
SAMMI SMITH	ROY DRUSKY	STONEWALL JACKSON	JOHNNY DUNCAN	MISTY JACK
JOHNNY CASH	JERRY LEE LEWIS	FREDDY WELLS	BOB LUMAN	CONWAY TWITTY
CONNIE SMITH	SKEETER DAVIS	JERRY WALLACE	WEBB PIERCE	DON GIBSON

Country Game: New country music record artist game, builds a radio station's average quarter hour spectrum, says creator Bill Taylor, and also helps a station fountainhead new revenues from local sponsors. Listeners have to fill in card when they hear a record by a particular artist.

Bill Taylor Program Said To Up Ratings

LOS ANGELES—A novel radio game hinging on country music recording artists has been launched by Country Consultants here. The firm is owned and operated by Bill Taylor, an air personality who has worked at many stations coast-to-coast over the years, including WWOK in Miami, a nationally-known country station. Taylor, over a period of two or three years, generated the game—"Country Music Game"—and worked out all of the countless details, including the printing of game cards (see illustrations) and the some 3,000 different varieties of cards involved.

KBUL in Wichita, Kan., was the first station to sign up for the audience promotional game and was slated to begin airing it Oct. 13. WVOJ in Jacksonville, Fla., has al-

ready received a shipment of 9,000 player cards and should begin the "game" soon.

In essence, the listener plays the game much like Bingo is played. However, the names of different country music record artists are in the squares. Complete a line and the listener wins.

"Even if a listener got extremely lucky, they wouldn't be able to win in less than a 22-minute listening span," says Taylor. Thus, the radio station gets credit for a listener over two quarter-hour periods if that particular listener also happens to be filling out an ARB diary." In reality, a radio station might go as long as two days without a winner cropping up.

On the back of the cards being distributed by WVOJ, there are instructions on how to play the game and the disclaimer: "WVOJ's music is selected for its entertainment value. At no time will WVOJ intentionally present its music in a manner that will make winning impossible. However, there are programming factors, both natural and planned, which will affect the odds, and your chances of winning will vary from game to game."

All the deejay on the air has to do is chalk up a master sheet as he plays a record.

The beautiful thing about the entire promotion, Taylor claims, is that it does use up airtime since the listener at home merely marks an X over the name of an artist as he or she hears a record by that artist.

"Thus, when a listener calls in claiming that he's won, the deejay merely looks at his master sheet to see if he actually played records by those artists. The listener has to submit the player card as positive proof he's won."

Prizes, of course, can range from money to merchandise or free albums.

The cards are distributed to local business outlets by the station as a device to increase advertising from that business. Listeners must visit those stores to obtain the cards to play with.

"I believe this game could save or destroy a daytimer in a market," says Taylor, "because it has a bonus feature built-in that allows a radio station to offer a large amount of money in a specific hour. If you were signing off at sundown, for example, you could promote the bonus hour at sundown, for example, you could promote the bonus hour to make sure that listeners tuned your station in the next morning." A noted prob-

(Continued on page 28)



Gordon Kyle, developer of the system, makes some software changes and additions.



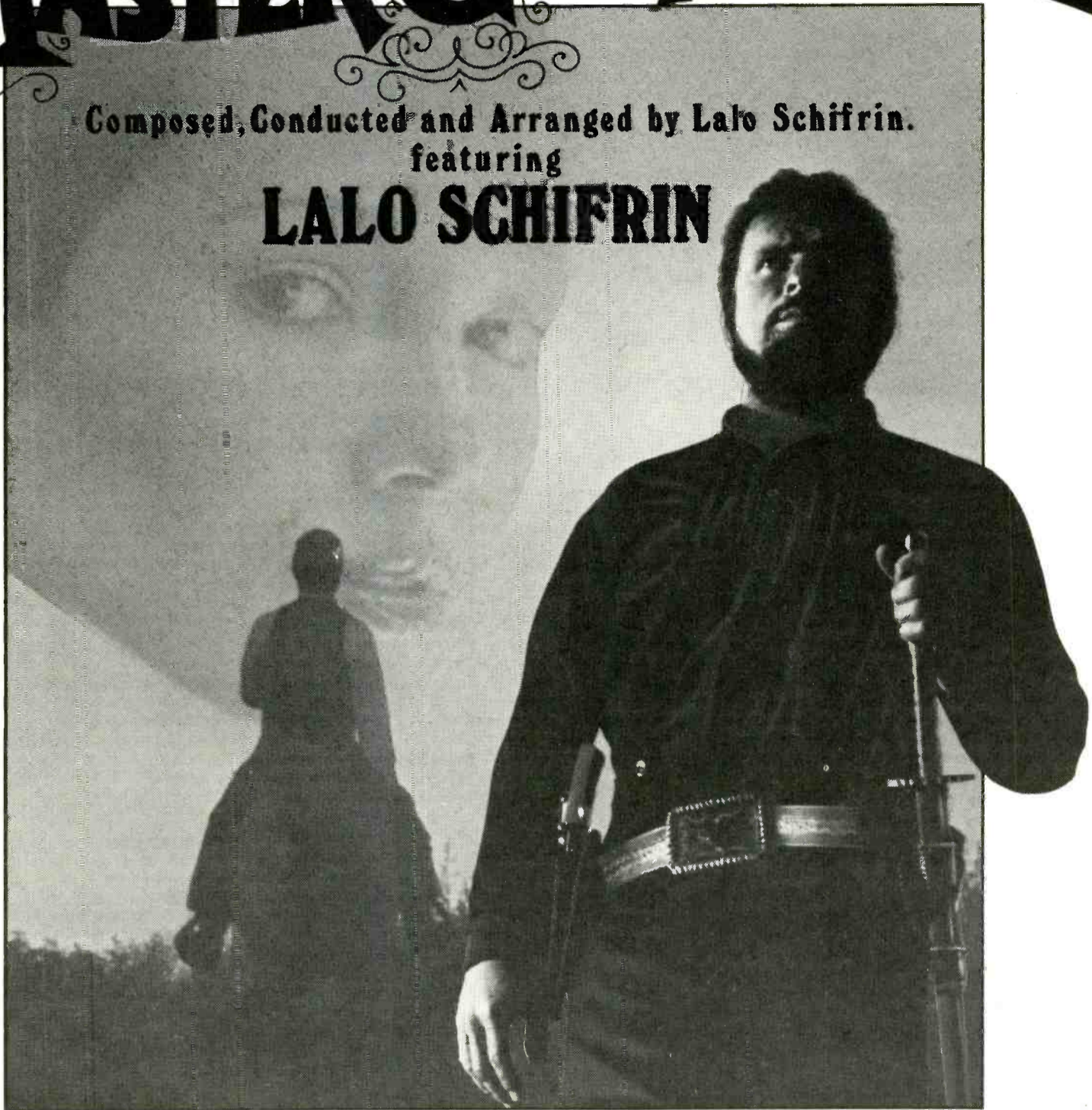
Greg Haraldson, CKXL program director, left, and air personality Jack Barry discuss the merits of the daily computer music printout.

THEME FROM

THE MASTER GUNFIGHTER

Composed, Conducted and Arranged by Lalo Schifrin.
featuring

LALO SCHIFRIN



AM-1756

Produced By Lalo Schifrin

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A NEW SINGLE ON A&M RECORDS

Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/16/75)

TOP ADD ONS - NATIONAL

SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 BEE GEES—Nights On Broadway (RSO)

PRIME MOVERS - NATIONAL

ELTON JOHN—Island Girl (MCA)
 CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 ABBA—SOS (Atlantic)

BREAKOUTS - NATIONAL

SIMON & GARFUNKEL—My Little Town (Columbia)
 (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 WAR—Low Rider (U.A.)

D—Disco/Crossover

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

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

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

KENO—Las Vegas

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - D• NATALIE COLE—This Will Be (Capitol)
 - ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 20-10
 - ★ ABBA—SOS (Atlantic) 26-19
- KBBC—Phoenix**
- MELISSA MANCHESTER—Just Too Many People (Arista)
 - D• NATALIE COLE—This Will Be (Capitol)
 - ★ ELTON JOHN—Island Girl (MCA) 21-4
 - ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 22-14
- KRIZ—Phoenix**
- WAR—Low Rider (UA)
 - SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic)
 - ★ JOHN DENVER—Calypso/I'm Sorry (RCA) 10-3
 - ★ ORLEANS—Dance With Me (Asylum) 13-6

KQEO—Albuquerque

- ELTON JOHN—Island Girl (MCA)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 - ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 27-20
 - D★ NATALIE COLE—This Will Be (Capitol) 28-23
- KTKT—Tucson**
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - WAR—Low Rider (U.A.)
 - ★ ELTON JOHN—Island Girl (MCA) 22-14
 - ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 15-10

Pacific Northwest Region

TOP ADD ONS:

JIGSAW—Sky High (Chelsea)
 WAR—Low Rider (U.A.)
 BEE GEES—Nights On Broadway (RSO)

PRIME MOVERS:

ELTON JOHN—Island Girl (MCA)
 WAR—Low Rider (U.A.)
 GEORGE HARRISON—You (Apple)

BREAKOUTS:

BEE GEES—Nights On Broadway (RSO)
 SIMON & GARFUNKEL—My Little Town (Columbia)
 WAR—Low Rider (U.A.)

KFRC—San Francisco

- JIGSAW—Sky High (Chelsea)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 - ★ PETE WINGFIELD—Eighteen With A Bullet (Island) HB-18
 - ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 26-19
- KYA—San Francisco**
- BEE GEES—Nights On Broadway (RSO)
 - FRANKIE VALLI—Our Day Will Come (Private Stock)
 - ★ GEORGE HARRISON—You (Apple) NM-20
 - ★ MANHATTAN TRANSFER—Operator (Atlantic) 34-27
- KLIV—San Jose**
- ROGER DALTRY—Come & Get Your Love (MCA)
 - D• K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 - ★ WAR—Low Rider (U.A.) 20-11
 - ★ GEORGE HARRISON—You (Apple) 19-13
- KJOY—Stockton, Calif.**
- BEE GEES—Nights On Broadway (RSO)
 - SIMON & GARFUNKEL—My Little Town (Columbia)
 - ★ PETE WINGFIELD—Eighteen With A Bullet (Island) 30-13
 - ★ JOAN BAEZ—Diamond & Rust (A&M) 29-21

KCBQ—San Diego

- NONE
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 20-17
- ★ EAGLES—Lyn' Eyes (Asylum) 5-3

KNDE—Sacramento

- JIGSAW—Sky High (Chelsea)
 - D• NATALIE COLE—This Will Be (Capitol)
 - ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) HB-12
 - ★ BEE GEES—Nights On Broadway (RSO) 15-7
- KROY—Sacramento**
- JIGSAW—Sky High (Chelsea)
 - D• NATALIE COLE—This Will Be (Capitol)
 - ★ LEON RUSSELL—Lady Blue (Shelter) 26-17
 - ★ ELTON JOHN—Island Girl (MCA) 16-10
- KJR—Seattle**
- D• NATALIE COLE—This Will Be (Capitol)
 - EAGLES—Lyn' Eyes (Asylum) 14-7
 - ★ ELTON JOHN—Island Girl (MCA) 21-16

KING—Seattle

- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 - ★ ELTON JOHN—Island Girl (MCA) HB-20
 - ★ SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 10-3
- KJRB—Spokane**
- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
 - SIMON & GARFUNKEL—My Little Town (Columbia)
 - ★ ELTON JOHN—Island Girl (MCA) 14-8
 - ★ NEIL SEDAKA—Bad Blood (Rocket) 6-1

KTAC—Tacoma

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - ELTON JOHN—Island City (MCA) HB-13
 - ★ WAR—Low Rider (U.A.) 18-7
- KGW—Portland**
- WAR—Low Rider (U.A.)
 - ROD STEWART—Sailing (Mercury)
 - ★ ELTON JOHN—Island Girl (MCA) 28-14
 - ★ JOHN DENVER—Calypso/I'm Sorry (RCA) 17-7

KISN—Portland

- POCO—Keep On Tryin' (ABC)
 - BAY CITY ROLLERS—Saturday Night (Arista)
 - ★ FOUR SEASONS—Who Loves You (W.B.) 16-11
 - ★ EAGLES—Lyn' Eyes (Asylum) 10-7
- KTLK—Denver**
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - WAR—Low Rider (U.A.)
 - ★ BEE GEES—Nights On Broadway (RSO) 22-14
 - ★ BRUCE SPRINGSTEEN—Born To Run (Columbia) 28-21

KKAM—Pueblo, Colo.

- BLACKMORE RAINBOW—Man On Silver Mountain (Polydor)
 - MELISSA MANCHESTER—Just Too Many People (Arista)
 - ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 25-16
 - ★ ABBA—SOS (Atlantic) 19-13
- KYSN—Colorado Springs**
- BEE GEES—Nights On Broadway (RSO)
 - SIMON & GARFUNKEL—My Little Town (Columbia)
 - ★ FOUR SEASONS—Who Loves You (W.B.) 18-11
 - ★ EAGLES—Lyn' Eyes (Asylum) 14-8

KCPX—Salt Lake City

- ROAD APPLES—Let's Live Together (Mums)
- 5,000 VOLTS—I'm On Fire (Philips)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 26-11
- ★ ELTON JOHN—Island Girl (MCA) 21-8

KRSP—Salt Lake City

- FRANKIE VALLI—Our Day Will Come (Private Stock)
 - JOHN FOGERTY—Rockin' All Over The World (Elektra)
 - ★ ELTON JOHN—Island Girl (MCA) 21-10
 - ★ JOHN DENVER—Calypso (RCA) 17-12
- KYNO—Fresno**
- ARTHUR ALEXANDER—Everyday I Have To Cry Some (Buddah)
 - BEE GEES—Nights On Broadway (RSO)
 - ★ WAR—Low Rider (U.A.) 14-6
 - ★ EAGLES—Lyn' Eyes (Asylum) 16-11

Southwest Region

TOP ADD ONS:

SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 MANHATTAN TRANSFER—Operator (Atlantic)
 (D) NATALIE COLE—This Will Be (Capitol)

PRIME MOVERS:

ELTON JOHN—Island Girl (MCA)
 ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
 SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic)

BREAKOUTS:

SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 (D) NATALIE COLE—This Will Be (Capitol)
 WAR—Low Rider (U.A.)

KILT—Houston

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - MANHATTAN TRANSFER—Operator (Atlantic)
 - ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 40-30
 - ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 39-32
- KRBE-FM—Houston**
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 - ★ ELTON JOHN—Island Girl (MCA) 16-7
 - ★ SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 20-15

KLIF—Dallas

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - FREDDY FENDER—Secret Love (ABC)
 - ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 21-15
 - ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) HB-20
- KNUS-FM—Dallas**
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 - ★ ELTON JOHN—Island Girl (MCA) 18-9
 - ★ MELISSA MANCHESTER—Just Too Many People (Arista) 19-13

KFJZ—Ft. Worth

- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
 - BEE GEES—Nights On Broadway (RSO)
 - ★ ELTON JOHN—Island Girl (MCA) 18-10
 - ★ ABBA—SOS (Atlantic) 26-19
- KXOL—Ft. Worth**
- ELTON JOHN—Island Girl (MCA)
 - MANHATTAN TRANSFER—Operator (Atlantic)
 - ★ FREDDY FENDER—Secret Love (ABC) HB-22
 - ★ NEIL SEDAKA—Bad Blood (Rocket) 6-1

KONO—San Antonio

- D• NATALIE COLE—This Will Be (Capitol)
- D• K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ EAGLES—Lyn' Eyes (Asylum) 16-7
- ★ SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 15-8

KELP—El Paso

- WAR—Low Rider (U.A.)
 - OUTLAWS—There Goes Another Love Song (Arista)
 - D★ TAVARES—It Only Takes A Minute (Capitol) 24-15
 - ★ ELTON JOHN—Island Girl (MCA) HB-17
- XEROK—El Paso**
- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - ★ NEIL SEDAKA—Bad Blood (Rocket) 13-6
 - ★ JEFFERSON STARSHIP—Miracles (Grunt) 10-8

KAKC—Tulsa

- D• NATALIE COLE—This Will Be (Capitol)
 - ELTON JOHN—Island Girl (MCA) 27-16
 - ★ MICHAEL MURPHEY—Carolina In The Pines (Epic) 18-8
- KELI—Tulsa**
- JIGSAW—Sky High (Chelsea)
 - SIMON & GARFUNKEL—My Little Town (Columbia)
 - ★ ELTON JOHN—Island Girl (MCA) 28-18
 - ★ 5,000 VOLTS—I'm On Fire (Philips) HB-28

WKY—Oklahoma City

- ELTON JOHN—Island Girl (MCA)
 - WAR—Low Rider (U.A.)
 - ★ JOHN DENVER—Calypso/I'm Sorry (RCA) 20-12
 - ★ FOUR SEASONS—Who Loves You (W.B.) 11-8
- KOMA—Oklahoma City**
- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
 - ESTHER PHILLIPS—What A Difference A Day Makes (Kudu)
 - ★ BRUCE SPRINGSTEEN—Born To Run (Columbia) 29-18
 - ★ GEORGE HARRISON—You (Apple) 23-15

WTIX—New Orleans

- ABBA—SOS (Atlantic)
 - D• B. T. EXPRESS—Peace Pipe (Roadshow)
 - ★ FOUR SEASONS—Who Loves You (W.B.) 14-6
 - ★ MORRIS ALBERT—Feelings (RCA) 10-8
- KEEL—Shreveport**
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - SIMON & GARFUNKEL—My Little Town (Columbia)
 - ★ WAR—Low Rider (U.A.) 28-22
 - ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 22-17

Midwest Region

TOP ADD ONS:

CAPTAIN & Tennille—The Way I Want To Touch You (A&M)
 JIGSAW—Sky High (Chelsea)
 PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)

PRIME MOVERS:

ELTON JOHN—Island Girl (MCA)
 SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic)
 EAGLES—Lyn' Eyes (Asylum)

BREAKOUTS:

CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 BAY CITY ROLLERS—Saturday Night (Arista)
 SIMON & GARFUNKEL—My Little Town (Columbia)

WLS—Chicago

- JEFFERSON STARSHIP—Miracles (Grunt)
- ABBA—SOS (Atlantic)
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 25-14
- ★ AUSTIN ROBERTS—Rocky (Private Stock) 26-16

WCFL—Chicago

- JIGSAW—Sky High (Chelsea)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 - ★ JEFFERSON STARSHIP—Miracles (Grunt) 21-11
 - ★ ELTON JOHN—Island Girl (MCA) 26-18
- WOKY—Milwaukee**
- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 - ★ SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 18-1
 - ★ ELTON JOHN—Island Girl (MCA) 21-11

WZUU-FM—Milwaukee

- JIGSAW—Sky High (Chelsea)
 - SIMON & GARFUNKEL—My Little Town (Columbia)
 - ★ ELTON JOHN—Island Girl (MCA) 16-13
 - ★ NEIL SEDAKA—Bad Blood (Rocket) 3-1
- WNDE—Indianapolis**
- WAR—Low Rider (U.A.)
 - FOUR SEASONS—Who Loves You (W.B.)
 - ★ NEIL SEDAKA—Bad Blood (Rocket) 12-3
 - ★ ELTON JOHN—Island Girl (MCA) 20-13

WIRL—Peoria, Ill.

- JOAN BAEZ—Diamonds & Rust (A&M)
 - BAY CITY ROLLERS—Saturday Night (Arista)
 - ★ JIGSAW—Sky High (Chelsea) 29-19
 - ★ GRASS ROOTS—Mamacita (Haven) 30-20
- WDGY—Minneapolis**
- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
 - LEON RUSSELL—Lady Blue (Shelter)
 - ★ EAGLES—Lyn' Eyes (Asylum) 10-4
 - ★ MORRIS ALBERT—Feelings (RCA) 11-7

KDWB—Minneapolis

- JOHN DENVER—Calypso (RCA)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 - ★ ELTON JOHN—Island Girl (MCA) 14-6
 - ★ SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 13-7
- KOIL—Omaha**
- D• RITCHIE FAMILY—Brazil (20th Century)
 - FOUR SEASONS—Who Loves You (W.B.)
 - ★ EAGLES—Lyn' Eyes (Asylum) 26-11
 - ★ NEIL SEDAKA—Bad Blood (Rocket) 27-12

KIOA—Des Moines

- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
 - D• K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 - ★ ELTON JOHN—Island Girl (MCA) 26-8
 - ★ LEON RUSSELL—Lady Blue (Shelter) 25-15
- KKLS—Rapid City, S.D.**
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - BEE GEES—Nights On Broadway (RSO)
 - ★ JEFFERSON STARSHIP—Miracles (Grunt) 6-1
 - ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) HB-25

KQWB—Fargo, N.D.

- BAY CITY ROLLERS—Saturday Night (Arista)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 15-7
- ★ ELTON JOHN—Island Girl (MCA) 27-21

(Continued on page 24)

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OCTOBER 25, 1975, BILLBOARD

Winners & Losers
(6054)

*Another terrific love song. Just like
summer's number one hit "Fallin' In Love."
From Hamilton, Joe Frank & Reynolds* 

Billboard Singles Radio Action

Based on station playlists through Thursday (10/16/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 22

KXOK—St. Louis

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- BAY CITY ROLLERS—Saturday Night (Arista)
- ★ ELTON JOHN—Island Girl (MCA) 11-3
- ★ SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 8-4

KSQJ—St. Louis

- NONE
- NONE
- ★ NONE

WHB—Kansas City

- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- LEON RUSSELL—Lady Blue (Shelter)
- ★ EAGLES—Lyn' Eyes (Asylum) 10-4

KEWI—Topeka

- CHEECH & CHONG—How I Spent My Summer Vacation (A&M)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia) 43-34
- ★ MIKE POST—Manhattan Spiritual (MGM) 45-39

North Central Region

TOP ADD ONS:

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- WAR—Low Rider (U.A.)

PRIME MOVERS:

- ELTON JOHN—Island Girl (MCA)
- STAPLE SINGERS—Let's Do It Again (Curton)
- ABBA—Sos (Atlantic)

BREAKOUTS:

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- HEAD EAST—Never Been Any Reason (A&M)

CKLW—Detroit

- FOUR TOPS—We All Have To Stick Together (ABC)
- PETE WINGFIELD—Eighteen With A Bullet (Island)
- ★ STAPLE SINGERS—Let's Do It Again (Curton) HB-10
- ★ ELTON JOHN—Island Girl (MCA) 22-6

WGRD—Grand Rapids

- MORRIS ALBERT—Feelings (RCA)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ ELTON JOHN—Island Girl (MCA) 17-6
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 11-8

Z-96 (WZZM-FM)—Grand Rapids

- FOUR SEASONS—Who Loves You (W.B.)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ ELTON JOHN—Island Girl (MCA) 11-2
- ★ MORRIS ALBERT—Feelings (RCA) 23-14

WTAC—Flint, Mich.

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- 5,000 VOLTS—I'm On Fire (Philips)
- ★ ABBA—Sos (Atlantic) 22-11
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 9-2

WIXY—Cleveland

- LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century)
- D★ NATALIE COLE—This Will Be (Capitol)
- ★ ELTON JOHN—Island Girl (MCA) 30-19
- ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 40-31

WGCL—Cleveland

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 24-14
- ★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 13-7

13-Q WKTQ—Pittsburgh

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ JOHN DENVER—Calypso/I'm Sorry (RCA) 22-12
- ★ ABBA—Sos (Atlantic) 19-11

WKOW—Buffalo

- NONE
- ELTON JOHN—Island Girl (MCA) 22-10
- ★ FOUR SEASONS—Who Loves You (W.B.) 20-12

WSAI—Cincinnati

- D★ TAVARES—It Only Takes A Minute (Capitol)
- D★ BIDDU ORCHESTRA—Summer of '42 (Epic)
- ★ MORRIS ALBERT—Feelings (RCA) 12-6
- ★ ELTON JOHN—Island Girl (MCA) 10-5

WCOL—Columbus

- HEAD EAST—Never Been Any Reason (A&M)
- BEE GEES—Nights On Broadway (RSO)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 36-23
- ★ ELTON JOHN—Island Girl (MCA) 40-29

WAKY—Louisville

- WAR—Low Rider (U.A.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ KENNY JAMES—Concerned Parents Plea 10-1
- ★ STATLER BROS.—I'll Go To My Grave Loving You (Mercury) 18-10

WBGN—Bowling Green, Ky.

- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ MANHATTAN TRANSFER—Operator (Atlantic) 26-16
- ★ FAITH, HOPE & CHARITY—To Each His Own (RCA) 13-7

WJET—Erie, Pa.

- MANHATTAN TRANSFER—Operator (Atlantic)
- OUTLAWS—There Goes Another Love Song (Arista)
- ★ EAGLES—Lyn' Eyes (Asylum) 26-14
- ★ WAR—Low Rider (U.A.) 36-27

WRIE—Erie, Pa.

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- WAR—Low Rider (U.A.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 9-1
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 10-4

WCUE—Akron

- JAMES TAYLOR—Mexico (W.B.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ ELTON JOHN—Island Girl (MCA) 40-9
- ★ NEIL SEDAKA—Bad Blood (Rocket) 8-1

Mid-Atlantic Region

TOP ADD ONS:

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- BEE GEES—Nights On Broadway (RSO)

PRIME MOVERS:

- ELTON JOHN—Island Girl (MCA)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- LEON RUSSELL—Lady Blue (Shelter)

BREAKOUTS:

- SIMON & GARFUNKEL—My Little Town (Columbia)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- JIGSAW—Sky High (Chelsea)

WFIL—Philadelphia

- BEE GEES—Nights On Broadway (RSO)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ ELTON JOHN—Island Girl (MCA) 20-15
- ★ LEON RUSSELL—Lady Blue (Shelter) 25-20

WIBG—Philadelphia

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ ELTON JOHN—Island Girl (MCA) 17-10
- ★ BEE GEES—Nights On Broadway (RSO) 23-17

WPGC—Washington

- CROWN HEIGHTS AFFAIR—Dreaming A Dream (De-Lite)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- ★ ELTON JOHN—Island Girl (MCA) 23-13
- ★ WAR—Low Rider (U.A.) 28-19

WCAO—Baltimore

- JIGSAW—Sky High (Chelsea)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 16-9
- ★ LEON RUSSELL—Lady Blue (Shelter) 21-14

WGH—Newport News, Va.

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- 5,000 VOLTS—I'm On Fire (Philips)
- ★ GEORGE HARRISON—You (Apple) 16-11
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 27-22

WYRE—Annapolis, Md.

- BEE GEES—Nights On Broadway (RSO)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ FOUR SEASONS—Who Loves You (W.B.) 16-6
- ★ MORRIS ALBERT—Feelings (RCA) 15-7

WLEE—Richmond, Va.

- JIGSAW—Sky High (Chelsea)
- GEORGE HARRISON—You (Apple)
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 23-10
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 10-5

Northeast Region

TOP ADD ONS:

- SIMON & GARFUNKEL—My Little Town (Columbia)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

PRIME MOVERS:

- ABBA—Sos (Atlantic)
- ELTON JOHN—Island Girl (MCA)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)

BREAKOUTS:

- SIMON & GARFUNKEL—My Little Town (Columbia)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)

WABC—New York City

- D★ NATALIE COLE—This Will Be (Capitol)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 24-15
- ★ EAGLES—Lyn' Eyes (Asylum) 21-13

WPIX-FM—New York City

- WAR—Low Rider (U.A.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 27-16
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 26-20

WBBF—Rochester, N.Y.

- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- CHEECH & CHONG—How I Spent My Summer Vacation (A&M)
- ★ ABBA—Sos (Atlantic) 22-10
- ★ ELTON JOHN—Island Girl (MCA) 17-14

WRKO—Boston

- JIGSAW—Sky High (Chelsea)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ ABBA—Sos (Atlantic) 27-17
- ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) HB-20

WBZ-FM—Boston

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) HB-19
- ★ ABBA—Sos (Atlantic) 29-20

WVBF-FM—Framingham, Mass.

- JAMES TAYLOR—Mexico (W.B.)
- BAY CITY ROLLERS—Saturday Night (Arista)
- ★ ABBA—Sos (Atlantic) HB-27
- ★ NEIL SEDAKA—Bad Blood (Rocket) 7-3

WPRO—Providence

- MANHATTAN TRANSFER—Tuxedo Junction (Atlantic)
- K.C. & THE SUNSHINE BAND—Shotgun Shuffle (TK)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 22-10
- ★ JOHN DENVER—Calypso/I'm Sorry (RCA) 8-3

WORC—Worcester, Mass.

- 5,000 VOLTS—I'm On Fire (Philips)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 23-7
- ★ ELTON JOHN—Island Girl (MCA) 14-8

WDRG—Hartford

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ LEON RUSSELL—Lady Blue (Shelter) 28-22
- ★ SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 23-18

WTRY—Albany

- BEE GEES—Nights On Broadway (RSO)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ ELTON JOHN—Island Girl (MCA) 26-11
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 23-12

WPRR—Albany

- FREDDY FENDER—Secret Love (ABC)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- D★ NATALIE COLE—This Will Be (Capitol) 30-22
- ★ ELTON JOHN—Island Girl (MCA) 19-13

Southeast Region

TOP ADD ONS:

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- (D) NATALIE COLE—This Will Be (Capitol)

PRIME MOVERS:

- ELTON JOHN—Island Girl (MCA)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- MANHATTAN TRANSFER—Operator (Atlantic)

BREAKOUTS:

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- STAPLE SINGERS—Let's Do It Again (Curton)
- SIMON & GARFUNKEL—My Little Town (Columbia)

WQXI—Atlanta

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- D★ NATALIE COLE—This Will Be (Capitol)
- ★ LEON RUSSELL—Lady Blue (Shelter) 15-8
- ★ FOUR SEASONS—Who Loves You (W.B.) 18-13

WFOM—Atlanta

- CHEECH & CHONG—How I Spent My Summer Vacation (A&M)
- 5,000 VOLTS—I'm On Fire (Philips)
- ★ WAR—Low Rider (U.A.) 27-23
- D★ NATALIE COLE—This Will Be (Capitol) 38-37

Z-93 (WZGC-FM)—Atlanta

- STAPLE SINGERS—Let's Do It Again (Curton)
- MANHATTAN TRANSFER—Operator (Atlantic)
- D★ NATALIE COLE—This Will Be (Capitol) 24-13
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 16-7

WBBQ—Augusta

- BAY CITY ROLLERS—Saturday Night (Arista)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 21-9
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 17-8

WSGN—Birmingham, Ala.

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- D★ NATALIE COLE—This Will Be (Capitol)
- ★ BEE GEES—Nights On Broadway (RSO) 23-14
- ★ WAR—Low Rider (U.A.) 24-17

WHHY—Montgomery, Ala.

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- ALICE COOPER—Welcome To My Nightmare (Atlantic)
- ★ MANHATTAN TRANSFER—Operator (Atlantic) HB-12
- ★ FREDDY FENDER—Secret Love (ABC) 27-10

WTOB—Winston/Salem, N.C.

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- JIGSAW—Sky High (Chelsea)
- ★ ELTON JOHN—Island Girl (MCA) 28-15
- ★ JOHN DENVER—Calypso/I'm Sorry (RCA) 25-14

WWSA—Savannah, Ga.

- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ ELTON JOHN—Island Girl (MCA) 11-5
- ★ MANHATTAN TRANSFER—Operator (Atlantic) 15-9

WTMA—Charleston, S.C.

- NONE
- OHIO PLAYERS—Sweet Sticky Thing (Mercury) 20-8
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 26-17

WKIX—Raleigh, N.C.

- FRANKIE VALLI—Our Day Will Come (Private Stock)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ MANHATTAN TRANSFER—Operator (Atlantic) HB-13
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 19-7

WORD—Spartanburg, S.C.

- STAPLE SINGERS—Let's Do It Again (Curton)
- ROD STEWART—Sailing (Mercury)
- ★ MANHATTAN TRANSFER—Operator (Atlantic) 22-12
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 9-4

WAYS—Charlotte, N.C.

- ROAD APPLES—Let's Live Together (Mums)
- WAR—Low Rider (U.A.)
- ★ ELTON JOHN—Island Girl (MCA) 27-17
- ★ WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) 20-15

WNOX—Knoxville

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- D★ B. T. EXPRESS—Peacepipe (Roadshow)
- ★ ELTON JOHN—Island Girl (MCA) HB-18
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 27-17

WGOW—Chattanooga, Tenn.

- ELTON JOHN—Island Girl (MCA)
- WAR—Low Rider (U.A.)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 19-1
- ★ POCO—Keep On Tryin' (ABC) 20-9

KAAY—Little Rock

- BEE GEES—Nights On Broadway (RSO)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) HB-19
- ★ LEON RUSSELL—Lady Blue (Shelter) 18-8

WHBQ—Memphis

- JOHN DENVER—Calypso (RCA)
- JIGSAW—Sky High (Chelsea)
- ★ ABBA—Sos (Atlantic) 26-11
- ★ LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century) 30-16

WMPS—Memphis

- WINGS—Letting Go (Capitol)
- JAMES TAYLOR—Mexico (W.B.)
- D★ NATALIE COLE—This Will Be (Capitol) 24-13
- ★ ESTHER PHILLIPS—What A Difference A Day Makes (Kudu) 20-14

WMAK—Nashville

- MANHATTAN TRANSFER—Operator (Atlantic)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 20-12
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 12-6

WLAC—Nashville

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ BEE GEES—Nights On Broadway (RSO) 11-5
- ★ ABBA—Sos (Atlantic) 15-10

WLCY—St. Petersburg, Fla.

- D★ VAN MCCOY/SOUL CITY SYMPHONY—Change With The Times (Avco)
- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- ★ ELTON JOHN—Island Girl (MCA) 20-2
- ★ JOHN DENVER—Calypso/I'm Sorry (RCA) 16-4

WQAM—Miami

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 17-5
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 14-6

WFUN—Miami

- BEE GEES—Nights On Broadway (RSO)
- FRANKIE VALLI—Our Day Will Come (Private Stock)
- ★ MORRIS ALBERT—Feelings (RCA) 16-3
- ★ ELTON JOHN—Island Girl (MCA) 17-6

Y-100 (WHY-FM)—Miami/Ft. Lauderdale

- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- FOUR SEASONS—Who Loves You (W.B.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-11
- ★ ELTON JOHN—Island Girl (MCA) 19-5

WQPD—Lakeland,

Dick Clark keeps his pulse on the musical beat of America with radio TV programs and concert packages. Billboard's Jean Williams who grew up in Philadelphia where Clark launched his career in the 1950s, saw parts of Los Angeles she has never seen before as she raced around with Clark one hot day. This is her report:

A Day In The Life Of

DICK CLARK

Broadcasting Entrepreneur



Dick Clark tapes his syndicated rock radio show (left) and once back in his office gets "attacked" by a visiting Pat Boone.

A typical day in Dick Clark's life encompasses a good deal of the past, sliding into the present without one realizing that he has spanned some 20 years and on into the future, with a multitude of projects in the works.

This morning hopefully is not quite so typical as Clark starts the day by barely avoiding an auto accident with a driver who is forced to make a sudden stop.

The policemen behind Clark promptly follows him into the garage of Diamond P. Enterprises in Los Angeles where Clark is scheduled to tape his syndicated radio show. But no citation is issued.

Clark is personable enough to give everyone who will listen an explanation for his tardiness.

Making his way into the studio, after a short conference with Frank Furino, executive vice president of Diamond P., Clark begins his show, with Furino at the controls.

The show centers around tidbits and music by many acts of the 50s and 60s who are no longer singing or have gone into other areas of entertainment.

Any mistakes in the prepared script are unknown, because he reads it, saying "it's messy" and proceeds to correct as he re-reads, re-arranges and directs Furino to move right into the next nostalgia tune.

He appears to be as much of an actor off screen as on while taping his show. His gyrations are beautiful and the people standing in the studio, including his engineer, seems in awe of his ability.

As he finds himself in error, which does not happen often, he humbly apologizes, then continues.

Clark turns quickly and explains that he has been in syndicated radio over 20 years, and he is now heard in over 125 markets.

he says that this particular show is made up of all number two national hits. The ones which never made the ultimate No. 1 slot.

I was to learn that Clark never lets you wonder about what he is doing. If he permits you to be in attendance, he will always explain what is going on.

In his rush to get to the studio, he neglects to bring the copy which is to end his show. He leaves to telephone Kerry Wigton, his assistant, to have her read the copy to him. While on the telephone, singer Pat Boone comes in and they engage in a short but intimate conversation before Clark returns to the studio.

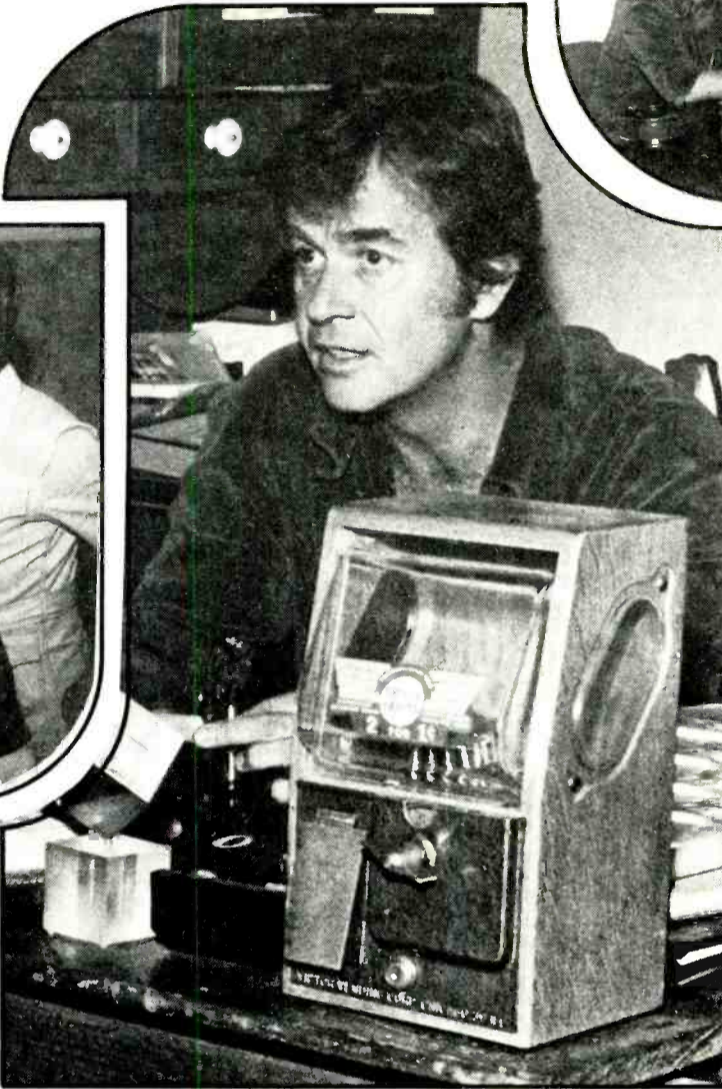
The show is over and Clark asks if I will give him a ride back to his office. I was hoping to ride with him as my air conditioner is in dire need of repair, and it's sweltering outside. But we still use my car.

Walking into the reception area of his office on Sunset Blvd. is like going back in time. I feel as if I am standing in the post office of Dodge City; the furniture looks as though it has been shipped from there to Clark's office.

From the reception area, I enter his private office and WOW. Clark comfortably sits behind his small desk surrounded by a bath tub, (literally) an old fashioned ice box, jukebox, gas pump, a row of four pew chairs, a lamp made of an old whiskey barrel, barber's chair (the most comfortable in the office) a stack of 78 records and a dated typewriter. Of course that's not all of the furnishings in his approximately 12 by 12 office, but I cannot list the rest.

Kerry informs me that all of the equipment in the office is in working order. By the way, Clark's office has no air conditioner. His early 1900s overhead fan seems to do an adequate job of cooling the room. For him at least.

It's 12:15 p.m. and the first guests to arrive are Peg Rogers, head of public relations for Clark Enterprises and Dean Torrence.



Clark's office is a melange of vintage gadgets and offbeat furniture.

A discussion ensues concerning photographs and layouts for Clark's upcoming appearance at the Latin Casino, Cherry Hill, N.J. The meeting seems to center around his 20 years in rock 'n' roll.

At 12:35, Judy Price, producer of "American Bandstand" and Clark's newest daily television dance show "The Music Thing" enters.

For the remainder of the day, his conversations seem to deal in some way with "The Music Thing," with Randy Weidner as host.

Ms. Price, in her attempt to bring new ideas to "American Bandstand" informs Clark that she is looking into puppets for comedy situations to be injected into the show.

Kerry swings in bursting with information of Clark's jukebox which is in need of repair. \$250 says Kerry, to which Clark shouts: "no." Kerry adds that the box only cost \$300 initially.

It's 12:45 and Bill Lee, vice president in charge of production arrives to discuss Clark's New Year's Eve telecast. "This is our fourth year for this show. ("Dick Clark's New Year's Eve Show") which has yet to be filmed with a network.

They become engrossed in a conversation relating to the two comedy films for movie of the week which Clark recently completed, "Bandstand Mystery" and "Mr. And Ms."

Telephone call after telephone call comes in. They seem to deal with the scheduling of acts for "Bandstand" and "TMT" or locations for his upcoming rock 'n' roll review.

He does not stand on ceremony with people around him. They walk in and out of his office at will. I suppose the reason could be that his door is always open.

He turns to me and with no introduction to the subject, explains his concert division which involves producing one-nighters year-round. He is presently looking into the Nassau Coliseum as a site.

He is also working on a feature film, "Hail Hail Rock And Roll," which he admits he has been working on for six years.

Ten minutes later and Bill Taylor arrives to discuss game shows, radio stations and other new projects. At this point, I

wonder how he remembers it all. The conversation drifts to country music. Taylor asks for Clark's opinion on the future of country music.

I find Clark to be extremely outspoken and he seems to have an opinion about most things. He answers by saying: "Country music's growth is being stunted by its audiences. These people are overly protective of their stars and will not allow them to cross into other fields."



Clark hears a suggestion from Frank Furino at the recording studio before taping his radio show.

He suddenly seems to remember something, picks up the phone and tells Kerry to come in to take two letters, reminding her in the process that he only has 15 minutes.

I find he is very big on thank yous. And the two letters in question are thank you notes. At the same time that he is dictating these notes, he calls someone on the phone to thank him for some favor rendered.

Kerry puts through a call to singer Steve Alamo, an old friend of Clark. Following the conversation, Clark turns and explains Alamo's present working relationship with Henry Stone's T.K. Production company. Then he says, still speaking of Alamo, "the entertainment business is wonderful, but only the good guys will win." As a matter of fact, up to this point, Clark has made that same statement some five times.

A conference gets underway with eight staff members regarding his daily dance show, which is being test marketed in Los Angeles and Philadelphia. He points out errors during the last two shows and suggests ways of correcting them. He interrupts the meeting to inquire about mail from the show's audience. He is told that the mail is in someone's home, and he snaps, "I want it here today." Then calmly instructs the meetings to continue.

We are off to another radio station, KRTH, only this time we use his car. Wouldn't you know, his air conditioner is not working, and by this time it feels like 110 degrees outside.

After being lost for approximately 20 minutes, we finally reach the station where he is to cut promo spots. On the way inside, he explains, again without subject introduction, that nightclubs and concerts are healthy situations but are sex-oriented, explaining that people frequent them to meet other people.

Clark's supporters are very visible at KRTH. He poses for pictures between hugs and kisses showered upon him by the secretaries who patiently wait their turn.

Even the security guard reminds Clark that he is the brother-in-law of singer, Little Richard.

It's hard to tell if he is being extremely polite, or thoroughly enjoying the attention, but whatever his reasons, he seems to have time for everyone.

Still smiling while extending greetings, he turns to me and whispers, "I hope we are not running too far behind, I have an interview scheduled." The interview which he refers to is scheduled for ten minutes from now. And we will never make it on time. I have come to realize that Clark's tardiness is absolutely non-intentional. He has an acute awareness of time, but chance seems to take over.

He zips through the spots and we are on the way out in less than 20 minutes. Back in the car, Clark almost without expression (which is rare for him) brings up the subject of managers in the record industry. "Management is second only to talent," he says. He seems to think about his own statement for a few seconds then continues. "More people have had their success lost and assaulted by management."

He admits that he is considering going into personal management, feeling that he understands the problems and he is in a good position to deal with them.

Finally, when our journey together is over and Clark is off to have dinner with his children, he waves goodbye and says, "I wish you had come another day—this day had to be pretty boring."

My only thought is, you must be kidding.

Art direction: Bernie Rollins

CLIVE DAVIS

Arista Head Wants Films, TV To Sharpen Music Use

• Continued from page 3

bums, classical music albums, and MOR music. "My Fair Lady" sold around 3 million units, "Sound Of Music" sold around 2½ million units.

But changes were coming down in music; "radio found out much earlier than Tin Pan Alley that musical tastes were changing." He said that the original cast of "Cabaret" was only 250,000 units. And there were other factors: "As Doris Day's box-office appeal in movie theaters went up, her record sales diminished," Davis said. Later, the original cast of "1776" barely sold 50,000

copies, though it stayed on Broadway three years.

Among the few MOR artists to adjust to the changes in musical times were Barbra Streisand and Andy Williams.

"But Hollywood didn't change much; it was like a closed union."

And, he said, "between Monterey and Woodstock, music was irrevocably changing." The group Chicago came along and sold 2 million units of an album. It was like a "revolution" in music.

And the gap between television/movie industries and the record and music industries widened.

Davis paid tribute to Mo Ostin, chairman of the board, and Joe Smith, president, of Warner Bros. Records for bringing new life to the troubadour. He spoke of ups and downs in the music industry—"the tragedy of drug experimentation" and the deaths of Janis Joplin and Jimi Hendrix.

Today, broadcasters have never had to be more flexible, he said, pointing out that barriers between AM and FM are breaking down. With the merging of many different kinds of sounds in music, broadcasters have had to allow for a greater range of creativity. And he spoke of the ever new excitement of a new album by Paul Simon or a Stevie Wonder. The music spectrum is moving forward and radio is adjusting to it.

He cautioned broadcasters to allow for experimenting in radio—"don't overcomputerize and become so sterile that all of the highs are weeded out."

And he called for movies and television to do more than just allow a Paul Simon to do the title song. TV concerts at midnight are fine. But wouldn't it be great if television put a Neil Simon and a Randy Newman together?

The record industry is willing and able to help put more music into movies and television shows, he said.

"How about taking us," and he referred to members of the dais, "out of the basement and letting us in the front door."

On the dais were such music men as Russ Regan, president of 20th Century Records; Jerry Rubinstein, ABC Records; Andy Williams, Richard Perry, Ed Silvers of Warner Bros. Music; Mo Ostin, chairman of the board of Warner Bros. Records; Allan Bayley, president of GRT Records; and Stan Gortikov, president of the Recording Industry Assn. of America.

Earlier, Davis commented that when the talents of a Paul Simon are used, they're "reduced to a few minutes of the theme music in a 'Shampoo.'" And he spoke of other films having a few record tracks as background. But why doesn't someone package a movie or a television show combining the talents of a Woody Allen and a Paul Simon? Or how about a Mel Brooks and an Elton John? That "might strike some sparks," he said.

Movies and television need to understand music of today and where it's going. Radio has to face that question all of the time, he said. Music does change... "and the survivors have to be there early."

Vox Jox

By CLAUDE HALL

LOS ANGELES—There are a few second generation people working in the industry and, of course, in the case of **John Gambling**, even a third generation. **Maury Sullivan**, part of the morning show with **Bill Mingle** at KWON in Bartlesville, Okla., is the son of **Don Sullivan** in the Kansas City radio area—well-known radio man. . . . The lineup at KZIQ in Ridgecrest, Calif., now has **Woody James** 6-11 a.m., **Ira Gordon** until 3 p.m., and **Cactus Cal** 3-6:30 p.m. Weekends are handled by **Martin Garbus**, who is sales manager during the week, and new staff member **Bill (Willie McCoy) Bennison**. Gordon, music director and assistant program director, says: "Contrary to popular belief, desert radio does not have to be stale and dry. Upcoming this weekend I'll be broadcasting from a Navy hot-air balloon as part of a promotion for the local United Way campaign. On Oct. 31, we shall be replaying 'The War Of The Worlds' original broadcast."

I've finished "Super Jock" by **Larry Lujack**, WCFL, Chicago. Price is \$6.95 from the Henry Regnery Co., 180 N. Michigan Ave., Chicago, Ill. 60601. It's great.

Bob North, program director of WDIF in Marion, Ohio, has a message that will get me another 1,000 similar letters from other program and music directors in similar straits: "When WDIF first went on the air, I realized that as a brand new station we would have to take a lot of extra time to get the word out about our format (not to mention our very existence) to the various record reps. Well, the phone calls were made to some of the various reps whom I tried to help with their product while working in Columbus and then in Cleveland. And everyone was friendly: 'Oh, you're down in Marion now. How do you like it? Sure, we'll be glad to do anything we can, but you realize that the vinyl shortage has made us cut back. Just send us a letter for a files and we'll put you on our mailing list and, in the meantime, we'll send you a little care package. Oldies? Well, we don't have too much on hand, but for a small fee, etc.' Everyone contacted from Cleveland to Los Angeles gave similar responses. I'm sure at least a few of these little lines sound familiar to various non-major market radio stations and I think most of these clichéd one-liners could be put in one category commonly referred to as 'bullshit.' Having worked in various markets and having dealt in various formats, I have seen the wide variety in music provided to some major market stations. Why, I've seen **Steppenwolf** product come to MOR stations in the mail. And, after having seen this, when we can't even get a steady diet of specific material for airplay, I really get mad! As for the vinyl shortage, who's kidding whom? All one has to do is listen to Cleveland, Chicago, Detroit, even Columbus station to see why non-major market stations get short changed. Tune across the dial and you hear larger stations having an artist weekend where they're giving away a box full of albums. WDIF—and stations like us—I believe are an important merchandising medium for any record company. The WDIF listening audience is 270,000 people with a mean age of 26.9 and the money to buy the product that we play. But how can they find out what's new if we aren't provided with fresh material by the various recording companies?"

★ ★ ★
Sam Bellamy has been named op-

erations manager of KMET, Los Angeles progressive station. **Rachel Donahue** continues as music director and **Thom O'Hair** is creative director. Leaving the station is **Shadove Stevens**, program director and air personality, who recently won honors as Progressive Air Personality of the Year at the eighth annual International Radio Programming Forum in San Francisco. The lineup on the station now has **B. Mitch Reed** 6-10 a.m., **Rachel** 10 a.m.-2 p.m., **O'Hair** 2-6 p.m., **Mary Turner** 6-10 p.m., **Joe Collins** 10 p.m.-2 a.m., and **Doyle** 2-6 p.m. with **Bob Colburn** and **Shauna** on weekends. Stevens' resignation comes after about a year with the station; he has increasingly been involved in outside production work at his own studios in the market.

★ ★ ★
Oct. 21, WNEW-AM in New York held another in its sterling series of "live-on-tape" music luncheons. This time, **Barry Manilow** performed at Buddy's Place for advertising agency staffers. **William B. Williams** of WNEW-AM, as usual, emceed the show.

★ ★ ★
Ron Shy, music and production director for WGOW in Chattanooga, Tenn., reports that the station, now automated, "sounds as live as ever. We are using SMC's automation system and it works like a Swiss watch. **Jim Pirkle** is now program director and doing afternoon drive, **Max O'Brien** does mornings; **Tex Meyer** has been promoted to station manager and is doing 10 a.m.-2 p.m. **Kris Kelly** does evenings and yours truly **Ron Shy** does all-nights."

(Continued on page 63)

KEZS Switches Format, Letters

SACRAMENTO—KEZS has been changed to the new call letters of KROI and the FM will be programmed by Concept Productions, radio syndication firm.

The firm was previously associated with KFYE in Fresno, Calif., but is moving its headquarters here.

The format will be adult rock, reports operations manager Jay Trachman, who is currently looking for a couple of air personalities to work on the automated station.

The programming of KROI, of course, will be one of the packages syndicated by Concept Productions. Dick Wagner is president of the firm. The new format was launched Friday (3) with 97 hours of continuous music.

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- 101—EVERYTHING'S THE SAME (Ain't Nothing Changed), Billy Swan, Monument 8-8661 (Epic/Columbia)
- 102—VOLARE, Al Martino, Capitol 4134
- 103—BETTER BY THE POUND, Funkadelic, 20th Century/Westbound 5014
- 104—NICE, NICE, VERY NICE, Ambrosia, 20th Century 2244
- 105—LOOKOUT, Sons Of Champlin, Ariola America 7606 (Capitol)
- 106—DO YOU WONDER, Shawn Phillips, A&M 1750
- 107—THEME FROM S.W.A.T., Rhythm Heritage, ABC 12135
- 108—HONEY TRIPPIN', Mystic Moods Orchestra, Sound Bird 5002
- 109—LOVE HURTS, Nazareth, A&M 1671
- 110—OH BABY, Wayne Miran & Rush Release, Roulette 7176

Bubbling Under The Top LPs

- 201—JIMMY CLIFF, The Harder They Come, Island ILPS 9202
- 202—CABARET/SOUNDTRACK, ABC ABCD 752
- 203—JOHNNY "GUITAR" WATSON, I Don't Want To Be Alone, Stranger, Fantasy F 9484
- 204—ZAPPA/BEEFHEART & MOTHERS, Bongo Fury, DiscReet DS 2234 (Warner Bros.)
- 205—BE BOP DELUXE, Futurama, Capitol ST 11433
- 206—JIMMY CLIFF, Follow My Mind, Reprise MS 2218 (Warner Bros.)
- 207—FIRESIGN THEATRE, In The Next World You're On Your Own, Columbia PC 33475
- 208—THE SONS OF CHAMPLIN, Ariola America ST 50002 (Capitol)
- 209—THE DUDES, We're No Angels, Columbia PC 33577
- 210—STANLEY TURRENTINE, Have You Ever Seen The Rain, Fantasy F 9493

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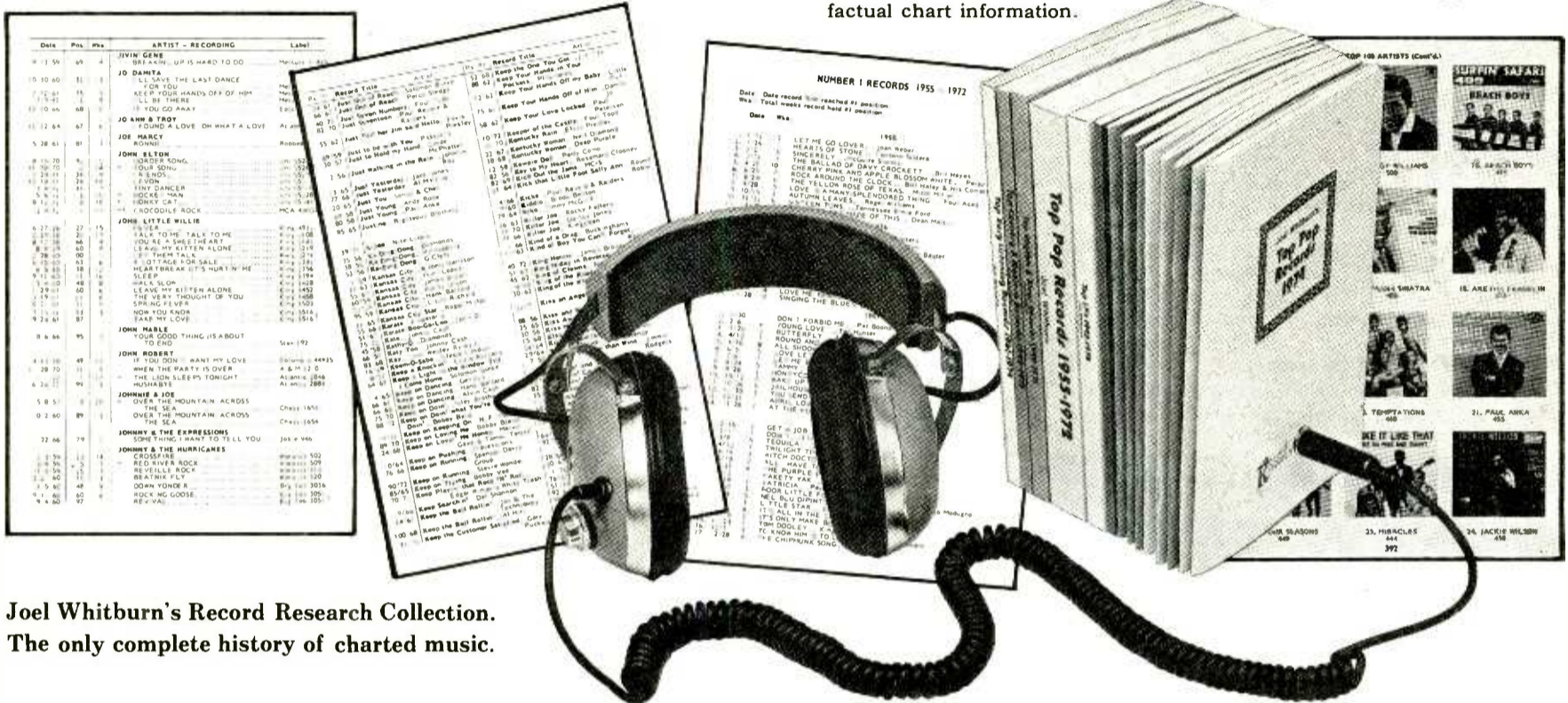
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As Of 10/13/75

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- | | |
|--|--|
| 1 MR. JAWS —Dickie Goodman—Cash 451 (Private Stock) | 21 SOMETHING BETTER TO DO —Olivia Newton-John—MCA 40459 |
| 2 FAME —David Bowie—RCA 10320 | 22 GAMES PEOPLE PLAY —Spinners—Atlantic 3284 |
| 3 BAD BLOOD —Neil Sedaka—Rocket 40460 | 23 BRAZIL —Ritchie Family—20th Century 2218 |
| 4 ROCKY —Austin Roberts—Private Stock 45020 | 24 SOS —Abba—Atlantic 3265 |
| 5 BALLROOM BLITZ —Sweet—Capitol 4055 | 25 DAISY JANE —America—Warner Bros. 8118 |
| 6 RHINESTONE COWBOY —Glen Campbell—Capitol 4095 | 26 JUST TOO MANY PEOPLE —Melissa Manchester—Arista 0146 |
| 7 FEELINGS —Morris Albert—RCA 10279 | 27 NIGHTS ON BROADWAY —Bee Gees—RSO 515 |
| 8 LYIN' EYES —Eagles—Asylum 45279 | 28 LOVE WILL KEEP US TOGETHER —Captain & Tennille—A&M 1672 |
| 9 AIN'T NO WAY TO TREAT A LADY —Helen Reddy—Capitol 4128 | 29 BLACK SUPERMAN/MUHAMMAD ALI —Johnny Wakelin & The Kinshasha Band—Pye 71012 |
| 10 I'M SORRY —John Denver—RCA 10353 | 30 BLUE EYES CRYIN' IN THE RAIN —Willie Nelson—Columbia 3-10176 |
| 11 MIRACLES —Jefferson Starship—Grunt 10367 | 31 LETTING GO —Wings—Capitol 4145 |
| 12 RUN JOEY RUN —David Geddes—Big Tree 16044 | 32 JIVE TALKIN' —Bee Gees—RSO 510 |
| 13 WHO LOVES YOU —4 Seasons—Warner Bros./Curb 8122 | 33 LOW RIDER —War—United Artists 706 |
| 14 GET DOWN TONIGHT —KC & The Sunshine Band—TK 1009 | 34 FEEL LIKE MAKIN' LOVE —Bad Company—Swan Song 8413 |
| 15 HEAT WAVE —Linda Ronstadt—Elektra 45282 | 35 BORN TO RUN —Bruce Springsteen—Columbia 10209 |
| 16 DANCE WITH ME —Orleans—Asylum 45261 | 36 THE HUSTLE —Van McCoy & The Soul City Symphony—Avco 4653 |
| 17 WASTED DAYS AND WASTED NIGHTS —Freddy Fender—ABC/Dot 17558 | 37 SATURDAY NIGHT —Bay City Rollers—Arista AL 4049 |
| 18 LADY BLUE —Leon Russell—Shelter 40378 (MCA) | 38 YOU —George Harrison—Apple 1884 |
| 19 THE WAY I WANT TO TOUCH YOU —Capt. & Tennille—A&M 1725 | 39 THERE GOES ANOTHER LOVE SONG —Outlaws—Arista 0150 |
| 20 ISLAND GIRL —Elton John—MCA 40461 | 40 SKYHIGH —Jigsaw—Chelsea 3022 |

Rock LP Best Sellers

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- | | |
|---|--|
| 1 WINDSONG —John Denver—RCA Asylum 7E-1039 | 21 GREATEST HITS —Tony Orlando & Dawn—Arista AL 4045 |
| 2 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 | 22 SEDAK'S BACK —Neil Sedaka—Rocket 463 |
| 3 WISH YOU WERE HERE —Pink Floyd—Columbia PC 33453 | 23 KC & THE SUNSHINE BAND —TK 603 |
| 4 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY —Elton John—MCA 2142 | 24 IV—Led Zeppelin —Atlantic SD 7208 |
| 5 RED OCTOPUS —Jefferson Starship—Grunt BFL1-0999 | 25 EXTRA TEXTURE —George Harrison—Apple SW 3420 |
| 6 GREATEST HITS —Elton John—MCA 2128 | 26 THE HEAT IS ON —Isley Bros.—T-Neck PZ 33536 |
| 7 CLEARLY LOVE —Olivia Newton-John—MCA 2148 | 27 MINSTREL IN THE GALLERY —Jethro Tull—Chrysalis CHR 1082 (Warner Bros.) |
| 8 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 28 WIN, LOSE OR DRAW —Allman Bros. Band—Capricorn CP 0156 (Warner Bros.) |
| 9 CAT STEVENS' GREATEST HITS —A&M SP 4519 | 29 THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire—Columbia PC 33280 |
| 10 ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 | 30 HORIZON —Carpenters—A&M SP 4530 |
| 11 PRISONER IN DISGUISE —Linda Ronstadt—Asylum 7E-1045 | 31 DARK SIDE OF THE MOON —Pink Floyd—Harvest 11163 |
| 12 GREATEST HITS —John Denver—RCA CPL1-0374 | 32 HEART LIKE A WHEEL —Linda Ronstadt—Capitol ST 11358 |
| 13 BEFORE THE NEXT TEARDROP FALLS —Freddy Fender—ABC/Dot D0SD 2020 | 33 TOMMY/ORIGINAL SOUNDTRACK RECORDING —Polydor PD2-9502 |
| 14 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 | 34 BORN TO RUN —Bruce Springsteen—Columbia PC 33795 |
| 15 HEARTS —America—Warner Bros. BS 2852 | 35 VENUS AND MARS —Paul McCartney & Wings—Capitol SMAS 11419 |
| 16 FANDANGO —Z.Z. Top—London PS 656 | 36 PHOTOGRAPHS & MEMORIES—HIS GREATEST HITS —Jim Croce—ABC ABCD 835 |
| 17 BACK HOME AGAIN —John Denver—RCA CPL1-0548 | 37 IS IT SOMETHING I SAID? —Richard Pryor—Reprise MS 2227 |
| 18 BETWEEN THE LINES —Janis Ian—Columbia PC 33394 | 38 YOUNG AMERICANS —David Bowie—RCA APL1-0998 |
| 19 HONEY —Ohio Players—Mercury SRM-1-1038 | 39 PICK OF THE LITTER —Spinners—Atlantic SD 18141 |
| 20 STRAIGHT SHOOTER —Bad Company—Swan Song SS 8413 | 40 WALT DISNEY'S MICKEY MOUSE CLUB SONG HITS —Disneyland 3815 |

Philly Orch. In Saratoga Record

PHILADELPHIA—The Philadelphia Orchestra's three-week residency at the Saratoga (N.Y.) Performing Arts Center in August drew almost 2,000 more persons than its four-week stay there in 1974, the orchestra association reports.

The attendance figure is due, in part, to the student matinee conducted by Victor Borge which drew

11,318, the largest number for any orchestra concert at the center.

The special events at the center drew an increase of almost 50,000 patrons over last year. Of the 36 specials, largest crowds were in evidence for the Beach Boys, drawing 26,892; Eric Clapton, who drew 26,601; and the Doobie Brothers bringing out 23,404.

Radio-TV Programming Canadians Using Computer

• Continued from page 20

manded by the DJ, the computer will start the selected cart, putting the proper song on the air. At the end of the 24-hour day, the computer prints a music list on the teletype. The list shows what songs were played in each hour and in which hours each song was played. This paper list is filed for future use in the event the station is asked to show what was played on a certain day.

Haraldson claims that in the past it "literally took two to three hours each time I wanted to check the DJ playlist. Now it's a matter of minutes."

James says: "During my 15 years as a disk jockey I had all of the hassles and made all the mistakes associated with working the station playlist. With this in mind during my work with Moffat, and the help of some extremely imaginative engineers at our stations, I began eliminating the reasons behind the problems."

"Our first breakthrough was a one-song-at-a-time system developed by Clint Nichol and Tom Davies at CHED. The DJ using this system did not have to handle his music carts. He made his choice

from the paper playlist, dialed in the song number, and remote started the cart. We found this to be a tremendous aid to our on-air people."

That set James to thinking. Kyle, who'd been a disk jockey prior to becoming an electronics engineer, had trained in computers. "We talked about it one day and out of that conversation evolved the initial ideas for our system."

It should be noted that Ron Jacobs, when he was programming KHJ in Los Angeles, wanted to set up the same type of system, but the equipment wasn't on hand in those days. And the late Rogan Jones Jr. once discussed his project for International Good Music, Bellingham, Wash., to build and market such a system; the project died with him.

James adds: "Keep in mind that we are not automated. The system is meant to assist the jock and can be relaxed or tightened up as much as necessary. We have a compromise situation at CKXL which suits our DJs and the type of programming we are doing. One of the main factors is psychological. I feel that our DJs in Calgary are happier on the air than any I've worked with in the past."

"Our current system isn't finished. We are working now to include control of our oldies, spot play in accordance with our commercial log to display it on the screen before the DJ, live tags, messages, etc. If it's on paper now, we'll put it on a screen before the DJ's eyes, available at the push of a button."

"The benefits of this computer system are obvious to the contemporary programmer, but until recently we had no real proof that the features of the system were having a positive effect on listeners."

"But the summer 1975 BBM figures established CKXL as the top station with about 30,000 more listeners than the next station. We're sure computer controlled music was a large part of the reason why."

WKMO-FM Moves To A Soft Country Sound; Partially Live Daytime

KOKOMO, Ind.—WKMO, an FM station here owned by Booth Broadcasting, has switched to a soft country sound, according to Chuck Marshall, music coordinator. The station previously used an automated beautiful music package.

Today, the station is partial live with air personalities such as Chuck Marshall in the morning, Jim Day in midday, and Bill Gardner in afternoon drive. From 7 p.m. until 5 a.m. the station features a country music programming package from Peters Productions, San Diego.

During the live music part of the day, Marshall says that records are played "more towards a sound in both country records and crossover records that have a country sound. The format is a little different than an ordinary country format, but the records blend well."

Bill Williamson is general manager; Jerry Mason is program director.

Country Radio

• Continued from page 20

lem with daytime operations is that they have trouble regaining an audience the next day.

Taylor operates his "Country Music Game" in the suburb of Pomona, Calif., near Los Angeles. He currently does the sign-on show on KKAR in that market.

Jukebox Programming

3 'Q' Boxes Prove Earned, Op. Says Extra \$ Can Be

By GRIER LOWRY

KANSAS CITY—Is the extra investment required for quadrasonic jukeboxes worth the tab as far as increasing income?

"We have three quadrasonic units, which set us back between \$2,600 and \$2,700, compared with around \$2,000 for standard models, and they're earning far higher income," says Nick Macalusco, M & L Vending, Overland Park, a suburb of Kansas City.

"But that isn't the entire story on the quad jukeboxes," he adds. "They're getting us into luxury motel and hotel lounges, and drawing satisfied comments from the sophisticated patrons of those establishments. In short, they're helping us and proving it pays to get the best equipment on the market into the best locations."

As for the kind of income these units are earning, the operator cites one machine that has been generating a steady \$100 gross income since it was installed only a few weeks back.

Says the operator, "We now have five Holiday Inns with the new domes on the roofs which form recreational enclaves with full line-ups of game and music equipment. We don't have the quad boxes in all these units but in the two we have them in they're turning in a solid performance."

Jukeboxes were added only a short time back as a substitute for cold and hot drink units. The operator's feeling was that staying with hot and cold drink machines would eventually necessitate going into full food vending which he wasn't equipped to handle. Out of 100 locations, the company has only 20 music spots; however, this aspect of the business is growing.

Machines are serviced on a two week schedule. While many companies service machines once a week, Nick Macalusco is sold on results of every two weeks servicing.

"We've had no problems with this plan and we've cut our overhead sharply," he says. "We've had little static from location management. Instead of putting three new releases on jukeboxes every week, we put on six or seven every two weeks. However, if locations ask us to get special requests on sooner, we do it. We get right out there."

"In going with less frequent servicing, we do feel we must service in all areas," he explains. "And that means all-out effort to get requested music. Girl bartenders are an increasing trend in this part of the world and they seem to be more music-conscious than men bartenders. In many instances, we work harder to find requests these girls make than location customers. We know the kind of impact they have on play. We indulge them."

All locations are on two for 25-cent play. All records are bought at Musical Isle. Typical of artists who get strong play on jukeboxes at most M. & L. locations are John Denver, Carpenters, Three Dog Night and Chicago. All locations are equipped with dollar bill changers.

Burns Media Offers Croce Air Special

LOS ANGELES—Burns Media Consultants here has just produced a 90-minute special for radio on the music and life of Jim Croce called "Jim Croce—The Faces I've Been." The show was written by George Burns, president of the multi-faceted radio consulting and radio syndication firm. Lee Hansen produced the show, which is narrated by Chuck Olson.

Already 100 stations in the top 100 markets have bargained for the special. After the first 90 days, the special will then be available to smaller markets. Selling the show will be Ivan Braiker, newly appointed vice president and general manager of Burns Media.

The special, supported by Lifesong Records, will feature many tunes never before released by Croce, including a unique version of "Old Man River." Demos and contracts went out Wednesday to stations; the program will begin shipping Oct. 25, according to Judy Burns, vice president of the firm. The show also features many of his hits, Mrs. Burns adds.

Michigan Firm Has Rock Format Ready

SOUTHFIELD, Mich.—Radio Programming/Management (RPM) is now offering a new format service called "Rock 'n' Gold" featuring a high-energy blend of oldies from the past 10 years and the current top hits.

About five stations have signed for the new programming service, according to Tom Krikorian, president, and it will be ready for airing near the end of the month. The show is being encoded with an SQ encoder to provide full matrix quadraphonic potential.

RPM also has services for programming such as "Progressive MOR," "Contemporary Beautiful Music" and "Standard Beautiful Music."



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The show hosted by Bill Minkin (on FM only) is in quadrasonic sound. So you can hear it the way you'd be seeing it.

In the future, shows will be every Sunday. The first Sunday features "The Best of the Biscuit," (repeats of our most requested shows). The second Sunday, a brand new Biscuit Show. The third Sunday "The British Biscuit," concerts recorded live in England. The fourth Sunday a completely new Biscuit show. Check the listing below for time and station in your area.

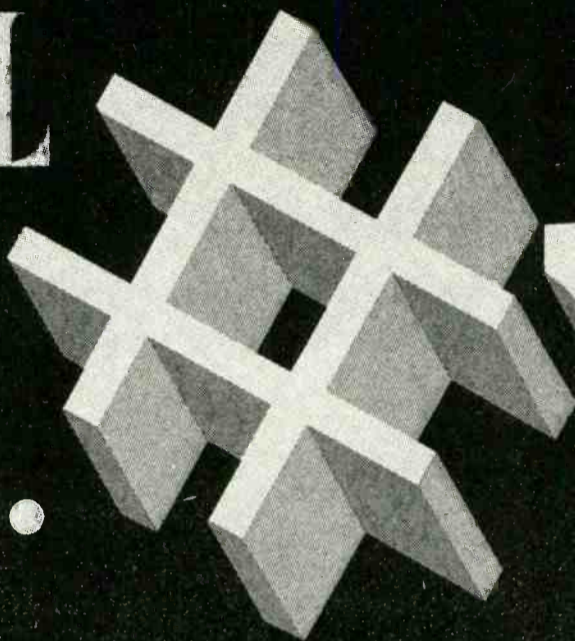
For further information, contact Bob Meyrowitz, Peter Kauff or Alan Steinberg at D.I.R. Broadcasting Corp., 445 Park Ave., New York, N.Y. 10022. Or call (212) 371 - 6850.

Ada, Okla.	KTEN FM 93.3 7	Eau Claire, Wisc.	WBIZ FM 100.7 11	Lancaster/Starview, Pa.	WRHY FM 92.7 10	Portland, Ore.	KGON FM 92.3 10
Alamagordo, N.M.	KYLO FM 90 8	Elmira, N.Y.	WXXY FM 104.9 10	Lansing, Mich.	WVIC FM 94.9 12	Presque Isle, Me.	WDHP FM 96.9 10
Albany, N.Y.	WQBK FM 104 9	El Paso, Tex.	XHEM FM 104 9	Las Cruces, N.M.	KASK FM 103.1 9	Rapid City, S.D.	KKLS FM 93.9 10
Albuquerque, N.M.	KRST FM 92.3 9	Enterprise, Ala.	WIRB FM 96.9 9	Las Vegas, Nev.	KLUC FM 98.5 9	Reno, Nev.	KKLR FM 105.7 10
Ames/Des Moines, Iowa	KASI FM 107.1 9	Erie, Edinboro, Pa.	WMDI FM 102.3 9:30	Lewiston, Me.	WBLM FM 107.5 9	Richmond, Va.	WRVQ FM 94.5 10
Ashland, Ky.	WAMX FM 94 9	Eugene, Ore.	WZEL FM 96.1 9	Lexington, Ky.	WKQQ FM 98.1 11	Rochester, N.Y.	WCMF FM 96.5 9
Athens, Ga.	WJRS FM 104.7 10	Evansville, Ind.	WKDQ FM 99.5 10	Lincoln, Neb.	KFMQ FM 101.9 8	Rockford, Ill.	WYFE FM 95.3 9
Athens, Ohio	ACRN FM 99.3 9	Fargo, N.D.	KWIM FM 98.7 12	Linesville, Pa.	WVCC FM 101.7 10	Sacramento, Calif.	KZAP FM 98.5 11**
Atlanta, Ga.	WKLS FM 96 9	Farmville, N.C.	WRQR FM 94.3 10	Little Rock, Ark.	KLAZ FM 98.5 8:30	San Angelo, Tex.	KIXY FM 95.7 9
Auburn, Ala.	WFRI FM 97.7 8	Fayetteville, Ark.	KKEG FM 92.1 7	Los Angeles, Calif.	KMET FM 94.7 10**	San Antonio, Tex.	KEXL FM 104.5 10
Augusta, Ga.	WAUG FM 105.7 11	Flint, Mich.	WWCK FM 105.5 9	Louisville, Ky.	WLRS FM 102.3 11	San Bernardino, Calif.	KOLA FM 99 8:30
Baltimore, Md.	WKTK FM 105.7 9**	Florence, Ala.	WQLT FM 107.3 9	Lynchburg, Va.	WGOL FM 98 9	San Diego, Calif.	KPRI FM 106.5 8
Bellevue, Ohio	WNRR FM 92.1 9**	Ft. Collins, Colo.	KTCL FM 93.3 10**	Lyndonville, Vt.	WVM FM 91.1 9	San Francisco, Calif.	KSAN FM 94.9 11
Bellingham, Wash.	KISM FM 93 9	Ft. Lauderdale/Miami, Fla.	WSHE FM 103.5 9	Madison, Wisc.	WIBA FM 101.5 10	San Jose, Calif.	KOME FM 98.5 10
Big Rapids, Mich.	WBRN FM 100.9 10	Ft. Smith, Ark.	KISR FM 93.7 9	Marion, Ohio	WDIF FM 94.3 8	San Rafael, Calif.	KTIM FM 100.9 9
Birmingham, Ala.	WERC FM 106.9 9	Ft. Wayne, Ind.	WPTH FM 95.1 9	McAllen/Brownsville, Tex.	KBFM FM 104.1 7	Santa Barbara, Calif.	KTVD FM 99.9 11:30
Bloomington, Ill.	WIHN FM 96.7 10**	Fresno, Calif.	KFIG FM 101.1 9	Memphis, Tenn.	WMC FM 100 12**	Santa Maria, Calif.	KXFM 99 11
Bloomington, Pa.	WHLM FM 106.5 11**	Gainesville, Fla.	WGVL FM 105.5 9	Milwaukee, Wisc.	WNUW FM 99.1 9	Savannah, Ga.	WZAT FM 102.1 8
Boise, Idaho	KBBK FM 92 12	Grand Forks, N.D.	KKDQ FM 92.9 10	Minn./St. Paul, Minn.	KQRS FM 92.5 9	Seattle, Wash.	KISW FM 99.9 8:30
Boston, Mass.	WBCN FM 104.1 10	Grand Rapids, Mich.	WLAV FM 97 10	Missoula, Mont.	KYLT FM 100.1 9	Shreveport, La.	KROK FM 94.5 10
Brainard, Minn.	KLIZ FM 95.7 7	Green Bay, Wisc.	WIXX FM 101.1 7	Mobile, Ala.	WABB FM 97.5 9	South Bend, Ind.	WRBR FM 103.9 9
Buffalo, N.Y.	WGRQ FM 96.9 9	Greenfield, Mo.	KRFQ FM 93.5 9	Monroe, La.	KNOE FM 101.9 8:30	Spokane, Wash.	KHO FM 98.1 9
Carmel, Calif.	KLRB FM 101.7 8	Greensboro, N.C.	WRQK FM 99 10	Montgomery, Ala.	WHHY FM 101.9 8	Springfield, Mass.	WAQY FM 102.1 11
Casper, Wyo.	KAWY FM 101.5 9	Greenville/Farmville, N.C.	WRQR FM 94.3 10	Morgantown, W. Va.	WCLG FM 100 9	Springfield, Vt.	WCFR FM 93.5 9:30
Champaign, Ill.	WPGU FM 107.1 11	Hartford, Conn.	WHGN FM 105.9 6	Murphysboro, Ill.	WTAO FM 104.9 10**	St. Louis, Mo.	KSHE FM 94.7 10
Charleston, S.C.	WWWZ FM 93.5 9:30	Hays, Kansas	KJLS FM 103.3 12	Myrtle Beach, S.C.	WKZO FM 101.7 10:30	Syracuse/Utica, N.Y.	WOUR FM 96.9 10
Charleston, W. Va.	WUAF FM 100 10**	Houston, Tex.	KLQL FM 101.1 10	Nashville, Tenn.	WKDA FM 103.3 8	Tallahassee, Fla.	WGLF FM 104 9
Charlotte, N.C.	WROQ FM 95 11:30	Huntsville, Ala.	WAHR FM 99.1 10	New Orleans, La.	WRNO FM 99.5 9	Tampa/St. Petersburg	WQSR FM 102.5 9
Chattanooga, Tenn.	WSIM FM 94.3 9**	Indianapolis, Ind.	WNAF FM 93.1 8	New York, N.Y.	WNEW FM 102.7 9	Sarasota, Fla.	WVTS FM 100.7 10
Chicago, Ill.	WSDM FM 97.9 8	Ithaca, N.Y.	WVBR FM 93.5 10:2	Norfolk, Va.	WMYK FM 94 11	Terre Haute, Ind.	WVTS FM 100.7 10
Chico, Calif.	KFMF FM 93.7 9	Jackson, Miss.	WZQZ FM 102.9 11	Oak Ridge/Knoxville, Tenn.	WOKI FM 100.3 11	Thibodaux, La.	KXOR FM 106.3 9
Cleveland, Ohio	WMMS FM 100.7 9	Jackson Hole, Wyo.	KMTN FM 96.9 9	Oklahoma, City, Okla.	KOFM FM 104.1 7**	Toledo, Ohio	WIOT FM 104.7 8:30
Columbia, Mo.	KFMZ FM 98.3 9	Jacksonville, Fla.	WPDQ FM 96.9 8	Omaha, Neb.	KQKQ FM 98.5 10	Tuscon, Ariz.	KWFM FM 92.3 9**
Columbus, Ga.	WWRH FM 104.9 9	Johnson City, Tenn.	WQUT FM 101.5 9	Orlando, Fla.	WORJ FM 107.7 9	Tulsa, Okla.	KMOD FM 97.5 8
Conway, N.H.	WBNC FM 93.5 7	Jonesboro, Ark.	KHIG FM 105 12**	Panama City, Fla.	WPFM 107.9 10	Victoria, Tex.	KTXX FM 98.7 11
Dallas, Tex.	KZEW FM 98 10	Junction City, Kansas	KJCK FM 94.5 9	Parkersburg, W. Va.	WIBZ FM 99.3 7	Washington, D.C.	WMAL FM 107.3 9
Davenport, Iowa	KIHK FM 103.7 10	Kansas City, Mo.	KY102 8:30	Philadelphia, Pa.	WMMR FM 93.3 9	Wausau, Wisc.	WIFC FM 95.5 8
Dayton, Ohio	WVUD FM 99.9 9	Laconia, N.H.	WLNH FM 98.7 9	Phoenix, Ariz.	KDKB FM 93.3 10	Wichita, Kansas	KEYN FM 103.7 10:30
Denver, Colo.	KBPI FM 105.9 9:30	La Crosse, Wisc.	WSPL FM 95.9 10	Pipestone, Minn.	KLOH FM 98.7 10	Willmar, Minn.	KQIC FM 102.5 9
Duluth, Minn.	WAKY FM 98.9 11	Lafayette, Ind.	WAZY FM 96.7 10	Pittsburgh, Pa.	WYDD FM 104.7 10	Worcester, Mass	WAAF FM 107.3 9
Durham, N.C.	WDBS FM 107.1 11**	Lafayette, La.	KPEL FM 99.9 9	Pocatella, Idaho	KSNN FM 96.1 10		

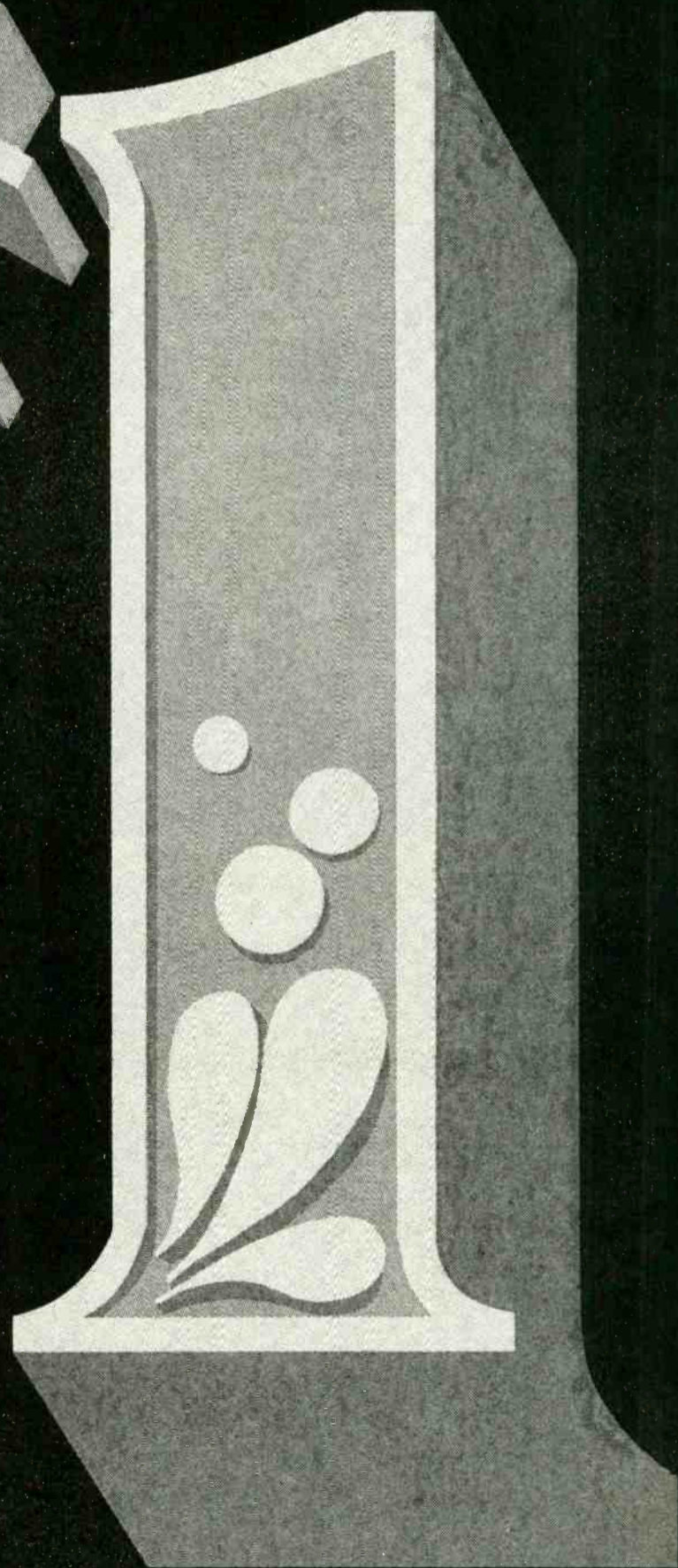
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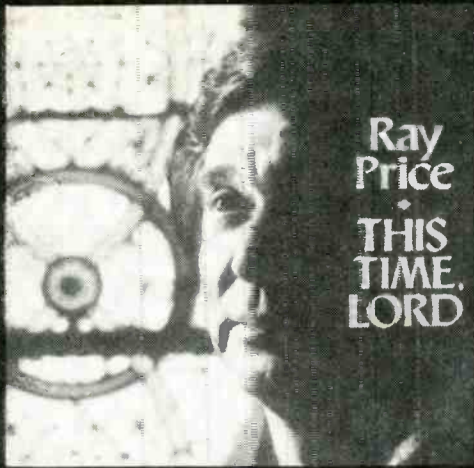
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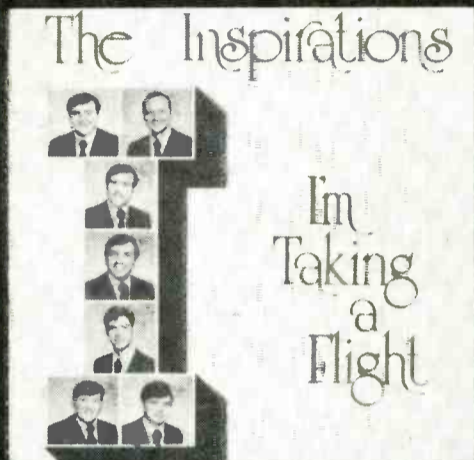
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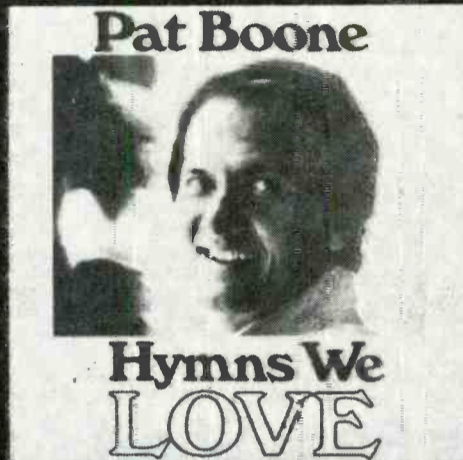
Andrae' Crouch and The Disciples
LS-5678



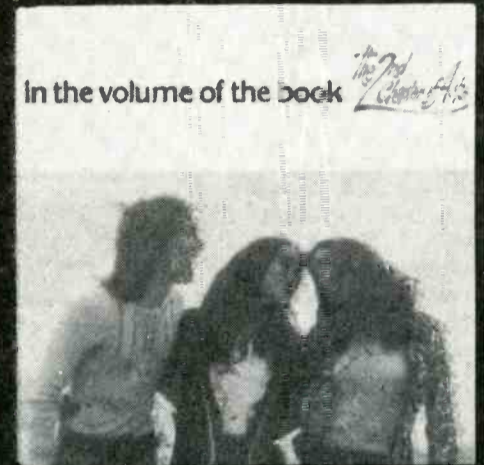
Happy Goodman Family
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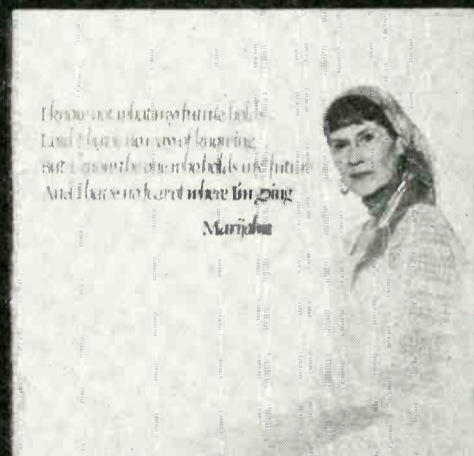
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CAS-9769



Pat Boone
WST-8664



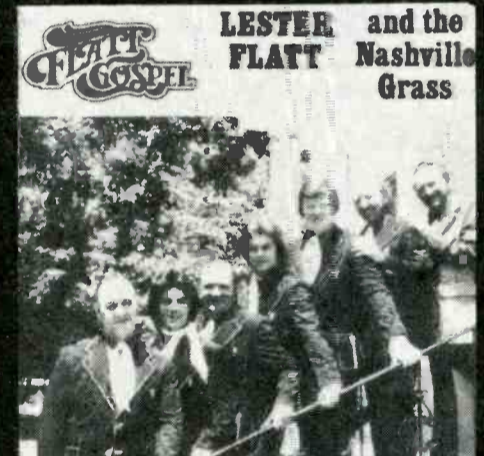
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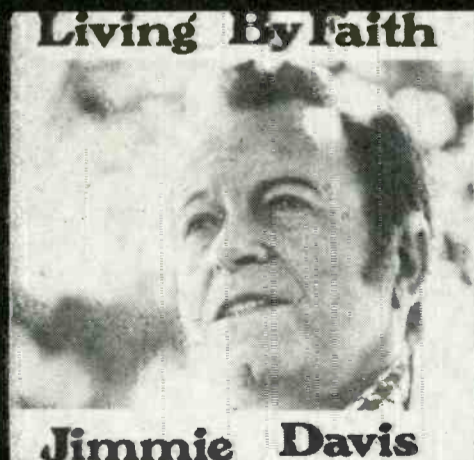
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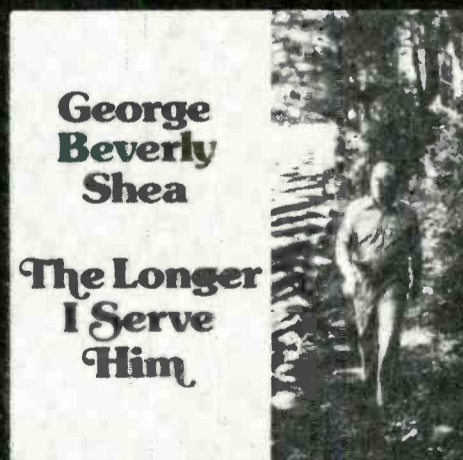
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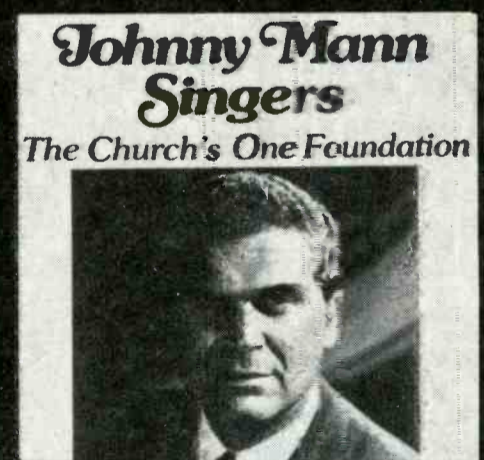
Lester Flatt
CAS-9775



Jimmie Davis
CAS-9773



Bev Shea
WST-8671



Johnny Mann
LS-5656

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Talent

Nashville Exit/In Beats Crisis 4-Year Struggle Paying Off Via Big & Unknown Acts

• Continued from page 3

"There came a point, however," says Manier, "around the first of this year when we were in real trouble and there was a definite possibility that we would have to close. We had brought in a lot of good acts and paid them a lot of money to try and bolster things, but they didn't draw that well and we were really in the hole."

"So we made some management

changes, tightened up our bar system and, as all the debts began closing in, we got some label help and more help from some individual artists.

"Shel Silverstein was the first to come in and do a benefit for us," he continues. "Then Rick Blackburn helped us set up a show with Billy Swan and Barefoot Jerry. We raised \$3,900 at that show."

"Others who helped were Waylon Jennings, David Allen Coe, Dan Fogelberg and Buzz Cason. And while we haven't been able to pay off all our old debts yet, we've been able to cut them down and we haven't incurred any new ones."

Manier would like to see the Exit/In become a kind of Nashville Bottom Line, offering top talent. But he also wants to continue his new talent showcases. Major names may play five nights, but the club generally features two or three different shows a week.

Today, the club advertises through a direct mail list of 1,500 as well as through print and radio. A

number of labels offer showcases as well as parties. The club also offers a "Recession Special," through which a customer can buy tickets for five shows of his choice for \$11 (providing the shows are not sold out). Food and liquor are served, and a good deal of money has been invested in sound and lighting.

Acts set for the near future include Johnny Rivers, Asleep At The Wheel, Dobie Grey, Willie Alan Ramsey and a number of contemporary comedians like Martin Mull, Steve Martin, Jim Varney and Bill Crystals.

"Our position is vastly improved," Manier says. "We've survived through all of this, and that's the key to me. We feel we have created a market here, and we're not going to give that up. And we've offered a lot of variety in types of music, because you can't give any city, especially one of 450,000, an overdose of anything."

Other principals in the club are Brough Reynolds, Alice Reynolds, Elizabeth Thiels and Bill Manier.

Old Waldorf In San Francisco Buying Talent

SAN FRANCISCO—The Old Waldorf club here, at the corner of California and Divisadero Streets, has recently turned to a more active live-booking policy.

The comfortable room, done in a familiar San Francisco natural wood and fern style, is quite small (125 persons) with an 8x8 stage; consequently there is a limited range of acts to choose from, but so far the Old Waldorf has come up with the cream of what's available.

From Oct. 1-4 pianist Mark Nafatalin and blues singer Nick Gravennites—both formerly associated with the Paul Butterfield Blues Band—held forth, being joined on the weekend by former Butterfield guitarist Mike Bloomfield. Artie Traum and the Rowans have played here, and Sandy Bull is scheduled for Oct. 14-18.

Other acts tentatively scheduled to come in are John Shine, Steve Seskin, the Sneakers and the Dallas Taylor Band.

Door charge ranges from \$1-\$2.50. Waldorf owner is Jeff Pollack.

4 HOURS, 27 SONGS

John Gig 'Best Rock Show To Play Vegas In Memory'

By HANFORD SEARL

LAS VEGAS—Plagued by a ticket controversy and scalper abused, the Convention Center Oct. 2 concert of superstar Elton John ended as a four-hour spectacular jam-packed with 27 songs. The crowd of about 7,000 was treated to the best rock show to play this entertainment capitol within memory. The third stop on an 11-city tour entitled "Rock Of The Westies," the Thursday night concert was a celebration of the dynamic showmanship and musicianship of John.

The MCA artist opened the marathon session with piano solos, "Your Song" and "I Need You To Turn To." Elton was joined by his superb band and three backup vocalists for "Border Song." The group reached into Elton's 11 albums as well as new

songs from his soon-to-be-released album.

The mammoth stereo sound system, flanked on both sides of the three-arched lighting rigs, handled the driving hard rock numbers although at times the music blared into an annoying blur. Classics "Rocket Man," "Goodbye Yellow Brick Road" and "Levon" were too loud while the effect was successful on such numbers as "Saturday Night's Alright For Fighting."

But no one cared if the sets were too long, too loud or too noisy. It was a night with a living legend along the lines of the Beatles, Judy Garland or Nat King Cole.

Percussionist Ray Cooper was excellent no matter what instrument he tackled: congas, tambourines, drums, tubular bells, tympani or a huge gong. He was into them all, an integral part of the new band. Lean guitarist Davey Johnstone provided superb mood-making playing while drummer Roger Pope was devastating in his thunderous well-timed rhythms. Kenny Passarelli and Caleb Quaye scored on the bass guitar and guitar, respectively.

James Newton-Howard added musical dimension on electronic keyboards and synthesizer. Jim Haas, Cindi Bullens and John Joyce sustained vocals with adequate backup, clapping and controlled boogie which were later highlighted by surprise chorus liner Billie Jean King on "Philadelphia Freedom."

Clad in a blue outfit with arm-and-leg-length piano keys and glittery hat, Elton let his musical talent take the place of past antics and outrageous feathers. He was especially excellent on "Don't Let The Sun Go Down On Me," new single "Island Girl," "Daniel" and Lennon-McCartney greats "Lucy In The Sky" and "I Saw Her Standing There." Jumping up, onto and over the piano while tossing the bench around, Elton finished with "Saturday Night's Alright For Fighting" and the Who's "Pinball Wizard."

In an apparent effort to make the night right because of the scalpers (accounting for some empty seats)

(Continued on page 63)

DeShannon Solves Her Long Dilemma

By BOB KIRSCH



Columbia photo

Jackie DeShannon: A new label and a new grasp on an already distinguished career for an artist-writer who has consistently been ahead of her time.

LOS ANGELES—"I guess I was a bit of a Mary Poppins character in the early days. If a woman fought for what she wanted then she was a pushy broad. If she didn't she was a pushover. Happily, much of that has changed now, for myself and in the industry in general."

So says Jackie DeShannon, for more than a decade one of the top hit songwriters in the industry as well as one of its more adventure-some singers.

In the mid-'60s, DeShannon wrote hits for the Searchers ("When You Walk In The Room"), Marianne Faithful ("Come Stay With Me") and the Byrds ("Don't Doubt Yourself, Babe") as well as a number of hits for herself, including "Put A Little Love In Your Heart" and "Brighton Hill." She dabbled in production, but says most of her suggestions remained ignored—primarily because she was a woman. The same held true when she tried to choose her own material.

Yet unlike many other female vocalists and writers, she blames herself as well as the industry for some of her difficulties in the early days.

"I always spoke up for others," she says, "but when it came to myself I wouldn't. I thought people would think I was coming on too strong. Then the project would fail anyway and I'd get the blame. I went through a load of producers, and that was my fault again because I was 'Miss Follow The Leader.' I didn't want to be called uncooperative. Still, I do feel that some of the problems I ran into were not my fault, and were the direct result of my being a woman."

Despite her difficulties, the artist ran up a string of major hits in the '60s, including the classic "What The World Needs Now Is Love." She toured constantly, including a stint with the Beatles, and was widely renowned in Britain as a songwriter.

"The British brought the level of music up," she says, "because they forced people to listen to the lyrics. And they credited the writers."

"What I have learned over the years," she says, "is to stick to your guns, because you have to offer yourself as an artist. You can't assume that because someone is in a certain position, they know a certain amount. For example, I cut a Dylan LP in the '60s, and was told it was no good because he was an unknown writer. I got that LP through, and that's one of the lessons you have to learn—to be forceful when you do believe in something."

In any case, DeShannon does not seem bitter over the years in which she feels she was held back. "My directions was always to try and grow," she says, "and when I mixed rock, gospel, soul and jazz the reviewers said I had no direction. Well, my direction was doing different things, and today that's considered great. That is one area in which I do feel I was ahead of my time."

Today, she is on the road again, working the Troubadour in Los Angeles, the Cellar Door in Washington, D.C., Reno, Sweeney's in New York, and the Main Point in Philadelphia. She's set to play with a four-piece band, working in her new Columbia material with some of her older hits.

"You really can't put a time limit on success," she says, "and while I've done well so far, I really don't feel I've done it the way I want to. If it takes a bit longer, that's okay."

In the near future, DeShannon will be producing country artist Nancy Wayne, cutting a second LP for Columbia and looking forward to more production work.

And she will continue to try and be herself. "I enjoy having free reign," she says, "but that does not mean abusing the privilege and spending a fortune on every LP. It just means that your label believes in your talent, and you back one another."

Columbia, she says, has allowed her that special freedom and her album, co-written with several partners, has received strong critical praise.

Still, after a decade as a respected writer and hitmaker, what has her most exciting moment been?

"It was last week," she says. "I walked into Studio Instrumental Rentals and there were Evie Sands, Linda Ronstadt, Melissa Manchester and Harriet Schock—for once a group of women doing it for themselves."

Simon Eyes New Songs After Tour

LOS ANGELES—Paul Simon plans venturing into composing for a number of media following completion of a rare concert tour which will take him to key U.S., Canadian and European markets.

Eleven musicians will work the tour with him plus four singers. The sidemen include Toots Thielemans, harmonica; Richard Tee, piano; Tony Levin, bass; Steve Gadd, drums; Hugh McCracken, guitar; Dave Sanborn, horns; Lou Delgetto, horns; Al Brown, viola; Kathy Kienke, violin, Richard Sortomme, violin, and Jesse Levy, cello.

Simon speaks of completing a Broadway play, getting into film scoring again (he worked on "Shampoo" and "The Graduate") and doing some TV work.

He breaks in the concert tour with collegiate bookings at Seton Hall (Oct. 24), Bucknell and Montclair State the next two nights.

Other locations he'll play include Austin, Tex.; Dallas; Philadelphia; Washington, D.C.; Atlanta; Chicago; Boston; Toronto; Santa Monica, Calif.; Berkeley; Denver; New York (four days at Avery Fisher Hall); Amsterdam; Manchester, England; Birmingham and London.

Simon just hosted the new "Saturday Night Live" on NBC-TV Saturday (18).

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Nederlander In Line To Book Greek

LOS ANGELES—The James Nederlander Organization of New York has been recommended to take over the Greek Theater here by a committee of the city Recreation and Parks Commission.

But this is only a preliminary step towards setting the next operator of the 3,500-seat outdoors theater. The commission turned down a contract renewal by James Doolittle's Greek Theater Assn., which has run the annual summer seasons for 23 years and has been unable to pay the \$50,000 rent for the past four years.

The Nederlander combine has been successful nationally in presenting cultural events such as drama and ballet as well as major rock shows. Their bid to the city for a three-year lease promised \$50,000 annual rent plus 4 percent of the net profits.

The city of Los Angeles is anxious to keep the Greek booking at least a portion of its season in high-culture shows as well as operating in the black.

Talent In Action

**MARVIN GAYE
DRAMATICS
SISTER SLEDGE***Radio City Music Hall, New York*

Radio City Music Hall opened its fall '75 concert series Oct. 9 with soul music's reclusive superstar Marvin Gaye. Gaye took full advantage of the huge venue in his very theatrical show that featured dancers. A large tight orchestra, visual slides, elaborate lighting, extensive wardrobes, and a large platform which rose out of a hole in the floor carrying Gaye.

Gaye has lost none of the magic that made him one of soul's most revered performers but unfortunately he has produced no new material since his last New York visit so the show was, at least musically, the same that many of the same fans saw in the same place last year.

The audience didn't seem to mind the lack of new material and with all the spectacular staging many fans thought it was a whole new show. Of course it is easy to get by on old songs if your old songs are as good as Gaye's classics such as "Let's Get It On," "Inner City Blues," "What's Going On," "I Heard It Through The Grapevine" and "Stubborn Kind Of Fellow."

Preceding Gaye were the Dramatics, an exciting vocal group that has quietly reeled-off an impressive string of hits, an exciting stage act and a solid following in the last four years. The audience was quite receptive despite the 45-minute wait that preceded the set. The long stage waits at the show were the evening's one major flaw. The long intermissions are surprising as all three acts set up on different portions of the giant stage.

Opening the show was Sister Sledge, four attractive young ladies with effervescent personalities, creative choreography and little else.

ROBERT FORD JR.

RICK WAKEMAN*Madison Square Garden New York*

A near sellout crowd enjoyed the theatrics of the Wakeman band Oct. 8. Apart from the excellence of the overall musical performance, Wakeman adds a fine dash of color, costuming and technical effects that heighten audience involvement.

Clad in long flowing robes and a silver jump suit, he appears as a crusader or a despotic high priest as he solemnly intones sweeping cadenzas from his keyboards. A huge curtain envelops on stage and at times, with a key boost by his lighting technicians, the entire curtain becomes part of the show.

Musically, the group is as tight a musical organization as possible. They performed for over two hours, and covered some of the more exotic ensemble and solo effects heard here in quite a while. The octet, sounding more like a full concert orchestra with chorus, ran the gamut of Wakeman tunes from re-arrangements of "Lancelot And The Black Knight" to a new arrangement combining "Arthur" with "Guinevere." An extended version of "Journey To The Center Of The Earth" complete with its familiar rondo ending from "In The Hall Of The Mountain King" was well received.

Wakeman himself oversees the performance of the English Rock Ensemble and embellishes mightily on keyboards. He is given to expanding his ending major chord to major chords which lend a never ending sense of overall growth, a constant crescendo to the end.

Performance was extended beyond the two hour point by the audience's requests for more and more encores.

JIM STEPHEN

**JOHNNY RODRIGUEZ
TAMMY WYNETTE
ASLEEP AT THE WHEEL
DOTTSY***Anaheim Convention Center*

San Diego may have been the next stop on the scheduled itinerary, but judging from Rodriguez' Oct. 9 show the performer has his sights firmly on Las Vegas.

Rodriguez has lost a good deal of his refreshing ingenuousness since his last Los Angeles area appearance; trading it in for three horn players and a repertoire ranging from country standards through the Allman Bros.' "Ramblin' Man" and Paul Anka's "My Way." The horns, with which Rodriguez's regular band opens the set doing a fanfare of "Aquarius," range in style from the Nashville Brass to a pseudodixie ensemble.

Included in the set are more familiar Rodriguez songs, like "Pass Me By" and "Riding My Thumb To Mexico," though done in rather perfunctory versions. About two-thirds of the way through his set, the singer straps on an electric

guitar for some rather shoddy (he tends to forget the words) rock standards, "Johnny B. Goode" and so on. Audience response was low; greatly contrasting with the fervor greeting Rodriguez' earlier area appearances.

The singer still has his remarkably strong,

Merle Haggard-influenced voice and still presents an attractive appearance. Whether he re-examines his show and returns to a strongly country slant, or chooses to continue his move "uptown" may prove to be the most significant point of his still-young career.

Tammy Wynette, unlike Rodriguez, was making no great change in direction, though her show does include two significant improvements. First is the addition of four background singers, all members of Larry Gatlin's family, for what with a better PA system would have closely

approached Wynette's record sound. Second was a segment during which the singer sits on a stool and describes what went into the writing of three current songs, all on her latest album and all dealing with her recent divorce. Certainly it

(Continued on page 34)

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Taylor On Solo Tour This Fall

LOS ANGELES—James Taylor is on the road with a one-man show through mid-December. The composer/singer launched the series Thursday (16) at Fairfield College, (Conn.) and played West Point the next evening in Eisenhower Hall.

Houses Taylor is working will not exceed 4,000-seaters. All the dates are on college campuses and consist of two 50-minute halves with a 15-minute intermission.

One technical person is traveling with Taylor to check sound and lighting.

Schools on the itinerary include St. John's in Queens; State Univ. at Plattsburgh, N.Y.; Univ. of Florida at Gainesville; East Carolina Univ., Greenville, N.C.; and Baptist College, Charleston, S.C.

Vocalist takes a three-week break in early November to create new material and then returns to the one-man formula after Thanksgiving and running until mid-December.

Solo concerts are his modus operandi throughout the rest of the winter with his return to larger commercial venues taking place in the spring.

Reason given for the solo shows and medium sized rooms: communication on a one-to-one basis.

TV REVIEW

'Saturday Night' Promising

By JIM FISHEL

NEW YORK—The premiere outing of NBC-TV's "Saturday Night" was far from perfect, but it did have moments of promise. The 90-minute variety show Oct. 11 was hosted by comedian George Carlin and featured guest appearances by Billy Preston and Janis Ian.

It's obvious that this show, now filling the Johnny Carson Saturday rerun slot, is aiming at the youth market with its choice of artists. Each week, another entertainer will host this show (Paul Simon is scheduled for week two), and its main appeal is the fact that it's live from the word go—slip-ups and all.

Carlin was generally very funny during the program with his off-beat monologues. His introductions of the groups kept things moving very smoothly. However, the tempo of the show was broken up very poorly by the comical commercial breaks that were dispersed before the real ones. A repertory company of young comedians did much of this work, and while it was sometimes very

clever, it usually interrupted any kind of unity and made things seem disjointed.

If one thing was noticeably better on this show than any of the other live attempts, it was the quality of musical reproduction. During the musical offerings of Ian and Preston, the sound was distinctly better audio quality than on the Howard Cosell show on ABC-TV. In fact, Ian's "At Seventeen" was one of the high points of the show. Preston also sounded in top form with his new band, as he went through an assortment of hits.

One of the most clever parts of the show was a news serial take-off by comedian Albert Brooks. This film venture went off quite smoothly and was very amusing.

In coming weeks, this show should prove to be an audience-grabber, especially since it is presenting people like Simon and Garfunkel, together. As long as several things can be smoothed out on the 90-minutes, there is a good chance of survival.

Miracles Slide Off Into A New Musical Direction

By JEAN WILLIAMS

LOS ANGELES—The Miracles are heading in a new musical direction, say Pete Moore and Bill Griffin, members of the Motown singing quartet.



Motown photo

The Miracles: first soul group with a concept album. They plan to make this their regular style.

lyrics to a story, which is hard to do," says Moore.

"We hope this does not become a trend for groups," injects Griffin, adding, "we don't want everyone jumping on the bandwagon. We want this style to be identified with us."

The group is broadening its audience to include amusement parks and fairs, while maintaining a strong hold on the nightclub and concert circuit.

"It's easier to move from nightclubs to the fair grounds," says Griffin. "In nightclubs, the people want to be entertained. Often we find that we have to do a big production number to get them in the mood."

"The younger people are easier to deal with because they come, not so much to be entertained, but to just have fun. And we have fun with them," offers Griffin.

Moore contends the group is developing a strong relationship with pre-teens by appearing on shows directed to that audience. "These children are now a powerful force in the record industry," he says.

The Miracles plan to become involved in film scoring, as negotiations are underway to make a film called "City Of Angels."

Trenton In Move As a Rock Mecca

TRENTON—This central New Jersey community, midway between Philadelphia and New York, is flexing its muscles to become a real stop on the rock and pop concert circuit. While the Civic Center burned down several months ago and only the smaller-seated War Memorial Theater is the sole facility, two promoters are competing for the rock concert dollar.

Hollow Moon Concerts, which has booking ties with Electric Factory Concerts in Philadelphia, started off with Steppenwolf Oct. 3, an innovation Talent Nite on Oct. 10, and moves into November with Jesse Colin Young on the third and Kingfish plus Keith & Donna for two shows on the tenth. The Talent Nite, which started off with Sweet Freedom, Perry Leopold and the Michael Garret Band, is designed as a showcase for local area bands with admission dropped to \$1 and \$1.50.

The competing Willow Weep Productions, Inc., came up Oct. 14 with Kansas plus Ambrosia, and follows with Fleetwood Mac on Oct. 27, Janis Ian and Tim Moore, Oct. 30; Manfred Mann and his Earth Band, Nov. 21; and the Kinks, Nov. 25.

Michael Kahn, producing director of the McCarter Theater at suburban Princeton, with a large college population for the draw, promotes a "Pop At Princeton" series. Using Princeton College campus locations, Jimmy Cliff started the series on Oct. 15, followed by Keith Jarrett Quartet Oct. 18 and follows with the Nitty Gritty Dirt Band, Oct. 25; Bonnie Raitt and John Prine, Nov. 14; and moves Janis Ian into the McCarter Theater Dec. 6.

Rider College here is also part of the rock concert scene with Mid-night Sun Concerts in Philadelphia booking the shows. Spot bookings at the Cedar Gardens Restaurant brings Lionel Hampton here Oct. 31.

Talent In Action

• Continued from page 33

was the most affecting section of her set and her singing of those numbers was the most powerful and convincing of anything she did all evening. For her last number, Wynette walked into the audience, singing "Stand By Your Man" to an elderly gent. The crowd's standing ovation was well-deserved.

Cleveland Event Will Help Needy

LOS ANGELES—Ralph J. Perk, Cleveland's mayor, is coordinating with AFM Local 4 here in presenting musical talent to fill Christmas baskets for the city's needy.

Woody Herman's orchestra, together with Joe Oberaitis' polka band, a local group, will work a four-hour concert dance at Cleveland Public Hall Oct. 17. Admission is four cans of food.

A capacity house of 14,000 is expected. Herman Spero, veteran music industry figure, is booker and publicity director for the Robin Hood Ball, hoped to be an annual event. The city's welfare department will redistribute the cans of food at the holidays.

Signings

Wayne Newton signed the first custom label deal with Chelsea Records, a million dollar pact by which Waynco Productions will deliver two albums a year. . . . Rory Gallagher to Chrysalis. . . . Blue Jug, progressive country quintet, to Capricorn.

The Shakers, Berkeley reggae group, to Asylum. . . . SS Fools, featuring three former Three Dog Night sidemen, to Burt Jacobs for management. Jacobs was the original Three Dog Night manager.

Shoestring Orchestra & Choir are first act on Burdette Records of Seattle. . . . Howie King to Richard Keefer Productions of Seattle. . . . Wesley Pritchett to Farr Music.

Lamont Dozier, of Holland-Dozier-Holland Motown writing fame, to Warner Bros. as artist. . . . Philly Groove Productions to Warner Bros., bringing the hot Delfonics and First Choice.

Little Richard to Motown-distributed Manticore. . . . War to be booked by Magna Artists. . . . Tom Sullivan, blind writer-singer who has guested often on TV, to ABC.

Opening for Wynette and Rodriguez respectively were Alseep At The Wheel and Dotsy. The Wheel performed, somewhat lazily, a selection of both straight country swing numbers, which—especially "The Letter That Johnny Walker Read" and "Faded Love"—were well received. The band is now up to 10 members, including two fiddles and a saxophone. Dotsy, whose current hit is "Storms Never Last," cuts an appealing figure and has a solid voice, as evidenced by her convincing reading of "I Fall To Pieces." With a bit more experience before a large audience, she should remain a favorite for a long time. Dotsy's latest single, "I'll Be Your San Antonio Rose," went over agreeably. TODD EVERETT

DALY-WILSON BAND

Las Vegas Hilton, Las Vegas

The 18-piece Daly-Wilson Band, appearing before their first American audience Oct. 5 here in the casino lounge, stunned an unprepared crowd with big band jazz-rock in a tight-knit, one-hour set. At most times awesome and overpowering in the small room, the band skyrocketed on nine numbers in which Boston-born Marcia Hines belted out three vocals.

The first two numbers were composed by the co-leaders, trombonist Ed Wilson and drummer Warren Daly, "King Step Out" and "El Boro," which featured a trumpet solo by Larry Elam. Guitarist Dave Donovan offered a fine rendition of Deodoto's "Super Strut" while a sultry sax interpretation was played by Doug Foskett in "The Way We Were." The band polished off a Duke Ellington salute with "Satin Doll" with Wilson on trombone.

Vocalist Hines was impressive on the Diana Ross hit, "Ain't No Mountain High Enough," the Gladys Knight classic "Imagination" and swing song "Do You Know What It Means To Miss New Orleans?" But during her vocals, the powerful band needs to be more subdued to allow her phrasing and lyricism to come out.

Earl Buddle offered a sax solo on "My Goodness" which also showcased the drumming gymnastics of Daly, who played in brief stints with other U.S. combos as did Wilson.

There was poor attendance in the lounge showroom because of hasty publicity, but those who happened to be in attendance witnessed a strong new big band. HANFORD SEARL

DAVE LIEBMAN'S LOOKOUT FARM

Keystone Korner, San Francisco

Liebman's quintet plays funk jazz similar to what his ex-boss Miles Davis is laying down these days, except that Liebman's music is more accessible and arranged to allow space for meditative solos by the leader on saxophones and flute.

Liebman is a strong player who can extract many timbres and moods from his saxes. Because he loves percussion (his current ECM record is titled "Drum Ode"), Liebman's band is really a rhythm section including Indian tabla (Continued on page 63)

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Billboard photo by Earl Paige

Agents Go Ape—note quite. Actors Bill Blake and Paula Crest (far right in costume) add laughs to an NEC agents panel. Real agents (from left) Rob Heller, Rob Heller Enterprises; Peter Sheils, William Morris; Stan Goldstein, Magna Artists; Fred Bohlander, Monterey Peninsula Artists; Chet Hansen, Athena Enterprises.

Far West NEC Successful

• Continued from page 1

be at Spokane, Wash., Nov. 9-10 and at Dallas Nov. 15-17. The Washington event is an exhibit sell-out with 40 set, says Maria Cooper, coordinator.

In was Cooper and NEC regional coordinator Gary Bongiovanni, basically, who drummed at holding Far West meetings. "At national," says Cooper of Western Washington State College, Bellingham, "we just decided to go ahead and plan them." Bongiovanni is assistant program director, California State Univ., Fresno, Calif. Larry Markely, Lamar Univ., Beaumont, Texas, is coordinating the Dallas regional.

Annala, a faculty member at Univ. of California, San Diego, where she is arts and lectures director, heaves an exhausted sigh when asked to review all that went into the regional here. "We're very happy with the turnout of 54 exhibitors. We originally thought the most we could count on were 30 exhibitors and 100 delegates and we drew 160 delegates."

Income swelled (delegates pay \$25 and exhibitors \$75 with another \$75 per showcase that is refunded if the showcase act isn't selected). But problems mounted too. The added attendance made the food budget

shoot up. Then Annala had to shell out an unexpected \$1,600 for sound.

"We were told Paul McCartney originated a television show from the ship, but we were not told he had to bring in \$3,000 worth of sound power. We ordered 3 by 6 foot exhibit tables and they turned out 6 feet by 18 inches and we had to rent tables." Other problems included the theft of 57 power cords from a locked exhibit hall and found Annala wondering if the alternate Los Angeles Hilton site might not have been the way to go, she says.

All this will pass, though, believes Brent Steele, St. Cloud State Univ., St. Cloud, Minn., who flew here even though a sixth annual regional at St. Cloud was to commence the day the Queen Mary one ended. "At the Southeast regional (the first of 10 this fall) 21 schools bloc-booked an act. We'll have 67 schools from four states (North and South Dakota, Iowa and Minnesota) and will commit at least two acts, maybe one \$500 a date act and another \$1,000 a date act," he says.

While the essence of NEC has been bloc booking (indeed, initially eight years ago NEC was known as Bloc Booking) and the obvious advantages of keeping an act working a circuit of sure dates in a compact

(Continued on page 68)

INDIANA INNOVATION

Student Salesmen Up Stereo Grosses

By VICKORA CLEPPER

BLOOMINGTON, Ind.—To sell a student a stereo, use a student salesman.

That's what two companies here at the home of Indiana Univ. are doing. Sound Center and Quiet Sound are recruiting qualified students to demonstrate and display stereo systems in their dorm rooms or apartments.

Each student selected for the programs receives a stereo system: at cost at Quiet Sound, and 5 percent above at Sound Center. For every customer sent in on the student-salesman's recommendation, he earns a 5 percent commission on equipment sold.

"Sure we lose that 5 percent," says Andrew Morrow, owner of Sound Center, "but we've made a sale we might not have had otherwise."

Ads in the college newspaper have been used to attract participants. Lewis Jordan, owner of Quiet Sound, and Morrow are still in the process of screening applicants. Morrow, who has tried the program before, has had an occasional prob-

lem with a student who comes in for the special price and doesn't generate sales.

Both are looking for students who are knowledgeable about systems and can relay that information to their peers. Morrow points out the benefits to participants: "It's a way to get a system inexpensively and to learn about hi fi, especially the business aspects."

The stores stand to profit in considerable measure. The stores are both small but have not only achieved a way to draw customer-traffic but also have amplified their sales staff. Letting potential customers see and hear a system, under actual installed conditions, can be a highly effective technique.

While Quiet Sound has a downtown location, Sound Center's display room is somewhat off the beaten track for students without cars. Under this program, both market reach and traffic can increase, at a relatively low cost.

Neither store has a large advertisement.

(Continued on page 68)

STUDIO TRACK

Woodland Key: Diversification

By BOB KIRSCH

NASHVILLE — Diversification. That's been the key for Woodland Sound Studios here, a firm involved in pop, country, black and white gospel and soundtracks as well as educational recording for public and religious schools, jingles and commercials.

"The idea," says Glenn Snoddy, president and studio manager, "is to be involved in as many different kind of projects as possible. It not only gives us a broader area of experience, it protects us from an over-reaction, to economic trouble in any one phase of the business."

The Woodland complex itself is rather an unusual one. The firm is the music and entertainment division of the Crescent Co., a conglomerate involved in real estate, banking and other ventures in the South. The firm was also heavily involved in the theater business until the 1960s, with Woodland itself located on the site of an old movie house.

"In the '60s Crescent bought Nashboro Records and its publishing wing, Excellorec Music," Snoddy says. "In order to have a place to cut the Nashboro product, they asked me to build Woodland for them in 1966."

Snoddy, a 25-year music veteran who had worked with Columbia, Owen Bradley and Castle Studios up until then, built the facility, which at that time included only one recording studio and an editing room.

"I think," Snoddy says, "that Crescent's original plan was to cut only Nashboro product. Like most other label studios, however, they soon discovered that custom business was not only a lucrative sideline but a necessary one. From that time, we branched into commercial, jingle and religious and educational work as well as working with labels like ABC, GRT Elektra, Hickory and United Artists and artists like Jimmy Buffett, Crash Craddock, Jerris Ross, Connie Eaton, Anita Bryant, Mel Street, Bobby 'Blue' Bland and Bobby G. Rice." Ernie's Record Mart, a country radio show and record merchandiser is also under the crescent banner.

The Woodland facility has also expanded. Two 16-track studios are now available, though Snoddy will convert one of the rooms to 24-track as soon as a console now waiting delivery from England arrives. Two mastering rooms are also available, which brings in a great deal of custom work.

"I really think we pioneered the custom mastering business here," Snoddy says. "Many of the younger producers want to be present from when a record is first cut until the mastering is completed. So we found that by offering this as a custom service, the producer could record here or wherever else he wanted to and then bring the tape here for mastering."

"The second room," he continues, "was built for us by Westlake Audio. It's an oval-shaped room, which allows us to master with no phase changes in sound as the music comes from the speakers."

As well as the plunge into the custom mastering market, Woodland is moving into several other areas that strictly music oriented studios don't often become involved in.

"The mastering rooms have allowed us to keep some of the business that might ordinarily go to New York or Los Angeles," Snoddy says, "but jingles, soundtracks, TV shows and educational work has

also opened a number of doors for us."

"We are currently working on the soundtrack to a new movie being filmed here, 'The Girl From Nashville,'" Snoddy says. "We also have 35mm and 16mm projectors that can be synced with our boards for TV as well as film work. Music for textbooks has become another important business for us, as has white gospel."

Woodland's chief engineer, four mixers, two mastering room engineers and three secretaries are available for help when outside work comes in, but Snoddy generally lets custom clients bring in their own producers, scripts if needed and other material.

"It's a misconception," he says "that a studio is not doing well unless the top pop or country artists are constant clients. 'You get exactly the same rates from people in other areas of the business, and though we certainly have our share of major names, we also have people who may not be so well known but who consistently come in with top product."

"We are now at a point, for example, where as much time, energy and money goes into some of the newer white gospel recordings as into quality pop and country product."

"There is a great deal of business

available for any good recording studio," Snoddy says, "and you should not try and limit yourself to names only. When I was placed in charge of Woodland, my goal was not to knock heads with every other studio in town, nor to steal their clients, artists or engineers. Our goal was to bring new kinds of business to Woodland and to Nashville, and to work with long-time friends like Don Gant, Dick Heard and Ron Chancey in helping us to acquire some of this new business."

So far the initial plan seems to have worked well, with Woodland probably the only facility in town to offer such a diversified cross-section of clients.

"This is the main reason we did not feel a great pinch when the economy began to get a bit rough," Snoddy says. "We are into a bit of everything, and it's unlikely that everything is going to go sour at once."

In the future, the studio and Glennwood associates (which has brought in commercial clients from New York and Chicago as well as from Nashville) will continue to look at means of expansion—both in terms of clients and equipment.

"If you let yourself slip in terms of keeping up with trend or attracting clients, that's when you run into trouble," Snoddy says. "If you do your homework in all areas, you should be okay."

3 RECORD DEALS

Fritz Stable Swells With 5 New Acts Getting Action

LOS ANGELES—Veteran personal manager Ken Fritz is working with five new performers. He has placed vocalist Maxine Sellers on Capitol, Gene Cotton on ABC, William Smith on Warner Bros. and has Fred Smoot, a non-recorded comic, and vocalist Dorsey Seime yet to be placed with a label.

Sellers' debut LP has come out on Capitol, "Life is Short But It's Wide" produced by Nick Venet. Her tunes will be published by Fritz's Flicker firm.

Smith's first record will be produced in New Orleans by Allen Toussaint. Cotton's first LP was pro-

duced by Charlie Talent. Comic Smoot has toured with both Mac Davis and Olivia Newton-John.

During his 11 years in the industry, Fritz was associated with Neil Diamond for three years, was executive producer of the Smothers Brothers' TV "Comedy Hour" for three years, was executive producer of Glen Campbell's TV show and co-producer of the local production of "Hair" which ran for two years.

Tosh's 1-Stop Adds 5th Store

LOS ANGELES—Tosh Hori and Ray Watson, co-partners in Tosh's One-Stop, four-year-old Seattle firm, have opened their fifth retail store and are headed for a chain operation.

The two-year-old retail operation, overseen by Mike Kedor, opened its third Seattle store this week. Individual Music Menu stores are located in Tacoma and Spokane. Four are neighborhood and one is a mall operation.

Duos Top Tour

LOS ANGELES—David Crosby and Graham Nash are currently on a 12 state tour which began Oct. 10, and winds up Nov. 22.

In addition to renowned studio drummer Russ Kunkel, other musicians performing with the team are Craig Doerge (keyboards), David Lindley (steel guitar, fiddle, guitar), Danny Kootch (guitar) and Tim Drummond (bass).

JIMMY DOCKETT



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Discos

Detroit's WWWW Spinning Dance Sounds Sun. Nights

DETROIT—Paul Christy, program director of WWWW here, a progressive rock station, admits that the outlet may be another avenue for r&b music via its three hour disco program aired each Sunday evening.

Christy initiated the disco show one month ago, and he says that although Detroit is behind in the present disco boom, the city has a large black population and the greatest portion of disco music is black.

He is attempting to elevate the level of disco action in this city to meet that of many major markets.

Christy, who spins records at Steak and Ale and L'Esprit discos six nights a week is also acting as consultant to other clubs.

He has formed a service where he instructs potential disco deejays, then leases them to the clubs.

He explains that he is selecting persons from the radio and record industry because it is vital they have some background in music.

Dootone Reissues

LOS ANGELES—Dootone Records is reissuing jazz LPs made popular during the 50s by West Coast acts.

The package includes "Dexter Blows Hot And Cold," by Dexter Gordon; "Introducing Carl Perkins," by Carl Perkins; "Buddy's Best," Buddy Collette and "Exploring The Future," by Curtis Counce.

He also points out that the most important element needed by a disco deejay, which is not necessarily important in radio is being able to segue music. He adds, "Segues must become visual to spinners because disco music is merely a theory of segues."

Four WWWW announcers, Jerry Lubin, Dan Carlisle, Kris Psahler and Bill Zayti who was hired two weeks ago by the station are presently moonlighting as disco deejays. And were all trained by Christy.

ENCORE AT FED. PRISON

KANSAS CITY—Maurice Peress was to take the Kansas City Philharmonic to nearby Leavenworth Oct. 20 for a concert at the federal penitentiary, the second such performance in the last 12 months.

The program will comprise Mozart, Bach, Respighi and Joplin's "The Entertainer."

Acting warden G.W. Vanderslice says the repeat was arranged in response to a letter he received from inmates which said "In our small world of stale mediocrity, the performance last year was truly a breath of fresh air. The concert was received with more appreciation and joy than any other entertainment at this institution."

9000 Sunset In L.A. Will Offer Top-Floor Disco

LOS ANGELES—The top floor of the 9000 building on Sunset Blvd. will spring to life via a private discotheque set to open around Thanksgiving.

The room perched atop an office building which formerly housed a restaurant, will feature dancing, backgammon and dining, accommodating 1,500 persons.

Although owners R.L. Johnson, a concert promoter; attorney Robert P. Ross and Ralph Green will attempt to lure persons from the entertainment and sports worlds as members of the "9000 Disco," the noontime hours are open to the general public, says Doris Starling, a spokesperson for the new owners.

She explains the new disco will be open during lunch time in order that it may accommodate area workers.

No live entertainment or in-house disk jockey will be employed. The "Clubman," a new device which features two turntables and automatically plays LPs will be used.

Starling claims the club will maintain a modest membership, and the fee to these members will be \$100.

Commodore Plan

LOS ANGELES—Motown will promote the Commodore's LP "Movin' On" with national media this week—one week after the LP was released. LP was co-produced by the group and James Carmichael who aired their two previous LPs.

Disco Action

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By TOM MOULTON

NEW YORK—Without a doubt the hottest new record around is "I Love Music" by the O'Jays. It has been a long time since the group has had a record that has created this much immediate excitement. This will be their equivalent to "Bad Luck."

There is also excitement over "I'm On Fire" by 5000 Volts (Phillips) and the cover version on Roxbury by Jim Gilstrap. The song is very reminiscent of the sixties hit "Black Is Black," by Los Bravos. Both versions seem to be getting the same kind of reaction and neither one is stronger than the other at this time.

Walter Gibbons is now back at Galaxy 21 and he brought back with him "Two Pigs And A Hog," a cut on the Cooley High Soundtrack LP on Motown. Walter has gotten a number of other disk jockeys playing it, including Hector Lebron of Limelight, Tony Smith of Barefoot Boy and Tony Gloe of Hollywood. The cut is only 1:46, but the DJs play it two or three times in a row, making it longer. The LP has been around for several months and Walter believed in the record enough to try and convince others.

"Hey Lucinda (Dr. Big Smile)" by the Jones Girls (Curtom) has a rhythm like "Yes We Can

Can" and will undoubtedly be a big r&b record as well as a very popular disco hit. This is the most commercial record the group has had to date.

"Special Delivery" by Polly Brown (Ariola America) is the follow up to "Up In A Puff Of Smoke." It is more commercial than her last single.

Midland International will be releasing in the next two weeks the debut single by Linda G. Thompson (lead singer of the Silver Convention) "Ooh, What A Night." The record is 4:43 and is slightly different from their hit "Fly Robin Fly."

20th Century is releasing for discos only a special album prepared by Barry White of his greatest disco hits, all remixed especially for clubs.

Special thanks to Joe Loris for his help in the Philadelphia retail report.

"Everybody Live On" on the Masqueraders' new ABC LP is the strongest record to come out this week. It has the O'Jay's type of feel to it and a strong lyric message. It is extremely up in rhythm and almost has a gospel quality to it. It runs 8:35.

Top Audience Response Records In N.Y. Discos

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

Top Selling Disco Records In The Philadelphia Area

- This Week
- 1 I LOVE MUSIC—The O'Jays—Phila. Intl (part 1 & 2)
 - 2 FLY ROBIN FLY—Silver Convention—Midland Intl
 - 3 THAT'S THE WAY I LIKE IT—KC And The Sunshine Band—TK
 - 4 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 5 EXPERIENCE—Gloria Gaynor—MGM (LP)
 - 6 NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
 - 7 CHANGE WITH THE TIMES—Van McCoy—Avco
 - 8 WHO LOVES YOU—The Four Seasons—Warner Bros.
 - 9 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 10 SOUL TRAIN 75—Soul Train Gang—Soul Train
 - 11 SOMEBODY'S GOTTA GO—Mike And Bill—Arista
 - 12 HEY FIREFLY—Fireflies—A&M
 - 13 BRAZIL/PEANUT VENDOR—Richie Family—20th Century (LP)
 - 14 UNDECIDED LOVE—The Chequers—Scepter
 - 15 CHANGES—Donald Byrd—UA

Colony Records (New York) Retail Sales

- This Week
- 1 NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
 - 2 SUNNY—Yambo—Montuno
 - 3 I LOVE MUSIC—The O'Jays—Phila. Intl
 - 4 FLY ROBIN FLY—Silver Convention—Midland Intl
 - 5 UNDECIDED LOVE—The Chequers—Scepter
 - 6 THEME FROM S.W.A.T.—Rhythm Heritage—ABC
 - 7 EXPERIENCE—Gloria Gaynor—MGM (LP)
 - 8 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 9 SOUL TRAIN 75—Soul Train Gang—Soul Train
 - 10 OUR DAY WILL COME—Frankie Valli—Private Stock
 - 11 DISCO SAX—Houston Person—Westbound
 - 12 VOLARE—Al Martino—Capitol
 - 13 I'M IN HEAVEN—Touch Of Class—Midland Intl
 - 14 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 15 DATE WITH THE RAIN—Frankie Gee—Claridge

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

- This Week
- 1 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK
 - 2 FLY ROBIN FLY—Silver Convention—Midland Intl (LP)
 - 3 PEACEPIPE—B.T. Express—Roadshow
 - 4 CHANGE WITH THE TIMES—Van McCoy
 - 5 LOVE MACHINE—The Miracles—Tamla (LP)
 - 6 MESSIN' WITH MY MIND—LaBelle—Epic
 - 7 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
 - 8 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 9 LOVE ROLLERCOASTER—Ohio Players—Mercury (LP)
 - 10 DANCE DANCE DANCE—Calhoun—Warner/Spector
 - 11 BRAZIL—Ritche Family—20th Century
 - 12 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 13 HOLLYWOOD HOT—Eleventh Hour—20th Century
 - 14 DROP IT IN THE SLOT—Tower Of Power—Warner Bros. (LP)
 - 15 HIGHER THAN HIGH—Undisputed Truth—Motown

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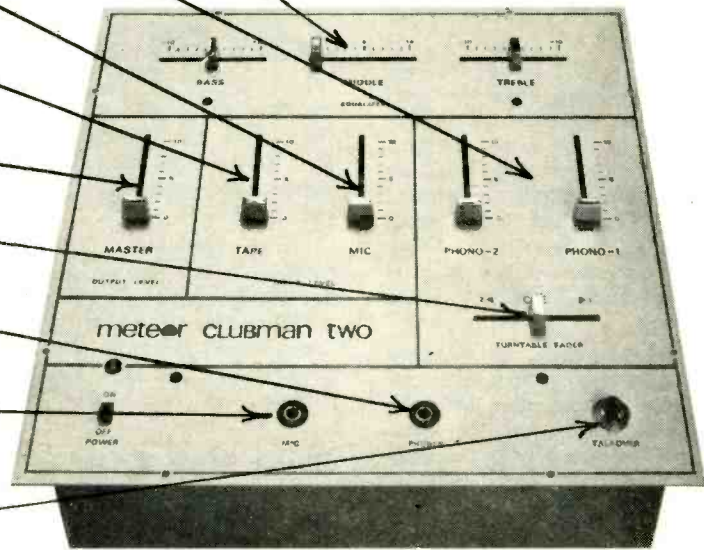
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College Offers \$1,000 Contest

NEW YORK—The Great American Disco Concert with a \$1,000 dance contest and a show line-up of Ecstasy, Passion & Pain, the Crown Heights Affair, Carol Douglas, Faith, Hope & Charity, the Jones and the Trammps, will be held Saturday (11) at Rockland Community

College Arena 30 miles north of Manhattan.

The disco show-contest is being produced by Drew Cummings' Razberry Productions. Rockland College Arena has 100,000 square feet of floor space and can hold up to 10,000 disco dancers.

NO RECESSION

Pips Has To Hold Back Its Applicants

By JEAN WILLIAMS

LOS ANGELES—In an environment where people are tightening their money belts and discos are popping up weekly to accommodate the economy conscious, Pips, one of the first private clubs to incorporate a disco into its restaurant/backgammon establishment, is raising its annual membership fee from \$1,000 to approximately \$2,500.

Joe DeCarlo its co-owner explains, "The rate increase is our method of curbing the club's membership applications."

Pips, founded three years ago by entrepreneur Hugh Hefner and DeCarlo, is growing \$1.5 million annually, says DeCarlo.

He admits that with the club's middle to upper income patrons, part of the attraction is its snob appeal. He adds that people like to feel that they are surrounded by people who are at least on their peer level.

He claims there is no such thing as weekend business at Pips, explains that every night is like a busy Friday.

DeCarlo seems to put the greatest emphasis on the restaurant and backgammon room. He apologizes to several persons walking by his table as they expressed slight displeasure in not being able to acquire dinner reservations.

He points out that business has increased to the point where at least a two-day advance reservation has become necessary.

The club's clientele range from corporate images to film stars. When a young actress Denise Roberts is asked why she frequents Pips, she explains, "the food is exceptional and I don't happen to like crowds."

The disco section of the club—although physically close to the restaurant—is not visible nor is it audible.

Don Tegeler, Pips' in-house deejay of some two years, explains that in dealing with his particular audience, he tones his music down while at the same time keeping the energy high.

The disco designed to resemble a plush living room is small, accommodating approximately 150 persons, with a dance floor geared to 40 swingers.

Tegeler points out that the music played is 99 percent r&b and he doesn't stray too far from the national disco hits. He says, "although I am dealing with a Beverly Hills crowd, I find that they like the same music that's played in other discos."

He is quick to explain that he receives excellent service from record companies, enabling him to present to his audience product which may possibly not be on radio.

He also deals with national disco charts when selecting his music and depends heavily on independent disco promoters.

Horn & Hardart Eyes Natl Disco Chain

• Continued from page 1

theques, is the second major fast-food operation in the past two weeks to enter the lucrative disco business. Only recently Steak & Brew disclosed that it was opening some 40 discos in its chain of eateries. (Billboard, Oct. 11.)

A pilot for the chain, which will borrow marketing and merchandising techniques from the highly successful Burger King operation, of which Horn & Hardart is the major franchisee in the New York area, is already in operation in Manhattan's Greenwich Village.

Designated 99X after WXLO-FM, which programs its music, and is key consultant on sound, the pilot room features a 4-channel sound system and a complete light show. It also has a limited menu restaurant operation that offers roast beef or sliced turkey sandwiches, as well as other light dishes at moderate cost.

Admission is \$3 per person on Wednesday and Thursday, and \$5 per person on Friday and Saturday. This admission price includes two drinks. Moderate prices will be one of the key features of the chain.

Another primary attraction at 99X which is being considered for inclusion at the other operations, is the guest appearance of top disco deejays from such world capitals as Rio de Janeiro, Paris, London, Tokyo, Berlin and St. Tropez.

According to Frederick Guterman, chairman of the board and president of the Horn & Hardart Co., arrangements to fly the international deejays into New York are being made possible through the cooperation of airlines, and the organi-

zations with which the disk jockeys are connected.

The first deejay to make a guest appearance at 99X under this plan will be from the Pive In Rio, which, according to Guterman, is one of the outstanding South American discotheques.

Another feature at 99X which is also being proposed for other discos in the chain, is a university night once a week, during which 50 percent of all proceeds for that night will go to a worthwhile university project. Neighboring universities will be encouraged to take an active

part in this project, and will be expected to urge the support of their students.

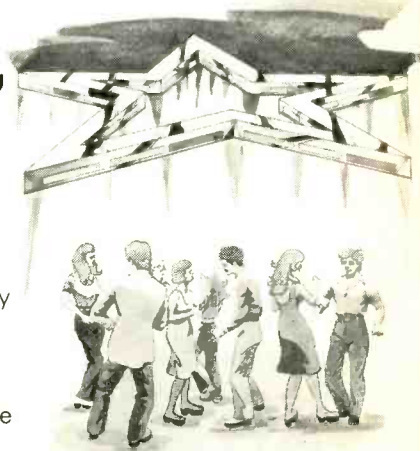
99X will also feature a Sunday disco brunch at which the cost of a meal will be held at around \$4.

Although 99X is considered a pilot project that must be carefully monitored before a total commitment is made, Horn & Hardart is so optimistic about the project that a site for the second Greater New York disco in the chain has already been selected, and negotiations are well underway for other sites around the country.

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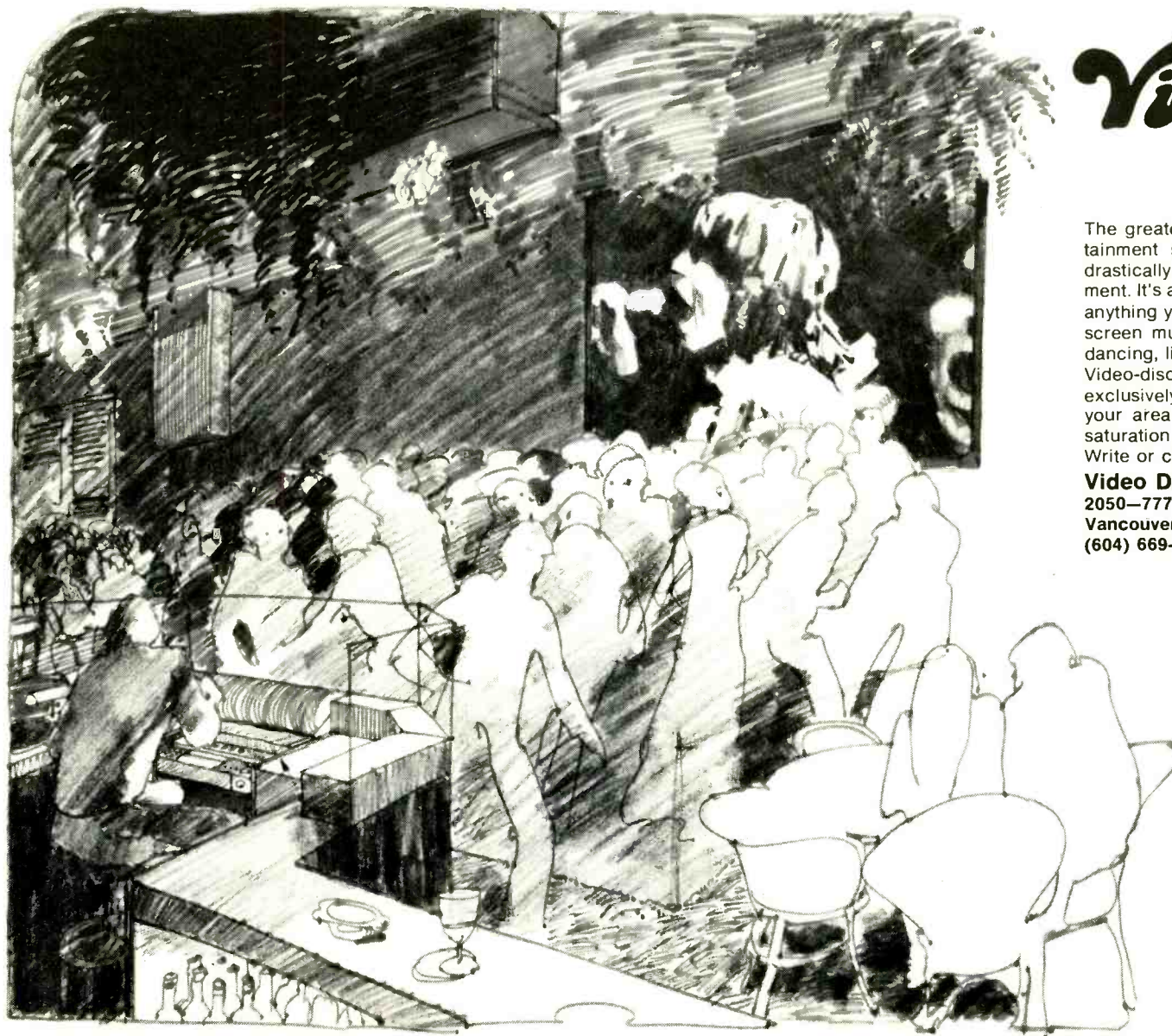
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Soul Sauce

Jones Goes To a WVON Desk Slot

By JEAN WILLIAMS

LOS ANGELES—Why is veteran announcer E. Rodney Jones off the air at WVON in Chicago?

There seems to be speculation among persons in Chicago that Jones' departure may be motivated by possible upcoming "legal actions."

Bernadine Washington, general manager of the station, emphatically disclaims this report, while at the same time denying that Jones is leaving the station.

"I feel that he can be a better program director if he is not on the air," she says.

Washington explains: "The person who does the programming has such a massive responsibility it is absolutely a full-time position. And that person is always under fire."

Jones agrees with Washington. "Programming entails a lot more than it did when I started," he says. "We now have to deal with demographics in terms of ratings."

"It's just too damn much work to pull an air-shift and program the station too."

"I have been killing myself trying to do all of this and have some time to myself."

He explains that his hours are basically the same, starting at 9 a.m. until he completes his assignments. And he admits that r&b radio has changed drastically, becoming more scientific in its approach to music. So after more than 26 years behind the microphone, he has taken to the office.

Washington points out that the station which is now owned by the Globetrotter Corp. is in the numbers. And her responsibility as general manager is to upgrade the black oriented outlet by relegating duties to persons most qualified to handle them.

She further says that no other announcer is off the air. "However," she says, "they have been moved into slots which we feel are more conducive to their personalities."

Bill Lee plays gospel 4 a.m.-5:30 a.m., Joe Cobb 5:30 a.m.-10 a.m., Herb Kent 10 a.m.-3 p.m., Cecil Hale 3 p.m.-7 p.m., Butterball 7 p.m.-11 p.m., Westley South's Hotline Monday-Wednesday 11 p.m.-12 a.m. Butterball comes in the same time slot the remainder of the week and Pervis Spann 12 a.m.-4 a.m.

★ ★ ★

In keeping with the current trend of music that motivates happy dancing feet in discos all over the country, Houston Person, veteran jazz musician/producer/recording artist on 20th Century Records has recorded a new single "Disco Sax." ... Buddah recording artist Melba Moore was backed by a 16-piece French orchestra when she headlined her own show "Melba Moore Sings" at the Olympia Theatre in Paris, Oct. 13-20.

When she returns from France, she will begin working on her second album for Buddah with producer/recording artist Van McCoy.

★ ★ ★

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

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	TO EACH HIS OWN—Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	33	33	10	ROCKIN' & ROLLIN' ON THE STREETS OF HOLLYWOOD—Buddy Miles (B. Miles), Casablanca 839 (Miles Ahead, ASCAP)	69	66	5	CAN'T STAY AWAY—Leroy Hutson (L. Hutson, M. Hawkins), Curtom 0107 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
2	1	13	THEY JUST CAN'T STOP IT (The Games People Play)—Spinners (J.B. Jefferson, B. Hawes, C. Simmons) Atlantic 3284 (Mighty Three, BMI)	34	22	10	(I'm Going By) THE STARS IN YOUR EYES—Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)	70	NEW ENTRY		THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)
3	8	6	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)	58	3	3	CHANGE WITH THE TIMES—Van McCoy (V. McCoy), Avco 1868 (Van McCoy/Warner-Tamerlane, BMI)	71	83	2	LAY SOME LOVIN' ON ME—Jeannie Reynolds (C.R. Cason), Casablanca 846 (Double Sharp, ASCAP)
4	7	7	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)	36	46	3	HAPPY—Eddie Kendricks (L. Caston, K. Wakefield), Tami 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	72	64	6	RIDE ON—Parliament (G. Clinton, W. Collins, B. Worrell), Casablanca 843 (Ricks/Malbiz, BMI)
5	3	10	I GET HIGH ON YOU—Sly Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)	37	50	5	NO REBATE ON LOVE—Dramatics (J. Abaston, S. Petty), Mainstream 5571 (Fratelli/Blackwood, BMI)	73	73	7	BLIND OVER YOU—Chicago Gangsters (Mac & Mac), Gold Plate 1947 (Jimi-Mac, BMI)
6	5	12	GIVE IT WHAT YOU GOT/PEACE PIPE—B.T. Express (S. Roberts/S. Taylor, M. Bakan), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI)	38	39	8	WE ALL GOTTA STICK TOGETHER—Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC-Dunhill/Rail, BMI)	74	92	4	HOLLYWOOD HOT—The Eleventh Hour (B. Crewe, C. Bullens), 20th Century 2215 (Heart's Delight, BMI)
7	10	8	SAME THING IT TOOK—Impressions (E. Townsend, C. Jackson, M. Yancy), Capitol 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	39	41	7	THERE'S A RED NECK IN THE SOUL BAND—Latiimore (Latiimore, Alamo, Clarke), Glades 1729 (Sherlyn, BMI) (TK)	75	89	2	SUPERBAD, SUPERSLICK Part 1—James Brown (J. Brown), Polydor 14295 (Dynatone/Belinda/Unichappell, BMI)
8	9	10	THE AGONY AND THE ECSTASY—Smokey Robinson (W. Robinson), Tami 54261 (Motown) (Bertam, ASCAP)	40	29	14	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)	76	74	5	HE CALLED ME BABY—Nancy Wilson (H. Howard), Capitol 4117 (Central Songs, BMI)
9	11	12	LOVE POWER—Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)	41	35	11	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)	77	77	6	HIGHER THAN HIGH—Undisputed Truth (N. Whitfield, Gordy 7145 (Motown) (Stone Diamond, BMI)
10	13	7	I WANT'A DO SOMETHING FREAKY TO YOU—Leon Haywood (L. Haywood), 20th Century 2228 (Jim-Edd, BMI)	42	37	8	STAY STILL—Margie Joseph (M. Joseph, A. Mardin), Atlantic 3290 (Glendana, ASCAP)	78	79	4	SOMEBODY'S GOTTA GO (Sho Ain't Me)—Mike & Bill (M. Felder, B. Daniels), Arista 0139 (Moving Up, ASCAP)
11	6	14	THIS WILL BE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	43	53	4	IS IT LOVE THAT WE'RE MISSIN'—Quincy Jones (G. Johnson, D. Smith), A&M 1743 (Kidada/Goulgris, BMI)	79	82	4	LOVE ON DELIVERY (L.O.D.)—The Reflections (J.R. Bailey, K. Williams), Capitol 4137 (A-Dish-A-Tunes, BMI)
12	16	12	SO IN LOVE—Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)	44	45	7	SALSOU HUSTLE—Salsoul Orchestra (V. Montana Jr.), Salsoul 2002 (Caytronics) (Little Jack/Anatom, BMI)	80	87	2	CARRIBEAN FESTIVAL—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1573 (PIP) (Delightful/Gang, BMI)
13	17	6	MR. DJ. (5 For The DJ.)—Aretha Franklin (A. Franklin) Atlantic 3289 (Pundit, BMI)	45	47	8	WHEN YOU'RE YOUNG AND IN LOVE—Choice Four (V. McCoy), RCA 10342 (Wren, BMI)	81	84	2	I DESTROYED YOUR LOVE—Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)
14	4	10	MONEY—Gladys Knight & The Pips (E. McDaniels), Buddah 487 (Sky Forest, BMI)	46	34	12	FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds (D. Hamilton, A. Hamilton), Playboy 6024 (Spitfire, BMI)	82	86	2	WE CAN LOVE—King Floyd & Dorothy Moore (E. Floyd, S. Cropper), Chimneyville 10207 (TK) (East/Memphis, BMI)
15	25	7	THIS IS YOUR LIFE—Cammodores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP)	47	51	5	LOVE INSURANCE—Gwen McCrae (C. Reid), TK 1999 (Sherlyn, BMI)	83	94	3	GOOD OLD FASHIONED LOVIN'—Brenda Lee Eager (B. Bowles, B.L. Eager), People 6047 (Hy-Reuse, BMI)
16	26	4	FLY, ROBIN, FLY—Silver Convention (S. Levay, S. Prager), Midland Int'l. 10339 (RCA) (Midson, ASCAP)	48	59	4	WHAT'S THE WORD FROM JOHANNESBURG?—Gil-Scott Heron (Gil-Scott Heron), Arista 0152 (Cayman/Brouhaha, ASCAP)	84	96	2	LOVE MACHINE Part 1—Miracles (W. Moore, W. Griffin), Tami 54262 (Motown) (Jobete/Grimora, ASCAP)
17	14	15	WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)	49	49	9	EVERYBODY STAND AND CLAP YOUR HANDS (For The Entertainer)—Black Satin (F.L. Parriss), Buddah 477 (Buddah/Chan, BMI)	85	NEW ENTRY		I'M ON FIRE—Jim Gilstrap (A. Eyers), Roxbury 2016 (Pocket Full Of Tunes, BMI)
18	24	7	I ONLY HAVE LOVE—Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour, H. 2295 (London) (Jec, BMI)	50	44	17	YOUR LOVE—Graham Central Station (L. Graham), Warner Bros 8105 (Nineteen Eighty Five, BMI)	86	90	2	COME TO MAMA—Ann Peebles (W. Mitchell, E. Randle), Hi 2294 (London) (Jec, BMI)
19	20	8	MESSIN' WITH MY MIND—LaBelle (N. Hendryx), Epic 8-50140 (Columbia) (Gospel Birds, BMI)	51	31	10	I AIN'T LYIN'—George McCrae (H.W. Casey, R. Finch), TK 1014 (Sherlyn, BMI)	87	NEW ENTRY		SUMMER OF '42—Biddu Orchestra (M. Legrand), Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
20	12	12	MUSIC IN MY BONES—Joe Simon (R. Gerald, J. Simon), Spring 159 (Polydor) (Gaucha/Belinda, BMI)	52	71	3	KING KONG, Part 1—The Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 45-3295 (Jimpire, BMI)	88	88	3	IF YOU DON'T KNOW ME BY NOW—Lyn Collier (K. Gamble, L. Huff), People 659 (Polydor) (Blackwood, BMI)
21	21	8	FAME—David Bowie (D. Bowie, H. Maslin), RCA 10320 (Mainman/John Lennon/Celidh, ASCAP)	53	55	6	WATERBED—Herbie Mann (Chiles, Barton), Atlantic 3282 (Screen Gems-Columbia, BMI)	89	NEW ENTRY		WE'RE ON THE RIGHT TRACK—South Shore Commission (N. Harris, A. Felder), Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)
22	30	5	LEFTOVERS—Millie Jackson (P. Mitchell), Spring 161 (Polydor) (Muscle Shoals, BMI)	54	56	5	T.L.C. (Tender Lovin' Care)—MFSB (R.L. Martin, N. Harris), Philadelphia International 8-3576 (Epic/Columbia)	90	91	2	YOU'RE EVERYTHING GOOD TO ME—Tomorrow's Promise (L. Pittman), Mercury 73700 (Phonogram) (Astronomical, BMI)
23	23	9	LOVE DON'T COME NO STRONGER (Than Yours and Mine)—Jeff Perry (L. Perry, K. Stover), Arista 0133 (J.L.P., ASCAP)	55	78	4	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY—G.C. Cameron (F. Perren, C. Yarian), Motown 1364 (Jobete, ASCAP)	91	93	3	GRANDFATHER CLOCK—Bo Kirkland (M.J. Kirkland, R.L. Kirkland, F. Slay), Claridge 409 (Claridge/BoKirk, ASCAP)
24	28	8	(If You Want It) DO IT YOURSELF—Gloria Gaynor (J. Bolden, J. Robinson), MGM 14823 (Robin Song/Tomeja, ASCAP)	56	76	2	GIVE ME YOUR HEART—Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)	92	95	2	(Do You Wanna) DANCE, DANCE, DANCE—Calhoun (Calhoun), Warner-Spector 0405 (Warner Bros.) (Mother Bertha, BMI)
25	32	6	SHOTGUN SHUFFLE—The Sunshine Band (H.W. Casey, R. Finch), TK 1010 (Sherlyn, BMI)	57	38	11	IF I EVER LOSE THIS HEAVEN—Average White Band (L. Ware, Sawyer), Atlantic 3285 (Almo/Jobete, ASCAP)	93	NEW ENTRY		WHERE DO I GO FROM HERE—Supremes (E. Holland, B. Holland), Motown 1375 (Gold Foree/Stone Diamond, BMI)
26	36	5	FANCY LADY—Billy Preston (B. Preston, S. Wright), A&M 1735 (Irving/WEP, BMI/Jobete, ASCAP)	58	70	3	SOUL TRAIN '75'—Soul Train Gang (D. Griffey, D. Carnelius), Soul Train 10400 (RCA) (Hip Trip, BMI)	94	97	2	THANK YOU FOR LOVING ME—Betty LaVette (G. McGregor), Epic 8-50143 (Columbia) (Unifed, BMI)
27	27	15	DO IT ANY WAY YOU WANNA—Peoples Choice (L. Huff), Tso 8-4769 (Epic/Columbia) (Mighty Three, BMI)	59	60	7	I GOT CAUGHT—Clarence Carter (R. Hatcher, C. Carter), ABC 12130 (Spectrum III, ASCAP)	95	98	2	TONIGHT'S THE NIGHT—S.S.O. (S. Weyer, D. Lucas), Shadybrook 019 (Screen Gems-Columbia, BMI)
28	15	14	IT ONLY TAKES A MINUTE—Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)	60	63	5	NEED YOU—Harlem River Drive (S. Vincent), Arista 0142 (Laser, BMI)	96	99	2	SINCE I MET YOU—Lenny Williams (L. Williams, G. Demar), Motown 1369 (Len-Lon, BMI)
29	18	12	BRAZIL—The Ritchie Family (A. Barroso), 20th Century 2218 (Peer, BMI)	61	61	4	STAY WITH ME—Edwin Starr (E. Starr), Granite 528 (ATC/Zonal, BMI)	97	NEW ENTRY		WORTH YOU WEIGHT IN GOLD—Modulations (B. Currington, T. Lester, W. Lester), Buddah 497 (Buddah/Potomac, ASCAP)
30	42	3	LET'S DO IT AGAIN—Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	62	67	5	DISCO STOMP (Part 1 & Part 2)—Hamilton Bohannon (H. Bohannon), Dakar 4549 (Brunswick) (Hog/Bohannon, ASCAP)	98	100	2	NEVER GET ENOUGH OF YOUR LOVE—Street People (R. Dahregue), Vitor 1722 (Sister John/Vignette, BMI)
31	19	14	EIGHTEEN WITH A BULLET—Pete Wingfield (P. Wingfield), Island 026 (Acee/Uncle Doris, ASCAP)	63	57	8	YOU'RE SO WONDERFUL, SO MARVELOUS—Tower Of Power (F. Biner, S. Kupka, E. Castillo), Warner Bros. 8121 (Kupitilo, ASCAP)	99	NEW ENTRY		FRAME OF MIND—Vernon Burch (V. Burch), United Artists 705 (Unart, BMI)
32	40	6	IT'S TIME FOR LOVE/HERE I AM—Chi-Lites (E. Record, C. Allen), Brunswick 55520 (Julio-Brian, BMI)	64	80	3	DECEPTION—The Dynamic Superiors (N. Ashford, V. Simpson), Motown 1365 (Nick-O-Val, ASCAP)	100	NEW ENTRY		HERE FOR THE PARTY—Bottom & Co. (Boyce, Harley, Helms, Brown, Birdwell, Griffith, Woods), Motown 1363 (Stone Diamond, BMI)

OCTOBER 25, 1975, BILLBOARD

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	
1	2	10	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	32	28	33	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	
★	5	5	AL GREEN IS LOVE Hi HSL 32092 (London)	33	37	3	EXPERIENCE Gloria Gaynor, MGM M3G 4997	
3	4	9	MELLOW MADNESS Quincy Jones, A&M SP 4526	34	26	12	IN THE CITY Tavare, Capitol ST 11396	
4	1	9	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)	★	35	43	3	THE SOUND OF SUNSHINE The Sunshine Band, TK 604
5	3	11	KC AND THE SUNSHINE BAND TK 603	36	36	11	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643	
6	6	8	SPIRIT OF THE BOOGIE Kooli & The Gang, De-Lite DEP 2016 (PIP)	★	37	45	2	IN THE SLOT Tower Of Power, Warner Bros. BS 2880
7	8	6	BOOGIE DOWN, U.S.A. People's Choice, TSDP KZ 33154 (Epic/Columbia)	38	42	3	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curtom CU 5005 (Warner Bros.)	
★	16	16	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	39	29	14	GET DOWN Joe Simon, Spring SPR 67061 (Polydor)	
9	7	12	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876	★	48	3	ACTION SPEAKS LOUDER THAN WORDS Chocolate Milk, RCA APL1-1188	
10	10	6	PHOENIX Labbelle, Epic PE 33579 (Columbia)	41	32	11	PHENIX Cannonball Adderley, Fantasy F 79004	
11	12	12	INSEPARABLE Natalie Cole, Capitol ST 11429	42	39	4	ACID QUEEN Tina Turner, United Artists UA-LA 495-G	
★	20	3	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800	43	47	2	MUSIC KEEPS ME TOGETHER Taj Mahal, Columbia PC 33801	
★	17	4	THIRTEEN BLUE MAGIC LANE Blue Magic, Atco SD 36-120	44	44	5	FROM DISCO TO LOVE Van McCoy, Buddah BDS 5648	
14	14	8	GET ON DOWN WITH BOBBY BLAND ABC ABCD 895	45	46	3	THE BEST OF MICHAEL JACKSON Motown M6-851 S1	
15	15	6	FIRST CUCKOO Deodato, MCA 491	46	49	2	COOLEY HIGH/ SOUNDTRACK Motown M6-840 S1	
16	13	11	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)	★	47	NEW ENTRY	DREAMING A DREAM Crown Heights Affair, De-Lite 2017 (PIP)	
17	9	9	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022	48	53	16	FIRST IMPRESSIONS Impressions, Curtom CU 5003 (Warner Bros.)	
18	19	19	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	★	48	NEW ENTRY	MAN-CHILD Herbie Hancock, Columbia PC 33812	
19	11	12	PICK OF THE LITTER Spinners, Atlantic SD 18141	50	51	15	ODE TO MY LADY Willie Hutch, Motown M6-838 S1	
★	25	6	SAVE ME Silver Convention, Midland International BK11-1129 (RCA)	51	52	2	SONG FOR MY LADY Jon Lucien, Columbia PC 33544	
21	18	7	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)	52	34	19	CHOCOLATE CHIP Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	
22	22	5	WATERBED Herbie Mann, Atlantic SD 1676	53	55	2	DARYL HALL & JOHN OATES RCA APL1-1144	
23	23	33	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	54	38	10	COME AND GET YOURSELF SOME Leon Haywood, 20th Century T 476	
24	21	12	NON-STOP BT Express, Roadshow RS 41001 (Scepter)	55	56	2	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	
25	24	10	FAITH, HOPE & CHARITY RCA APL1-1100	56	41	7	EARTHBOUND 5th Dimension, ABC ABCD 897	
★	33	3	EVERYBODY'S DOIN' THE HUSTLE & DEAD ON THE DOUBLE BUMP James Brown, Polydor PD 6054	57	NEW ENTRY	BRAZIL Ritchie Family, 20th Century T 498		
27	30	13	STILL CAUGHT UP Millie Jackson, Spring SPR 6708 (Polydor)	58	58	2	NOT A LITTLE GIRL ANYMORE Linda Lewis, Arista AL 404	
28	31	5	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)	59	NEW ENTRY	CITY OF ANGELS Miracles, Tama 16-339 S1 (Motown)		
★	35	3	BAD LUCK IS ALL I HAVE Eddie Harris, Atlantic 1675	60	50	4	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	
30	27	16	STEPPIN' Painter Sisters, ABC/Blue Thumb BTSD 6021					
★	40	3	VISIONS OF A NEW WORLD Lionie Liston Smith, Flying Dutchman BDL1-1196 (RCA)					

General News

ALL PLATINUM New LPs Gain Key New Promo Outlets

By JEAN WILLIAMS
LOS ANGELES—All Platinum Records this week unleashes its first package of eight releases since its purchase of the Chess, Cadet and Checker labels.

Boo Frazier, assistant to Joe Robinson, president of the label, says the new releases on All Platinum and its subsidiary labels will be promoted through jazz, r&b and college outlets.

He states that since the acquisition of the new labels, the company is also building its staff to include a publicist and additional sales personnel.

"We are still in the process of hiring field people," says Frazier. He points out that with the new lines, comes a large contingent of gospel which he says will be serviced as rock product.

Plans are currently underway to reissue the C.L. Franklin Sermon series on Chess which includes approximately 65 LPs.

"We have never handled gospel music," says Frazier, "but we are concentrating our efforts in this direction. We have found that if gospel is worked properly, it sells like hell. Particularly now that young people are buying it.

"Our entire line of gospel which includes such artists as the Soul Stirrers, Salem Travelers, Ernest Franklin, Harmonizing 4 and others, will be merchandised through the same channels as r&b and jazz," he adds.

All Platinum has switched its promotion of Jack McDuff's "Magnetic Feel" and Sonny Stitt's "Never Can Say Good-bye," both on Cadet from only jazz stations to include other avenues.

"We plan to use the same method to promote all of our product," says Frazier, adding, "we have found that the dimensions which separate music are slowly dying and we don't want to be caught short. In other words, we no longer want to separate our music."

He explains that another method which will be used as an internal procedure to keep All Platinum's finger on the pulse of the market, is to have regular national sales meetings involving its entire sales force.

The same meetings will be held with the promotion staff.

Frazier, who is also president of Boo-Man Records, a subsidiary of Boo-Man over to All Platinum for distribution.

"Boogie Man," on Cherri is the first release under the new agreement.

The new disks to be released by All Platinum are: "Disco Shirley" by Shirley and Co.; "Got To Get To Know You," Moments; "Shine Shine," Chuck Jackson; "Beat Me To The Punch," Retta Young; "Got The Need," Spookey and Sue; "Wedding Ring," Timothy Wilson and "Do What You Feel" by the Rim Shots.

2 Charge Rawls With \$ Shares

LOS ANGELES—Lou Rawls and the firm of Segal, Rubinstein & Gordon are being sued in superior court here by accountant Walter R. Scott and attorney James L. Tolbert.

The plaintiffs contend that Rawls has not lived up to contracts made with them. Scott alleges he's owed \$21,627.31 and Tolbert claims \$18,022.70 in a contract of March 15, 1972, which provided 6 percent of Rawl's gross income was to go to each of them until Nov. 15, 1976, for services they would render to him. In addition, the court is asked to approve damages of \$5,000 for each plus \$700,000 punitive damages.

Plaintiffs claim that June 25, 1968, they pacted with Rawls for one-third shares in Cross Roads Management and Lou Rawls Music. They claim Rawls had never given them their rightful shares.

Isaac Hayes Sues

MEMPHIS—Singer Isaac Hayes has sued Stax for \$150,000 charging the label owed him that from his previous association.

Hayes' suit, filed in Circuit Court, says Stax gave him a promissory note on Sept. 16, 1974, for \$150,000. The suit asks 10 percent interest on the \$150,000 until it is paid, attorney fees and court costs.

13 Sparks

LOS ANGELES—Sparks' Island LP, "Indiscreet," has 13 tracks in the U.K. and will have the same amount in the U.S. version. Ron Mael wrote 12, his brother Russell the other.

R&b Finds Home At WDKD-FM

KINGSTREE, S.C.—R&b music will have another avenue for exposure on Nov. 24.

WDKD-FM, a 5000 watts outlet is changing its format from easy listening to r&b, and its call letters to WWKT.

In addition to soul music, three hours of gospel will be aired daily. Al Jackson, program director of the new station explains that with the change in format, r&b and gospel record service is requested.

CTI Records Live

OAKLAND—Producer Creed Taylor says he believes he got two CTI albums from a live session featuring Hubert Laws, Bob James and Harvey Mason on the stage of the Paramount Theater Oct. 4.

The three musicians were backed by several jazzmen and a 43-piece orchestra as 2,000 witnessed the recording.

Delay Studio Action

LOS ANGELES—Hearing on a suit by Village Recorders, a local sound studio, against Chelsea Records and producer Bob Crewe was ordered off calendar two weeks after institution in local superior court.

The Sept. 17 suit alleged the defendants owed George Hormel doing business as Village Recorders \$33,867.76.

Honorable Mention

LOS ANGELES—Four songs out of 23 submitted by Russian authors have received honorable mentions and \$100 prizes by the American Song Festival.

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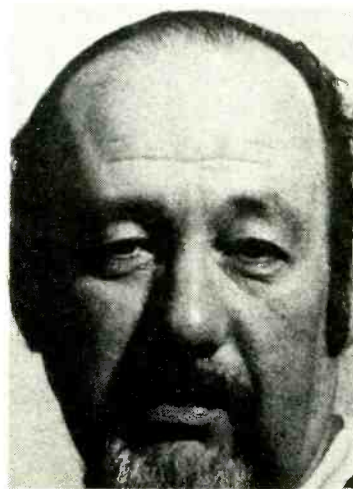
Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	7	MELLOW MADNESS Quincy Jones, A&M SP 4526
2	1	7	CHAIN REACTION Crusaders, ABC/Blue Thumb BTS 6022
3	6	29	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
4	16	7	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
5	5	34	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
6	7	14	PHENIX Cannonball Adderley, Fantasy F 79004
7	3	10	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)
8	4	16	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
9	10	27	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
10	NEW ENTRY		MAN-CHILD Herbie Hancock, Columbia PC 33812
11	12	7	FIRST CUCKOO Deodato, MCA 491
12	29	3	BAD LUCK IS ALL I HAVE Eddie Harris, Atlantic SD 1675
13	13	29	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G (United Artists)
14	9	20	TALE SPINNIN' Weather Report, Columbia PC 33417
15	NEW ENTRY		VISIONS OF A NEW WORLD Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1196 (RCA)
16	14	10	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G
17	36	3	WATERBED Herbie Mann, Atlantic SD 1676
18	NEW ENTRY		DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800
19	19	7	TAKING OFF David Sanborn, Warner Bros. BS 2873
20	NEW ENTRY		HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493
21	8	14	LIQUID LOVE Freddie Hubbard, Columbia PC 33556
22	25	5	SPIRIT OF THE BOOGIE Kool & The Gang, De-Lite 2016 (PIP)
23	17	44	SUN GODDESS Ramsey Lewis, Columbia KC 33194
24	26	7	CONCIERTO Jim Hall, CTI 6060 S1 (Motown)
25	NEW ENTRY		REINFORCEMENTS Brian Auger's Oblivion Express, RCA APL1-1210
26	24	16	PHOEBE SNOW Shelter SR 2109 (MCA)
27	11	18	A TEAR TO A SMILE Roy Ayers Ubiquity, Polydor PD 6046
28	31	53	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
29	27	14	COME GET TO THIS Nancy Wilson, Capitol ST 11386
30	15	27	IN THE POCKET Stanley Turrentine, Fantasy F 9478
31	20	27	TWO Bob James, CTI 6057 S1 (Motown)
32	35	5	SONG FOR MY LADY Jon Lucien, Columbia PC 33544
33	39	5	LUMINESSENCE Keith Jarrett & Jan Garbarek, ECM 1049 (Polydor)
34	37	7	THE LAST CONCERT Modern Jazz Quartet, Atlantic SD 2-909
35	NEW ENTRY		KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
36	NEW ENTRY		LISTEN TO THE CITY Tim Weisberg, A&M SP 4545
37	NEW ENTRY		RETURN TO FOREVER Chick Corea, ECM 1022 (Polydor)
38	NEW ENTRY		TONY BENNETT/BILL EVANS ALBUM Fantasy F 9489
39	22	5	THE BOY'S DOIN' IT Masekela, Casablanca NBLP 7017
40	30	49	BAD BENSON George Benson, CTI 6045 S1 (Motown)

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Jazz KEEPNEWS' ANNY

By JACK McDONOUGH



Fantasy photo
Orrin Keepnews: he bridges the past with the present.

BERKELEY—This month marks Orrin Keepnews' third anniversary with Fantasy Records, where he oversees its ever-expanding and increasingly energetic jazz activity, nurturing and furthering the careers of Fantasy's contemporary jazz artists as well as assembling reissues for Fantasy's celebrated twofer series.

For example, two packages in the twofer series (which now numbers more than 100 releases) that appeared earlier this year, "Brilliance" by Thelonius Monk and "Great Day" by the Staple Singers, carried the notation: "original recordings and this reissue produced by Orrin Keepnews."

Some of the tastiest Milestone releases of 1974 were a batch of classic jazz reissues, supervised by Keepnews, which brought out of limbo recordings by Jelly Roll Morton (1923-1924), Bix Beiderbecke (1924) and Blind Lemon Jefferson (1926, 1928 and 1929).

And of course Keepnews is constantly working with contemporary artists. He cites as one of his most satisfying projects his work with Cannonball Adderley on the recent "Phenix," released shortly before Adderley's death earlier this year. "Phenix," explains Keepnews, "was a strong updating of some of Cannonball's older hits, and it's a very 1975 album."

Orrin's history as a jazz producer dates back to 1953 when he formed Riverside Records with Bill Grauer. "Riverside represented the time-honored tradition, now almost totally gone, of the small owner-operated jazz record company," says Keepnews, "a tradition that probably started with Blue Note back in 1939. These were companies started by men who discovered the best way to break into the business as a producer was to hire yourself. If you own the company no one is going to say you can't be the producer."

Riverside, which earlier did a lot of reissuing, got into contemporary jazz in 1955 when it signed Monk. Bill Evans in 1956 and Wes Montgomery in 1959 made their very first albums for Keepnews, and Adderley's first hit album, a live recording at San Francisco's Jazz Workshop, was also Orrin's first hit LP.

After the demise of Riverside Orrin started Milestone in 1966, "on a small budget and in a perhaps fool-

Heritage Series At Smithsonian

WASHINGTON, D.C.—The Count's Men, a jazz combo comprised of Jo Jones, Buddy Tate, Earl Warren and other former Count Basie sidemen, is booked for the Jazz Heritage series of concerts at the Smithsonian Institution here. They will appear Nov. 9.

On Dec. 7 it will be keyboard time with Mary Lou Williams. Teddy Wilson and John Lewis appearing as soloists.

The Heath brothers, James Edward, Percy and Albert, will be the attractions on Jan. 11.

More unorthodox in concept is the Feb. 8 offering when Bib Wilber and the New York Jazz Repertory Company take over the stand to serve up the music of Bix Beiderbecke. Sam Rivers wraps it up March 14.

Beginning in 1976 the Smithsonian will release classic jazz performances in twofer albums with Louis Armstrong, Earl Hines, Ferd "Jelly Roll" Morton and King Oliver tentatively programmed on the initial release.

A&R Man Says Mono Beats Phony Stereo

ation. But the fact that the rights to Riverside and the rights to me ended up in the same place at the same time was totally coincidental.

"The acquisition of Milestone was less coincidental. When I came to Fantasy it was necessary for me to sever my connection with Milestone, which was then owned by Audio Fidelity, for whom I had been working as a&r director. I took the conditioned risk of leaving Milestone on the assumption that there was a pretty good chance that after I was no longer there Audio Fidelity would be willing to part with Milestone. And that's what eventually happened."

The policy at Fantasy, says Keepnews, has been to develop the three labels—Fantasy, Prestige and Milestone—as separate but equal entities, although "the more overtly pop-oriented stuff tends to find its way onto Fantasy. The decision to use Milestone as the vehicle for Riverside reissues was fairly arbitrary. Prestige had its own reissues and it was felt the others would be more individualized and have more impact on Milestone, rather than mixing them in with Prestige."

So as it has developed over three years, Orrin has a dual function: "I'm the overall executive in charge of jazz recording, and at the same time I continue to work as a producer. I'm the head of a department and the most active producer working under my supervision is me.

"I don't have to do much research," says Keepnews, "to figure out what I want to reissue from Riverside. I do think if you're not careful you can do more harm than good in re-engineering sides from the '50s—which really were not such primitive times as all that.

"A lot of the stuff sounds fine as it
(Continued on page 68)

hardy attempt to do in 1966 what people had done in the 1940s and 1950s." On the Milestone roster were Joe Henderson, Gary Bartz, Lee Konitz, and, toward the end, McCoy Tyner and Sonny Rollins.

Then in late 1972, as Orrin explains it, "two important but unrelated things happened. Fantasy acquired American rights to the defunct Riverside catalog. It had by then passed through a couple of hands but not much had been reissued, maybe because everyone was telling everyone else that jazz was dead and little reissuing was going on.

"At roughly the same time, Fantasy was approaching me to head up what they saw would be a drastically increased jazz recording program. So it was an extra bonus for me that as a result of coming to Fantasy I would be in a position to oversee the release of my old Riverside masters.

"It was a nice homecoming situ-

Jazz Beat

LOS ANGELES—Crest Records of Huntington Beach, N.Y., is releasing the North Texas Lab Band conducted by Leon Breeden. Music was recorded at the Texas Music Educators Conference. Disk through mail-order is \$7.98.

Bernard "Pretty" Purdie's drum instruction school in Manhattan is becoming a popular place for neophyte musicians. ... Cecil Taylor launched the Interlude Series at New York's Town Hall Wednesday (15). ... WGBH-FM, a public broadcasting outlet in Boston, has begun beaming jazz from midnight to 6 a.m. Ron Della hosts show from midnight-2 a.m. and then Hayes Burnett of the Boston Art Ensemble takes over. Show is called "Third Program" and will be on the air for three months at least while station seeks funds to continue its all-night programming.

Stan Getz says he's considering going electronic on tenor and soprano as well as using an all-amplified rhythm section. ... Dizzy Gillespie is 58 Tuesday (21) and some of his friends in New York recently gathered to toast him good wishes. Performing at Avery Fisher Hall, they included John Lewis, Percy Heath, Joe Carroll, Max Roach, Machito, James Moody, Stan Getz, Jimmy Heath, Charlie Persip, Billy Mitchell, Lalo Schifrin, Mike Longo and Buddy Rich.

Lee Konitz leads a nine-piece band on Wednesday and Thursday at Manhattan's Strykers. ... Earl Hines, Eubie Blake and Billy Taylor will perform during the Overseas Press Club's sixth season of monthly concerts in New York. ... Sandy's Jazz Revival club in Boston has lined up Dorothy Donegan, Buddy Rich, Woody Herman, Teddy Wilson, Elvin Jones, Jim Hall, Zoot Sims, Anita O'Day, Buddy DeFranco and Charlie Byrd.

Former Blue Note pianist Jack Wilson is on the bill with Sam Fletcher Oct. 24-26 at the Times in Studio City, Calif. ... Dave Pike seems to have found a home at Hungry Joe's in Huntington Beach, Calif., Tuesdays through Saturdays.

There's a well-known restaurant in Canoga Park, Calif., King Arthur's, which has been mak-

ing whoopee with big bands. Among the aggregations working out there are Rob Morris and the Summer of '42 Orchestra; Randy Van Horne and his Swingin' Singin' Orchestra, Chubby Jackson and the New Lindy Hoppers Orchestra, Tommy King big band featuring Paula Kelly and the Modernaires, Terry Gibbs' big band, Bill Berry and the L.A. big band and Bill Tole's orchestra.

Three suburban clubs are keeping jazz alive in the Chicago area. They are Ratsos', Quiet Knight and Amazingrace. ... The Grove in L.A. played Ahmad Jamal one night (15) last week and followed that with two nights by Esther Phillips Friday and Saturday. The Thad Jones-Mel Lewis band debuts in the room Wednesday (22) with Bobby Blue Band working four nights Thursday through Sunday (23-26), indicating that bluesmen have greater pull with the promoters than jazz stars. ... Don Elliott, who gained popularity in the late 1950s with his mellow mellophone, is back on disks with Columbia and his first LP is "Rejuvenation." ... The Orphanage and the Rivermen's Trading Co. in St. Louis are showcasing local jazz groups, even trading talent back and forth.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

5 For West Chester

WEST CHESTER, Pa.—Five classical jazz concerts have been scheduled at West Chester State College here this month. Starting off with Dave Brubeck and the Darius Brubeck Ensemble, the campus concerts continue with Count Basie and his orchestra, the ECM Artists on Tour featuring the Gary Burton Quintet and the Oregon group, Maynard Ferguson and his orchestra, with the New York Bass Violin Choir winding up the series.

The music industry of the Federal Republic of Germany has confident expectations of achieving a turnover at retail level of 1,500 million marks (\$566 million) in 1976.

Says Wolfgang Arming, marketing manager of Deutsche Grammophon: "We anticipate an extremely positive rate of growth for the music business in the coming year, especially when compared to many other sectors of German industry."

He adds that, at the same time, rising costs will be exerting constant pressure and the industry will have to keep a careful eye on expenditure.

"The consumer in 1976," says Arming, "will nevertheless

In this situation the German record companies have every incentive to build a strong local repertoire. There have been cases of German albums being sold to France free of value added tax and then reimported by German dealers at less than the normal wholesale price, but there is no doubt that if German repertoire were to obtain a greater share of the market, the direct import problem would decline accordingly.

However, it is not just as easy as that, and German industry leaders will tell you that they have been trying for years to achieve a more respectable market share for German talent.

Listen to Irmtrud Meisel of the Meisel Group of Companies, which has under contract such artists as Bernt Cluever, Gunther Gabriel, Marianne Rosenberg and Julian Werding:

"I know of no other country in the world where journalists and broadcasters put down their own country's artists so

turned to foreign product as there is hardly any alternative.

"The Dutch have set a good example of how to compete with Anglo-American product by creating internationally successful pop material without neglecting the local market. Here, publishers and record companies still shy away from material that is regarded as unsuitable for the German market because of its international appeal."

However there are sure signs that currently the German "polka music" and **schlager** may be on the wane, giving way to a new generation of German singer/songwriters singing in the language of today.

Says Intersong general manager Walter Lichte: "German **schlager** once had a 50 percent share of the market for local production but I'd say it was down to 10 percent. Where Roy Black, Chris Roberts and Freddy would sell a half-million sin-

A BILLBOARD SPOTLIGHT GERMANY'S MUSIC INDUSTRY CHALLENGE

The German Federal Republic (West) Hopes For a Better Deal For Its Own Talent



Lufthansa photo



EMI photo

Otto, (EMI) one of the new generation of German artists.



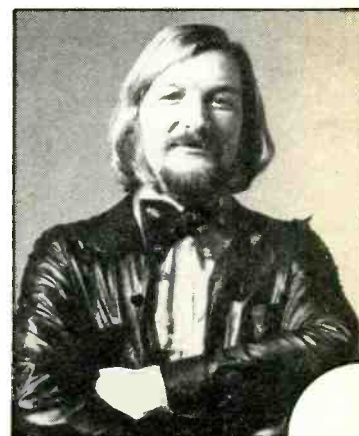
EMI photo

Katia Ebstein (EMI)—also works as a producer.



Teldec photo

Udo Lindenberg (Teldec)—two gold disks.



Polydor photo

James Last (Polydor)—still going strong.

be able to buy more music than ever before for every mark he spends. With resale price maintenance definitely a thing of the past, records and tapes are cheaper today."

The fact that Germany is managing a turnover growth rate of between 9 and 10 percent a year has to be seen in the context of the drop in retail prices. To achieve a 10 percent increase in income means an augmentation in unit sales considerably in excess of 10 percent.

The German companies, having abolished fixed retail prices some years ago, were obliged to reduce the prices on their full-price product in order to compete with the massive influx of direct imports from the U.S. and the U.K. Another major factor in the lower profitability trend has been the runaway success of TV merchandized compilation albums, offering 20 selections for 19 marks 90 (\$7.50) instead of the normal full-price pattern of 12 tracks for 22 marks (\$8.34).

While the attitude of the record companies to the compilation album boom may be equivocal, there is universal concern about the direct import problem. It is, after all, a problem which affects not only the record companies and publishers which represent international catalogs, but also those dealers who loyally wait to receive their international product from the German licensee instead of importing it direct from a foreign wholesaler or retailer. They watch despairingly as the importers, dealing only in guaranteed hit material, cream off a large percentage of the sales.

What makes Germany especially vulnerable to the influx of imported product is the astonishingly small impact its own productions make on the market. At best German product accounts for only 30 percent of the market and it is estimated that direct import albums are pouring into Germany in quantities of anything up to 16 million a year.

A good indication of the multi-national product mix of the German record market is provided by the sales charts published by a leading tradepaper, Musikmarkt. A recent singles chart had a top ten whose origins were, in order, Dutch, British, Swedish, British, American, British, Dutch, French, German (a cover version of an American song) and American.

So West Germany is a highly lucrative market for the exporters in America, Britain and Holland and even the policy of simultaneous world-wide release of hot product adopted by most multi-national companies cannot reduce the import tide more than fractionally.

Says publisher Rudi Slezak: "As long as the wholesale price of a record in Germany is higher than the retail price in most neighboring territories, there is going to be a heavy flow of product from those countries into Germany."

relentlessly. There is a conspiracy to denigrate German songs and singers and to spread the gospel that the only genuine music is that which comes from Britain or America. Even if a German artist sells a million, his records are still regarded as rubbish. The result is that young people are almost ashamed of saying that they like a German act."

Irmtrud Meisel would like to see a quota imposed on the music programming of German radio, limiting foreign material to a certain percentage, but she admits that there is very little likelihood of this happening. The radio networks of the British and American forces play Anglo-American music almost exclusively and the German regional radio stations seem to follow this lead by playing a massive percentage of English-language product.

German disk jockeys would certainly argue that there is more percentage in terms of popularity in playing records from the upper reaches of the British and American charts than in programming German-produced hit material, but the producers of German artists argue that the disk jockeys have it in their power to make German product more acceptable to their audiences—particularly now that there is a new creative wave on the national scene.

Says Irmtrud Meisel: "We started a new label, Hot Foot, for English-language recordings by German artists. But we couldn't get the records played on the air because the disk jockeys asked 'Where are they in the charts?'"

It is certainly true that the radio stations base their pop programming very emphatically on the British and American charts. Says George Hildebrand of Chappell:

"In Germany we depend a great deal on what is happening in the U.S. and U.K. If Chappell in those countries has a top ten record, then it is almost certain to be a hit here too. We have a tough time placing German originals, but we can always get covers on records that are in the American or British top ten. This means that the young German composer has a hard time trying to get recognition."

It is also pointed out that the German group Kraftwerk sold only 1,000 copies of their single "Autobahn" in Germany. But when the record made the U.S. charts, sales in Germany leapt up to 20,000.

Rudi Slezak feels that the main reason why foreign material dominates the charts in Germany is not because it is superior but because of the provincialism prevailing in certain parts of the German industry.

"For far too long the public has been overfed with what I would call "polka music." Now a minority is being catered for with the same effort. The majority of the people seem to have

gles, today the figure is more likely to be 30,000 to 50,000."

The new breed of German superstars are groups like Kraftwerk and Can, singers like Udo Lindenberg and satirical artists like Mike Krueger and Otto. Many industry leaders believe that the big international breakthrough for German talent could be just around the corner.

"Creative standards are certainly rising in Germany," says George Hildebrand and whereas five years ago you couldn't get a hearing for German product in the U.K. or America, now companies in those countries are showing interest following the success of Kraftwerk and others."

WEA's Siegfried Loch agrees: "We are getting a breakthrough for Passport in America. They made the charts with 'Cross Collateral' and will be making a U.S. tour in April. There is a new generation of German artists, singer-songwriters who use the contemporary German language of the streets. The singer-songwriter really emerged with Reinhard Mey ten years ago. Now there is a new wave of these creative people and we have great hopes for a new artist in this vein, Marius Muller-Westernhagen."

Jupiter Records marketing chief Helmar Kunte is confident that as German producers concentrate more and more on recording with the international market in view, there will be a whole new potential for German copyrights.

Says Kunte: "We went to the last MIDEM with a single called 'Save Me' written by Michael Kunze and Sylvester Levay and recorded by a group of three girl sessions singers we called Silver Convention. We sold the single in 43 countries and it made the charts in Spain, Holland, Belgium, Norway and other territories."

With rare exceptions, Germany has hitherto had to rely for its international success either on the instrumental efforts of bands like James Last's or on the hits of artists who, though based in Germany are of foreign nationality—such as Demis Roussos, Vicky Leandros and the Les Humphries Singers. But now there are signs that German copyrights and German acts recording in English and following the successful pattern of the Dutch may at last start to counteract the almost one-way flow of musical traffic into Germany.

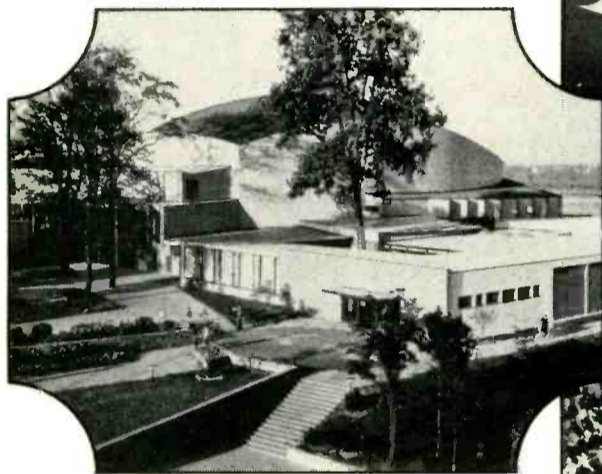
Says Rolf Budde: "There is a great deal of exciting new German talent about, but it is often forgotten that Germany has in the past produced quite a large number of world-wide hits such as 'The Summer Wind,' 'Strangers In The Night,' 'Those Lazy Hazy Crazy Days Of Summer' and the Henry Meyer/Georg Buschor song which became a hit for Peters & Lee as 'Don't Stay Away Too Long' and for Bobby Vinton as 'My Melody Of Love.' And there are many more."

The Compilation Boom—a Mixed Blessing For the German Market

Since May 14, 1973, when the first-ever television commercial for a multi-label compilation album was shown on German television, K-Tel, whose commercial it was, has made an impact on the German LP market which is not far short of spectacular. The compilation bandwagon is running at top speed and this fall there will be 22 new albums on the market, all benefitting from sustained radio advertising campaigns and five of them backed by massive TV commercial campaigns. As well as K-Tel and Arcade, the TV merchandising specialists, major companies like DGG/Polydor, Ariola and EMI-Electrola are deeply involved in the compilation market.

The K-Tel operation started in Germany in April 1973, following three of four years of market research. Since then K-Tel has put out ten albums and all except one have made money—even though the massive two million mark (\$754,000) advertising budget for each release means a break-even figure of 400,000 units.

Says Garry Kieves, K-Tel vice president who heads the German operation in Frankfurt: "To pass that kind of break-even



Lufthansa photos
From Bonn (left) to Berlin (right) and from Bayreuth (top) to Bavaria (bottom), the compilation market blankets German music lovers.

point you have to have the kind of gigantic advertising budget that generates excitement. If you can't spend two million marks, it's better to spend nothing."

Kieves estimates that each of the campaigns for a K-Tel LP is seen by 92 percent of the German television audience at least 12 times. The company uses 30 to 32 spots spread over six weeks, plus hundreds of commercials on the various regional radio stations.

Says Kieves: "All TV advertising in Germany is concentrated in a slot between 6 p.m. and 8 p.m.—prime time—and there is no bargaining over rates because it is government controlled. We are also limited to two to three spots per week per station—but the reach is tremendous."

Inevitably, because of the limited advertising time, competition is fierce. "We have to buy time in advance—we're currently buying all our allocation for 1976 and we have to buy it blind and hope we'll have the product to advertise."

Cancellation penalties can range from 5 percent up to 25 percent and it is not easy when the time comes to resell the time to other companies because by then their own advertising budgets are fully committed.

However, K-Tel doesn't anticipate any difficulties in obtaining product for release in 1976.

"When we first started," Kieves recalls, "no one would talk to us and I couldn't get appointments with the heads of record companies. Everyone thought our operation would fail and that they'd never collect royalties on their repertoire."

"But when we started creating a lot of sales, the attitude changed. The companies got their royalties and our advertising campaigns created a lot of customer traffic in the record shops. The record dealers were happy because they were moving a lot of product and we offer a 100 percent return deal. Our discounting structure is not that favorable, but the dealers appreciate that our heavy advertising brings people into the shops and, in any case, they have no trouble in selling a 20-track TV merchandized album at 19 marks 90 (\$7.50).

"If 50 million people see our commercials, it makes them think about records. After all, compared with the food or detergent industries, record companies spend relatively little on consumer advertising. I think it is important to recognize that our advertising campaigns are not only promoting sales of our product but of records in general."

Since that first K-Tel TV commercial, the development of the TV merchandized compilation album in Germany has followed a predictable pattern. The initial diffidence of the record companies was quickly overcome by sensational sales figures and heart-warming royalty payments. The relationship blossomed . . . and then began to fray at the edges as the majors—some of them, at least—decided to go it alone.

At present the compilation industry is at its peak, but no one seriously believes that the present production intensity can be sustained. Even as they are counting the money from these "additional" sales, the record companies are beginning to feel a little uneasy as to what the long-term effect of this polarization of the market might be.

Kieves himself is not unmindful of the damage that may en-

uitable situation of an undistinguished B side earning the same mechanicals as the hit A side.

Not unnaturally, Kieves argues that the best way of preventing TV merchandized albums from adversely affecting a healthy record market, is to leave the job to the professionals. "We have unmatched experience in this field. We spend \$25 million around the world every year on radio and TV advertising. We do our own market research, monitoring our own ads and those of other companies—and we know how to build a compilation album that will show a handsome profit on an investment of \$750,000 . . . as our track record shows."

Interestingly enough, the one album out of the ten K-Tel releases in Germany which failed to top break-even point was an LP of popular classics.

Says Kieves with a rueful grin: "We made the mistake of advertising the album in the trade papers eight weeks before release. The result was that all the other companies geared up to ride on the back of our TV campaign. In that period between 600,000 and 700,000 classical compilation albums were sold—and most of them weren't ours. Fortunately we discovered our competitors' plans in time for us to switch some of the TV advertising time to another LP."

Kieves thinks that competition from the majors in the TV compilation field will eventually decline "as they discover that this business isn't just a question of putting 20 tracks on an album, running a TV campaign and then waiting for the money to roll in. In the first place, no one company can match the kind of album that can be produced by a merchandizing organization that deals with all the companies. And in the second place, none of them has the know-how that we have."



"A good commercial may sell an indifferent compilation album by a record company, but the best commercial in the world won't sell the next one from that company."

K-Tel's success has seen the German company grow to comprise 85 people with records providing more than 50 percent of its turnover. "There is more profitability, though, in housewares," says Kieves, "because the costs are much lower. Records have a life-span of eight to ten weeks, whereas our Brush-o-matics and knife sharpeners go on selling for years. If we had to rely only on records, the risks would be too great."

Since its inauguration in Germany, the K-Tel operation has been extended to Austria, Switzerland, Denmark, France, Belgium and Holland, but in many of these areas activities are somewhat confined either by the absence of commercial television or by the tight restrictions which are imposed on ads.

"Until the media in these countries become more flexible in regard to advertising, the risks involved in compilation albums are going to be considerable," says Kieves. "I'd say, for example, that 50 percent of the TV compilation albums released in Holland don't break even. In Holland a company is only allowed two commercials a week—and there are rumors that next year this may be reduced to one. This means that the product has got to be superb—and the TV commercial absolutely perfect."

The first K-Tel album to be released in Holland sold 350,000; the second 235,000. And Kieves expects the next one to sell no more than 200,000. All of which bears out his contention that the market for TV merchandized albums is finite and that, as more and more companies jump on the bandwagon, the average sale of each compilation LP declines in inverse proportion.

"If there is a market each month for 500,000 compilation albums, then you are not going to sell any more than that whether you release four or 14. Last Christmas in Germany there were more than 35 compilation albums, each featuring 20 different artists, in the record shops. This is too much—and it is counterproductive because when record companies start producing these albums, they are eventually obliged to start using make-weight tracks and this devalues the compilation concept."

But one German industry leader who is unequivocal in his condemnation of the industry's easy accession to the overtures of the merchandisers is Siegfried Loch, head of WEA. He has no fault to find with TV advertised compilations of back catalog which give new sales mileage to what would otherwise be redundant product; and he approves conceptual, sampler-type compilation LPs of album material. But he draws a very hard line at the exploitation of recent or current hit single material on compilation albums.

"I think the industry is making a major mistake in allowing this development. The inflation of repertoire will hurt album sales in exactly the same way as the German charity LPs did a couple of years ago. The long-term effect is stultifying and negative and the industry—and the public will lose in the long

(Continued on page G-18)

George Baker



He makes music with this certain golden touch.

George Baker is a hit-maker for many years. Now he gets golden records by the dozen for "Paloma Blanca". More than 2 million singles have been sold by now. The record was No. 1 in Germany, Holland, Belgium, South Africa, New Zealand, Switzerland, Austria and is still going up in the charts of England, France and Italy.

"Morning Sky"

Now, "Morning Sky" will be released. The next super-hit by George Baker. We are happy to have this great Negram-artist from Holland on Warner Bros.-records.

*Listen to George Baker -
he makes music with this certain golden touch.*





The Video Factor

By WALTER SCHOEPSSEN

Kurt Richter: "More people are showing interest in TED."

TED photo

WHILE RCA in New York speeds up its efforts to bring its Selecta-Vision videodisk system to the consumer marketplace and Philips hopes to have the Philips/MCA system ready for marketing by the 1977 Berlin Radio and Television Exhibition, the TED videodisk system is, of course, already selling to consumers in Germany.

Says Kurt Richter, with irrefutable logic: "Whatever may be claimed about other systems, the fact is that the TED system is on the market **now**. It is cheap, easy to operate and highly versatile in its applications."

The TED system, developed by Telefunken Fernseh und Rundfunk GmbH of Hannover, Telefunken-Decca of Hamburg and Decca of London, had its world premiere in March

this year. Since then Teldec says that about 2,500 players—all manufactured by Telefunken—have been sold into German shops. They retail at 1,500 marks (\$566) and the most sanguine estimates put retail sales at about 700.

Repertoire available currently for the TED system comprises about 350 ten-minute programs ranging from cartoons to do-it-yourself instruction disks, soccer highlights, pop music and nature study.

Says Richter: "Despite the recession and difficulties in technical development, more and more private customers, schools and local authorities, institutions and industrial companies are showing interest in the TED system."

The system is now available in NTSC and SECAM versions and the player plugs into the aerial socket of television receivers equipped with an AV push-button.

It is no secret that Teldec has invested a vast amount in developing the TED system and has had its share of technical problems. There is no doubt, either, that the group was somewhat less than elated about not being able to present publicly its auto-changer at the Berlin show this year—although it says that the prototype, permitting 100 minutes of playing time, has been fully developed.

In view of the economic recession and the uncertainty regarding the superiority or inferiority of competing systems, it is hardly surprising that, even in Germany, where disposable income is still healthily substantial and television penetration is virtually at saturation point, TED hardware sales have been less than spectacular.

Wilfried Jung, head of EMI-Electrola, says: "We have supplied ten of the programs currently available in the TED repertoire—mostly material taken from television shows we have produced. We have shipped about 2,000 copies of each title and they sell at a recommended retail of 22 marks (\$8.34).

"Bearing in mind the huge Teldec investment, I think sales of hardware are disappointing. I must admit that I am not very optimistic about the future of the videodisk. At the very least there must be a way to link the videodisk compatibly with the standard record player and the standard television set. I understand the technology is there and it seems to me that its practical application is essential if the videodisk is to enjoy mass marketing possibilities."

The central dilemma in developing any new consumer product is the extent to which technical excellence and infallibility can reasonably be sacrificed in the interest of being first on the market—and in the hope that slight imperfections can subsequently be corrected by research and development.

Certainly Philips has not exactly rushed into the marketplace and the company explained the absence of its videodisk system from the Berlin Radio Show by saying that "certain questions had to be resolved between Philips and its international partners regarding standardization." All things being equal, however, the fact that there is no wear factor with the laser-activated Philips disk, plus the fact that it has a 30-minute playing time, are elements calculated to cause the potential videodisk public to defer its what-to-buy decision until the Philips system comes onto the market.

Given that a winning system will eventually emerge to dominate the market, just how big a future will the videodisk have? There are as many opinions on that in Germany as there are kinds of sausage—and they range from that of publisher Rolf Budde ("They'll be a tremendous success—though not with pop music, only with real entertainment that will bear repetition") to that of a record company man who, perhaps understandably, preferred to be quoted anonymously: "I think the videodisk will be almost as successful in Europe as the 8-track cartridge."

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Earl Hines
Joachim Kühn
Rolf Kühn
Volker Kriegel
Stephane Grappelli
Freddie Hubbard
Turk Murphy's Frisco Jazz Band
Joe Pass

In Classical Music:

Collegium aureum
Carl Orff
Mirella Freni
Edith Matthis
Hermann Prey
Peter Schreier
Ingeborg Hallstein
Rudolf Kempe
Friedrich Gulda
Mozarteum Orchester Salzburg
Gustav Leonhardt
Gary Bertini
Malcolm Frager
Consortium Classicum
Pro Cantione Antiqua
Hermann Baumann
Danzi Quintett
Bartholdy Quartett
Pierre Boulez
Tölzer Knabenchor

In Pop Music:

George Duke
Jigsaw
Malcolm Roberts
Singers Unlimited
Don Sugarcane Harris
Tony Sheridan
Santiago
Tumbleweeds
Jackpot
Berry Lipman
Embryo
Robert Stolz
Freddy Breck
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The above list represents a selection of artists from our general catalogue.

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all over the world
who made it possible
for us
to reach the top

EMI ELECTROLA

Germany

Publishers Move Increasingly Into Independent Production

WITH DIRECT imports dramatically reducing their mechanical rights income, with catalog deals becoming less and less viable and with all the major record companies heavily engaged in music publishing, Germany's music publishers are unanimous in their agreement that to survive in today's music industry, they must be wholeheartedly involved in independent production.

Says **Rolf Budde**: "We have been involved in independent production for some years and it is a fast-growing side of the business. The time when a publisher could wait for songwriters to offer him songs is long since past. More and more artists are writing their own material these days and forming their own publishing companies and it becomes harder and harder for an independent publisher to place songs."

And Dr. Joseph Bamberger, general manager of the Munich-based **UFA Music Group** says: "Sub-publishing deals are becoming totally unacceptable. We are reaching the point where we're offered a catalog on a 98-2 percent basis and we have it for the Munich suburbs for one weekend. Faced with propositions like that, German publishers must become independent producers. I think the industry here is moving towards the position where publishers and independent producers will handle the creative side and the record companies will be manufacturers and distributors."

For decades the music publishing industry in Germany has been dominated by a handful of major companies—Gerig in Cologne, Budde and the Meisel Group in Berlin, Global, UFA and Siegel in Munich, Melodie der Welt in Frankfurt, Aberbach, Sikorski Peer, and Francis Day & Hunter in Hamburg. But, as in other territories, increasingly German publishing empires have been the target of record company takeovers. And, in self defense, the independent publishers have gone into record production.

Says Walter Lichte, general manager of **Intersong**: "Up to about ten years ago, record company involvement in publishing was virtually non-existent. There was the EMI company, Accord, in Cologne—but all the other major publishers were entirely independent. The UFA group became linked with Ariola when it was bought by the Bertelsmann group, and Deutsche Grammophon acquired Aberbach."

"This trend was observed with some concern by GEMA because it was feared that the record companies might drive the independent publishers out of business. There was also the problem of a conflict of interest which might arise when publishing companies belonging to GEMA were the subject of takeovers by music-users such as record companies."

To defend what it saw to be its members' interests in this connection, GEMA brought a lawsuit against UFA in the mid-sixties aimed at restricting music publishers owned by music-users to extraordinary membership of GEMA with no voting powers. GEMA won the case in the German High Court, but the decision was subsequently reversed by the EEC court on the grounds that it infringed Articles 85 and 86 of the Rome Convention dealing with monopolies.

The result was that GEMA had to modify more than 30 of its statutes and accept record company-owned publishing firms as full members. The only restriction is that publishing companies owned by music-users may not vote on matters regarding music-user licenses and tariffs.

Hand in hand with the continuing acquisition of publishing companies by record companies, the major independent publishers have engaged more and more intensively in record production. And now the third stage in the evolution has been reached as the record company-owned publishing groups themselves become involved in independent production, often in competition with their parent record company.

"The situation," says Lichte, "is that publishing companies affiliated to record companies must still operate as independent publishers. We cannot afford to deal only with our parent record company. The fact is that most of our mechanical royalties come from companies which are not in the Polygram group. We have the Jobete catalog for Germany, for example, and this music is controlled record-wise by EMI-Electrola as the Motown outlet in Germany."

"When you represent foreign catalogs, you have to have good contacts with all record companies. You cannot survive by simply being a B-side publisher. And to be a complete publisher today, you have to become involved in record production."

The record production is handled in two ways. The publisher either signs and produces the talent and then offers the master to a record company, or else the publisher persuades the record company to sign the artist to a contract but retains complete artistic control over production—which is financed by the record company.

Chappell, which is also, of course, in the Polygram group, has been involved in independent production for two-and-a-half years. "You have to have this facility," says general manager George Hildebrand, "in order to have the possibility of acquiring new copyrights."

Chappell is now making an average of ten productions a year, half of them self-financed and half financed by record companies.

"Of course," says Hildebrand, "we have a fantastic catalog of standards and this side of the business almost runs itself—although we do work to keep the catalog active. However we



Schmolzi & Slezak photo
Rudi Slezak . . . "50-50 deals are as rare as hen's teeth."



UFA photo
Dr. Josef Bamberger: "Publishers must be more creative."

have to find new standards—the songs that are going to be the evergreens of the future. Most of today's established pop writers already have their own publishing company—or a 50-50 arrangement with a publisher. So we must find new talent, and that takes time.

"Once we could offer a non-writer singer a selection of 12 songs from which he could select his next single. But today it is much more the case that the singer comes to us with 12 of his own songs and looks for a publishing deal."

By far the most promising of Chappell's independent productions currently are those involving the German group, Randy Pie. Chappell has an exclusive five-year publishing contract with the group and the product is released through Polydor.

"There has been extremely good international reaction," says Hildebrand. "The last two LP's were released in the U.S.A., U.K., France, South Africa and most continental countries."

Randy Pie have a style that mixes rock and soul music and their international potential is certainly enhanced by the fact that lead singer Bernd Wippich sings English without an accent. The group is set for a four-week tour of the U.K. in November and will follow that with a four-week tour of the U.S.A.

With the high cost of recording, publishers involved in independent production must naturally produce with an eye on international markets, but this is a particularly tough proposition for German producers because of the engrained international prejudice against German music—a prejudice which is dealt with in more detail elsewhere in this supplement.

But publisher Rudolf Slezak who, with Horst Schmolzi runs the **Schmolzi & Slezak** publishing operation in Hamburg, has found at least one way to overcome this problem.

"Upon our instigation," says Slezak, "Paris-based American songwriter Mort Shuman and German lyricist/producer Michael Kunze collaborated on three compositions, all of which were recorded by Shuman in German and English, produced by Kunze and released by Phonogram."

"Another established songwriter who is collaborating with German writers is Clive Westlake."

Slezak is highly critical of the "impossible" terms of some of the sub-publishing deals that are offered today. "Sub-publishers, he says, face a constantly declining share of royalties from sub-publishing deals because of the willingness of some misguided publishers to accept punitive deals for the sake of adding an illustrious catalog to their collection and because of the inflated value which original publishers sometimes attach to their catalogs, irrespective of their real potential in the market concerned."

"Fifty-fifty deals today," he says, "are as rare as hen's teeth."

The position of the sub-publisher is further complicated by the erosion of mechanical income created by direct imports, and like his fellow publishers Slezak has turned to local production more and more in order to maintain growth and profitability. With Schmolzi he has created the Aves label and the partnership's first major coup was in acquiring the rights in German-speaking territories to the recordings of Roger Whittaker.

"The relationship with Roger Whittaker over the last six years has been based on a personal, rather than a business association. I have coached Roger in his German language recordings and we have always worked well together, so it was not a total surprise when manager Irene Collins and producer Denis Preston assigned Roger's recordings to our Aves label—to be distributed in Germany by Metronome."

Rudi Slezak has also concluded two important publishing deals—one with British writer/producer Tony Macauley and the other with America's Gambi and Ben Ghazi Music, which produced the No. 1 hit "Shame, Shame, Shame" by Shirley & Company.

Johann Michel, head of **Melodie der Welt** in Frankfurt, while aware of the importance of independent production, nevertheless emphasizes the necessity of keeping several irons in the publishing fire.

"We do finance independent productions—one of our most successful artists is Bata Illic whose records are released on

Polydor. But most of our revenue comes from sub-publishing because we represent many international catalogs. And we set great store by giving heavy promotion to recordings from these catalogs."

Hits by Bay City Rollers, Mud, Barbados, Kenny Rod Stewart, the Stylistics and others—all sub-published in Germany by Melodie der Welt—have generated healthy turnover for the company, and all these recordings have benefited from intensive exploitation by Melodie der Welt's six-strong promotion team.

But as far as net income is concerned, two thirds still comes

(Continued on page G-18)

GEMA—Industry Dispute Goes To Arbitration

SINCE JAN. 1, 1974, the German record industry has had no contract with GEMA—the German performing and mechanical right society—because of a dispute over mechanical royalty rates.

The matter is currently being considered by an arbitration tribunal and meanwhile the record industry continues paying on the basis of the 1973 contract.

The dispute arose because of the collapse of the rigid price structure in Germany. The mechanical royalty rate of 8 percent on a full-price record had been based on a recommended retail price of 22 marks (\$8.34). But since only an estimated 20 percent of records now sell at their recommended retail price, the record companies feel that mechanical royalties should be calculated on the real prices. Some industry leaders are in favor of a system like that employed in France where an average retail price is calculated on the basis of a survey of a representative sample of record outlets.

The German record industry is also opposed to the minimum royalty platform which GEMA has imposed on all product retailing at 14 marks (\$5.30) and under. This product bears a mechanical royalty of something like 35 cents. With some LPs retailing at six marks today, this 35 cents represents a mechanical royalty rate of something like 16 percent.

Says Walter Lichte of Intersong: "The dispute between the record industry and GEMA is a very gentlemanly one—and nothing like the disagreement of 10 or 12 years ago when the record companies withheld their payments. But I think there will have to be some compromise because of the drop in record prices. Meanwhile the companies go on making their payments at the old rate and I am certain that whatever modifications are made in the mechanical rates, they will not be retrospective."

GEMA is one of the most powerful and efficient right societies in the world with a turnover for 1974 of 280 million marks (\$73.6 million).

MCS Plans More Automation For Duplicating Plant

DESPITE INCREASING COMPETITION in the world's market places, MCS Ltd. (formerly Werner Weber Kassetten AG and TDS AG), with offices in Germany and Switzerland, continues to increase its market share and claims to be one of the most efficient duplicating enterprises in Europe. The millions of cassettes supplied each year to the company's customers conform to the highest quality standards and defective cassettes have virtually been eliminated from the production line.

Early in its history MCS developed a technology which enabled it to employ a 32-fold duplicating speed. The plant works with several masters and more than a dozen slaves giving a production rate of one cassette—or two 8-track cartridges—every second.

Duplication is done from a copy of the original master tape used for record production. This copy is pre-equalized and corrected in order to compensate for any losses and obtain the best possible end-product. The one-inch-wide master tape is made into an endless loop and, depending on the length of the program, 20 to 60 cassettes are produced on each reel of slave machine tape. Separation of each program is achieved mechanically with the use of a low-frequency cue tone.

MCS's winding operation is done semi-automatically and this process will become fully automatic in the near future. This will mean that the operator simply fills the machine with tape reels and empty cassettes and then pushes a button to set in motion a series of operations—the attaching of a leader to the tape, winding, stopping and cutting the tape at the end of the program, sticking the end of the tape to the other half of the leader, then ejecting the finished cassette.

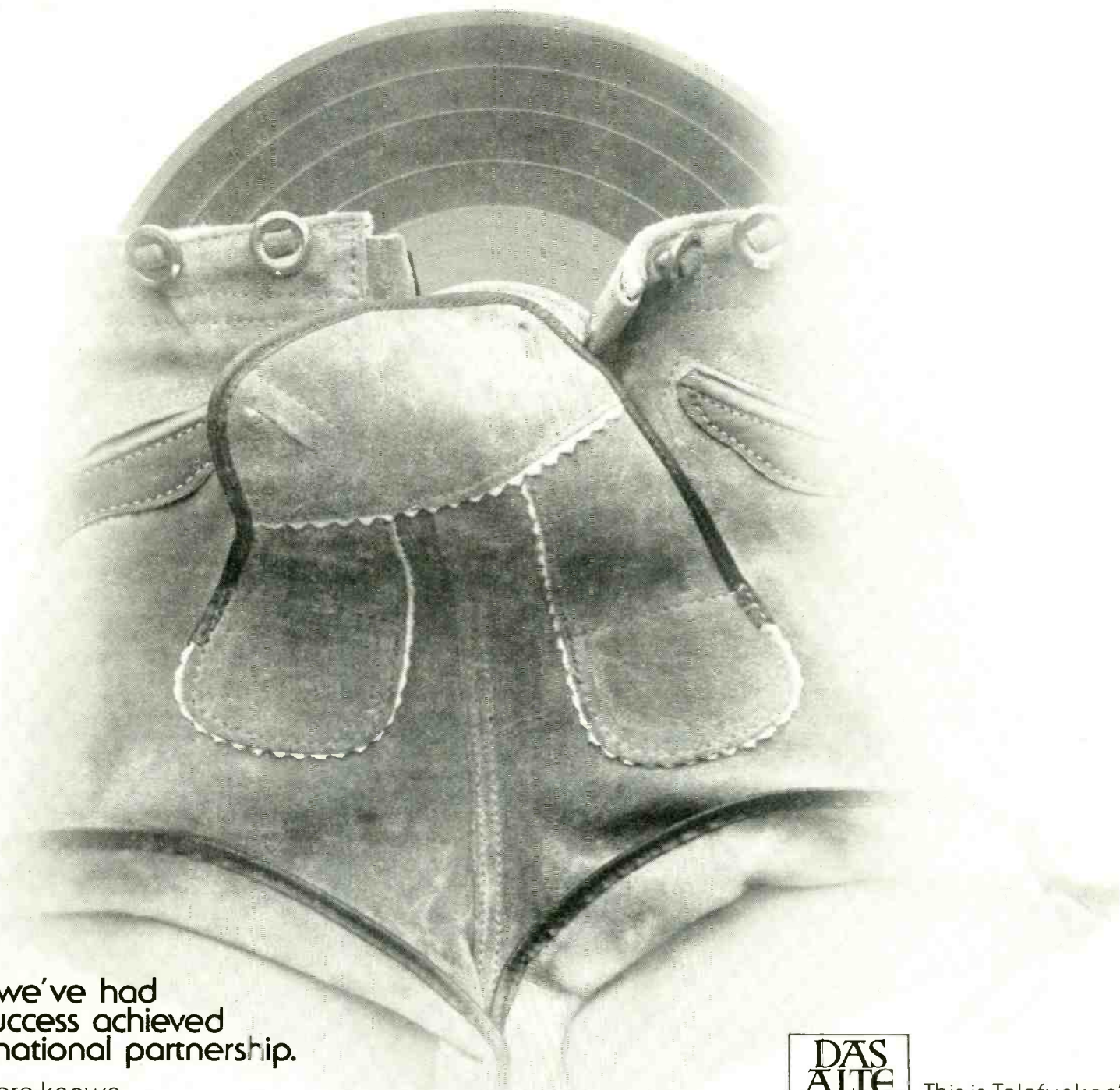
In this way one operator can produce several thousand finished cassettes per day.

The completed cassettes are labeled and packed automatically—a machine simultaneously labels each side of the cassettes, inserts the cassettes into their cases with inlay cards and stacks them up in tens.

After each production step there are acoustic and optical quality controls and despatching is computer-controlled.

MCS also offers additional services such as label and inlay-card printing and direct shipments to the warehouses of Common Market and EFTA country customers.

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Frans Brüggen · Vienna Boys Choir ·
Thomas Blakley And His Early Music
Quartet

EMI-Electrola Moves Into TV Production To Promote Its Artists

(An interview with Electrola managing director Wilfried Jung)

BILLBOARD: What is your view of the present state of the German music industry?

W.J.: All things considered I think we can feel reasonably happy. Despite the economic recession and the fact that Germany currently has more than 1 million unemployed, the music business is holding up well. Of course, we may yet feel

the effect of the adverse economic conditions—but on the whole I am inclined to be optimistic, especially as far as EMI is concerned.

Considering that we had our best financial year ever in 1973-74, we did extremely well in 74-75 to increase our domestic sales by 12.5 percent. But our export sales went down by 8.9 percent because of our high production costs in relation to other countries—costs which have caused a general decline in profitability throughout the German industry.

BILLBOARD: What is the biggest problem facing the industry today?

W.J.: Undoubtedly that of parallel imports. This was the central factor in making 74-75 such a tough year. With the devaluation of the pound relative to the Deutschmark plus the difference in prices and in the level of value added tax, all German companies with substantial U.S. and U.K. catalogs are in an extremely difficult position.

Fifty-five percent of our turnover comes from international product and we have to offer substantial discounts to dealers to stop them buying direct from the U.S. or U.K. Recently EMI in the U.K. put up its prices and this helped. But there needs to be a better harmonization of retail prices throughout the Common Market. The impact of direct imports can be further reduced if the artists and management co-operate in the matter of simultaneous release of product.

Nevertheless we are still at a disadvantage because while we have to lower our prices to the dealers, we still have to pay royalties and mechanicals on full price product on the basis of

a retail price of 22 marks. Yet this LP product is often sold in the shops for as little as 15 marks.

Direct imports have damaged the retail structure a great deal. Companies like ours carry all the stock risk, but the importer can bring in the top 20 albums and sell them up to one third below the normal retail prices. This hurts the regular dealer as well as the record companies.

It is no surprise that the market share of the conventional dealer has declined in recent years. The supermarkets demand heavy discounts and if the German companies don't agree, they simply bring the product in from the U.K. or Holland.

Non-conventional outlets such as supermarkets, chain stores, gas stations and bookstalls now have 20 percent of the market whereas two or three years ago it was only 5 percent. The conventional dealer accounts for 60 percent of sales today and the department stores the remaining 20 percent.

BILLBOARD: Are you happy about the balance between the sales of German repertoire and those of foreign repertoire?

W.J.: No. We have been fighting for greater recognition of German creative talent for 25 years. Much more should be done to boost German repertoire, but the problem is that there has always been a great deal of anti-German propaganda emanating from the German media. Disk jockeys and journalists are constantly condemning Ger-

man pop music and the radio stations here play far more international than local recordings. They encourage listeners in the view that German product is square and old-fashioned and that to be really trendy they must buy British and American records.

EMI-Electrola is investing in German artists on an increasing level. We have strong national artists like Katia Ebstein, Heino, Michael Schanze and Howard Carpendale—a South African who sings in German—and we have recently signed



Wilfried Jung

Peggy March and Can. But, most important of all, we are promoting our national artists by producing our own radio and television programs—either 100 percent financed by EMI-Electrola or, alternatively, co-productions with the radio and television stations. The television stations readily accept the idea of co-productions because they are short of money. We supply the music and the artists and the filming is paid for by the television organization. We retain all record, cassette and video rights and we split the revenue from the sales of the programs on a 50-50 basis with the television station. We have produced television shows featuring Katia Ebstein and Gitte and have sold them to a number of foreign television companies. This is a fine way of promoting domestic talent internationally.

Another way in which we hope to secure greater international recognition for German talent is through the new EMI European a&r department which has been set up in Holland under the direction of Bovema-EMI managing director Roel Kruijze. One of the aims of this unit will be to develop the European and international potential of artists from the various continental EMI companies. This development comes at a time when there is a new wave of German creative talent emerging.

BILLBOARD: What is the condition of the tape market in Germany?

W.J.: Cassette sales are very good, but, as is most other European countries, the sales of cartridges are negligible. We have stopped manufacturing cartridges completely and we import the few we need from Switzerland. Cassettes, on the other hand, are selling extremely well. Cassette sales for the industry as a whole amounted to 12.5 percent of total turnover in 1973. This figure declined to 10.5 percent last year, probably due to the fact that a lot of LPs were not available in the cassette configuration. However the figure is back up to 12 percent this year.

In Germany, as you know, there is a levy imposed on tape recorders at the time of sale as compensation for copyright owners whose works may be privately recorded in the home. Thus it is quite legal for a person to make his own compilation cassette of hit singles borrowed from a friend. This may well be a factor in the decline in singles sales in Germany.

BILLBOARD: How do you account for the total failure of the 8-track cartridge in Germany?

W.J.: It came on the scene too late. By the time the cartridge arrived, there was already a huge cassette catalog available and there simply weren't the necessary marketing channels for the cartridge.

FULL SERVICE IN THE CASSETTE BUSINESS

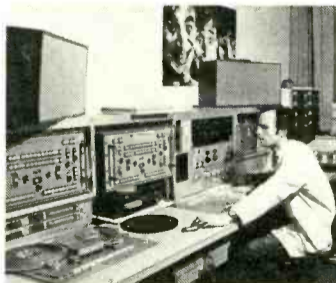
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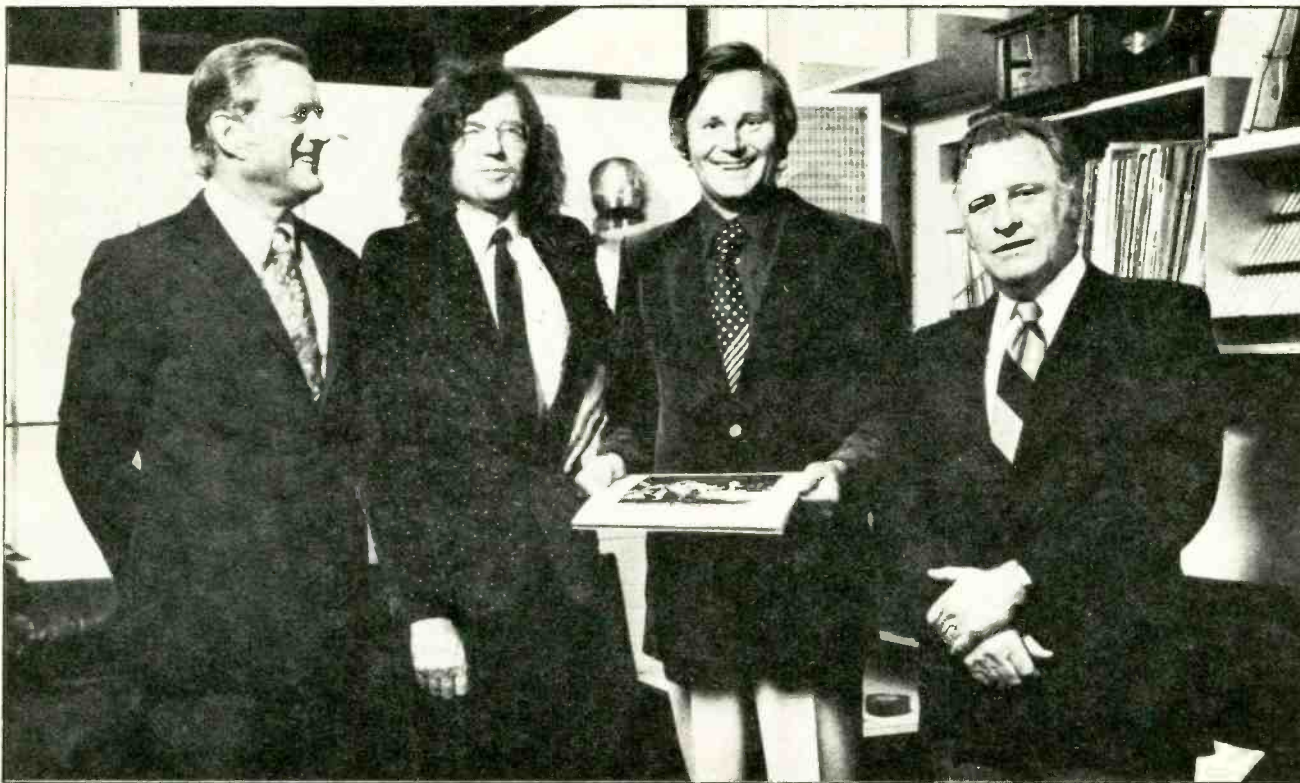
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The following pages give a sketch of our team. All are proud of their achievements and being a part of the greatest leisure time complex in the world—M.C.A.

THE COMPLETELY VERTICAL E



THE ADVISORY BOARD

Left to right: HARALD A. KIRSTEN, Managing Director, Drs. E. BEURMANN, and W. WILLE, Product and Creative Directors, DAVID L. MILLER, Chairman of the Advisory Board. The Board reports to J. K. Maitland (Pres.) and L. Cook at Universal City in California.

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The company operates all functions (including recording studios) through its main facility in Quickborn, Germany, approximately 14 miles from Hamburg. Offices and factories are on a company owned site of about six acres of purpose designed buildings that house administration, book-keeping, complete disc-tape manufacturing, sleeve fabrication, shipping and warehousing functions. All departments are co-ordinated by a complex E D P system that embraces a 0-48 hour feed-seek-prove method of electronic accounting.

The bulk of national distribution is on a direct sales basis to retailers with fragmental areas served by distributors and rack jobbers.

The company has a strength of new product independence in that 90% of its goods is created by in house writing and production teams. High units of sale per item are achieved in every category of program including current chart hits to the classics, folk, comedy, documentary and children's records on a range of over 1,000 L.P.'s. All decisions as to product are made by a "round table forum" of department heads and the advisory board.

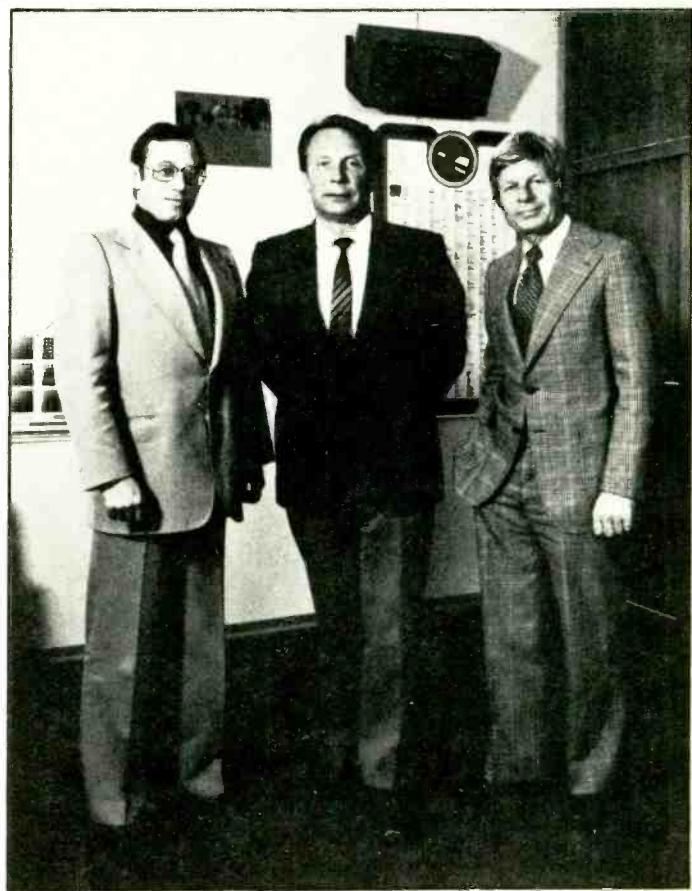
All are involved – and all really care about the end result.



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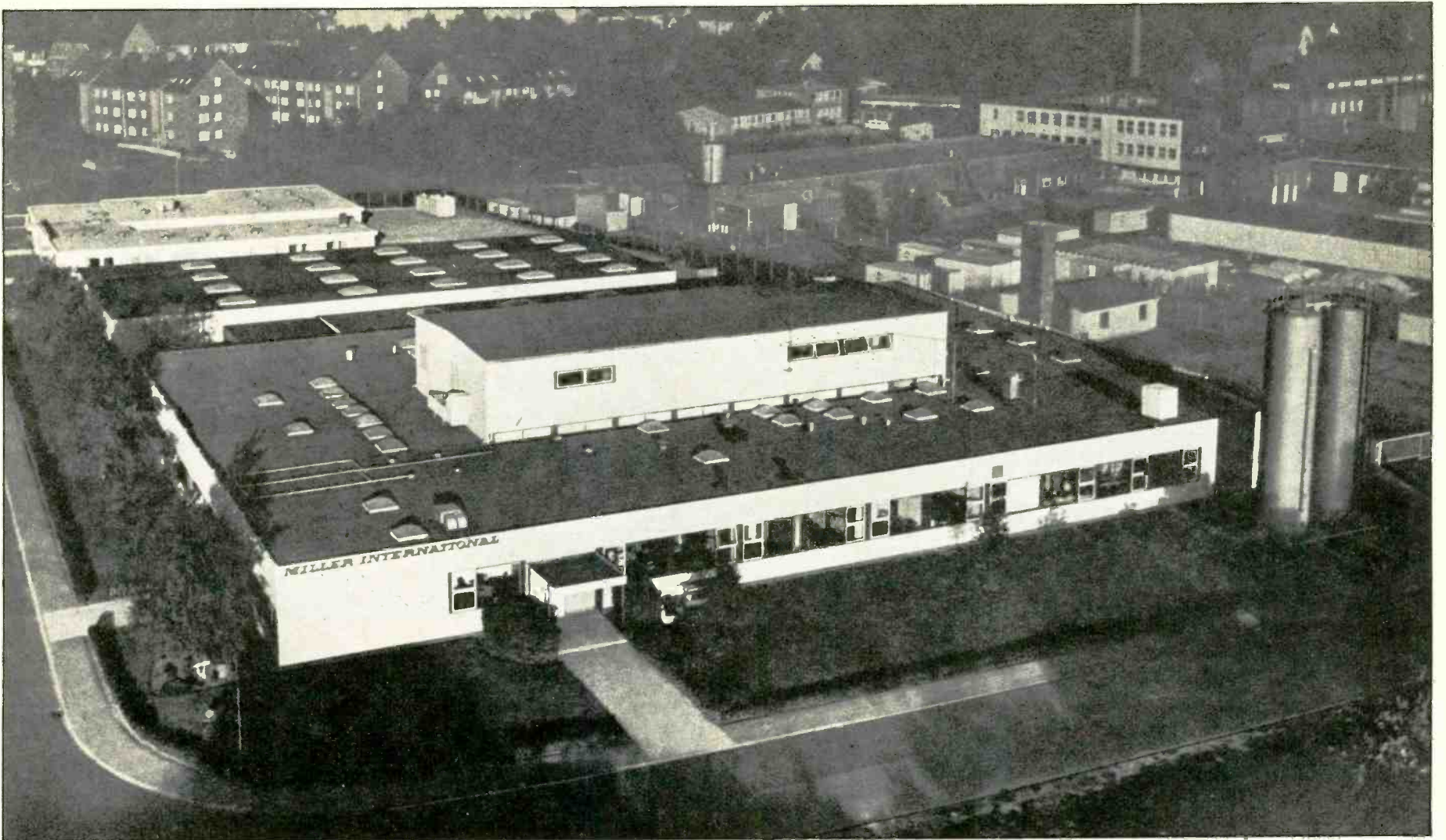


SALES CO-ORDINATION, ADVERTISING and PROMOTION



DEPARTMENT HEADS Left to right: HEINZ M. MUELLER, Comptroller, HARRO-HELL MICHNA, Manufacturing and Technical Director, HANS-M. NEUMANN, Sales and Marketing Director.

RECORD AND TAPE COMPANY



Pictured Above: **THE OFFICES,
FACTORY & WAREHOUSE**



Left: **PRESSING PLANT,
CASSETTE
MANUFACTURING
and WAREHOUSE
PERSONNEL**

ACCOUNTING and BOOK-KEEPING PERSONNEL



**CREATIVE
STAFF**



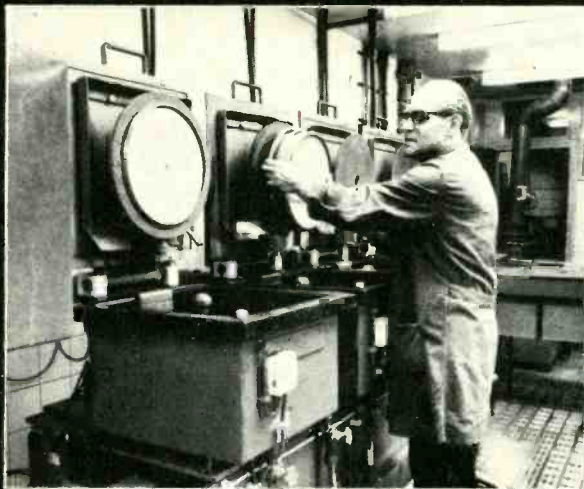
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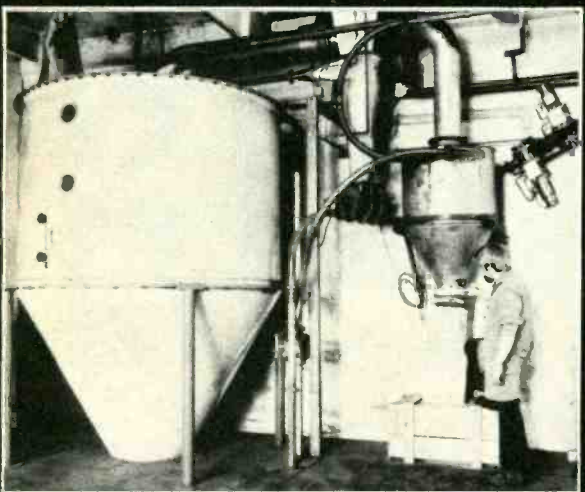
LACQUER MASTERING



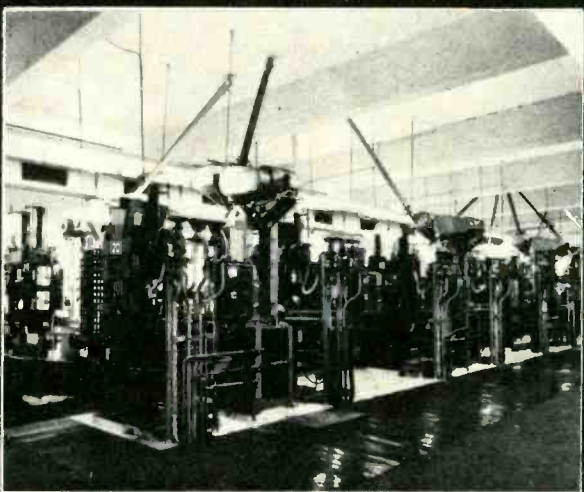
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QUALITY CONTROL



P.V.C. COMPOUNDING



RECORD PRESSING



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SLEEVE FABRICATION



CASSETTE DUPLICATING



FILM WRAPPING

IMAGINATION-EFFICIENCY-MARKET REACTION



WE'RE THE GREATEST!

MILLER INTERNATIONAL SCHALLPLATTEN GMBH

The German Talent Scene: Udo Jurgens In Major Record Come-Back

THE GERMAN TALENT SCENE in 1975 has seen impressive recording comebacks by mature artists like Udo Jurgens and Freddy Quinn, the growing impact of newer talents like Udo Lindenberg and the satirical Otto and Michael Krueger, and substantial international recognition for groups like Kraftwerk, Passport, Randy Pie and Silver Convention.

The 41-year-old Austrian singer-songwriter Udo Jurgens has scored two big successes with "Griechischer Wein" and "Ehrenwertes Haus"—the product of his collaboration with the brilliant lyric writer Michael Kunze. Jurgens' comeback has been consolidated by a successful German tour.

The catalyst for Freddy Quinn's return to the charts was producer Peter Orloff who wrote two numbers for Quinn—"Die Insel Niemandsland" and "Ein Mann Kehrt Heim" and helped the singer qualify for Radio Luxembourg's bronze lion award.

Ariola, with its own labels and also distributed repertoire like that of Jupiter, is one of the strongest German companies in terms of domestic product, with artists like Peter Alexander and Udo Jurgens (both produced by Ralph Siegel), Michael Holm, Tony Marshall, Nina & Mike, Phil & John and Mireille Mathieu. The strength of its German artist roster has enabled Ariola to score tremendous success with TV compilation albums.

Hansa, the record label of the Meisel Group in Berlin, is primarily involved in German repertoire, with such well-established artists as Bernt Cluever, Gunther Gabriel and Marianne Rosenberg and turnover from the label is up 50 percent this year.

For Deutsche Grammophon, James Last goes on achieving phenomenal sales year after year—his Non-Stop Dancing No. 20 is in the LP charts—but there has been something of a decline in the sales of such well-established singers as Roy Black. However Polydor is expecting great things from its five-year recording contract with the Chappell-produced Randy Pie and scores consistently with artists like Freddy Quinn, Bata Illic, Dahliah Lavi and the Fischer Choir.

In the instrumental field DGG has considerable strength with Max Greger, Kurt Edelhagen, Roberto Delgado and the recently-recorded Rhythm Combination & Brass led by Peter Herbolzheimer.

Says Wolfgang Arming: "We place great emphasis on the development of national talent which continues to be the mainstay of our operation. Our artists are getting more and more international recognition—spearheaded, of course, by James Last who has more than 100 gold records to his credit. Also important in our roster are Karel Gott, Lars Berghagen, Mencke Myhre and Ann & Andy."

Phonogram's most spectacular pop repertoire success comes from its two German-based Greek artists, both produced by Leo Leandros-Vicky Leandros and Demis Roussos. Michael Krueger, Julio Iglesias and Kraftwerk are other top names in the roster and the group Atlantis, with lead singer Rumpf, has great potential.

RCA's Hans-Georg Baum is acutely aware of the need to build local repertoire. Since he took over as head of the company in May last year he has built up the turnover from local production to 20 percent and wants to see it eventually take a 50 percent share. RCA has signed a worldwide contract with the Vienna Choirboys and has signed the Danish singer Gitte and the Swedish singer Siv Inger—both formerly with EMI—band leader Frank Valdor from Miller International, Hansl Kroenauer from Teldec and country-style singer Jonny Hill.

Another growing source of revenue in the local production field is from children's records. There have been 32 releases so far in the Felix Lochnase series and sales are around 100,000. RCA will have its own sales force next year and is looking for 10 percent of the German market within two years. To achieve this goal there will be a substantial increase in local production, including some major recording projects in the classical field.

Metronome's leading German acts include Jazz Lips, Raphaela, Waterloo & Robinson, Meyers Dampfkapelle and Zotty & Pitt. On the Brain label, which was created to feature contemporary rock material, Metronome has a number of groups with international potential and, says managing director Dr. Gerhard Weber: "Following the success of Kraftwerk for Phonogram, American companies are readier now to listen to German product."

WEA has scored the biggest success in the company's history with a Dutch group—the George Baker Selection whose "Paloma Blanca" has sold more than a million singles and 250,000 albums in Germany alone. "And this success," says managing director Siegfried Loch "has really helped establish our company with the smaller dealers who previously tended only to buy our records when there was a crossover from international to national. This has influenced our profit situation."

Even without the gigantic George Baker Selection hit, WEA would be well on its budget target. "As it is," says Loch, "we are up 29 percent over last year."

One of WEA's first aims when it started operations in Germany was to maximize sales of U.S. repertoire; the next phase is to expand the local artist roster, either by buying masters or signing artists. WEA has had success with the Rentner Band, which was voted as the top new act of 1974 by the Europaveille Saar radio station. Also making a good impact are Wolfgang, Jurgen Drews and a singer whom Loch regards as having the potential of becoming as big as Udo Lindenberg—Marius Muller-Westernhagen.

Loch's persistence in backing the Klaus Doldinger group,

Passport, over a long period is finally paying off and he is also promoting Doldinger as a jazz artist. Doldinger is currently making a 20-city European tour, taking in Germany, Austria, Switzerland, Holland and Scandinavia, with tenor saxophonist Johnny Griffin and pianist Les McCann. An album recorded at Onkel Po's jazz club was released to tie in with the tour.

Like many German companies, WEA is investing profitably in the production of children's records and has released 20 albums in its new Bunny line.

BASF's major acts include the duo Cindy & Bert and singer Freddy Breck; both have new singles out which have sold in excess of 100,000 and both have been involved in extensive tours of the major German cities. Other important artists are saxophonist Pete Tex and singers Peter Rubin and Renate Kern.

The company has considerably expanded its roster by signing five new artists, all of whom are benefiting from a major promotion campaign. They are Angela Branca, Reiner Rodin, Charlotte & Jurgen Wentling, Hanna Heller and Rene Martin. As far as the international market is concerned, BASF is looking for success with groups like Tritonus and Embryo. The company has also signed Mike Kennedy, former lead singer with the Spanish group Los Bravos. Further major signings are planned for 1976.

Black Foeoess, a group from Cologne, singing in the local dialect, notched up more than 50,000 sales with their debut album and consistently on the best-seller lists are choirs like the Westphalian Nightingales (each of whose 15 albums has topped the 25,000 mark) and the Toelzer Kanben on Harmonia Mundi.

In the classical field BASF plans recordings with Dietrich Fischer Dieskau and Edith Mathis. The company currently derives between 14 and 17 percent of its turnover from classical sales.

Jazz product which accounts for between 8 and 10 percent of turnover, is derived exclusively from the MPS repertoire and, in addition to the major American names on the label, German artists like Volker Kriegel and Wolfgang Dauner achieve above-average sales.

BASF is developing its children's repertoire and has launched a new cassette line, First Class, selling at 6 marks. The line also features middle of the road and folk material and is paralleled on record by the Punkt line, also retailing at 6 marks.

United Artists had the Love Generation, Heidi and a singing duo, Wyn & Andrea Hoop, who are produced by singer Katia Ebstein; CBS's main stars are Mary Roos and Costa Cordalis, and Intercord's top artist is Reinhard Mey.

EMI-Electrola has a particularly strong local catalog with such artists as Katia Ebstein, Offo, Peggy March, Michael Schanze, Christian Anders, Howard Carpendale and Heino and the highly successful group, Can.

Teldec's top artists include the remarkably successful Udo Lindenberg who has already won two gold records, Jurgen Marcus and the multi-national, Hamburg-based Les Humphries Singers who have won widespread continental success. The company is also helping achieve greater recognition for less known artists such as Sue Kramer and Peter Mafay by special promotion campaigns. With an eye on the international market, Teldec has recently signed German rock groups Kin Ping Meh and Message.

One of the major success stories on the Jupiter label has been that of the Silver Convention who had an international hit with "Save Me" and whose follow-up "Fly Robin Fly" drew advance orders of 100,000 in the U.S. where it is released on Midland. There has been a spin-off success from Silver Convention in the shape of a hit single from group member Penny McLean. Her "Lady Bump," also written by the composers of "Save Me" (Michael Kunze and Sylvester Levay), has made the German Top Ten. Other successful Jupiter artists are Chris Roberts, Manuela and Peter Krause.

100 Million Blank Cassettes Sold In 1974

MORE THAN 100 MILLION blank cassettes were sold in Germany last year—and while home duplication for private use is permitted in Germany (a levy of about two dollars is made on the sale of every tape recorder and distributed to GEMA members), the growth of this market is discouraging news for the international record companies.

Says Siegfried Loch, head of WEA: "British and American repertoire is copied much more than domestic repertoire. This accounts for the fact that while the global turnover from prerecorded cassettes in Germany is about 10 to 12 percent of album revenue, for our company the cassette share is only 7 percent. While James Last fans will buy his prerecorded cassettes, the fans of the Rolling Stones will borrow a friend's album and tape it. The result is that we get only 5 percent of our Rolling Stones' turnover from cassette sales."

Global Among the Top Publishers

SINCE IT WAS FOUNDED by Peter Kirsten in January 1967, the Global Music Group has enjoyed continuous growth to the extent that last year it finished as Germany's No. 4 publisher—below the long-established Melodie der Welt, Meisel Group and Gerig—in the listing compiled by the German trade magazine, Musikmarkt.

The group represents a large number of foreign catalogs in Germany, but like all major publishers Kirsten is increasingly aware of the need to expand the action on local copyrights because of the erosion of mechanical rights income on sub-published copyrights caused by direct imports of records.

The group began its own production in 1969 when it formed the GMG label, distributed in Germany by WMA, although Kirsten had been involved in production for many years before that. ("One 1964 production of mine, 'Schneewalzer' by a German folk group, has sold 500,000 to date and is still in the Philips catalog.")

For GMG Kirsten is looking constantly for new acts to sign on a long-term basis so that their careers can be soundly built up. He shares with WEA's Siegfried Loch the conviction that patience and perseverance are essential virtues in building top talent.

Currently GMG's main artist is Joy Fleming, a singer from Mannheim whose international potential is enhanced by the fact that she sings in English without an accent. Miss Fleming represented Germany in this year's Eurovision Song Contest and won the Top Singer award of the German Phono-Akademie for 1964.

Says Kirsten: "Her records are now released in all European countries and we are now thinking about producing her in the U.K. or U.S.A for the international market."

Also on the GMG label is singer/songwriter Jerry Rix and, through a deal with Sonet, the Swedish singer Sylvia Vrethamner.

The Global operation is heavily promotion-oriented and label chief/promotion manager Stephan Zobel heads up a team of five people—two looking after press, two taking care of radio and one dealing with television.

Looking at the future of the German market Kirsten sees singles sales continuing to decline with only the monster hits achieving good sales. "I think there will be a strong upward surge in unit sales of cassettes and LP's, but profit margins will narrow. With the price structure crumbling and profitability on international repertoire dwindling, companies will turn more and more to local production aimed at the international market.

"Although I am not involved with any of them, I am delighted to see German acts like Kraftwerk, Triumvirat and Silver Convention making an impact in English-speaking territories. This is good for the German industry as a whole."

Classical Records Notch Up 15.4 Percent Market Share

GERMANY has one of the most thriving classical record markets in the world. Sales were up 15.5 percent last year to give classical product at 15.4 percent share of the LP market.

Interest in classical music is stimulated by the impressive amount live presentations which are available to the public in Germany's 60 opera houses and numerous concert halls and by some important serious music festivals.

There are a great many symphony and chamber orchestras in Germany and the country's 13 radio stations all have their own orchestras and choral groups.

EMI has been particularly successful in the classical field, its sales increasing by 23 percent in the financial year ended June 30.

Says Dr. Herfried Kier EMI-Electrola's classical marketing chief: "During the first half of 1975 EMI signed a number of contracts which will ensure that the company maintains a leading position in the classical market. The contract with Herbert von Karajan has been extended and we have renewed the joint contract with Deutsche Grammophon and the Berlin Philharmonic. There is also an exclusive contract with Carlos Kleiber, and Eugen Jochum has joined us for symphonic and choral productions.

"Andre Previn, chief conductor of the London Symphony Orchestra, has extended his exclusive EMI contract, and also signed to the label is Riccardo Muti, successor to Otto Klemperer as chief conductor of the New Philharmonia Orchestra of London and an important new talent.

"Then we have an expert in classical Viennese music in Willi Boskovsky whose interpretation of 'Vogelhaendler' was awarded a Deutscher Schallplattenpreis this year."

In the matter of instrumental soloists, the biggest event for EMI this year was the contract with the Soviet cellist Mstislav Rostropovich. In addition, two young violinists, Itzhak Perlman and Ulf Hoelscher renewed their contracts.

This month EMI-Electrola's classical catalog will be extended by about 80 new productions by Von Karajan, Menuhin, Sawallisch, Martinon, Previn, Michelangeli, Richter, Weissenberg, Perlman & Hoelscher and flutists Linde and Rampel.

Ariola's classical marketing manager Hans-Richard Stracke stresses the importance of the company's low-price classical line, Auslese ("Selection"), which sells at \$3.75. The repertoire is drawn from Ariola's three classical labels—Ariola Eurodisc of Germany, Melodiya of the Soviet Union and Supraphon of Czechoslovakia.

The Auslese series features such celebrated names as Theo Adam, Karel Ancerl, the Bamberg Symphoniker, Rudolf Barschai, Emil Gilels, David Oistrakh, Sviatoslav Richter, Rostropovich and Fritz Wunderlich.

Ariola also enjoys continued success with its "Diskothek der Meister," a low-price selection of 50 basic classic LPs and mu-

(Continued on page G-18)

The Miller Story

in 14 years Miller International has captured 30 percent of its German budget market

HOW does a record company with one exclusive artist under contract, yet with a repertoire of 1,000 titles most of which are its own productions, generate an annual turnover of 50 million marks retail (nearly \$19 million) even though it sells most of its albums at only six marks (\$2.26)—the price of a single in Germany?

The answer, according to Harald A. Kirsten, managing director of Miller International, is to keep a close watch on quality and sell very competitively. "And to remember that, as our founder Dave Miller once remarked, we are in the plastics business, not the music business."

Of course, that is nothing like the whole answer—because there is no short explanation of the runaway success story of Miller International since Dave Miller started recording his 101 Strings albums in Germany nearly 20 years ago.

The policy of Miller International is to produce good quality product at the lowest possible cost, and one major overhead that the company does not have to cope with is that of artist promotion. With only one artist on the roster—orchestra leader Frank Valdor—Miller's artist promotion budget was infinitesimal compared with that of all other companies producing their own product. And now even that expense has been eliminated because Valdor signed with RCA last July!

The other major factor in keeping down costs is that 20 percent of the repertoire on Miller product is created by Miller's own writers who are not members of GEMA, the German performing and mechanical right society and who therefore do not have to be paid royalties.

In creating most of its own repertoire, Miller International is unique as a budget company and Kirsten would claim that the organization is unique in many other aspects, too. "For example," he says, "where the product of other labels is concerned, people buy either the artist or the sound. In the case of Miller it is the label that sells. People actually ask for the Europa section in a record shop and then make their selection. Price is a prime incentive, of course, but we have also established a high reputation for quality.

"It was not easy to establish this reputation because the German record buyer does not ordinarily believe that cheap



Miller International photo

The Miller International team l. to r. Harald A. Kirsten, managing director; Dr. W. Wille, creative director; Dave Miller, founder and chairman of the advisory board; Dr. E. Beurmann, creative director.

product can be good product. This was a problem we had to overcome 10 years ago and we have done it so successfully that we now reckon to have 30 percent of the total budget market in Germany—and between 4 and 5 percent of the total record market."

Most of Miller International's repertoire is produced for the German-speaking market—Germany, Austria, Switzerland and parts of Holland and Eastern France. In addition the company produces international folk music and compilations of cover versions of international hit material.

"Another special aspect of the company," says Kirsten, "is that we are particularly strong in the areas of marketing and sales penetration. Because we have no artist costs, we can concentrate all our efforts on the sale of the catalog. Most of our competitors are in the regular record business and have to worry about selling full-price product. To create their budget lines they re-release existing material at a low price and they have always to bear in mind how budget sales are affecting their regular business and they also have to tackle the problem that their salesmen naturally tend to push the full-price repertoire."

Miller International really began in Germany when Dave Miller discovered that he could record his 101 Strings albums better and more cheaply than in the U.S.A. He worked with two German sound engineers, Dr. E. Beurmann and Dr. W. Wille with whom he founded the German company in 1961.

When Kirsten joined the company in 1963, his first two moves were to install new presses and to start producing material for the German market. From that point on the growth pattern was remarkable, with turnover increases of anything from 40 to 60 percent a year—the biggest jump coming in 1965 when Miller created the Europa label selling at five marks. At that time the average price of an LP in Germany was 9 marks 50. "Our competitors thought we were crazy," Kirsten recalls.

Today the Miller International factory at Quickborn, 14 miles outside Hamburg, has a production capacity of 10 million albums and cassettes. In addition to the six mark Europa label, which is the backbone of the record catalog, Miller also produces the Somerset and Sonic lines which retail at 10 marks. However the Somerset line is currently being phased out.

Miller is gearing up increasingly to cassette production—sales of its prerecorded tape catalog have boomed tremendously since the company slashed the retail price from 10 marks to 6 marks in June this year.

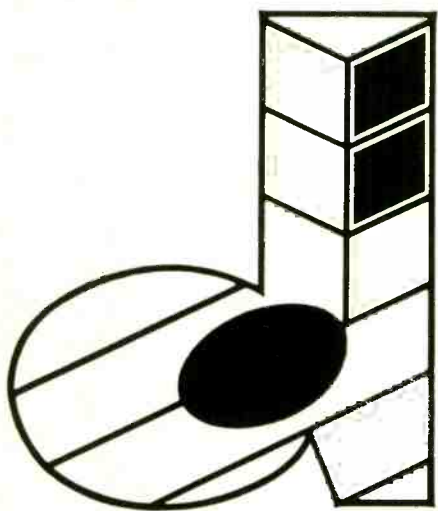
"Our sales target this year," says Kirsten, "was 2 million cassettes—but we'll probably sell 3 million. We just cannot produce them fast enough."

Since 1969 Miller International has been owned by MCA and it has enjoyed an annual growth rate of between 10 and 15 percent. The company sells its product through all types of outlet, though mostly in chain stores and supermarkets.

Kirsten thinks the market in low-price records may have reached saturation point. "But there is a great potential in the cassette market. We have competitors now offering prerecorded cassettes at 3 marks (\$1.13) retail. It is possible to make a cassette for 1 mark 50 and sell it for 2 marks if you have no overhead and you are distributing to a local area. But,

of course, if you are looking for national distribution, you can't deliver at that price, neither can you advertise."

Miller advertises extensively and will spend up to 2 million marks (\$750,000) on radio, television and press advertising this fall.



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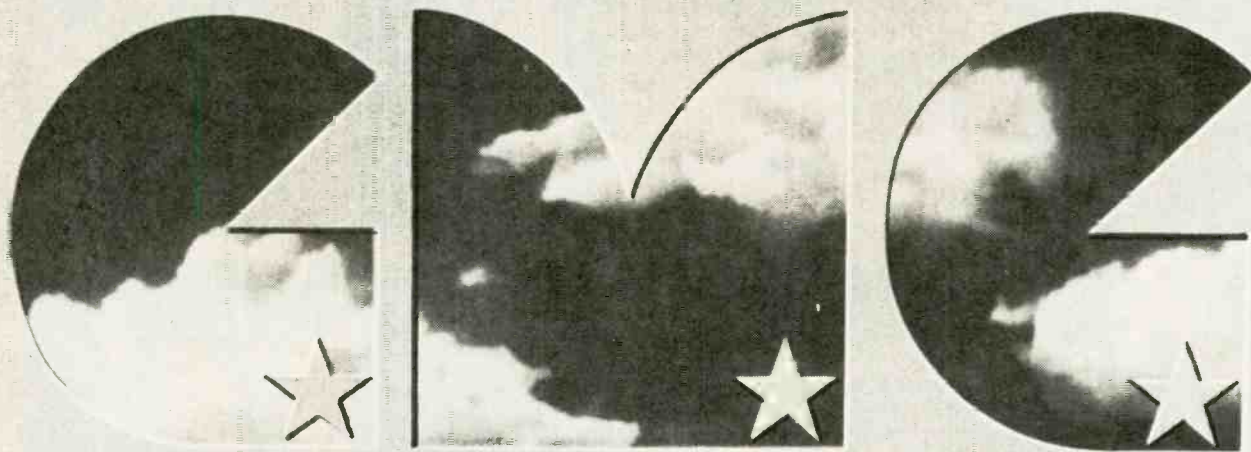
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G-18 Classical Records

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sicassettes of the masterworks from the various nations, and the "Klavierdiskothek," which is a selection of piano works by the great composers played by Joerg Demus.

For 14 years now Polydor International has been offering subscription sets of classical records at special prices. These sets incorporate well-written and beautifully illustrated booklets. This fall the company is releasing 12 of these boxed sets in 20 countries, the majority of them new recordings. Among the new releases are the famous Salzburg Festival performance of Mozart's "Cosi Fan Tutte" conducted by Karl Boehm, with Gundula Janowitz, Brigitte Fassbaender, Reri Grist, Peter Schreier, Hermann Prey, and Rolando Panerai; Claudio Monteverdi's "Vespers Of The Blessed Virgin" (issued complete on record for the first time) complete with Magnificats 1 and 2 and based on the original 1910 Monteverdi score and orchestration; and a special set of lieder sung by Edith Mathis and Peter Schreier accompanied by pianist Karl Engel.

Two artists who are also friends of long standing—Daniel Barenboim and Pinchas Zukerman—provide fresh evidence of their musical rapport in a recording of the complete Brahms sonatas for violin and piano and viola and piano. The Melos Quartet of Stuttgart has recorded a complete set of the string quartets of Schubert, and Seiji Ozawa and the Boston Symphony Orchestra have recorded all the orchestral works of Maurice Ravel.

The Italian violinist Salvatore Accardo has completed his series of recordings of the six violin concertos by Paganini, and the Amadeus Quartet has supplemented its set of the Mozart string quartets with a recording of the string quintets.

Deutsche Grammophon is also reissuing, at reduced prices, the complete symphonies of Schubert, Schumann and Mendelssohn, in addition to a Tchaikovsky album. Among the artists featured in these sets are Karl Boehm, von Karajan, the Berlin Philharmonic, Sviatoslav Richter, Rostropovich and Christian Ferras.

On DGG's Archiv label the great Bach Edition—99 LPs in 11 volumes—is now available in its entirety and is on sale in more than 20 countries. There is also an extensive selection available on 27 musicassettes, packed in nine deluxe boxes. Completing this 11-volume set are the Christmas Oratorio, Magnificat, Cantatas I, Cantatas II (11 LPs) and Harpsichord Works II (10 LPs).

BASF has an extensive catalog of classical music on the Harmonia Mundi label, which includes many recordings of early classical music played on original instruments. A very popular double album called "Classics For The Most Beautiful Hours Of The Year" features Hermann Prey, Edith Mathis, Mi-relia Freni and Peter Schreier.

BASF is also releasing classical material on its low-price

Punkt label, the first issue comprising five albums, each retailing at 6 marks (\$1.60).

CBS has a success budget classical label in the 61000 series and Metronome has a line of 50 classical LPs in the series "Classical Pearls," interpretations of popular works recorded by Friedrich Gulda, Erich Kleiber, Mari Rossi and Sir Adrian Boult.

Phonogram's fall classical program features nine sets with works by Bach, Vivaldi, Verdi and Beethoven. The company is also releasing the 1974 Bayreuth recording of the Meistersingers. In addition there are new recordings by Hermann Prey, Ingrid Haebler, Lorin Maazel and Antal Dorati.

RCA has released two Mahler symphonies, produced by James Levine. The company is also mounting a campaign for three Metropolitan Opera stars—Leontyne Price, Placido Domingo and Sherrill Milnes.

Teldec's fall program of classical music comprises more than 80 LPs.

German Songwriters Rank With the Best—Dr. Gerig

"ALTHOUGH IT MIGHT SEEM REASONABLE to expect that, at a time of economic crisis, businesses concerned with culture and entertainment would be the first to suffer, the fact is that the music industry is much less badly affected than many other branches," says Dr. Hans Gerig, head of one of Germany's major independent music publishing groups.

"The hard years of 1939 to 1948 showed that music can flourish in adversity, and despite rising unemployment and declining buying power, the music industry is in pretty good shape."

Dr. Gerig shares the view of many German publishers that German songwriters have not had the international recognition they deserve. "However those writers today who are orientating their material toward the international market are producing copyrights which rank with the best in the world."

"In my view the main reason for the predominance of Anglo-American product in the German market is not that the original compositions are necessarily superior to the home-produced songs, but is rather more a matter of interpretation. And with this emphasis on Anglo-American material, a publisher today must work on an international level and must have some strong foreign catalogs."

"A big group like my own organization, with its experienced staff, naturally has far better chances of acquiring and exploiting major international catalogs than do smaller companies. I have great faith in my company's efficiency and this is why I look with confidence to the future."

Publishers Move

• Continued from page G-6

from performing rights—because of the vast repertoire of standards in the Melodie der Welt catalogs.

Also well-endowed with standard material is the UFA repertoire which consists, in total, of 12,000 copyrights spread among five affiliate companies.

UFA is a total publishing group in that it is involved in sheet music, folios, independent production, sub-publishing and catalog exploitation.

Independent production is a growing activity of the group and among UFA's contract artists are Mario Lehner, who specializes in rock treatments of oldies, and Konstantin Wecker, a singer-songwriter who is part of the new wave in Germany. Both artists are produced by Discoton and released on Polydor.

Discoton is the company in the UFA group which is principally involved in German and international pop repertoire. In the last five years it has secured representation in Germany of catalogs such as Hobbitron Music, George Pincus/Gil Music, Neighborhood Music and Midget Productions (USA) and of Magnet Music, Virgin Music and Stirling McQueen/Larry Page Group (UK).

The German Market

• Continued from page G-2

run because this concentration on hit repertoire reduces still further the chances of breaking new artists—and of building a singles artist into an album artist. This trend means that the industry is replacing genuine albums by collections of singles.

"The ultimate effect, if this tendency continues unchecked, will be that dealers will be less and less inclined to stock a full range of repertoire and will want to concentrate on material which is advertised on TV."

Also unhappy about the likely repercussions on the industry of the way in which current hit product is being gobbled up by the compilers is United Artists chief, Wim Schut. When the merchandisers first started, he points out, they had 25 years of back catalog hits from which to draw their repertoire. But now they are coming up to date. What will be left to repackage in five or ten years' time?

CREDITS

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RCA photo
WINNER PICKS WINNER—One of opera's all-time greats, soprano Zinka Milanov, selects the winner of an opera contest sponsored by RCA Records in conjunction with the New York-Philadelphia Sam Goody stores. Winner of the contest was Liz Girsick of Philadelphia, who won a pair of subscription tickets to the Metropolitan Opera. Looking on as Mme. Milanov picks the winner are, from left, Bernie Bornstein, manager, Goody's 51st Street store; Steve Feldman, RCA New York sales manager, Sam Stolen, Goody general manager; Mary Beth Connors, RCA sales representative and Henry Wasser, classical salesman, Goody's.

GLOBAL MUSIC PROJECT

Symphony For UN Bows

NEW YORK—Establishment of the SYMPHONY for UNITED NATIONS (SUN) was announced at United Nations headquarters by co-chairpersons Marta Casals Istomin, widow of cellist-composer Pablo Casals, and General Indarjit Rikhye, president of the International Peace Academy and former Com-

mander of the U.N. Peacekeeping Forces.

Founder and music director Joseph Eger, conductor and former associate conductor to Leopold Stokowski, explained the project: "SUN's purpose is to mobilize the energy of music for improving communications among the world's people in these crucial times. Called 'Symphony' in the world's original meaning, 'together sound,' rather than in the sense of the strictly western classical orchestra, SUN will include musicians, conductors and instruments from a global spectrum of national cultural backgrounds and musical styles... folk, popular and classical. SUN's 'core' of musicians will be supplemented by—and in personal contact with—musicians from the areas of the world in which SUN performs."

In live, recorded and filmed performances to the broadest possible audiences, SUN will dramatize the cultural contribution of the participating nations and will focus attention on and seek support for the world's stricken areas.

SUN has scheduled a performance during U.N. Week on Oct. 20, at the Cathedral of St. John the Divine, programming a specially commissioned composition "One Is the Spirit of Man" by Maia Aprahamian, which utilizes elements from many cultures, and Beethoven's "Ode to Joy." A recording is scheduled for November, followed by a series of benefits in Madison Square Garden and in different parts of the world during 1976.

Advent Catalog Is Increased

CAMBRIDGE, Mass.—Advent Corp. has increased to 42 titles its series of process CR/70 cassette recordings. The catalog consists of releases selected from recordings originally made by Nonesuch Records and Connoisseur Society and include recordings produced by Advent (Billboard, Oct. 11).

The new additions, numbering 12, will be available on Nov. 1. Suggested retail prices of the Process CR/70 cassette cassettes range from \$5.95 to \$8.95.

Some of the new releases include "Festival Of Trumpets." The New York Trumpet Ensemble, Gerald Schwartz, director; Beethoven's Waldstein sonata and Sonata in E major, Anonio Barbosa, pianist; Strauss' "Death And Transfiguration and Hindemith's "Mathis der Maler," London Symphony Orchestra, Jascha Horenstein, conductor; and a Weill suite from "The Threepenny Opera," with the Contemporary Chamber Ensemble, Arthur Weisberg, conductor.

EMI, Previn In New Pact

LOS ANGELES—EMI has signed a new, exclusive longterm contract with conductor Andre Previn. States EMI general manager-international classical division, Peter Andry, "Our association with Mr. Previn since 1972, has been an extremely rewarding one. In the three-year period, 35 album performances have been issued and many of these (with his London Symphony Orchestra) have attained international best-seller status."

Under the provisions of the new agreement, an even more aggressive recording schedule will be undertaken by Previn, with a wide range of repertoire to include works by

Britten, Holst, Prokofiev and Tchaikovsky. Executive producer Christopher Bishop will continue to manage all aspects of the Previn recording sessions. The first record coming under the new contract is scheduled to be recorded this month—Rachmaninoff's poem for solo voices, chorus and orchestra: "The Bells."

Numbering among the Previn recordings to be domestically issued before year's end by U.S./Angel are Holst's "The Wandering Scholar," Beethoven's "Symphony No. 7" and a program of romantic orchestral music.

Pittsburgh, Detroit In Labor Tiffs

NEW YORK—Contract disputes with the AFM has forced postponements of performances by Pittsburgh and Detroit symphony orchestras.

The Pittsburgh local president, Herbert Osgood, says that the 104 members of the Pittsburgh Symphony are seeking higher wages from their present minimum salary of \$305 for a 20-hour week. Reportedly, the union has rejected a \$90 a week raise over a three-year period.

The Detroit Symphony Orchestra has postponed rehearsals and concerts until further notice. This occurred after a two-week extension of the old pact expired. The Detroit Federation of Musicians had voted last week to continue playing while negotiations were being held but management decided to postpone concerts because it had received no provision on how long the musicians would play without a pact.

Present minimums are \$15,555 yearly; the musicians recently turned down a raise of \$3,945, spread over three years. The union has asked for an increase to \$21,060 yearly.

Here, the Metropolitan Opera and Local No. 1, International Alliance of Theatrical Stage Employees, reached an agreement to extend their contract, which expired last Aug. 24, through Dec. 31, 1975.

The joint announcement was made by Anthony A. Bliss, executive director of the Metropolitan Opera Association, Inc., and Solly Pernick, president of Local No. 1, IATSE.

Chairman of the negotiating committee of Local No. 1 was Robert P. McDonald and representing the Metropolitan was Michael Bronson, technical and business administrator. Counsel for the Metropolitan is Henry W. Lauterstein and for Local No. 1, Harold P. Spivak.

Classical Notes

Pianist Eugene List is the only American judge on the jury of the International Chopin Piano Competition, being held in Warsaw, Poland, Oct. 7-31. He was first American judge at Tchaikovsky Piano contest in Moscow in 1964. ... New York University Press is publishing a series of books in musicology. Volumes will deal with problems of performance-practice in different historical epochs. Prof. Elaine Brody is editor of series and an author of one of the books.

In Vienna, Ray Minshull and Christopher Raeburn of British Decca recently recorded the complete score of Wagner's "Die Meistersinger." Cast included Norman Bailey, Rene Collo, Adolph Dallapozza, and the Vienna Philharmonic, conducted by Georg Solti. ... New York Mayor Abraham Beame and Sen. and Mrs. Jacob Javits headed the list of notables who attended the opening of the Metropolitan Opera season Oct. 13. The bill was Rossini's "The Siege Of Corinth," featuring Beverly Sills. ... William Westney of Forest Hills, N.Y. was named top winner in piano division of 1975 Geneva competition. His recording of Leo Ornstein's piano quintet will soon be released on CRI.

ROBERT SOBEL

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	5	SOMETHING BETTER TO DO Olivia Newton-John, MCA 40459 (ATV, BMI)
2	3	11	GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI)
3	7	4	THE WAY I WANT TO TOUCH YOU Captain & Tennille, A&M 1725 (Moonlight and Magnolias, BMI)
4	5	9	CAROLINA IN THE PINES Michael Murphey, Epic 8-50131 (Columbia) (Mystery, BMI)
5	6	6	HELP ME MAKE IT (To My Rockin' Chair) B.J. Thomas, ABC 12121 (Baby Chick, BMI)
6	11	7	DIAMONDS & RUST Joan Baez, A&M 1737 (Chandos, ASCAP)
7	4	10	I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
8	2	11	I'M SORRY John Denver, RCA 10353 (Cherry Lane, ASCAP)
9	14	8	WHO LOVES YOU Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP)
10	17	5	LYIN' EYES Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
11	12	8	MY FATHER'S SONG Barbra Streisand, Columbia 3-10198 (Leeds/Wild Screen, ASCAP)
12	10	10	I GO TO PIECES Cotton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI)
13	18	8	LADY BLUE Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI)
14	19	7	SUMMER OF '42 Biddu Orchestra, Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
15	8	10	AIN'T NO WAY TO TREAT A LADY Helen Reddy, Capitol 4128 (Colgems, ASCAP)
16	20	4	JUST TOO MANY PEOPLE Melissa Manchester, Arista 0146 (Braintree/Rumainia Pickleworks, BMI)
17	9	9	GONE AT LAST Paul Simon & Phoebe Snow, Columbia 3-10197 (Paul Simon, BMI)
18	13	7	YOU'RE ALL I NEED TO GET BY Tony Orlando & Dawn, Elektra 45275 (Jobete, ASCAP)
19	22	3	SAD EYES Andy Williams, Columbia 10208 (Don Kirshner/Kirshner Songs, BMI)
20	16	13	DAISY JANE America, Warner Bros. 8118 (Warner Bros., ASCAP)
21	15	11	BRAZIL The Ritchie Family, 20th Century 22 (Peer, BMI)
22	27	6	ROCKY Austin Roberts, Private Stock 45020 (Strawberry Hill, ASCAP)
23	26	3	MIDNIGHT SHOW Bobby Vinton, ABC 12131 (Don Kirshner, BMI)
24	28	6	VOLARE Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
25	21	9	I DON'T BELIEVE IN IF ANY MORE Roger Whittaker, RCA 10356 (Arcola, BMI)
26	32	3	MEXICO James Taylor, Warner Bros. 8137 (Country Road, BMI)
27	25	10	ICE CREAM SODAS, LOLLIPOPS AND A RED HOT SPINNING TOP Paul Delicato, Artists Of America 101 (Songwriters Of America, BMI)
28	24	10	YOU ARE A SONG Batdorf & Rodney, Arista 0132 (Keca, ASCAP)
29	34	6	CASTLES IN THE SAND Seals & Crofts, Warner Bros. 8130 (Dawnbreaker, BMI)
30	30	9	MORNING Michael Kenny, Tom Cat 10327 (RCA) (Cataclysmic/Dantroy/Kenny Tunes, BMI)
31	35	2	SKY HIGH Jigsaw, Chelsea 3022 (Duchess, BMI)
32	36	5	BAD BLOOD Neil Sedaka, Rocket 40460 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
33	37	5	ALL OVER ME Charlie Rich, Epic 8-50142 (Columbia) (Ben Peters/Charys, BMI)
34	42	2	MANHATTAN SPIRITUAL Mike Post, MGM 14829 (Zodiac, ASCAP)
35	38	4	KEEP ON TRYIN' Poco, ABC 12126 (Fools Gold, ASCAP)
36	41	4	WHAT A DIFFERENCE A DAY MAKES Esther Phillips, Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)
37	40	3	JUST OUT OF REACH Perry Como, RCA 10402 (Four Star, BMI)
38	46	2	SUNDAY SUNRISE Anne Murray, Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
39	39	8	DANCE MUSIC Ronnie & Natalie, O'Hara, Legacy 105 (Happy Girl, ASCAP)
40	47	5	BIG MABLE MURPHY Sue Thompson, Hickory 354 (MGM) (Acuff-Rose, BMI)
41	NEW ENTRY		HEAT WAVE Linda Ronstadt, Elektra 45282 (Jobete, ASCAP)
42	NEW ENTRY		SECRET LOVE Freddie Fender, ABC 17585 (Warner Bros., ASCAP)
43	NEW ENTRY		THEME FROM "MAHOGANY" Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
44	44	5	I STILL LOVE YOU (You Still Love Me) Mac Davis, Columbia 3-10187 (Screen Gems-Columbia/Songpainter/Sweet Glory, BMI)
45	49	4	ONCE IS NOT ENOUGH Henry Mancini, RCA 10355 (Famous, ASCAP)
46	48	3	COMING IN OUT OF THE RAIN Gayle McCormick, Shady Brook 017 (Little Peanut, ASCAP)
47	45	4	MIRACLES Jefferson Starship, Grunt 10367 (RCA) (Diamondback, BMI)
48	NEW ENTRY		OPERATOR Manhattan Transfer, Atlantic 3292 (Conrad, BMI)
49	50	2	BLUE EYES CRYIN' IN THE RAIN Willie Nelson, Columbia 3-10176 (Milene, ASCAP)
50	NEW ENTRY		HEY THERE LITTLE FIREFLY Firefly, A&M 1736 (Sound Of Nolan/Chelsea, BMI)

Twin City Hobbyists Key On 'Sight 'n' Sound'



At Sight 'n' Sound expo, Theo Mayer of TEAC, above was one of many "lecturers, while Ken Kuskie, Sansui, was kept busy in display booth.



By IRENE CLEPPER

MINNEAPOLIS—Still toting shopping bags full of brochures, many of the 22,483 who attended the first Sight 'n' Sound show here Oct. 3-5 went directly from Minneapolis Auditorium to their nearest audio, camera or citizen's band radio dealer, with retailers reporting sales up as much as 30 percent over the prior weekend.

The show was an unqualified success for the non-profit Sight 'n' Sound Associates group of area dealers and reps who conceived the idea of an exposition aimed at the hobbyist groups in the area (Billboard, June 14). At early count, the show said to have broken even financially, and though it was formed for a one-time event, members already are making tentative plans for a 1976 rerun.

Consumers learned from displays, demonstrations and lectures, and one rep noted hoarsely that he hadn't stopped talking for the three days. Most of the demos were scheduled on a continuous basis, with people usually waiting in line for the next show. "We had to 'shut the door' each time," another demonstrator complained happily. "We just couldn't jam any more people in."

Al Kempf of Audio King, one of the dealers who initiated the show, explained the basic aim was to make it educational. "People want to learn and we felt that if we put on an educational program attendance would be better. And despite the Indian summer weather, opening of the hunting season and some great TV sports, we did well.

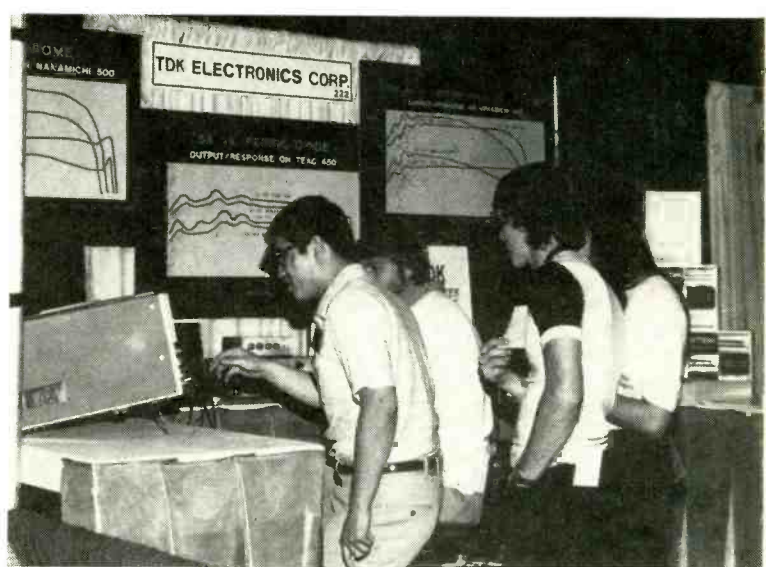
"With no sales at the show people didn't feel hassled," he emphasizes. "There was no pressure to sell or fear of being sold, so consumers who wanted information were encouraged to ask questions from the many factory staff people on hand."

Interest was wide-ranging, from basic questions such as "I want a good stereo system, so what should I look for?" to technical queries like "What can the new direct-drive turntable do for me?" Also of interest were seminars on mix down, mike placing and loudspeaker system variations.

(Continued on page 47)



Blank tape emphasis was definitely on comparison tests with equally big push from Maxell for UDXL, above, and TDK Electronics for Super Avilyn (SA).



Billboard photos by Irene Clepper

TDK's Tape Clinics Tee Big Promo Push

By RADCLIFFE JOE

NEW YORK—TDK Electronics has launched a series of tape clinics in selected cities across the country as part of a broad promotional campaign for the company's line of blank tape products.

The clinics, the first in TDK's history, were inaugurated last week at Lafayette audio retail shops in Manhattan and Syosset, L.I. They were then moved to two Atlantis Sound stores in Washington, D.C., and will be held this week at selected audio shops in Chicago.

The clinics will end a three-week trial run on the West Coast, and are being used primarily as a barometer to gauge both dealer and consumer response to the concept. According to Ken Kohda, marketing manager, if results are favorable, TDK will establish the clinics as an on going feature on a regional basis.

The clinics, using specially designed test equipment, are testing the frequency response, signal-to-noise ratio, and other critical features of TDK's new Super Avilyn tape against those of the closest competitors.

Tying in with the clinics are four promotions including a free storage box with every two SA cassettes purchased; a "Reel Steal" promotion, on metal take-up reels; a buy one get one at half price cassette promotion on TDK's SD cassettes; and a special SA promotion that offers 10 cassettes in a box for the price of eight.

Kohda explains that the storage box promotion features "a unique 'add-o-stack' cassette storage mod-

ule free with the purchase of two SA cassettes, along with descriptive material about both the module and the tape." The colorful skin-wrapped package carries a retail price of \$9.58.

The "Reel Steal" promotion offers
(Continued on page 45)

3 BIG 10 SITES

Traveling Playback Expo Finds College Town Exposure Pays

By VICKORA CLEPPER

BLOOMINGTON, Ind.—Playback's \$1 million traveling equipment show made its last stop here Oct. 3-5, playing to a house of between 10,000 and 15,000.

Billed as Playback's "Hi-Fi Expo '76," the show had previously been exhibited in Champaign, Ill. and Madison, Wis. The exhibits move from location to location via trailers, with 40 manufacturers of electronics, speaker systems, tape decks, turntables and cartridges, calculators and autostand equipment represented.

All three cities are sites of Big 10 Campuses (Indiana Univ., Univ. of Wisconsin and Univ. of Illinois), and the appeal is directed to the student. "Young people are our most knowledgeable and most critical customers," says Marty Yates,

Playback's corporate sales manager.

Complimentary frisbees, T-shirts and record albums attracted young visitors, as did such events as a 50s style dance contest, with calculators as prizes. Special exhibits included the "Earthquake" sound equipment (Cerwin-Vega and BGW) movie theaters used to project tremors, and a \$10,000 "Super" system. Seminars covered tape recording, speaker systems and technical innovations.

But visitors came for the equipment being displayed, as well. Paul Epstein, manager of the Bloomington Playback outlet says 80 percent of his customers are in the 18-29 age range and stereo systems are an important commodity for them. "They will buy an expensive stereo

before an expensive car," he says.

Since no individual store in the Bloomington area can afford such a show, Epstein says good public relations will be built up with the community. And, he adds, "People have to see the equipment before they buy it, and our store simply can't display all we offer."

Following the show, his outlet held a week-long sales, with some of the material demo equipment from the expo, and a free frisbee offered for every \$5 purchase. Even during the show, Epstein noted an increase in traffic in the store.

The Bloomington show was held at the Executive Inn, an off-campus motel. A chartered bus was dispatched around the campus to pick up students in front of the

(Continued on page 46)

CAMPUS SYMPOSIUM

IUP Hi Fi Expo To Repeat

• Continued from page 3

hardware manufacturer to bring its own display, had only praise for the overall effort, and pledged the company's involvement in similar events at other campuses.

This is one of Viggiano's main goals in bringing the hi fi industry to the students, the triggering of other

educational-oriented expos across the country. He reports interest from other schools in the area, whose representatives were attending a Pennsylvania Learning Resources Assn. meeting the day of the symposium.

Aspesi was impressed by the sophisticated questions of the typical listener to the continuous demonstrations of CD-4 sound, which the vast majority had never heard. Although he expects mainly long-range benefits, a visit the next day to A.F.C. Electronics, a JVC Philadelphia dealer who participated, turned up a surprising number of inquiries directly related to the IUP show.

Jim Livolsi of A.F.C., who manned the firm's booth at the expo, and Tassos Spanos of Opus One, who also gave one of the lectures on speaker listening tests, were among the more vocal endorsers of the entire concept. Another strong endorser was George Sefscik of Shure Bros.

Also participating were Radio Shack, Lafayette Electronics, Quinn's Audio, Ours Electronics, Indiana Audio, Stereoshop, Audio Warehouse, Sound Shack and The Listening Post.

Thrust of the free event was strictly educational with only soft-sell sales pitches in evidence at the retailer booths. Attendance breakdown was about 70 percent students, 20 percent faculty/staff and 10 percent townspeople. Viggiano says, and provided a good cross-section of hi fi interest in the community.

Also helping prove that quad in-
(Continued on page 46)

Tape Duplicator

The growing videotape duplication market was among the focus of attention at **Video Expo '75** which drew an estimated 4,000 to see some 80 exhibits at Madison Square Garden Exposition Rotunda, sponsored by Knowledge Industry Publications, Oct. 7-9.

Trans-American Video, Hollywood, Calif., is still negotiating with potential flat-fee licensees for its patented **Copy Guard** videocassette encoding system which it claims halts virtually all unauthorized duplication through an electronically-encoded signal.

Other duplicators on hand, and generally optimistic about an upturn in duplications needs accompanying a general upturn in business, included **National Video Center** and **Reeves Teletape**, both in Manhattan; **S/T Videocassette Duplicating**, Leonia, N.J., and **Video Software & Production Center**, Yonkers, N.Y.

For blank videotape, **Memorex** had its full line on display, including its CrO₂ videocassettes in seven lengths from 10 to 60 minutes; **DAK Enterprises** was showing back-coated cobalt-energized ¼, ½ and 1-inch helical scan videotape; **Karex** had its new extended stop-motion videocassettes, and **Studio Tape Exchange** found much interest in its "recycled" ¾-inch U-Matic cassettes and 2-inch quadruplex videotape.

One of the potentially most important and

least visible new items was **Akai's** Automatic Gain Control low light level amplifier for either its VTS-150 or CCS-150S color cameras, producing pictures of Electronic News Gathering (ENG) quality at as low as 20 footcandles. Unit is about

\$350, and can be retrofitted to modify any existing camera in either of the Akai ¾-inch systems, now used by some 70 TV stations in the U.S.

Also drawing attention was the much more visible **Hitachi/Shibaden** battery-operated FP-

3030 portable color camera utilizing a new tri-electrode vidicon tube, available early next year at \$4,295.

The only video duplicator on display, now that 3M has abandoned its ¾-inch U-Matic high

speed contact printer, was the **Panasonic VTP-1** ½-inch videocassette printer, which is reportedly getting more interest as distribution of cartridge VTRs increases.

(Continued on page 46)

2 Shows In '76 Then 1 For 1977

• Continued from page 6

90 percent of space at the last summer CES voted for the single spring show.

Begun in January 1973 to capitalize on the success of Larry Karel's Independent Housewares Exposition (IHE) which was attracting a growing number of consumer electronics firms bridging the big home furnishings and housewares expos in Chicago, the winter CES has brought grumbles from more and more large-space exhibitors who complained of spiraling display costs and FCC and FTC crackdowns on prototypes of new products.

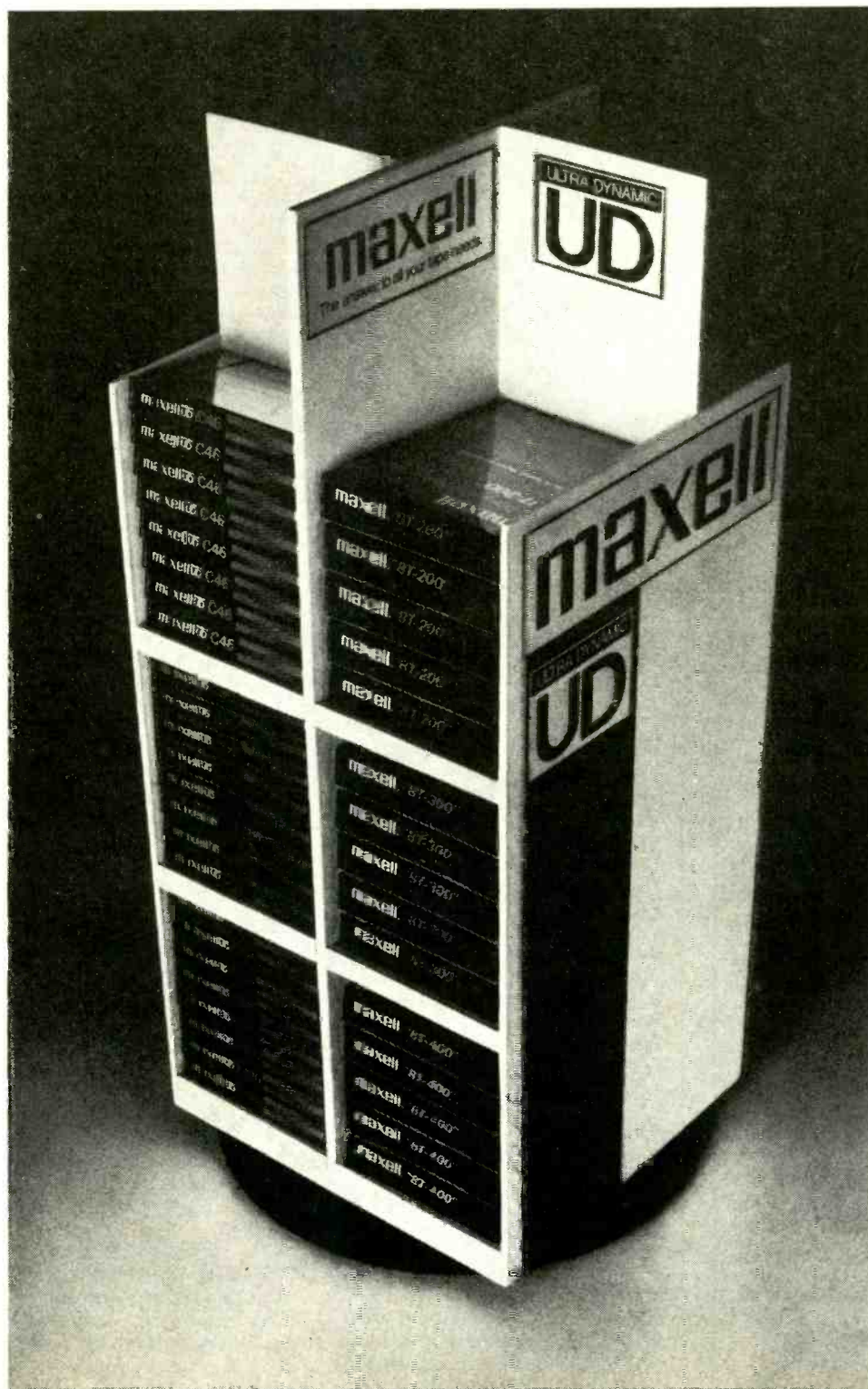
Although there was also some pressure for a change of site from Chicago, Wayman reports the survey response from more than 40 percent of the 800 firms exhibiting in the past three CES years was 4 to 1 to stay in the Windy City. Another factor is that Las Vegas, an alternate site, has only about 285,000 square feet available in the Convention Center, and the summer CES already is over the 310,000-square-foot requirement, and growing.

The CEG has left options on January/June dates after 1977 in case the single April show "doesn't go," but expects to abide by the decision of the board to adopt the one-show format in 1977, Wayman says.

He also got a strong commitment from the survey respondents to the Jan. 7-9 Winter CES at the Hilton and the summer CES at McCormick Place. More than 90 percent of available space for the Wednesday-Friday winter show is committed, with 214 booths sold as of last week.

On the single-show format, Wayman notes that hi fi firms will have to cycle their goods earlier to meet the new product introduction schedule. After re-polling those who had opted to continue the two-show schedule, he came up with virtually no major firm unable to meet the necessary new commitment. Major difference will be that for many years the CES has followed the two-step introduction of many lines, particularly TV, and now will precede the distributor/dealer meetings.

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ITA HIGHLIGHTS—At recent New York International Tape Assn. "semi-technical" seminar, big hit was quad mix-down demo by Joe Lopes of RCA Records, left, and Jack Richardson of Toronto's Nimbus 9 Productions. At right, ITA executive director Larry Finley reads plaque presented to John King of Ford Motor Co., center, "for creating consumer acceptance of the auto 8-track player" a decade ago, as Duane Windahl of 3M Co. looks on.

VCT Press photos

AUDIO & VIDEO

Automation With Human Touch Key To Blank Tape Production

By EARL PAIGE

LOS ANGELES—Automation is revolutionizing the manufacturing of blank tape but the human element is perhaps more important, ironically, than when much of the production was manual. There are many examples of the curious industrial relations paradigm. But consider the Dusenbery slitter. This is a key piece of automation in a blank tape production facility. It costs around \$200,000, and it is fed a roll of blank tape that can weigh 125 pounds. As the name implies, the machine slits the six-to-30-inch-wide roll into multiple narrow strips that spool on a pancake roll as narrow as 1/8 in. wide for feeding into cassette blanks (8-track and open-reel widths are likewise slitted).

Despite such technological automation breakthroughs as the Dusen-

bery there still are vital human functions necessary for its optimal use. For instance, one person observes the high-speed master roll as it spools into the mouth of the rotating knives. Object? To spot possible flaws, uneven coating, for example—then the possibly flawed wound pancakes can be isolated and only a relatively small amount of perhaps a ten-mile-long wide spool is involved. An uneven area of coating may be only a foot or so long and the finished spools from this area are isolated up to a point of beyond 90 percent accuracy (ultimately, of course, every finished rolled pancake is subject to many quality checks).

There are other human functions going around 24 hours a day central to keeping the Dusenbery going. Take the two people who perform the complex task of splicing the tremendous wide master spools. These spools are heavy. Plans call for women to be able to do this but this will mean a special spool-handling device now being prepared. Right now, the men help if a woman is at the station where a spool is to be raised into place.

Sometimes, an individual slit piece will break. Sometimes, but less often, maybe three slit pieces will break coming out of the knives. This means three more splices. Right above the Dusenbery is a vacuum tube. The broken tape is sucked up the tube and eventually is emitted into a giant waste receptacle in the back of the plant. The splices are made and the Dusenbery spins and spins as the pancakes on the far side build up to finished size.

Then there is the next human element of addressing the Dusenbery with scissors and snipping, snipping, snipping off each of the pancakes. Meanwhile, an axle of pancake hubs moves across and is placed in readiness for the Dusenbery to begin all over again winding up another batch of pancakes.

Although many of the human tasks in a blank tape manufacturing plant are robot-like routine, each person is at the same time a quality control inspector. There is a camaraderie in this, an esprit de corps, if you please.

It is not that this process goes on in the main production facilities. Now, there are even small-scale research production facilities. These can be a complete production facility from first chemical analysis of different coating properties right through to finished blank tape. In fact, a six-in. research production facility could even suffice for a small manufacturer of blank tape. But the idea is to try something on a small scale before you get it into the plant and are running through ten-mile spools of the stuff.

And if quality control is critical in audio blank tape it can hardly compare with what goes on these days in the production of video tape. Still, there is the necessary human element—possibly more so in the video area. It is in this area where even the human being becomes integrated to the utter sterility of the process the machines are shaping. We walk to the clean room. Here, no woman can wear cosmetics. When you go to work here, you leave your clothes, your shoes especially, and don special clothes (monkey suits). You are even vacuumed off. You wear a head piece. The gloves offer you freedom at the finger tips but basically your finger tips and your face are all that is free to contaminate this hospital-like environment of giant rolls of tape moving overhead, hulking slitters and spools the size of oil drums. At one end, the raw tape is fed in as clear plastic 26 inches wide and even here it is going through a cleaning process. Inside it gets coated, slitted, fitted, inspected, sized, packaged, inspected, and then inspected again, and then finally it emerges from the room with the people in the monkey suits and here it spins along a conveyor belt sealed in shrinkwrap before it emerges from the womb of this fantastic laboratory.

It is perhaps the paradox of blank tape manufacturing that it all looks so simple. Yet no single operation is simple, really. You could look at the mixing of the coating chemicals. What is this? Don't you simply have

(Continued on page 46)

AT PHILA. ERA

Industry Spokesmen See Profitable 1976

By MAURIE ORODENKER

PHILADELPHIA — With sales prospects ahead for quad, car stereos—especially in combination with CB, turntables and blank tapes, hi fi retailers can look forward to a better profitability picture next year. While retailers learned this year that the industry is not "recession proof," leading manufacturers are all in agreement that the outlook for '76 is generally good.

The note of optimism—a good year in '76 even with only a limited amount of sales growth—was sounded by Murray Rosenberg, president of Plessy Consumer Products (Garrard); Ken Rottner, national sales manager, Marantz; Al Kovacs, vice president, sales J.I.I. Corp.; and Gene Labrie, national sales manager, Maxell Corp. of America.

The four manufacturers comprised a panel dealing with projections and predictions for the hi fi industry at the annual Audio Night meeting of the Mid-Lantic Chapter of the Electronic Representative Assn. It was attended by approximately 100 reps, including many of the leading area record/stereo retailers.

Major impetus is seen in the area of quad by Marantz's Rottner. While he admits that quad is "dead" as a "demand" item, it still sells and looms big for the year ahead as the availability of recorded product increases. He says quad will get its biggest boost in '76 as a result of the recent announcement by EMI in London that it will produce most of its classical recordings in compatible SQ matrix quad (Billboard, Aug. 30). Rottner feels that other "hold-out" record manufacturers will soon follow EMI's lead, just as they eventually moved from mono to stereo.

"If dealers don't have to carry a double inventory of records," he says, "they will sell quad." He points out that 80 percent of all units sold by the company are convertible to quad, and with the availability of the soft goods there will be the additional speakers and components to move into 4-channel.

Rottner doesn't see quad replacing stereo, but as an item that will "diversify" the hi fi business. It is up to dealers to recognize the fact that they can have a high ticket item in quad—if they would only take time out to learn about it and market it properly.

The "big" dollar in '76 sales is seen by J.I.I.'s Kovacs in car stereo, with the market for in-dash sets and cassettes offering the greatest sales potential. The greatest area of prospects, he says, is the OEM market from Detroit. He points out that 64 percent of the cars coming out of Detroit have only AM radios, also noting that 72 percent of all important cars come in without any audio.

He urges dealers to sell car stereos as a hi fi item, instead of thinking of it in terms of a \$29.95 discount item. "This is a multiplex world," Kovacs says. "Everybody out there is ready for stereo. But you need more than just a display stand to sell car stereos."

He suggests that dealers stop thinking in terms of brands and mix their displays with price points. The most tremendous growth, he says, is in in-dash installations, now 50-50 with under-dash, with cassettes, as against being the "fastest growing segment in car stereo today."

The biggest growth in our stereos, Kovacs says, will be the combina-

tion in-dash 8-track unit with citizens band radio that J.T.L. introduced on the market following last fall's APAA and winter CES expos. With 92 percent of all truckers having some sort of sound equipment on the dashboard, and virtually all van people set up with sound, the combination car/stereo/CB set is a high ticket item with a solid potential.

Indicative of the great potential is the fact that J.I.I. is already finding competitors in the combination unit market from Xtal and Audiovox, among others. Listed at \$349.95, suggested selling price for the J.I.I. combination is \$299.95.

The turntable industry also figures prominently in the new year's profitability picture, according to Garard's Rosenberg, with single play turntables becoming an important factor in the business. Rosenberg predicts that the \$100-and-over market will account for the sale of 900,000 units next year, representing a \$80 million sales figure, of which 30 percent will be for single play models. And with the proper pitch by the floor salesmen, it could continue to grow to 40 percent.

The \$100-and-under sales should account for 800,000 record players next year, with a \$40 million sales value, Rosenberg forecasts. "The turntable industry is wide open," he says. "It's a healthy competitive business, and far better than what it was when only two or three manufacturers dominated the entire field."

Rosenberg also warns against "premature and undisciplined expansion" on the part of dealers, a major factor in stunting the growth of the industry this year. "We have learned that a dealer doesn't have to expand to be successful," he says.

"It is more important that the dealer learns to watch his store in respect to inventory, pricing, turnovers and recruiting and retaining good salesmen." He also cautions that the manufacturer's credit manager is going to be much more discriminating this coming year, with credit lines reduced if not merited by sales.

Also looming in '76 is the blank tape field which Maxell's Labrie says jumped

(Continued on page 46)

Street Van Tie For Koss Phones

MILWAUKEE, Wis.—Koss Corp. is promoting stereo headphones to the growing street van market through the 3,500-member National Street Van Assn.

Winners of the association's monthly contest for outstandingly decorated vans receive free Koss stereo headphones.

The Kossmobile showroom is being exhibited at NSVA gatherings, with daily prize drawings and headsets awarded to the best overall van in competitive judging events.

All NSVA officers and directors are provided with headphones for demonstration at van and auto shows throughout the year, with special identifying decals for their vans.

While headphones are illegal to use when driving, Joe Kotowski, Koss director of marketing services, points out that passengers can use them with the elaborate sound systems usually built into vans by owners.

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audio
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Rep Rap

Larry Courtney, executive director of the Southern California Chapter, Electronic Representatives Assn., is looking for rep input for his 1976 ERA conference session on "The Five Things That Your Principals Do That Bug You The Most—And What You Have Done About It." All reps are invited to send their list to Courtney at 23999 Ventura Blvd., Calabasas, Calif. 91302. All participants will get a copy of Courtney's talk at the last ERA confab, "The Care And Feeding Of Your Principals" and results of the new survey.

* * *

Display Media is a new line for **Gilbert E. Miller Assoc. Ltd.**, Jericho, N.Y., also handling Amco demonstrators, Sherron Audio, Raymer, Eltron, Filmagic, Grampian, Lekrostat, Metrosound, Micro/Acoustics, Montage and Paso.

* * *

Sonab Electronics, Foster City, Calif.-based U.S. subsidiary of Swedish parent, marked first anniversary with rep meeting in Chicago at which **Arne Gjers**, international marketing direc-

tor, presented "Rep of the Year" award to Neil Rollins, Esther Hodson and Paul Bird, **Little House of Sound**, Denver, and "Rookie of the Year" trophy to Bret Cosor and Brian Wolff, **Electronics Marketing**, Gaithersburg, Md.

Barry Wolfson, former Eastern regional sales manager for **Altec Lansing** professional and commercial products, and hi fi equipment, has formed **New Breed Associates** manufacturers rep firm, with Altec consumer products in the

New York area as his first line. Headquarters is 4 Lake Ave., Box 633, East Brunswick, N.J. 08816.

* * *

Newest sales rep for **Glenburn Corp.**, an-

nounced by **Philip Sharaf**, marketing manager, is **De Pillis Assoc.**, Rex and Russ De Pillis, 15 Tanner St., Haddonfield, N.J. 08033, for Delaware, Southern New Jersey and Eastern Pennsylvania.

U.S. Probe: Japan AC Adapter Sale

WASHINGTON — Treasury Dept. has begun an antidumping investigation of imports of AC adapters from Japan. A preliminary investigation conducted by the U.S. Customs Service rather strongly indicates that the Japanese adapters are being sold here at prices lower than those in the home country.

The adapters, which Treasury spokesmen say are used in tape recorders and small consumer appliances like calculators and shavers, had a net import value of roughly \$5.6 million in sales here for calendar 1974. During 1973-'74, Treasury says the value of the AC adapters imported from Japan have substantially increased.

In cases where imports are sold here at "less than fair value," Treasury can impose a "dumping duty" equal to the amount of the price discrimination. The antidumping law calls for duties to be imposed when a domestic industry is injured or is likely to suffer injury because of the unfair pricing.

TDK Launches Tape Seminars

• Continued from page 42

consumers a \$7.70 professional metal take-up reel for \$1.95 with the purchase of two reels of 1,800-foot Audua open reel tape. The Audua L-1800 retails at \$7.49 per reel and this promotion is expected to run until the end of November.

The entire promotion package is being supported by an extensive print advertising campaign and a comprehensive supply of point-of-purchase displays, according to Kohda.

Meanwhile, TDK has begun shipping its Audua L-3600P and S-3600P open reel blank tapes with precision molded plastic NAB hubs at saving of up to 20 percent.

Kohda claims that the "precisely engineered" plastic reels, introduced at the summer Consumer Electronics Show, are "the first in the industry to match standard 10½-inch metal reels in performance." He assures that the plastic reels "are less likely to warp and wobble as do some metal reels, and also represent a substantial saving to the consumer."

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She's also tough, nit-picky, hard-to-please and downright persnickity. And we love her for it. Because Mary supervises checkers in our Quality Control Department, and has for over seven years.

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(Possibly a low for the entire tape industry.)

And she never loses sight of a simple principle — "If I wouldn't buy it, I wouldn't expect anyone else to."

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AudioMagnetics. The Jamproof Company.
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IUP Hi Fi Expo To Repeat

• Continued from page 42

terest is far from dead was Quadratrak of Kensington, Md., developer of a real-time-duplicated open reel quad process. Its first tape by Iguana was auditioned continuously using a TEAC quad deck, McIntosh amp and four Bose 901 speakers.

Another attention-getter was the Advent VideoBoom large-screen TV projection system, brought in by Opus One. It drew a large audience to see a videotape of the 1975 Super Bowl clash between Pittsburgh and Minnesota.

The 12 lectures drew near capacity crowds for each of their three presentations. In addition to speaker listening, covered topics included buy sound—not specs, purchasing—how to shop for stereo, car stereo purchase/installation, speaker enclosures-construction/design, how to spend your audio dollars wisely, amps/receivers/preamps, hi fi ver-

sus hi fi, audio basics, the complete system, turntables—it all starts here, service/maintenance and stereo cartridges.

Lafayette raffled off a \$400 stereo system and TDK Electronics, through The Listening Post, had drawings for \$15-value blank tape packages, both of which helped build traffic. A 2½-minute spot on the 6 p.m. news from nearby WJAC-TV in Johnson, while the expo was still on, also helped bring in some late attendees.

Terming the show "super-successful," Viggiano feels the most positive effect was to show the students that there are people in the hi fi industry who "give a damn and don't want to see them ripped-off."

Tape Duplicator

• Continued from page 43

Nord-Video, an association of leading Scandinavian publishers in Denmark, Finland, Norway and Sweden, has established a number of "Video Depots" to make available all video programs accessible to the market in a public "screening room" situation.

Starting with centers in the four capitals—Copenhagen, Helsinki, Oslo and Stockholm—the consortium has invited all program producers to deposit four videocassettes, either ¾-inch U-Matic or ½-inch VCR, of each program, or one copy that can be circulated.

The Nord-Video Group includes Denmark: **Gutenberghus and Gylendal**; Finland: **Finnvisuals Oy**; Norway: **Aftenposten, Gyldendal Norsk Forlag A/S and Ernst Mortensen & Co. A/S**; Sweden: **EBAV**. Nord-Video Secretariat is at P.O. Box 2144, S-10314 Stockholm 2, Sweden.

A nursing institute on "Media And Audio-Visuals In The Education Of Nursing Sciences" will be held in conjunction with the National Audio-Visual Assn. Exhibit running January 11-13 in New Orleans. The Institute opens the five-day Health Education Media Assn. Conference running from Jan. 9-13. Registration for the Institute also includes admission to the NAVA exhibits.

Profitable 1976

• Continued from page 44

from \$250 million five years ago to \$300 million today. He believes dealers, in order to cash in on the growing tape market, must plan and promote with in-store displays, advertising and knowledgeable salesmen. Starting in January, he says, Maxell will back up all dealer campaigns three to six months in advance.

The round robin panel was arranged by Don Logato, of DiVincent-Legato Associates, Mount Laurel, N.J., audio reps. He is the chapter's group vice president for consumer products.

Playback On 'Tour'

• Continued from page 42

six largest dormitories every half hour. Not only did this enable students without cars to visit the show, but a sign on the bus provided additional advertising.

A standard advertising package was used, with ads placed in the Indianapolis and Bloomington papers and on radio stations. A local radio outlet broadcast live from the Inn on opening night.

The traveling Playback show made its debut last year in Aurora, Ill., using racetrack facilities. The first two shows this year attracted about 24,000 visitors each. The Champaign exhibit was held in the Univ. of Illinois Assembly Hall; the Madison show at a shopping center. Epstein says about 16,000 programs were distributed at the Bloomington expo, but lowered the attendance estimate because of repeat visitors.

Yates says reaction to these shows has been good and the plan next year is to expand the itinerary to include six to 10 college towns. Metropolitan areas such as Indianapolis and Chicago are also being eyed for future stops.

The admission has been free and Yates says it will remain so. The only thing for sale at the Bloomington exhibit was sale-priced albums from the outlet stock.

Playback, which began operation in 1971, has 62 chain outlets in a territory covering Wisconsin, Indiana, Kentucky, Michigan, Illinois and Iowa.

Tape Production: Man, Machines

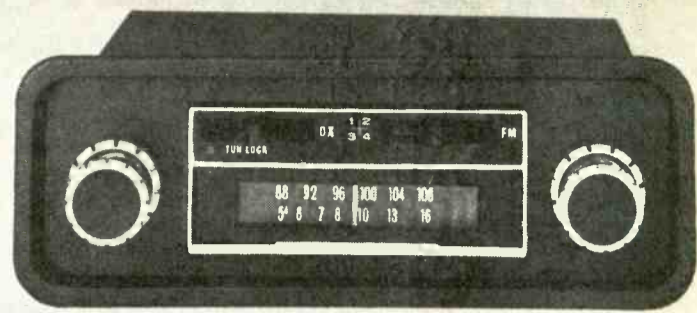
• Continued from page 44

huge vats and stir in the tiny oxide particles? No. No. Each separate oxide formula has its optimum stirring methods. Maybe the stirring element is tiny sand-like grains of glass. Or it could be marble-size balls of metal. Even at this basic stepping off point, you find the worker wearing a suit of heavy plastic as if he is handling radio-active substances, because the sterility of the coating materials moving onto the sheets of blank tape is just as vital.

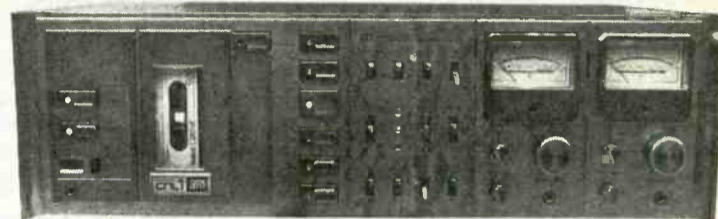
And it is not just that the human factor observes constantly all these processes. You require this. You require, for instance, a room of tape recorders. A room of video recorders too. There is every brand, every model you could imagine. Tapes are brought in constantly and checked in dozens of ways. There is even a machine where a loop of tape is spliced and is life-tested for up to six hours whirring through the guts of a giant video machine.

It may well be that no process in modern industrial mass production is quite so unique as the making of this product we call blank tape. You are talking about one dimension a half-mil thick, or maybe a third-mil or maybe even as thin as a quarter-mil. Then there is the business of slitting wide spools of speeding tape into widths as narrow as ½ in. But then there is the business of how long do you want it—30, 60, 90, 120-minute lengths? But it must be packaged. It must be boxed. And all this happens on a scale and breadth that is staggering in its dimensions of how the human being has harnessed machinery without finally every allowing the machine to harness him—or her.

New Products



AUTOMATIC TUNING that locks a signal into place for five seconds before moving to the next signal, with lock-in button, is a unique feature of the JIL model 848 in-dash, 8-track and AM/FM/FM radio unit.



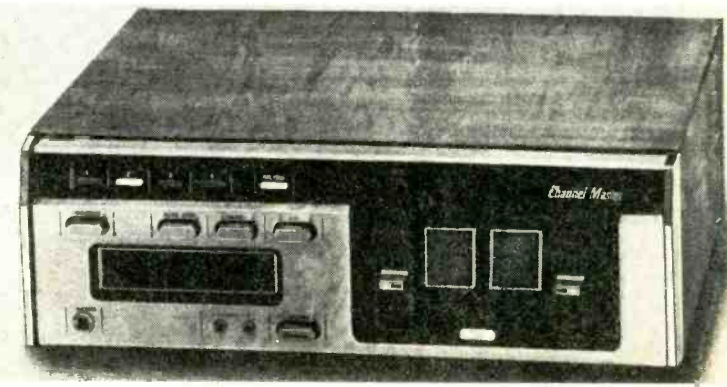
AUDIOPHILE cassette recorder from 3M Company under CTR label being offered by select dealers, offers Dolby in play, record and FM, three tape selectors, two meter switches, end-of-tape warning light, automatic rewind, and many other features, at \$599.95 suggested retail.



SEMI-AUTOMATIC turntable from Craig Corp. is one of new 5000 series of audio components that includes two receivers and two speaker systems. The unit is included in sell-through packages combining the new elements, with sales supported by POP and display materials.



SINGLE ENDED Dynamic Range Expander returns dynamics of original recorded material while significantly reducing all noise components. The RG-1, from U.S. Pioneer Electronics Corp., can be added to any stereo hi fi system.



RECORD AND PLAY 8-track deck by Channel Master has fast forward and pause pushbutton controls, and can be set to automatically stop the tape at the end of the fourth channel in both play and record modes. The \$99.95 retail value on model HD6075 has manual or automatic track selection.



IUP photo
IUP hi fi expo coordinator Frank Viggiano Jr., right, looks over EIA brochures with consumer tips along with George Sefscik of Shure Bros.

TAPE EQUIPMENT FOR SALE

- 1 Ampex BLM 200 8 120/240 60 HZ Tape Duplicator Model 1210
- 3 Ampex Slaves Model 1260, 8 track ¼" 115V, 60 HZ
- 3 Ampex Hd Assembly Cartridge 120/60
- 3 Livingston Sidewinders

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Twin City Hobbyists Key On 'Sight 'n' Sound'

• Continued from page 42

Comments from reps, dealers and factory staff people were virtually unanimous on the success of the show.

• Carl Bowar of TEAC, with Lowell Fisher, says his group had distributed eight cases of literature.

• "Every manufacturer I talked to was totally pleased," observes Dieter Pape of Dayton's, another of the dealers involved. "Two of our salesmen at the seminars said it was great to share their experience with knowledgeable people."

• Paul Michie, Panasonic regional manager from Chicago, got compliments for the full range of the company's home equipment that was displayed. John Mitchell, in the Panasonic booth, noted visitors were "interested in just about everything, from multi-band radios to the new Technics hi fi additions."

• In the video area, the Advent VideoBeam large-screen projection system drew a big share of the audience under its plastic tent on the main floor.

• Andy Fitz with Sound of Music company characterized the audience as "audiophile-oriented," noting his firm was drawing people who wanted to see the top of the line.

• At Sansui, Yoshio Takeda echoed Fitz's comments, observing the new 9090 and 8080 receivers were getting attention, as was the company's new LM speaker systems.

• The Onkyo audio component listening-test invitation had plenty of takers putting headsets to their ears.

• Walt Cross of Yamaha, who admits his company normally doesn't participate in consumer shows, feels this one was well worth the time, effort and money. He noted the constant flow of consumers, particularly the large number just getting into stereo, significant in terms of future sales.

Audio King's Kempf pretty well summed up the audience, noting "The Consumer is reconfirming that he bought the right thing. In audio there are so many equally good products that he or she has a hard time choosing, and must rely on somebody else's advice. A show like this is a chance to get reassurance that, yes, they have excellent components in their own systems."

Total attendance and its quality equally impressed Bruce Zyde of Ohm Speakers and Chuck Meyer of Ponder & Best (photo lenses), which focused on the sponsoring group's initial debate on the compatibility of sight and sound products in a single show.

It was obviously "yes" as the expo got under way, with a definite crossover noted of the customers with high quality photo equipment and audiophile sound systems. Some doubt was expressed at the inclusion of citizen's band, but that, too, proved an attention getter. Included in the show exhibits were displays by various hobbyist groups, such as camera and CB clubs.

2nd Taiwan Expo Set

NEW YORK—Taiwan's second annual audio exposition is scheduled to be held in Taipei, Dec. 26 to Jan. 4. Sponsored by Taipei Electrical Merchants, the show will be divided into two sections covering the latest in audio hardware and software. More than 100,000 visitors are expected to attend the nine-day exposition which is attracting registrants from around the world.

Sight 'n' Sound was six months in preparation by the "task force" headed by Roy Hidok of Vector Sales. His rep "partners" included Pat Klice, Ripley & Assoc.; Steve Herold, Stan Clothier Co., and Ron De Harpporte, Clark Gibb Co. Dealers involved were Dayton Co., Randi Carlock; Sound of Music, Dick Schulze; Audio King, Al Kempf; Schaak Electronics, Paul Ginther, and Team Electronics, Paul Hagstrom.

Among the participating com-

panies: Advent, Altec, Antenna Specialists, BSR McDonald, BASF, Mamiya-Sekor, Bell & Howell, Berkey Konica, Berkey Omega, Beyer/Revox, Bolex, Bose, Braun Electric Flash, Braun Rilok, Braun Nizo, Braun Patterson, Canon, Cobra/Dynascan, Crown, Discwasher, Dokorder, Dynaco, Electro-Voice, Elmo, Fisher, Fuji, GAF, Hasselblad, Hy-Gain, Hitachi, Honeywell Asahi Pentax AGFA, Ilford Ciba-chrome, Infinity, Kenwood, Koss, Maxell, Minolta, Onkyo, Nikon,

OHM, Olympus, PE, Panasonic/Technics, Pace, Pierce Simpson, Pioneer, Ponder & Best, BTR, Rollei, Royce, Sankyo, Sansui, Shure, Standard, TDK, Tandberg, Teac, Unicolor, United Audio, Vivitar, Yamaha and Yashica.

As the association begins to look ahead to 1976, there will be some consideration as to hours. Is a 10 p.m. closing on Sunday night too late? Should they spend more of the \$68,000 budget on TV advertising

and less on newspaper supplements? The supplement cost \$37,000 and some of the members felt that full-page ads might have been better, at less cost.

"The show was to teach first—and sell indirectly," says Milt Adams, whose company, Adams and Others, helped with planning and promoting and did the media buying (radio and city bus placards were given a good grade in the media effectiveness test).

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New D 8-Track Cartridge.

Why not offer your cartridge customers TDK quality, too? New D 8-track has a full fidelity sound range with low noise. Add that to TDK's competitive economy price and you've got a profit builder.

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Now this famous Dynamic Series cassette is even more attractive to your customers. Gives you better turnover, too. The D Cassette gives the high fidelity performance you'd expect from premium priced cassettes and it's packaged in a deluxe plastic case with TDK quality mechanism.

And don't forget the audiophiles. For them TDK has a complete line of recording tapes—The Professional Range, including famous SD. All are among the top-ranked cassettes, 8-track cartridge format, and open-reel tapes on the market today.



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Carduner Sales	Williston Park, N.Y.	(516) 248-2050
Lienau Assoc. Inc.	Rockville, Md.	(301) 770-6800
Carolina Marketing Assoc.	W. Columbia, S.C.	(803) 794-7359
Igou-Turner & Assoc.	Atlanta, Ga.	(404) 451-7916
F. Hass Co., Inc.	N. Miami, Fla.	(305) 949-9143
McFadden Sales Inc.	Columbus, Ohio	(614) 221-3363
R. A. Albrecht & Company	Rochester, Mich.	(313) 652-2520
Markal Sales Corp.	Chicago, Ill.	(312) 282-5800
Lowell M. Fisher Co.	Bloomington, Minn.	(612) 881-0944
Carmine A. Vignola Assoc.	Jefferson City, Mo.	(314) 893-3205
Century Sales Limited, Inc.	Dallas, Tex.	(214) 387-2140
CIR-VU Marketing Inc.	Denver, Colo.	(303) 623-4185
Pacific Northwest Marketing, Inc.	Bellevue, Wash.	(206) 455-2300
Rud R. Seaman Co.	Oakland, Calif.	(415) 352-7860
Damark Industries, Inc.	Van Nuys, Calif.	(213) 786-9300
GAP Distributing Corp.	San Juan, P.R.	(809) 783-4044
BBL Enterprises	Aea. Hwi.	(808) 839-6348
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Country

BMI Honors To 103 Writers, 71 Publishers

NASHVILLE—One hundred and three writers and 71 publishers of one 106 songs were presented BMI Citations of Achievement at the Belle Meade Country Club here.

The awards are measured by broadcast performances for the period from April 1, 1974 to March 31, 1975. Presenters were BMI president Edward M. Cramer and Frances Williams Preston, vice president of BMI's Nashville office.

Norro Wilson is leading BMI country writer award winner with six songs followed by Billy Sherrill with five, Kris Kristofferson and Dolly Parton each with four and Shel Silverstein with three. The leading BMI country publisher-award recipients were Tree Publishing Co., Inc. with eight awards, followed by Algee Music Corp. and Al Gallico Music Corp., each with seven. Four awards were presented to Acuff-Rose Publications, Inc., Owepar Publishing, Inc., Screen Gems-Columbia Music Inc.

Seventeen of the songs honored with BMI awards were presented with citations marking previous awards. Eighth-year awards were presented to Dramatis Music Corp. for "By The Time I Get To Phoenix," by Jim Webb, and to John Hartford and Ensign Music Corp. for "Gentle On My Mind." Fifth-year awards went to "For The Good Times," by Kristofferson and published by Buckhorn Music Co., Inc., "Help Me Make It Through The Night," by Kristofferson and Combine Music Corp., and to "(I Never Promised You) A Rose Garden," by Joe South, published by Lowery Music, Inc.

Honored for the fourth time was "My Elusive Dreams," by Curly Putman and Billy Sherrill, published by Tree Publishing Co., Inc., with third-year honors to "He Thinks I Still Care," by Dickey Lee and published by Jack Music, Inc., Glad Music Co.

Second-year awards went to "Be-

hind Closed Doors," by Kenny O'Dell, published by House of Gold Music, Inc.; "I Can't Help It (If I'm Still In Love With You)," Hank Williams, Fred Rose Music, Inc.; "Is It Wrong For Loving You," Warner McPherson, Unichappell Music, Inc.; "Let Me Be There," John Rostill, Al Gallico Music Corp.; "The Most Beautiful Girl," Billy Sherrill, Norro Wilson, Rory Bourke, Al Gallico Music Corp., Algee Music Corp.; "The Promised Land," Chuck Berry, Arc Music Corp.; "Six Days On The Road," Earl Green, Carl Montgomery, Newkeys Music, Inc., Tune Publishers, Inc.; "Tie A Yellow Ribbon Round The Old Oak Tree," Irwin Levine, L. Russell Brown, Levine and Brown Music, Inc. and to "A Very Special Love Song," Billy Sherrill, Norro Wilson, Algee Music Corp.

The sixth annual Robert J. Burton Award, presented to the most performed BMI country song, was given to "If You Love Me (Let Me

Know)," written by the late John Rostill, and to Al Gallico Music Corp., publisher. The award, honoring the late BMI president, is an etched glass plaque mounted on an aluminum pedestal. It is presented annually to the songwriters and publishers of the most performed BMI Country song of the year.

The 106 BMI award-winning Country songs, their writers and publishers as logged by BMI are as follows:

BMI COUNTRY MUSIC AWARDS

AS SOON AS I HANG UP THE PHONE
Conway Twitty
Twitty Bird Music Publishing Co.

BABY DOLL
Don Earl
Jerry Crutchfield
Duchess Music Corp.

BEFORE THE NEXT TEARDROP FALLS
Ben Peters
Vivian Keith
Shelby Singleton Music, Inc.

BEHIND CLOSED DOORS
Kenny O'Dell
House of Gold Music, Inc.

BIG FOUR POSTER BED
Shel Silverstein
Evil Eye Music, Inc.

BONAPARTE'S RETREAT
Pee Wee King
Redd Stewart
Acuff-Rose Publications, Inc.

BONEY FINGERS
Renee Armand
Hoyt Axton
Irving Music, Inc.
Lady Jane Music

BRING BACK YOUR LOVE TO ME
Don Gibson
Acuff-Rose Publications, Inc.

BY THE TIME I GET TO PHOENIX

Jim Webb
Dramatis Music Corp.
CAN'T YOU FEEL IT
George Richey
Carmol Taylor
Norro Wilson
Al Gallico Music Corp.
Algee Music Corp.

COME MONDAY

Jimmy Buffett
ABC/Dunhill Music, Inc.
COUNTRY BUMPKIN
Don Wayne
Tree Publishing Co., Inc.

COUNTRY GIRL

Peter Gosling (PRS)
Alan Hawkshaw (PRS)
Al Gallico Music Corp.

COUNTRY IS

Tom T. Hall
Hallnote Music
THE CREDIT CARD SONG
Dick Feller
House of Cash, Inc.

CRUDE OIL BLUES

Jerry Reed
Vector Music
DELTA DIRT
Larry Gatlin
First Generation Music

DRINKIN' THING

Wayne Carson
Rose Bridge Music, Inc.
EVERY TIME I TURN THE RADIO ON
Bill Anderson
Stallion Music, Inc.

EVERYBODY NEEDS A RAINBOW

Layng Martine Jr.
Ahab Music Co., Inc.
FAIRYTALE
Anita Pointer
Bonnie Pointer

(Continued on page 60)

'Grand Ole Opry's' 50th Anny Fulfilling

• Continued from page 1

ertainer of the Year and Male Vocalist of the Year, respectively.

Beginning with a parachute jump onto the first tee of the Harpeth Hills golf course by Tree Publishing writer Frank Knapp Jr., to kick off the pro-celebrity golf tournament, to a fan riding a mule all the way to Nashville for the convention, to an arrival in a \$52,000 Stutz Bearcat automobile by one artist, this year's celebration had something for everyone.

The licensing rights organizations presented more than 700 awards, the Assn. of Country Entertainers presented the Crook Brothers and the Fruit Jar Drinkers with awards

as pioneers of country music at the WSM luncheon, held at the Opry House this year instead of the Municipal Auditorium.

At a party following the luncheon, the "Grand Ole Opry" awarded Alcyone Beasley with a steamboat whistle, similar to the one Judge Hay used in the beginning of the "Opry." A plaque was also presented to Beasley, bestowing upon her the title of the "Grand Ole Opry's First Lady of Song."

Dutch Gorton of Local 257, AFM, presented several of the old-timers from the "Opry" and even a few deceased members, with plaques commemorating their contributions to the industry.

Awards were plentiful as was talent at the various shows staged by every major label in town. The CMA's international show was moved to the Opry House as well as the WSM luncheon due to this year marking the 50th anniversary of the "Opry." United Artists, ABC-Dot Records, RCA, Columbia, Capitol and MCA all presented their top artists in showcase performances.

However, business was conducted throughout the week with sessions held in the lower level of the Auditorium for DJs and artists to get together and do interviews, promo spots and identification spots, etc.

CMA held its fourth quarterly board meeting, a seminar was held by talent buyers from across the nation and a one and one-half hour ABC-TV special was put together for airing Nov. 11.

Grant Turner, Eddie Hill and Nelson King (posthumous) were inducted into the newly organized Country Dee Jay Hall of Fame. CMA's Producer of the Year awards went to Huey Meaux for "Before The Next Teardrop Falls" by Freddy Fender for single product and to Jack Johnson and Tom Collins for "A Legend In My Time" by Ronnie Milsap for album product. These awards were presented during CMA's annual show and banquet.

The WSM Grand Ole Opry Talent Search found a winner in Duane Murray, from Daleville, Ind. The search covered the country in various locations with six finalists competing at the "Grand Ole Opry." Murray sang a moving rendition of Jack Greene's "Statue Of A Fool" and one of his own compositions, "The Opry's Golden Anniversary."

Approximately 5,500 registrants enjoyed the numerous shows, lunches, dinners, hospitality suites. There wasn't a vacant room in the entire city as arrivals came as late as Friday. The city itself gained tremendous revenue, and this year had the new Hyatt Regency House for accommodations.

This was the 23rd birthday celebration as well as the 50th golden anniversary, therefore it was a double celebration. Registrants were treated to something special as each company and organization tried to make the occasion have special significance.

Nashville Scene

By COLLEEN CLARK

Charlie Daniels was recently commissioned an honorary highway patrolman of Alabama. . . . Trio of Cotton, Lloyd and Christian off on an England tour Nov. 16. . . . Billy Swan and newly formed band will make a six-week tour of Europe soon and stops will include France, England, Germany and Sweden. . . . Joe Stampley is moving from his hometown of Springhill, La. to Nashville. . . . Tammy Wynette is currently on four European charts. A new single will be released soon, "Singing My Song." . . . Writer/artist Troy Seals wrote eight of the 10 songs on Bobbie Gray's forthcoming album.



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All Over Me • Ron Halverson • MCR
The Hustle • Too Sweet • Solox
Indian Creek • Porter Wagoner • RCA
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Just Like The Night Before • Vilas Grey • Brite Star

ALBUM: Rock and Roll Moon • Billy Swan • Monument

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363 ASCAP Awards To Cleffers, Publishers

NASHVILLE—Last year marked ASCAP's most successful year ever in terms of country chart activity and performances of ASCAP-licensed songs, and this was reflected in the presence of such prominent award winners as Charley Pride, Eddy Arnold, Sonny James, Ray Stevens, Ferlin Husky, Ronnie Mil-sap, Willis Nelson, Susan Raye and Billy "Crash" Craddock.

A record number of awards, 363 total, celebrated the success of 74 records, confirming ASCAP's impressive growth in recent years.

More than 550 persons attended the thirteenth annual Country Music Awards Dinner at the National Guard Armory last Wednesday. Jim Weatherly received a standing ovation as the top writer winner, collecting six plaques for his songwriting and two more as a recording artist. John Denver was honored with five awards, two as songsmith and three as a performer, and 1974 CMA "Entertainer of the Year." Charlie Rich won four plaques, one for writing success, one for recording and two as producer of chart triumphs.

The teams of Jerry Foster and Bill Rice, who were the biggest winners in 1973 and 1974, again scored heavily as they picked up five more awards. Ray Griff was loaded down with eight plaques, two for song-writing, two each as recording artist and producer and a pair as music publisher. The team of Bucky Jones and Royce Porter each received seven awards, four as writers and three as publishers.

Writer Earl Conley and singer Ray Price each won four awards. Charlie Fields and Johnny Riis scooped up half a dozen apiece in their triple roles of writer, producer and publisher. Equally versatile Dick Heard took home five, while four went to publisher-writer-recorder Larry Rogers. Songwriter-recording artists Jim Mundy and David Wills won three plaques each, as did Eddie Raven.

Larry Gordon of Keca Music, Inc. earned an extraordinary nine awards, six as publisher and three as producer. "The Colonel," Bill Hall of Jack and Bill Music Co., a division of E.B. Harms Co., and producer Don Gant won five each, one less than Nelson Larkin of Blue Moon Music. Cherry Lane Music executive and producer Milton Tkun was honored with an even half-dozen. Mary Reeves Davis and producer-publisher Sy Rosenberg each received four, as did Chappell Music and Milene Music's Wesley Rome. Producers Jimmy Bowen, Owne Bradley, Bud Logan and Larry Muhoberac won three awards apiece.

Stanley Adams, president of ASCAP, co-hosted the affair with executive regional director Ed Shea. "This was a fine year for ASCAP and for the whole country community," said Adams, "and we're hoping that this healthy growth will continue." Shea pointed out ASCAP's 400 percent growth in country chart songs in the past five years.

The invocation was delivered by ASCAP's Bill Gaither, just voted Gospel Songwriter of the Year for the seventh consecutive year by the Gospel Music Assn. Gaither received his CMA "Dove" Award later in the evening. ASCAP executives who were in attendance were director Charles Monk and Gerry Wood; Paul Marks, director of operations; Paul S. Adler, director of membership; Dave Combs, West Coast regional executive director; Tad Maloney, Todd Brabec and Bruce Gold, associate West Coast direc-

tors, and Walter Wager, public relations director.

The complete list of winners is as follows:

AIN'T IT ALL WORTH LIVING FOR
 Writer: Sammy King
 Publisher: Milene Music, Inc.
 Producer: Don Powell
 Artist: Mack White, Playboy
AIN'T SHE SOMETHING ELSE
 Writers: Jerry Foster/Bill Rice
 Publisher: Jack and Bill Music Company
 Producer: Don Gant
 Artist: Eddy Raven, ABC

BABY
 Writer: Ray Griff
 Publisher: Blue Echo Music
 Producer: Steve Stone
 Artists: Tennessee Ernie Ford/Andra Willis, Capitol

BACK HOME AGAIN
 Writer: John Denver
 Publisher: Cherry Lane Music Company
 Producer: Milton Okun
 Artist: John Denver, RCA

BARROOM PAL, GOODTIME GALS
 Writers: Bucky Jones/Royce Porter
 Publishers: Ma-Ree Music, Inc./Porter-Jones Music, Inc.
 Producer: Bob Ferguson
 Artist: Jim Ed Brown, RCA

BLUE EYES CRYING IN THE RAIN
 Writer: Fred Rose
 Publisher: Milene Music, Inc.
 Producer: Willie Nelson
 Artist: Willie Nelson, Columbia

BOILIN' CABBAGE
 Writers: Gil Michael/Larry Rogers/Billie Tucker
 Publishers: Bill Black Music, Inc./Fi Music Inc.
 Producers: Larry Rogers/Bob Tucker
 Artist: Bill Black Combo, Hi

BURNING
 Writers: Jerry Foster/Bill Rice
 Publisher: Jack and Bill Music Company
 Producer: Don Gant
 Artist: Ferlin Husky, ABC

DAYDREAMS ABOUT NIGHT THINGS
 Writer: John Schweers
 Publisher: Chess Music, Inc.
 Producers: Tom Collins/Jack D. Johnson for Gemini Productions
 Artist: Ronnie Milsap, RCA

DIXIE LILY*
 Writers: Elton John/Bernie Taupin
 Publishers: Big Pig Music, Ltd./Leeds Music Corp.
 Producer: Audie Ashworth
 Artist: Roy Drusky, Capitol

EVERYTIME YOU TOUCH ME (I GET HIGH)
 Writer: Charlie Rich
 Publisher: Double R Music Corporation
 Producer: Billy Sherrill
 Artist: Charlie Rich, Epic

FARTHEST THING FROM MY MIND
 Writer: Jim Weatherly
 Publisher: Keca Music, Inc.
 Producers: Larry Gordon/Larry Muhoberac
 Artist: Ray Price, ABC

FORBIDDEN ANGEL
 Writer: John Riggs
 Publisher: Prater Music, Inc.
 Producer: Jim Prater
 Artist: Mel Street, GRT

FREDA COMES, FREDA GOES*
 Writers: Robert Cook/Roger Greenaway
 Albert Hammond/Mike Hazlewood
 Publisher: Cookaway Music, Inc.
 Producer: Dick Heard
 Artist: Bobby G. Rice, GRT

FROM BARROOMS TO BEDROOMS
 Writer: David Wills
 Publisher: Double R Music Corporation
 Producers: Charlie Rich/Sy Rosenberg
 Artist: David Wills, Epic

GOOD NEWS, BAD NEWS
 Writer: Parke Richards
 Publisher: Senior Music Corporation
 Producer: Don Gant
 Artist: Eddy Raven, ABC

GOOD OLD FASHIONED COUNTRY LOVE
 Writer: Jim Mundy
 Publisher: Milene Music, Inc.
 Producer: Wesley Rose
 Artists: Don Gibson/Sue Thompson, Hickory.

HE LOVES ME ALL TO PIECES
 Writers: Charlie Fields/Donald L. Riis
 Publishers: Music Craftshop/Sandburn Music
 Producers: Charlie Fields/Johnny Howard
 Artist: Ruby Falls, Fifty States

HE'S EVERYWHERE
 Writers: Gene Dobbins/Jean Whitehead
 Publisher: Two Rivers Music, Inc.
 Producer: Clarence Selman
 Artist: Marilyn Sellars, Mega

HE'S MY ROCK
 Writer: Sharon K. Dobbins
 Publishers: Famous Music Corp./Ironside Music
 Producer: Owen Bradley
 Artist: Brenda Lee, RCA

HOME
 Writer: Bobby Harden
 Publisher: King Coal Music, Inc.

Producer: Owen Bradley
 Artist: Loretta Lynn, MCA
HOPE YOU'RE FELLIN' ME (LIKE I'M FEELIN' YOU)
 Writer: Bobby David
 Publisher: Hav-A-Tune, Inc.
 Producer: Jerry Bradley
 Artist: Charley Pride, RCA

HURT
 Writers: Jimmie Crane/Al Jacobs
 Publisher: Miller Music, Inc.
 Producer: Audie Ashworth
 Artist: Connie Cato, Capitol

I LOVE THE BLUES AND THE BOOGIE WOOGIE
 Writer: Darrell Statler
 Publisher: Chappell & Co., Inc.
 Producer: Ron Chancey
 Artist: Billy "Crash" Craddock, ABC

I WANT TO HOLD YOU IN MY DREAMS TONIGHT
 Writer: Bob Dean
 Publisher: Owlufus Music, Inc.
 Producer: Bob Dean
 Artist: Stella Parton, Soul, Country And Blues

IF THAT'S WHAT IT TAKES
 Writer: Ray Griff
 Publisher: Blue Echo Music
 Producers: Ray Griff/Lee Hazen
 Artist: Ray Griff, ABC/Dot

(IF YOU WANNA HOLD ON) HOLD ON TO YOUR MAN
 Writer: Tom Ewen
 Publisher: Easy Listening Music Corp.
 Producer: Norro Wilson
 Artist: Diana Trask, ABC/Dot

I'LL STILL LOVE YOU
 Writer: Jim Weatherly
 Publisher: Keca Music, Inc.
 Producer: Jimmy Bowen
 Artist: Jim Weatherly, Buddah

IN MY LITTLE CORNER OF THE WORLD
 Writers: Bob Hilliard/Lee Pockriss
 Publisher: Shapiro Bernstein & Co., Inc.
 Producer: Sonny James
 Artist: Marie Osmond, MGM

IT MUST HAVE BEEN THE RAIN
 Writer: Jim Weatherly
 Publisher: Keca Music, Inc.
 Producer: Jimmy Bowen
 Artist: Jim Weatherly, Buddah

IT'S A SIN WHEN YOU LOVE SOMEBODY
 Writer: Jimmy Webb
 Publisher: Canopy Music, Inc.
 Producer: Jimmy Bowen
 Artist: Glen Campbell, Capitol

IT'S ALL IN THE GAME
 Writers: Charles G. Dawes/Carl Sigman
 Publisher: Warner Brothers Music
 Producer: Larry Rogers
 Artist: Jerry Jaye, Columbia

IT'S MIDNIGHT
 Writer: Billy Edd Wheeler
 Publisher: Imagination, Inc.
 Producer: Felton Jarvis
 Artist: Elvis Presley, RCA

JANUARY JONES
 Writer: Rory Bourke
 Publisher: Chappell & Co., Inc.
 Producer: Ron Chancey
 Artist: Johnny Carver, ABC

LEAVE IT UP TO ME
 Writer: Earl Conley
 Publisher: Blue Moon Music
 Producer: Nelson Larkin
 Artist: Billy Larkin, Bryan

LET ME TAKE CARE OF YOU
 Writers: Arthur Kent/Frank H. Stanton
 Publisher: Golden Horn Music, Inc.
 Producer: Earl Richards
 Artist: Bobby Lewis, Ace of Hearts

LIKE A FIRST TIME THING
 Writer: Jim Weatherly
 Publisher: Keca Music, Inc.
 Producer: Don Law
 Artist: Ray Price, Columbia

LIKE OLD TIMES AGAIN
 Writer: Jim Weatherly
 Publisher: Keca Music, Inc.
 Producers: Larry Gordon/Larry Muhoberac
 Artist: Ray Price, Myrrh

LOVE IS HERE
 Writer: Jim Weatherly
 Publisher: Keca Music, Inc.
 Producer: Don Law
 Artist: Ray Price, Columbia

Writers: Bucky Jones/Royce Porter
 Producer: Bud Logan
 Artist: Wilma Burgess, Shannon
MAKE IT FEEL LIKE LOVE AGAIN
 Writers: Earl Conley/Dick Heard
 Publishers: Andromeda Music Corp./Blue Moon Music
 Producer: Dick Heard
 Artist: Bobby G. Rice, GRT

MAMA DON'T LOW
 Writer: Charles "Cow Cow" Davenport
 Publisher: Chappell & Co., Inc.
 Producer: Larry Butler
 Artist: Hank Thompson, ABC/Dot

MISSISSIPPI YOU'RE ON MY MIND
 Writer: Jesse Winchester
 Publisher: Fourth Floor Music, Inc.
 Producer: Earl Ball
 Artist: Stoney Edwards, Capitol

MISTY
 Writers: Johnny Burke/Erroll Garner
 Publishers: Octave Music Pub. Corp./Vernon Music Corp.
 Producer: Ray Stevens
 Artist: Ray Stevens, Barnaby

MY BOY**
 Writers: Jean-Pierre Bourtoyre/Phil Coulter Claude Francois/Bill Martin
 Publisher: Colgems Music Corporation
 Producer: Felton Jarvis
 Artist: Elvis Presley, RCA

OUT OF HAND
 Writer: Tom Jans
 Publisher: Almo Music Corporation
 Producer: Roy Dea
 Artist: Gary Stewart, RCA

PLEASE MR. PLEASE*
 Writers: John Rostill/Bruce Welch
 Publisher: Blue Gum Music, Inc.
 Producer: John Farrar
 Artist: Olivia Newton-John, MCA

RED ROSES FOR A BLUE LADY
 Writers: R.C. Bennett/Sid Tepper
 Publisher: Mills Music, Inc.
 Producer: Dick Glasser
 Artist: Eddy Arnold, MGM

RHINESTONE COWBOY
 Writer: Larry Weiss
 Publishers: House of Weiss Music Company/Twentieth Century Music Corp.
 Producers: Dennis Lambert/Brian Potter
 Artist: Glen Campbell, Capitol

RICHARD AND THE CADILLAC KINGS
 Writers: Tom Simpson/Stephen K. Smith
 Publishers: Backyard Music/Sing Me Music, Inc.
 Producer: Ken Mansfield
 Artist: Doyle Holly, Barnaby

ROCK ON BABY
 Writers: Gene Dobbins/Johnny Wilson
 Publisher: Chappell & Co., Inc.
 Producer: Owen Bradley
 Artist: Brenda Lee, MCA

ROLLIN' IN YOUR SWEET SUNSHINE
 Writers: Jay M. Harris/Robert E. Morrison
 Publisher: Music City Music, Inc.
 Producer: Billy Davis for Perfect Harmony Productions, Inc.
 Artist: Dottie West, RCA

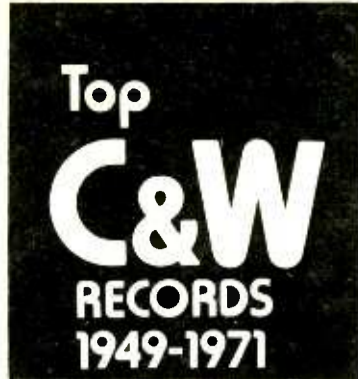
ROSES AND LOVE SONGS
 Writer: Jim Weatherly
 Publisher: Keca Music, Inc.
 Producers: Larry Gordon/Larry Muhoberac
 Artist: Ray Price, Myrrh

SHE'S ALREADY GONE
 Writer: Jim Mundy
 Publisher: Chappell & Co., Inc.
 Producer: Don Gant
 Artist: Jim Mundy, ABC

SMOKEY MOUNTAIN MEMORIES
 Writer: Earl Conley
 Publisher: Blue Moon Music
 Producer: Dick Heard
 Artist: Mel Street, GRT

SPRING
 Writer: John Tipton
 Publishers: Galleon Music, Inc./Motola Productions, Inc.
 Producer: Billy Sherrill

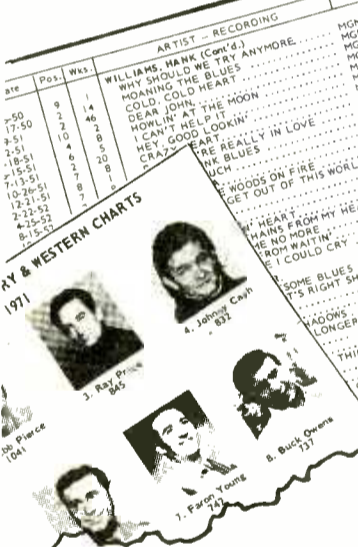
(Continued on page 52)



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OCTOBER 25, 1975, BILLBOARD

Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 10/25/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	10	SAN ANTONIO STROLL—Tanya Tucker (P. Noah), MCA 40444 (Unichappell, BMI)	35	43	5	SOMETHING BETTER TO DO—Olivia Newton-John (J. Farrar), MCA 40459 (ATV, BMI)	69	76	4	YOU GOT A LOCK ON ME—Jerry Reed (J.R. Hubbard), RCA 10389 (Vector, BMI)
2	3	11	(Turn Out The Light And) LOVE ME TONIGHT—Don Williams (B. McDill), ABC/Dot 17568 (Hall-Clement, BMI)	36	60	3	SECRET LOVE—Freddie Fender (F. Faine, P.F. Webster), ABC/Dot 17585 (Warner Bros., ASCAP)	70	74	3	FLAT NATURAL BORN GOOD TIMING MAN—Gary Stewart (G. Stewart), RCA 10351 (Forest Hills, BMI)
3	4	11	I'M SORRY—John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP)	37	45	5	ALL AMERICAN MAN—Johnny Paycheck (J. Paycheck, G. Adams), Epic 8-50146 (Columbia) (Algee, BMI)	71	84	3	OUR MARRIAGE WAS A FAILURE—Johnny Russell (J. Russell, B. McDill), RCA 10403 (Hall-Clement, BMI)
4	7	8	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING—Waylon Jennings (W. Jennings), RCA 10379 (Baron, BMI)	38	16	12	HEART TO HEART—Roy Clark (D. Gillon), ABC/Dot 17565 (Short Rose, ASCAP)	72	73	5	SWEET MOLLY—David Houston & Calvin Crawford (A. Young), Epic 8-50134 (Columbia) (Central Songs, BMI)
5	1	12	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)	39	22	14	THIS IS MY YEAR FOR MEXICO—Crystal Gayle (V. Mathews), United Artists 680 (Jack, BMI)	73	90	2	PIECES OF MY LIFE—Elvis Presley (T. Seals), RCA 10401 (Danor, BMI)
6	11	10	ROCKY—Dickey Lee (J. Stevens), RCA 10361 (Strawberry Hill, ASCAP)	40	24	10	THANKS—Bill Anderson (B. Martin, P. Coulter), MCA 40443 (Famous, ASCAP)	74	77	5	SHE'S NOT YOURS ANYMORE/AN OLD MEMORY—Ferlin Husky (J. Foster, B. Rice), ABC/Dot 17574 (Jack & Bill, ASCAP)
7	9	10	WHAT'S HAPPENED TO BLUE EYES—Jessi Colter (J. Colter), Capitol 4087 (Baron, BMI)	41	42	5	INDIAN LOVE CALL—Ray Stevens (R. Fainl, O. Harbach, O. Hammerstein II), Barnaby 616 (Janus) (Warner Bros., ASCAP)	75	83	3	I'D RATHER BE PICKED UP HERE (Than Be Put Down At Home)—Jeris Ross (G. Morgan), ABC/Dot 17573 (Pi-Gem, BMI)
8	10	8	I LIKE BEER—Tom T. Hall (T.T. Hall), Mercury 73704 (Phonogram) (Hallnote, BMI)	42	44	8	YOU'VE LOST THAT LOVIN' FEELIN'—Barbara Fairchild (B. Mann, C. Weil, P. Spector), Columbia 3-10195 (Screen Gems-Columbia, BMI)	76	NEW ENTRY	NEW ENTRY	JASON'S FARM—Cal Smith (J. Adrian), MCA 40467 (Pick A Hit, BMI)
9	13	6	ALL OVER ME—Charlie Rich (B. Peters), Epic 50142 (Columbia) (Ben Peters/Charly, BMI)	43	56	5	WESTERN MAN—La Costa (D. Owens), Capitol 4139 (Al Gallico, BMI)	77	48	19	I'LL GO TO MY GRAVE LOVING YOU—Statter Brothers (D. Reid), Mercury 73687 (Phonogram) (American Cowboy, BMI)
10	12	12	WHAT IN THE WORLD'S COME OVER YOU—Sonny James (J. Scott), Columbia 3-10184 (Peer International/Unart, ASCAP)	44	47	8	MIRROR, MIRROR—Ben Reece (B. Reece), 20th Century 2227 (Music Craftshop, ASCAP)	78	82	4	MAKIN' LOVE—Ronnie Sessions (F. Robinson), MCA 40462 (Tree, BMI)
11	6	11	DON'T CRY JONI/TOUCH THE HAND—Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)	45	55	4	THE SONG WE FELL IN LOVE TO—Connie Smith (T. Saussy, R. Baker), Columbia 3-10210 (Acuff-Rose, BMI/Milene, ASCAP)	79	49	11	DON'T STOP LOVING ME—Don Gibson (D. Gibson), Hickory 353 (MGM) (Acuff-Rose, BMI)
12	14	10	FUNNY HOW TIME SLIPS AWAY—Harvel Felts (W. Nelson), ABC/Dot 17569 (Tree, BMI)	46	18	15	DAYDREAMS ABOUT NIGHT THINGS—Ronnie Milsap (J. Schweers), RCA 10335 (Chess, ASCAP)	80	NEW ENTRY	NEW ENTRY	COWBOYS AND DADDIES—Bobby Bare (M. Cooper), RCA 10409 (Wilbur/Martin Cooper, ASCAP)
13	17	9	I SHOULD HAVE MARRIED YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45269 (Briarpatch/Deb Dave, BMI)	47	25	17	IF I COULD ONLY WIN YOUR LOVE—Emmylou Harris (C. Louvin, I. Louvin), Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI)	81	85	4	START ALL OVER AGAIN—Johnny Carver (B. Dees), ABC/Dot 17576 (Hill & Range, BMI)
14	15	11	ANOTHER WOMAN—T.G. Shepard (B. Penn, B. Cason), Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP)	48	58	4	SINCE I MET YOU BABY—Freddie Fender (J. Hunter), GRT 031 (Unichappell, BMI)	82	87	3	THE FIDDLIN' OF JACQUES PIERRE BORDEAUX—Frenchie Burke (D. Frazier, A.L. Owens), 20th Century 2225 (Acuff-Rose/Hill & Range, BMI)
15	19	7	LOVE IS A ROSE—Linda Ronstadt (N. Young), Elektra 45282 (Silver Fiddle, BMI)	49	51	9	I'M A BELIEVER (In A Whole Lot Of Lovin')—Jean Shepard (K. Jones), United Artists 701 (Birchfield, BMI)	83	81	5	I STILL LOVE YOU (You Still Love Me)—Mac Davis (M. Davis, M. James), Columbia 3-10187 (Screen Gems-Columbia/Songpainter/Sweet Glory, BMI)
16	20	12	THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel, BMI)	50	70	3	FROM WOMAN TO WOMAN—Tommy Overstreet (J. Gillespie, R. Mareno), ABC/Dot 17580 (Ricci Mareno, SESAC)	84	86	5	I'D DO IT WITH YOU—Pat Boone (B. Springfield), Melodyland 6018 (Motown) (House of Gold, BMI)
17	27	4	IT'S ALL IN THE MOVIES—Merle Haggard (M. Haggard, D. Haggard), Capitol 4141 (Shade Tree, BMI)	51	80	3	LYIN' EYES—Eagles (D. Henley, G. Frey), Asylum 45279 (Benchmark/Kicking Bear, ASCAP)	85	91	3	THE DOOR IS ALWAYS OPEN—Lois Johnson (B. McDill, D. Lee), 20th Century 2242 (Jack, BMI)
18	21	9	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (B. Swan), Monument 8-8661 (Epic/Columbia) (Combine, BMI)	52	53	6	FINE TIME TO GET THE BLUES—Jim Ed Brown (S. Throckmorton, C. Putnam, R. Lane), RCA 10370 (Tree, BMI)	86	NEW ENTRY	NEW ENTRY	JUST IN CASE—Ronnie Milsap (H. Moffatt), RCA 10420 (Pi-Gem, BMI)
19	23	6	BILLY GET ME A WOMAN—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), Epic 50147 (Columbia) (Al Gallico/Algee, BMI)	53	64	7	SHAME ON ME—Bob Luman (L. Williams, B. Enis), Epic 8-50136 (Columbia) (Regent/Fort Knox, ASCAP)	87	NEW ENTRY	NEW ENTRY	ME AND OLE C.B.—Dave Dudley (D. Dudley, R. Rogers), United Artists 722 (Newkeys, BMI)
20	26	7	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith (M. Haggard, B. Owens), Mega 1236 (PIP) (Blue Book, BMI)	54	57	4	HELP ME MAKE IT (To My Rocking Chair)—B.J. Thomas (B. Emmons), ABC 12121 (Baby Chick, BMI)	88	NEW ENTRY	NEW ENTRY	SUNDAY SUNRISE—Anne Murray (M. James), Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
21	29	6	I STILL BELIEVE IN FAIRY TALES—Tammy Wynette (G. Martin), Epic 50145 (Columbia) (Tree, BMI)	55	67	3	WHERE LOVE BEGINS—Gene Watson (R. Griff), Capitol 4143 (Blue Echo, ASCAP)	89	96	4	I'VE BEEN AROUND ENOUGH TO KNOW—Joel Sonnier (B. McDill, D. Lee), Mercury 73702 (Phonogram) (Hall/Clement, BMI)
22	8	15	BLUE EYES CRYING IN THE RAIN—Willie Nelson (F. Rose), Columbia 3-10176 (Milene, ASCAP)	56	59	6	STONE CRAZY—Freddie Weller (B. Morrison, J. Harris), ABC/Dot 17577 (Music City, ASCAP)	90	93	3	MIDDLE OF A MEMORY—Eddy Arnold (B. Johnston), MGM 14827 (Rawhide, BMI)
23	5	16	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton (D. Parton), RCA 10328 (Owepac, BMI)	57	75	2	EASY AS PIE—Billy "Crash" Craddock (R. Bourke, J. Wilson, G. Dobbins), ABC/Dot 17584 (Chappell, ASCAP)	91	92	4	WHO WILL I BE LOVING NOW—Carmel Taylor (C. Taylor, A. Wilson), Elektra E-45277 (Algee/Altam, BMI)
24	31	6	SHE EVEN WOKE ME UP TO SAY GOODBYE—Ronnie Milsap (D. Gilmore, M. Newbury), Warner Bros. 8127 (Acuff-Rose, BMI)	58	65	4	BATTLE OF NEW ORLEANS—Buck Owens (J. Driewood), Capitol 4138 (Warden, BMI)	92	66	21	RHINESTONE COWBOY—Glen Campbell (L. Weiss), Capitol 4095 (20th Century/House Of Weiss, ASCAP)
25	32	9	IF I'M LOSING YOU—Billy Walker (G.S. Paxton), RCA 10345 (Pax House, BMI)	59	72	4	WHATEVER I SAY—Donna Fargo (D. Fargo), ABC/Dot 17579 (Prima Donna, BMI)	93	NEW ENTRY	NEW ENTRY	PLEDGING MY LOVE—Billy Thundercloud & The Chieftones (D. Robey, F. Washington), 20th Century 2239 (Lion/Wemar, BMI)
26	30	10	SANCTUARY—Ronnie Prophet (R. Bourke), RCA 50027 (Chappell, ASCAP)	60	63	5	IT'S NOT FUNNY ANYMORE—Stella Parton (B. Dean, P. Overstreet), Country Soul & Blues 088 (IRDA) (Dwifuz, ASCAP/Myawnah, BMI)	94	97	2	MY BABE—Earl Richards (W. Dixon), Ace Of Hearts 7502 (Bryan) (Arc, BMI)
27	38	5	WE USED TO—Dolly Parton (D. Parton), RCA 10396 (Owepac, BMI)	61	28	13	HOME—Loretta Lynn (B. Harden), MCA 40438 (King Coal, ASCAP)	95	99	2	YOU COMB HER HAIR—Del Reeves (H. Cochran, H. Howard), United Artists 702 (Tree, BMI)
28	37	8	YOU RING MY BELL—Ray Griff (R. Griff), Capitol 4126 (Blue Echo, ASCAP)	62	39	17	YOU NEVER EVEN CALLED ME BY MY NAME—David Allen Coe (S. Goodman), Columbia 3-10159 (Kama Rippa, ASCAP)	96	NEW ENTRY	NEW ENTRY	SOMEONE LOVES YOU HONEY—Marie Owens (D. DeVaney), 4 Star 1019 (Music City, ASCAP)
29	35	10	JO AND THE COWBOY—Johnny Duncan (J. Duncan, Larry Gatlin), Columbia 3-10182 (Combine, BMI)	63	68	8	BIG MABLE MURPHY—Sue Thompson (D. Frazier), Hickory 354 (MGM) (Acuff-Rose, BMI)	97	100	2	LYIN' IN HER ARMS—Dorsey Burnette (G. Branson), Melodyland 6019 (Motown) (Contention, SESAC)
30	36	6	BLACK BEAR ROAD—C.W. McCall (B. Fries, C. Davis), MGM 14825 (American Gramophone, SESAC)	64	78	3	THIS AIN'T JUST ANOTHER LUST AFFAIR—Mel Street (O. Conley), GRT 030 (Janus) (Blue Moon, ASCAP)	98	54	7	IT DOESN'T MATTER ANYMORE—Linda Ronstadt (P. Anka), Capitol 4050 (Spanka, BMI)
31	33	7	PAPER LOVIN'—Margo Smith (M. Smith), 20th Century 2222 (Jidobi, BMI)	65	69	9	I MAY NEVER BE YOUR LOVER (But I'll Always Be Your Friend)—Bobby G. Rice (T. Gentry), GRT 028 (Janus) (Red Ribbon, BMI)	99	61	7	BIG RIVERS—Chip Taylor (J. Cash), Warner Bros. 8128 (Hi Lo, BMI)
32	40	8	TOWER OF STRENGTH—Sue Richards (B. Hilliard, B. Bacharach), ABC/Dot 17572 (Famous, ASCAP)	66	89	2	WARM SIDE OF YOU—Freddie Hart And The Heartbeats (F. Hart), Capitol 4152 (Hartline, BMI)	100	NEW ENTRY	NEW ENTRY	SHE BRINGS HER LOVIN' HOME TO ME—Mundo Ray (R. Earwood), Epic 8-50141 (Columbia) (Double R, BMI)
33	41	4	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez (B. Peters), Mercury 73715 (Phonogram) (Pi-Gem, BMI)	67	46	12	BRINGING IT BACK—Brenda Lee (G. Gordon), MCA 40442 (Silverline, BMI)				
34	34	8	INDIAN GIVER—Billy Larkin (E. Conley), Bryan 1026 (Blue Moon, ASCAP)	68	88	2	ROLL YOU LIKE A WHEEL—Mickey Gilley & Barbi Benton (V. McAlpin), Playboy 6045 (Acclaim, BMI)				

★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

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MALE
VOCALIST
OF THE YEAR



DOLLY
PARTON
FEMALE
VOCALIST
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YEAR "A Legend In
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ON
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Written by E. Strasser-G. Winters-H. Fischer
Produced by—Dallas Corey & Bobby Fischer
Published by—Georgene Music (BMI)

Distributed by:
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55 Music Square West, Nashville, Tenn. 37203
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Country

**ASCAP Has
Best Year
In 1974**

• Continued from page 49

Artist: Tanya Tucker, Columbia
STEALIN'
Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Jerry Kennedy
Artist: Jacky Ward, Mercury
STOP AND SMELL THE ROSES
Writer: Doc Severinsen
Publisher: Colgems Music Corporation
Producer: Gary Klein
Artist: Mac Davis, Columbia
SWEET COUNTRY MUSIC
Writers: Charlie Fields/Donald L. Riis
Publishers: Music Craftshop/Sandburn Music
Producers: Charlie Fields/Johnny Howard
Artist: Ruby Falls, Fifty States
SWEET SURRENDER
Writer: John Denver
Publishers: Cherry Lane Music Company/Walt Disney Music Company
Producer: Milton Okun
Artist: John Denver, RCA
THANK GOD I'M A COUNTRY BOY
Writer: John Sommers
Publisher: Cherry Lane Music Company
Producer: Milton Okun
Artist: John Denver, RCA
THAT'S HOW MY BABY BUILDS A FIRE
Writer: Jim Foster
Publisher: Adventure Music, Inc.
Producer: Roy Dea
Artist: Johnny Russell, RCA
THAT'S THE WAY LOVE SHOULD BE
Writers: Milton Blackford/Joe Dougherty/David Gillon
Publisher: Famous Music Corp.
Producer: Jim Foglesong
Artist: Brian Collins, ABC/Dot
THE BARMAID
Writer: Tony Joe White
Publisher: Tennessee Swamp Fox Music Co.
Producers: Charlie Rich/Sy Rosenberg
Artist: David Wills, Epic
THE DEVIL IN MRS. JONES
Writers: Earl Conley/Mary Larkin
Publisher: Blue Moon Music
Producer: Nelson Larkin
Artist: Billy Larkin, Bryan
THE MOST WANTED WOMAN IN TOWN
Writers: Bucky Jones/Royce Porter/Dan Wilson
Publishers: Ma-Ree Music, Inc./Porter-Jones Music, Inc.
Producers: Mary Reeves Davis/Bud Logan
Artist: Roy Head, Shannon
THIRD RATE ROMANCE
Writer: Russell Smith
Publisher: Fourth Floor Music, Inc.
Producer: Barry "Byrd" Burton
Artist: The Amazing Rhythm Aces, ABC
UNCHAINED MELODY
Writers: Alex North/Hy Zaret
Publisher: Frank Music Corporation
Producer: Norro Wilson
Artist: Joe Stampley, ABC/Dot
WHOLE LOTTA DIFFERENCE IN LOVE
Writers: Bucky Jones/Royce Porter
Publishers: Ma-Ree Music, Inc./Porter-Jones Music, Inc.
Producer: Bud Logan
Artist: George Kent, Shannon
WHO'S SORRY NOW
Writers: Bert Kalmak/Harry Ruby/Ted Snyder
Publisher: Mills Music, Inc.
Producer: Sonny James
Artist: Marie Osmond, MGM
WORKIN' AT THE CARWASH BLUES
Writer: Jim Croce
Publishers: American Broadcasting Co., Inc./Blendingwell Music, Inc.
Producer: Jim Shaw
Artist: Tony Booth, Capitol
YOU CAN SURE SEE IT FROM HERE
Writer: Rocky Topp
Publisher: Gold Book Music, Inc.
Producer: Buck Owens
Artist: Susan Raye, Capitol
YOU KNOW JUST WHAT I'D DO
Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Jim Vienneau
Artist: Lois Johnson, Twentieth Century
YOU NEVER EVEN CALLED ME BY MY NAME
Writer: Steve Goodman
Publishers: Kama-Rippa Music, Inc./Turnpike Tom
Producer: Ron Bledsoe
Artist: David Allen Coe, Columbia
YOU'RE MY RAINY DAY WOMAN
Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Don Gant
Artist: Eddy Raven, ABC/Dot
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Billboard

**Hot
Country LPs**

Billboard SPECIAL SURVEY
for Week Ending 10/25/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	5	4	★ Star Performer—LPs registering proportionate upward progress this week.
2	1	19	WINDSONG—John Denver, RCA APL1-1183
3	4	12	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
4	2	11	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
5	3	12	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
6	6	12	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
7	9	8	BEST OF—Dolly Parton, RCA APL1-1117
8	7	16	HOME—Loretta Lynn, MCA 2146
9	10	8	CHARLEY—Charley Pride, RCA APL1-1038
10	12	7	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
11	8	14	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
12	15	7	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
13	14	16	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
14	13	27	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
15	16	8	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
16	17	34	GREATEST HITS VOLUME I—Roy Clark, ABC/Dot DOSD 2030
17	11	31	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
18	25	3	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
19	23	5	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
20	22	8	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
21	29	3	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson, Columbia KC 33691
22	20	24	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 (Phonogram)
23	21	24	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
24	24	3	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
25	26	3	I WANT TO HOLD YOU IN MY DREAMS—Stella Parton, Country Soul & Blues 6006 (IRDA)
26	39	2	DOLLY—Dolly Parton, RCA APL1-1221
27	28	6	CLEARLY LOVE—Olivia Newton-John, MCA 2148
28	30	7	LOVIN' AND LOSIN'—Billy Walker, RCA APL1-1160
29	27	5	WHATEVER I SAY MEANS I LOVE YOU—Donna Fargo, ABC/Dot DOSD 2029
30	31	19	BANDY THE RODEO CLOWN—Moe Bandy, GRC 10016
31	38	2	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
32	40	2	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot DOSD 2036
33	34	4	THE FIRST TIME—Freddie Hart, Capitol ST 11449
34	37	2	M-M-MEL—Mel Tillis, MGM M3G 5002
35	45	2	SEARCHIN' FOR A RAINBOW—Marshall Tucker Band, Capricorn CP 0161 (Warner Bros.)
36	36	6	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
37	NEW ENTRY	6	THIS SIDE OF THE BIG RIVER—Chip Taylor, Warner Bros. BS 2882
38	18	12	GREATEST HITS—Don Williams, ABC/Dot DOSD 2035
39	19	17	BURNIN' THING—Mac Davis, Columbia PC 33551
40	NEW ENTRY	17	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
41	41	3	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot DOSD 2044
42	44	3	LOOK AT THEM BEANS—Johnny Cash, Columbia KC33814
43	47	2	A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
44	NEW ENTRY	2	I STILL BELIEVE IN FAIRYTALES—Tammy Wynette, Epic KE 33582 (Columbia)
45	43	5	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
46	32	19	OH HOW LOVE CHANGES—Don Gibson & Sue Thompson, Hickory H3G 4520 (MGM)
47	NEW ENTRY	19	RECONSIDER ME—Narvel Felts, ABC/Dot DOSD 2025
48	33	22	NIGHTRIDER—Charlie Daniels Band, Kama Sutra KSBS 2607 (Buddah)
49	35	10	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
50	42	17	TANYA TUCKER'S GREATEST HITS, Columbia KC 33355
			MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)

1st Penn. Country Music Fest

COATESVILLE, Pa.—A country music exhibit, believed to be the first in Pennsylvania, opens this week with live music during the opening weekend at Zook's Dutch Country Store, one of Chester County's major tourist attractions.

The exhibit features such items as outfits donated by Donna Parton, Kitty Wells, Johnny Wright and Cal Smith, a boomerang from Diana Trask, and Ernest Tubb's white stetson hat.

They can't all
be number one.

"Billy, Get Me a Woman," Joe Stampley 8-50147

"I Just Don't Give a Damn," George Jones 8-50127

"I Still Believe in Fairy Tales," Tammy Wynette 8-50145

"Everything's the Same (Ain't Nothing Changed)," Billy Swan ZS8-8661

"She Deserves My Very Best," David Wills 8-50154

"All Over Me," Charlie Rich 8-50142

Can they?

On Epic Nashville and Monument Records

Sweden Bowing Out— Won't Submit Entry

STOCKHOLM—Sweden will not take part in the next Eurovision Song Contest, which is to be held in Holland. And the event will not even be transmitted to Swedish tv viewers, according to a decision taken by the Swedish Broadcasting Corporation.

TV-1, one of the two channels in the Government-owned broadcasting company, has been responsible for the Swedish selection to the Eurovision finals for the past four years. But even in 1974, when the contest was held in the U.K., TV-1 had doubts about whether to participate, being finally persuaded to do so by the European Broadcasting Union.

In fact that year Sweden, through Abba and the song "Waterloo," won the contest. This, according to EBU

rules, meant that Sweden should host the 1975 contest. This triggered off a great deal of controversy both behind the scenes and in the press.

Finally TV-1 agreed to fulfill its obligations and stage the show which draws an estimated audience of 600 million on the network.

But this year the company said a positive "no" to any further involvement with the contest in its present style. The decision was not taken because of the high costs, the main reason for last year's hesitation, as EBU has decreed that competing countries shall share the costs in relation to the number of viewers.

The official reason for not taking part is "the low quality of the songs presented in the contest, a quality which does not suit the TV-1's musical policy."

The decision was final and then the TV-2 channel was offered the show. Once again, there were long discussions and meetings. The press devoted pages and pages to the controversy.

And the turndown decision was accompanied by the statement: "TV-2 will not broadcast the show, firstly because that kind of music is already very well represented in Swedish radio and tv. The music, which is a kind of pseudo-European music, has no originality and is not characteristic of any of the competing countries."

"Finally, the commercial interests behind the Euro songs have almost taken over the show."

Now an alternative song contest, involving only Swedish artists and with a much wider variety of music is being planned by TV-2, and it will be televised on April 2, next year, the same day as the Eurovision Song Contest is being held in Holland, without Sweden for the first time in 16 years.

The 1975 contest was viewed by 75 percent of Swedish tv viewers—a figure which no other television program can touch.

Greek Station Pop Programs

ATHENS—The National Broadcasting Institute of Greece, EIRT, has launched four new 55-minute radio programs on its FM network, covering the whole country, and AM outlets in the Athens and Thessaloniki areas.

Three of the shows are named "Pop Club" and are presented by disk-jockeys Yiannis Petridis, Theo Sarantis and Miki Korinthios. The fourth show is "Jazz Club" presented by local jazz authority Sakis Papadimitriou, who is also the Greek correspondent of Jazz Forum magazine.

The shows are broadcast at 4:55 p.m., at a time when most radio "pirate" stations jam the medium waves to attract young listeners. The new programs are the brainchild of internationally known composer Manos Hadjidakis, who now controls the management of the EIRT radio network, assisted by composer-conductor-singer Mike Rozakis.

Blackburn To Nems; Brings Clients And Exec Staffers

LONDON — Impresario/agent Alan Blackburn has joined the board of directors of Nems Enterprises, bringing with him both his agency clients and his existing executive staff.

Blackburn becomes deputy managing director of Nems and company chairman Vic Lewis says: "Our deal has already resulted in the signing of several new artists and it marks the beginning of a major expansion plan designed to make Nems the largest and most active agency operation in Europe."

Music Data Center In Hungary Set

BUDAPEST—The new Hungarian Music Information Center starts operations soon from the headquarters of the Assn. of Hungarian Musicians. The Association invited the Artistic Foundation of the Hungarian Peoples Republic to take part in this important activity.

Before deciding to do so, Paul Gyongy, chief of the Music and Art Section, visited the Donemus Foundation in Amsterdam to study the work of that institution.

And Blackburn says: "For five years during the 1960s, the Blackburn-Lewis Agency represented the U.S. G.A.C. organization and was responsible for bringing into Britain some of America's top worldwide attractions, ranging from Nat King Cole to Tony Bennett. I would not be happier about this reunion with Lewis at a time when Nems has re-emerged as one of the most important operations on the international entertainment scene."

Blackburn will continue to produce and present stage shows round the world, including his Las Vegas presentations and summer shows at some of Britain's key coastal resorts.

Nems now has representation round the world with affiliate offices in Europe, Japan, Australia and America. Lewis leaves London this week for Los Angeles, where he will meet up with Elton John and attend the star's Dodger Stadium concert, and then he flies to Australia for Donovan's Sydney Opera House opening.

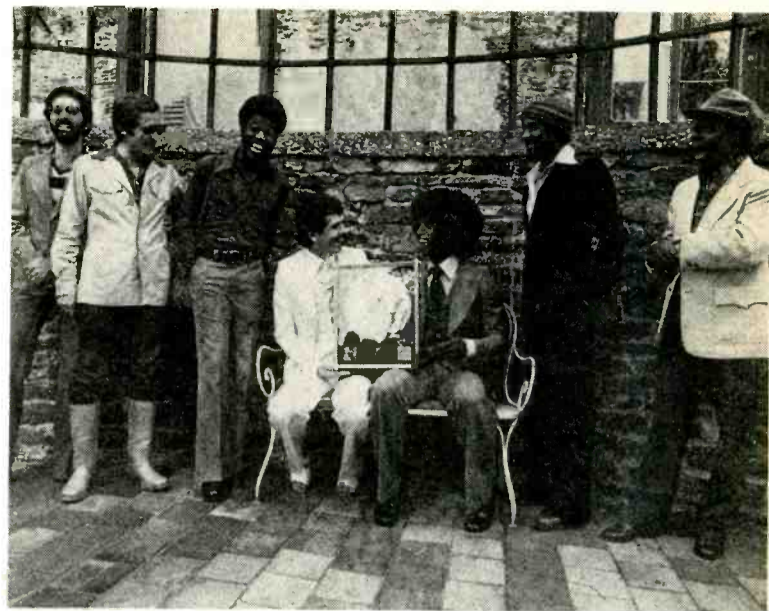
He says: "I'm also heavily involved in the initial launch of our latest agency act, an exciting black group the Jarvis Brothers, who have their first record on British Decca out."

WEA To Add Warehouses In Germany

HAMBURG—WEA, which set up a record service, Schallplattenherstellung and Vertriebsgesellschaft and will build a pressing plant in Alsdorf (Billboard, Oct. 18), will add an administration center and three warehouses.

The company itself starts operations this year. Total cost of the new organization will be 8 million marks (\$3.3 million), and the pressing plant will have seven LP and four single pressing machines. The plant will theoretically open up in May 1976.

WEA estimates an output of around seven million LPs and five million singles each year. General manager of the new company is Friedrich Coch. The Alsdorf center will be the main service station for all European countries.



GOLD SANTANA—Santana receives a gold disk in Germany for 250,000 sales of the album "Abraxas," the presentation being made by CBS director Rudolf Wolpert. Left to right, keyboard player Tom Coster; Rudy Wolpert; Leon "Ndugu" Chandler, drums; guitarist-singer Carlos Santana; bassist David Brown; pianist-singer Leon Patillo; and Armando Peraza, congas and bongos.

From The Music Capitals Of The World

LONDON

Nearly 130 Rocket Records staff members, plus journalists and disk-jockeys are being airlifted to Los Angeles for Elton John's end-of-week Dodgers Stadium concerts, a trip described as "an office outing which snowballed." ... Elton John and Bernie Taupin have one of three U.K. songs through to the finals of the Tokyo Song Festival, the others being by Peter Yellowstone and Roberto Danova and by the Barry Leng and Simon May team.

Decca's biggest-ever television campaign here is to promote a double-album compilation "Your Hundred Best Tunes—the Top 25," based on a BBC radio series. ... Bronze Records flying out journalists to the Berlin Jazz Festival, where contract artist Mike Gibbs is headlining the bill. ... U.S. lawyer/pop manager Bob Hirschman, who handled Mott The Hoople, now boosting new EMI group Mr. Big.

Extra shows being laid on for Christmas-time concerts by the Sensational Alex Harvey Band because of public demand. ... New promotion man for Bronze Records is Roger Bolton, previously with Penny Farthing and Pye. ... Second visit this year, from mid-November, for Tammy Wynette. ... Magnet boss Michael Levy has signed a three-year deal for his Magnet Music, and associated companies, with Gallo Music in South Africa.

Scottish singer Andy Devine, who has sold more than a million albums in three years, now signed to Phonogram. ... Nils Lofgren, former guitarist with Neil Young and Crazy Horse, arrives here November 15, to be followed by a 1976 full-scale tour. ... New promotion manager at A&M is John "Softly" Adrian, back after a year in the Canadian music business. ... Ennylou Harris in for her U.K. concert debut November 15, to be followed by a 1976 full-scale tour.

Carl Palmer, of Emerson, Lake and Palmer, producing Warner Bros. group Back Door's fourth album. ... New John Lennon album "Shaved Fish" a compilation of tracks recorded during his solo career, with some from the Plastic Ono Band. ... 20th anniversary of Essex Music being celebrated this month. ... Parade of pop headliners planned for Christmas season at Hammersmith Odeon, first time for a pop presentation since the Beatles way back in the 1960s.

Beer-sponsored tour here, the

"Colt 45 Express," featuring East Of Eden, the U.S. malt liquor now being heavily promoted here. ... Art Garfunkel here and saying there is a chance he will record a new album with Paul Simon, who is also here for concerts in December. ... Music by Stomu Yamashita being used by the Royal Ballet Company on tour this fall as part of a new dance sequence called "Shukume." ... Fats Domino, with his U.S. band, visiting for February, next year, dates, and other expected U.S. imports include Kiss, Brewer and Shipley and Blood, Sweat and Tears.

Morris Albert, in for television shows, estimates that his self-penned song "Feelings" has sold six million records round the world and could go on to hit the 10 million mark. ... Merchandising production figures for goods associated with the Bay City Rollers consistently growing and the range includes footballs, drinking mugs, suits, briefs and watches. ... Tremendous battle at the top of the U.K. singles chart between David Essex, Art Garfunkel and the amazingly "revived" Drifters.

Van McCoy in London for interviews, flying in from Venice, where

N.Y. Composer Signs With Baby Records, Italian Co.

MILAN—Steven Schlaks, 27-year-old New York-born and Milan-based composer has signed with Baby Records of Milan. His first singles, soon to be released, are "Kitty," and "Blue Dolphin," and will be followed by his first album.

When he graduated from the Manhattan School of Music, Schlaks met an almost immediate success with his composition, among which are the title song for the Elvis Presley movie "Speedway" and "I Got Lovin' On My Mind" for the Osmond Brothers. This introduced him to the European musical scene, where his songs were recorded by Elton John's producer, Gus Dudgeon.

In Italy, he is known for "I'm Coming Home," sung by Little Tony, and "Queste E 'Un Addio," by the Nuovi Angeli. After a spell in London, Schlaks moved to Italy, joining Freddy Naggjar, for many years one of Italy's best-known record wholesalers, and now president of Baby Records. Now Schlaks is not only recording artist but also

he recorded a television special. ... Shirley Bassey's new single "Living" penned by Gilbert Becaud Stelman. ... U.K. comedian Bruce Forsyth, debuting on Warners with the Barry Manilow song "Sandra," opened his one-man West End of London show to good reviews. ... Diane Solomon, Boston-born singer already a tv veteran here with two series under her belt, on her first professional stage tour.

PETER JONES

BUCHAREST

Pop music here has lost one of its most remarkable talents with the death of bass guitarist and singer Ovidiu Romanu, who died in a Cluj hospital of cancer at the age of 25. A graduate of the Academy of Music, he has recently been with Horia Moculescu's group, and toured extensively, notably to Russia and Bulgaria.

As in previous years, the exchange of recorded music has been going on between Romania and the USSR, with Riga in Russia, and Timisoara in Romania the main centers. ... New record by Italian Lara Saint-Paul in the shops here via the Bulgarian Balkanton label. ... Corina Chi-

(Continued on page 55)

international label manager.

So Baby Records continues its internationally-g geared policy. Naggjar says: "We do not intend producing for the Italian market only, but we want to appeal to a wider international market."

Schlaks' recordings will be simultaneously released over the continent and Naggjar says he hopes to have them eventually on sale in the U.S. and U.K. In addition, his company will attend MIDEM, in Cannes in January, to invest time and money backing the company's policy.

Baby Records' hit "Tornero," or "I'll Return," performed by I Santo California, and now in its fourth month on the Italian top 10 charts with sales of more than 600,000, is currently scoring in charts in Switzerland, Austria, Belgium, Germany, France, Scandinavia and Spain. The group has taken part in two German television shows, and follows now with a 20-day U.S. tour.

Pro & Con At Forum Needletime Tug Of War

LONDON—John Morton, general secretary of the Musicians' Union, had a surprise ally at the first session of the Music Week Broadcasting Forum here last week.

He put the case against unlimited needletime on British radio in eloquent terms, but it was put even more forcefully by Derek Taylor, managing director of Warner Brothers U.K., whose support as a record man for more needletime might have been taken for granted.

Taylor, though, closed his speech with the words: "To hell with more needletime."

So Stephen James, managing director of DJM, was left as sole protagonist for unlimited needletime. Representatives of the BBC and other radio fields were conspicuous by their absence.

Solomon Back—Sets A Label

LONDON—Phil Solomon has returned to the record business here with the launch of a new label, Galaxy, to be marketed by President and distributed by Enterprise, the Eddie Kassner record companies.

First releases are "The Warrior" and "Ipi Tombi," two albums recorded by Satbel in South Africa.

The latter is the name of a musical entertainment which has been touring the U.K. and opens in London's West End on Nov. 19. It features songs from both albums. Solomon says it is the most successful show ever staged in South Africa and adds the albums are already selling at the rate of 1,500 a week in the theaters where the show is playing.

Former Decca a&r manager Dick Rowe is to work in a freelance capacity on the development and production of artists for the Galaxy label. The original idea is to restrict the number of artists to just a few and take options on overseas masters.

Solomon, who manages Lena Zavaroni, has signed the child star's parents, Hilda and Victor, to the label. He describes their first album as "middle-of-the-road music with a country slant."

Also signed is another Solomon-managed group, the Vernons, three girls. Both albums are to be available for the Christmas period.

Pickwick Rack In U.K. Nears 200 Customers

• Continued from page 6

ment of plans had been necessary. But the venture has been profitable from the start and was now going along nicely.

One of the problems from the beginning was the refusal of EMI and British Decca, founder members of Record Merchandisers, to provide product for racking, but Lewis says he was able to obtain supplies as necessary—"though not at the margin we would like. We make the product mix suit the margin."

Pickwick is working on the basis of 50-60 key accounts in each area, then expanding into smaller non-record outlets. Says Lewis: "The kind of records which proved most successful are non-top 50 items. We started off being very optimistic about chart albums, but we have found the market is very MOR and best of collections are usually the most popular."

Had they been present they could possibly have answered James' speculation that they did not want a confrontation with the Musicians' Union and that the British Broadcasting Corp. did not want more needletime while the commercial stations simply could not afford it.

Taylor asserted that more needletime would probably not lead to more new records being played, but to the same records being played more often. The obscure album and the new artist were unlikely to benefit.

"It seems to me that musicians are fundamental to the happiness of society and if we are going to spend 24 hours a day playing records, they will not be able to make money, except by recording."

Such income, he pointed out, could be seen in the light of a situation where 40 musicians, contacted perhaps through the MU, would arrive at a studio, sight read a piece of music, play it so well that it could be taped in one take, and then receive a single, pretty low, fee. The record might make a million for the company.

"These people have to be supported, for they are our life in the record industry. More money to them and to hell with more needletime," he ended.

James commented on the fact that while the needletime question was hotly debated by everyone at social gatherings, none of the main combatants seemed prepared to discuss it in public.

He wished to see, he said, 24-hour radio with total needletime, which could do only good for the record industry, and if the recording industry expanded there would be more work in recording for musicians.

And he also claimed that more needletime would give record companies greater opportunity to break new British artists.

15,000 Attend Greek Festival

ATHENS—More than 15,000 attended the three nights of the 14th Greek Song Festival, organized by the International Fair of Thessaloniki at the 8,000-seater Palais des Sports.

The whole event was televised by the EIRT network, and there were 52 jury committees sitting in 52 cities, ten people on each. Half the jurors were under the age of 25.

First-prize winners were Phonogram artists Robert Williams and Bessy Argyraki with the Robert Williams composition "San Ena Oniro" (Like A Dream), which drew 945 points.

Second prize was to Minos Matsas artist Dakis, who sang the Y. Manikas composition "Ki Olo Peahno Na Se Vro" (I Am Always Looking For You) which was awarded 931 points. Third was Music Box artist Lakis Jordanelli, who performed the K. Nikolopoulos song "To Diko Mou Tragoudi" (My Song) (659 points).

Other artists reaching the final night of the festival were Christina, Elpida, Phryni, Irene Raikou, Zozo Kyriazopoulou, Takis Antoniadis and Yiannis Petropoulos. Journalists attending gave their top performance awards to Vlas Bonatsos, Elpida and the Williams-Argyraki duo. Among the guests of honor was FIDOF general secretary Armando Moreno, who gave the organizers a commemorative statuette in recognition of the success achieved.

Marcella LP Grabs Award

VENICE—The 1975 "Gondola D'Oro" was awarded to CBS-Sugar artist Marcella, for her album "Metamorphosis," which sold 40,823 units in Italy during the preceding twelve months.

The awards night, held at the Venetian Lido's Cinema Palace as part of the 11th International Pop Music Festival, was televised live in 12 European countries by Eurovision.

Organized by Gianni Ravera, the Festival policy is to present new songs to the record-buying public. The "Gondola D'Oro" award is presented to an established artist who, in an allotted time, sells most copies of the recording presented at the previous edition of the Festival. This award also includes albums, cassettes and 8-track cartridges.

The "Gondola d'Argento," or "Silver Gondola," presented to the most promising newcomer, went this year to Grazia Vitale, winner of a nationwide competition designed to discover new talent in the pop-music field.

Peterson Album In Czech Shops

PRAGUE—An album by Oscar Peterson, released here by Opus through an agreement with Fontana/Philips, has reached the local retail shops.

Until now, release of foreign material was handled almost exclusively by Supraphon. Further projects by Opus include complete opera sets acquired from Fonit Cetra (Maria Callas, Traviata, Gioconda), four classical LPs from Philips (Mozart, Rossini's Overtures, Rendi's Beethoven Piano Works and Szeryng's Beethoven violin compositions) and three albums featuring famous classical singers and taken from Ember.

Though this may not seem a large release batch, it does constitute an additional outlet through which international product can appear on the Czechoslovakian market. Of the three Czech companies, Panton is the only one which has not yet taken over any international titles as it believes its first duty is the support and promotion of local contemporary music.

Kaempfert New Polydor Deal

HAMBURG—German band-leader Bert Kaempfert has signed a new exclusive five-year deal with Polydor International. He has been a Polydor artist in all territories except North America—which is now included under the new pact—since 1960.

His million-plus sales for the label were marked at the signing ceremony here by the presentation of a special gold disk to him by Mike Hales, head of popular music management at Polydor International.

Also present at the signing was Gordon Gray, mor product manager with Polydor, London, and one of the Polydor executives who last year persuaded Kaempfert to give his first-ever public performance. For the first live concert in 15 years as a bandleader, Kaempfert packed the Royal Albert Hall in London. Till then he had relied on his records and tapes to build a world reputation.

While in Hamburg he not only discussed future recording plans but also details of a proposed full U.K. tour early 1976.



ROLLERMANIA IN AUSTRALIA—Rollermania takes over in Melbourne as the three touring "Bay City Rollers" halted traffic in Bourke Street. Fans surged around the open car, seeking autographs. The promotion was originated by EMI (Australia) Ltd., in tie with commercial radio stations throughout the country.

From The Music Capitals Of The World

• Continued from page 54

riac, Stela Enache and Angela Similea ended a national tour in Bucharest, having been accompanied by the Perpetuum Mobile group.

Corina Chiriac, following the important success at the Sopot Festival (first prize, with "Polish Day") won third prize in the Festival of Dresden, East Germany. First prize went to Veronika Eischer, of East Germany, who had just returned from a Romanian tour. A special diploma was awarded for the musical arrangement of the song "I Have Been Dreaming," by Cornel Meraru, Corina Chiriac and Ovidiu Lipan.

On sale here, the first recorded cassettes under the Electrecord label, from BASF and recorded by U.S. equipment. . . . Many Romanian artists are touring abroad. In the Soviet Union: the Musical Theatre Hall of Galati, soloists Alexandru Jula, Ionel Miron; to Cuba: Mihai Constantinescu and Mihaela Mihai; Aurelian Andreescu who was with Corina Chiriac in the East German festival; Margareta Pislaru in Egypt; and three young girl singers are off for television shows, Deina Spataru and Mirabela Dauer in Poland and Doina Limbasanu in East Germany.

Visiting artists to Romania include the Yugoslavian group Indexi, the Polish team headed by Czeslaw Nieman, and the Russian group Golubie Ghitari. Special interest centers on Nieman, for some of his sons, recorded for CBS in New York, have been aired on radio here and his success is represented by his "Lilacs And Champagne" in the Romanian chart.

A.R.I.A., the Romanian agency for artist management, set up an international show to tour, which includes Romanian singers Stela Enache, Gigi Marga, Smaranda Toscani, plus young amateur singers, some students resident here, from Angola, Cuba, Yemen, the Central African Republic and Guinea-Bissau.

Top Romanian records listed in the Saptamina magazine charts: "Copacul," Aurelian Andreescu; "Pasarea Calandrinon," Phoenix; "Trepte de Lumina," D. Dragan; "Balada Drumului," F.F.N.; "Reverdere," Mihaela Mihai; "Balada," Marina Voica and Margareta Pislaru; "Calatorul Si Copacul," Sfinx; and the top international records: "Shoorah Shoorah," Betty Wright; "Another Night," the Hollies; "Captain Fantastic," Elton John; "Wheelin' And Dealin'," Sassafras; "Pa-

loma Blanca," George Baker Selection.

OCTAVIAN URSULESCU

ATHENS

New label acquisitions by the five major record companies in Greece include Bell by Emial; Atlantic by Lyra; Pye by Music Box; RCA and Avco by Minos Matsas and Son; Scepter, Jonathan King's U.K. and Mandigore by Phonogram.

Eurovision Song Contest winner "Ding-A-Dong" now available in four versions on the Greek marketplace by Teach-In (Philips), Christina (Pan Vox), Bessy Argyraki (Polydor) and Tammy (Minos). . . . Another song available in four versions is "El Bimbo," by Bimbo Jet (EMI), Chocolate Boys (Minos), Paul Mauriat (Philips) and Georgie Dann (CBS).

Barry White is currently one of the hottest artists in the Greek industry and Phonogram has released every album by him, by Love Unlimited and the Love Unlimited Orchestra. . . . Emial general manager Peter Jamieson has left Greece and is now in the international repertoire section of EMI in London, his successor being N. Dimitriou, formerly in Cyprus. (Continued on page 56)

Ms. Phillips To France For Big Promo Drive

PARIS—RCA brought Esther Phillips to Paris for one week as part of an intensive promotion drive for both the artist and KUDU-CTI Records.

The drive follows the release, at the end of June, of the singer's "What A Difference A Day Makes," which has now marked up sales of over 200,000 and is expected now to reach 500,000.

RCA says that a new album, including the Dinah Washington number sung by Esther Phillips has passed the 4,000 sales mark.

The singer appeared on French TV's top-viewing "Rendez Vous de Dimanche" show, plus a Sacha Distel production. She was also heard live on French and Monte Carlo radio, as well as Europe No. 1 and Tele-Luxembourg. Her two disks are now being pressed in France and when she returns for a second visit it is expected she will record here.

And back in the U.S. she will make another recording for European audiences, "A One-Night Affair."

From The Music Capitals Of The World

• Continued from page 55

Sunday TV program "Half Hour Of Our Century" is the only showcase here for international artists, featured in film clips, and the program has already shown **Elton John, Status Quo, Rolling Stones, Billy Preston, Paul McCartney, Barry White, the Bee Gees, David Cassidy, Commodores, Temptations, Genesis, Ohio Players** and **Neil Sedaka**, with compere **John Petridis**.

Theo Sarantis, formerly in Music Box, is now head of the international pop department of Emial, while **Tasos Phalireas** has left the marketing department of Emial to work for Lyra Records. . . . Visit to local Phonogram offices by **Wolfgang Schmidt-Panthen**, regional marketing services director of Polydor International, Hamburg, and **David Hofstede**, public relations man for Phonogram International in Barn. . . . Record companies here only this year have released progressive albums by such as **Soft Machine, Chic Corea, Ramases, Lucifer's Friend, Kraftwerk, Genesis** and **Greenslade**.

Emial best-selling albums include **Pink Floyd's** "Dark Side Of The Moon"; "Band On The Run," by **Paul McCartney and Wings**; "Diana and Marvin," by **Diana Ross** and **Marvin Gaye**; and "**Beatles** 1964-66 and 67-70."

Music Box hit LPs recently include "Flying Start," by the **Blackbyrds**, and "To Our Children's Children's Children," by the **Moody Blues**. . . . and Phonogram report hot albums in "Souvenirs" by **Demis Roussos**, "Le Premier Bas," by **Paul Mauriat**, and "You Don't Mess Around With Jim," by **Jim Croce**, the album becoming a hit after the TV film "She Lives," in which the soundtrack includes "Time In A Bottle."

Now Mandigore has a distributor in Greece, the **Emerson, Lake and Palmer** album "Brain Salad Surgery," after a two-year hold-up, is out on Phonogram and soon will come the three-LP set "Welcome My Friends To The Show that Never Ends." . . . Composer **Gerry Lavranos** claims that the **Stylists'** song "Star On A TV Show" is very reminiscent of one of his own older compositions and has filed a suit against the Minos company, Avco and the composers. **LEFTY KONGALIDES**

350 STORES SERVICED

Italian Racker Rolling

• Continued from page 6

lion, from a company with a personnel of 15.

Galanti says: "Although the rack-jobbing system was studied in detail outside of Italy, we have had to adapt it to the Italian way of thinking. It was difficult for us to get away at the beginning, because the store-owners didn't really accept or trust us.

"Once we had finally persuaded them we were there to help, they all turned into experts, and tried to give us advice on how to run things!"

He adds: "After trial runs in more than 1,000 stores we began to cut down the selling points and drew up contracts only with those who met our requirements. Today, I can safely say that rackjobbing has been accepted, definitely, by Italian retailers, even though it remains something relatively new to them."

Galanti's view is that having learned much by working with so

DUBLIN

Artists appearing in Dublin in November include **Gene Pitney, Ray Stevens** and **Telly Savalas** at the Carlton, and the **Stylists** at the National Stadium. . . . the Carlton Cavalcade of International Music, mid-October, included concerts by **Demis Roussos, Lena Zavaroni, Leo Sayer** and **Melanie**, a third visit for Roussos.

Horslips on a three-month tour began in Germany, took in the U.K. and on to Canada (Oct. 23), with the U.S. trek including the East coast and Mid-West, with appearances in New York, Boston, Chicago, Buffalo and other major population centers.

The Swarbriggs to leave the **Times** showband at the end of the month and go on the road with their own six-piece band. Tommy and Jimmy Swarbrigg represented Ireland in the 1975 Eurovision Song Contest with "That's What Friends Are For," and, recently signed to Rondon Music in London, want to spend more time on writing songs. **Johnny More** covered their song "Love Is," and **Severine** is recording "All The Loving People In The World." The Swarbriggs' new single "Funny," produced by **Dave Mackay** is out via MCA in the U.K. and EMI in Ireland. **KEN STEWART**

'Supersonic' Gets Album

LONDON—To coincide with the weekly screening of the new independently-produced television pop show "Supersonic," **Supersonic Distributors** is releasing a TV compilation album, called "Supersonic."

The idea for the album, described by show producer **Mike Mansfield** as "getting away from the usual concept of compilation albums," came while Mansfield was recording the pilot program earlier this year.

"It seems a natural progression to put the album together," he says.

Promotion of the album is directed towards television and commercial radio, with around \$350,000 spent on TV and \$20,000 budgeted for radio. The 20-track LP includes contributions from **Gary Glitter**, the **Glitter Band**, **Bay City Rollers**, the

(Continued on page 58)

many different kinds of small stores, the company was able to look towards the bigger chain stores "with whom we find it easier to do business.

"In fact, J.C. Penney International recently signed an agreement with **Rack Italia** under which our company is to supply, exclusively, records and tapes to Penney's four Italian outlets."

Despite Italy's current economic crisis, **Rack Italia's** work progresses well. "We hope that the 'shopping center' idea, new to Italy, catches on, as it would give us greater expansion possibilities," says Galanti.

"In short, we are not concerned so much with the number of stores we have as with finding strong selling points for our records and tapes."

Rack Italia is also equipped to supply blank cassette tapes and cell batteries and it also helps out, from time to time, with promotion of various products dealing with sound reproduction.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Last
Week Week

- 1 1 HOLD ME CLOSE—*David Essex (CBS)—April/Rock On (Jeff Wayne)
- 2 2 I ONLY HAVE EYES FOR YOU—Art Garfunkel (CBS)—B. Feldman (Richard Perry)
- 3 3 THERE GOES MY FIRST LOVE—*Drifters (Bell)—Cookaway/Mason Music (Greenaway/Cookaway)
- 4 14 FEELINGS—Morris Albert (Decca)—KPM
- 5 6 IT'S TIME FOR LOVE—Chi-Lites (Brunswick)—Burlington (Eugene Record)
- 6 9 WHO LOVES YOU—Four Seasons (Warner Brothers)—Jobete London (Bob Gaudio)
- 7 13 S.O.S.—Abba (Epic)
- 8 12 SOCTCH ON THE ROCKS—*Band of the Black Watch (Spark)—Southern Music (Barry Kingston)
- 9 5 UNA PALOMA BLANCA—*Jonathan King (UK)—Noon Music (Jonathan King)
- 10 15 L-L-LUCY—*Mud (Private Stock—Evolution/Island (Phil Wainman)
- 11 23 SPACE ODDITY—*David Bowie (RCA)—Essex (Gus Dudgeon)
- 12 24 DON'T PLAY YOUR ROCK AND ROLL TO ME—*Smokey (RAK)—Chinnichap/RAK (Nicky Chinn/Mike Chapman)
- 13 8 FATTY BUM BUM—*Carl Malcolm (UK)—Copyright Control/Black Wax (C. Chin)
- 14 17 BIG TEN—*Judge Dread (Cactus)—Alted/Warner Brothers (Alted Prod.)
- 15 10 PALOMA BLANCA—George Baker (Warner Brothers)—Noon Music (J. Bouwens)
- 16 7 FUNKY MOPED/MAGIC ROUNDABOUT—*Jasper Carrott (DJM)—B. Feldman/J. Lynne/Carlin (Jeff Lynne)
- 17 25 WHAT A DIFFERENCE A DAY MAKES—*Esther Phillips (Kudu)—Peter Maurice/MPM (Creed Taylor)
- 18 19 BARBADOS—*Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)
- 19 4 I'M ON FIRE—5000 Volts (Philips)—Intersong/Hensley Music (Tony Evers)
- 20 11 SAILING—*Rod Stewart (Warner Bros.)—Island (Tom Dowd)
- 21 21 NAPPY LOVE/WILD THING—*Goodies (Bradley's)—ATV (Miki Anthony)
- 22 26 ISLAND GIRL—*Elton John (DJM)—Big Pig (Gus Dudgeon)
- 23 16 HEARTBEAT—*Showaddywaddy (Bell)—Southern (Mike Hurst/Solid Gold Prod.)
- 24 27 NO WOMAN NO CRY—*Bob Marley & The Wailers (Island)—Rondon (Steve Smith/Chris Blackwell)
- 25 32 RHINESTONE COWBOY—Glen Campbell (Capitol)—(Dennis Lambert/Brian Potter)
- 26 30 LOOKS LOOKS LOOKS—*Sparks (Island)—Island (Tony Visconti)
- 27 37 LOVE IS THE DRUG—*Roxy Music (Island)—E.G. (Chris Thomas/Roxy Music)
- 28 43 HOLD BACK THE NIGHT—Trammps (Buddah)—Carlin (R. Baker/N. Harris/E. Young)
- 29 20 FEEL LIKE MAKIN' LOVE—*Bad Company (Island)—Island/Bad Company (Bad Company)
- 30 22 THE LAST FAREWELL—*Roger Whittaker (EMI)—Tembo Music (Dennis Preston)
- 31 33 REACHING FOR THE BEST—*Exciters (20th Century)—Horse Music (Herb Rooney)
- 32 18 MOONLIGHTING—*Leo Sayer (Chrysalis)—Blanedell/Compass/Longmanner (Russ Ballard/Adam Faith)
- 33 31 JUST A SMILE—*Pilot (EMI)—Robbins (Alan Parsons)
- 34 — ROCK ON BROTHER—Chequers (Creole)—Creole (John Mathis)
- 35 46 THIS WILL BE—Natalie Cole (Capitol)—Chappell (Chuck Jackson/Marvin Yancy)
- 36 41 DREAMY LADY—*T. Rex (EMI)—Wizzard (Marc Bolan)
- 37 48 RIDE A WILD HORSE—Dee Clark (Chelsea)—Intersong (Kenny Nolan)
- 38 35 INDIAN LOVE CALL—Ray Stevens (Janus)—Chappells (Ray Stevens)
- 39 49 YOU—*George Harrison (Apple)—Ganga Pub. B.V. (George Harrison)
- 40 36 DO IT ANYWAY YOU WANNA—Peoples Choice (Philadelphia)—Gamble Huff/Carlin (Leon Huff)
- 41 39 FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds (Pye)—Grade/Lynton/ATV (Jim Price)
- 42 — HIGHFLY—*John Miles (Decca)—Velvet/RAK (Alan Parsons)
- 43 50 LET'S BE FRIENDS—Johnny Nash (CBS)—Rondon (Johnny Nash)

- 44 47 CRACKIN' UP—*Tommy Hunt (Spark)—Copyright Control (Barry Kingston)
- 45 — I AIN'T LYIN'—George McCrae (Jayboy)—Sunbury (H.W. Casey/R. Finch)
- 46 44 OUT OF TIME—*Chris Farlowe (Immediate)—Essex (Mick Jagger)
- 47 42 OUT ON THE FLOOR—Dobie Gray (Black Magic)—Leeds (Atlas Artists)
- 48 — NEW YORK GROOVE—*Hello (Bell)—Island (Mike Leander)
- 49 — LETTING GO—*Wings (Capitol)—McCartney/ATV (Paul McCartney)
- 50 — SHOES—Reparata (Dart)—B. Feldman (Steve & Bill Jerome)

This Last
Week Week

- 1 1 ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
- 2 16 40 GOLDEN GREATS—Jim Reeves (Arcade)
- 3 3 ALL THE FUN OF THE FAIR—David Essex (CBS)
- 4 2 WISH YOU WERE HERE—Pink Floyd (Harvest)
- 5 4 GREATEST HITS—Cat Stevens (Island)
- 6 5 FAVOURITES—Peters & Lee (Philips)
- 7 6 THE BEST OF THE STYLISTICS—(Avco)
- 8 7 THE VERY BEST OF ROGER WHITTAKER (Columbia)
- 9 — BY NUMBERS—Who (Polydor)
- 10 8 ANOTHER YEAR—Leo Sayer (Chrysalis)
- 11 9 HORIZON—Carpenters (A&M)
- 12 23 STRAIGHT SHOOTER—Bad Company (Island)
- 13 17 SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
- 14 11 VENUS AND MARS—Wings (Capitol)
- 15 10 SABOTAGE—Black Sabbath (Nems)
- 16 19 TUBULAR BELLS—Mike Oldfield (Virgin)
- 17 14 SENSATIONAL ALEX HARVEY BAND LIVE—(Vertigo)
- 18 20 ONE OF THESE NIGHTS—Eagles (Asylum)
- 19 13 THE SINGLES 1969-1973—Carpenters (A&M)
- 20 15 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
- 21 — RABBITS ON & ON—Jasper Carrott (DJM)
- 22 32 MINSTREL IN THE GALLERY—Jethro Tull (Chrysalis)
- 23 — MALPRACTICE—Dr. Feelgood (United Artists)
- 24 31 MYTHS AND LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)
- 25 12 ONCE UPON A STAR—Bay City Rollers (Bell)
- 26 22 40 SING A LONG PUB SONGS—Various Artists (K.Tel)
- 27 26 THANK YOU BABY—Stylists (Avco)
- 28 24 ELTON JOHN'S GREATEST HITS—Elton John (DJM)
- 29 42 THAT'S WHAT LIFE IS ALL ABOUT—Bing Crosby (United Artists)
- 30 — ELVIS PRESLEY'S 40 GREATEST HITS—(Arcade)
- 31 29 TEN YEARS NON STOP JUBILEE ALBUM—James Last (Polydor)
- 32 43 WINDSONG—John Denver (RCA)
- 33 — ROCK 'N' ROLL—John Lennon (Apple)
- 34 25 MAXIMUM DARKNESS—Man (United Artists)
- 35 — INDISCREET—Sparks (Island)
- 36 — TIME HONOURED GHOSTS—Barclay James Harvest (Polydor)
- 37 18 CAPTAIN FANTASTIC—Elton John (DJM)
- 38 35 STEP TWO—Showaddywaddy (Bell)
- 39 21 LIVE AT TREORCHY—Max Boyce (One-Up)
- 40 36 BAND ON THE RUN—Paul McCartney/Wings (Capitol)
- 41 27 ROLLIN'—Bay City Rollers (Bell)
- 42 33 THE ELVIS PRESLEY SUN COLLECTION—(RCA)
- 43 30 THE HIT WORLD OF KLAUS WUNDERLICH—(Decca)
- 44 — FOREVER & EVER—Demis Roussos (Philips)
- 45 46 GLEN CAMPBELL'S GREATEST HITS—(Capitol)
- 46 — GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
- 47 28 MISTY—Ray Stevens (Janus)
- 48 39 24 CARAT PURPLE—Deep Purple (Purple)
- 49 — EXTRA TEXTURE (READ ALL ABOUT IT)—George Harrison (Parlophone)
- 50 — THE SIX WIVES OF HENRY VIII—Rick Wakeman (A&M)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

This
Week

- 1 S.O.S.—Abba (Polydor)—Schacht
- 2 TU T'EN VAS—Alain Barriere, Noelle Cordier (Ariola)—Montana
- 3 DISCO STOMP—Hamilton Bohannon (EMI)—Burlington

- 4 WART AUF MICH—*Michael Holm (Ariola)—Sugar Music
- 5 THE HUSTLE—Van McCoy (Avco/Ariola)—MUZ
- 6 PALOMA BLANCA—George Baker Selection (Warner)—MUZ
- 7 GUITAR KING—Hank The Knife & The Jets (EMI)—Hanseatic/Intersong
- 8 LADY BUMP—*Penny McLean (Jupiter/Ariola)—Meridian-Siegel/Butterfly
- 9 DER LETZTE SIRTAK—*Rex Gildo (Ariola)—Meridian/Siegel
- 10 ACTION—Sweet (RCA)—Essex/Geig
- 11 PALOMA BLANCA—Nina & Mike (Ariola)—MUZ
- 12 DER ZAR UND DAS MAEDCHEN—*Mireille Mathieu (Ariola)—Siegel/Abilene
- 13 GIVE A LITTLE LOVE—Bay City Rollers (Bell/EMI)—Melodie der Welt
- 14 WENN DIE ROSEN ERBLUEHEN IN MALAGA—*Cindy & Bert (BASF/Cornet)—Rialto/RMI/Geig
- 15 DOWN BY THE RIVER—Albert Hammond (Epic)—Intro

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
SINGLES

This
Week

- 1 TOKI NO SUGIYUKU MAMANI—*Kenji Sawada (Polydor)—(Watanabe)
- 2 ROMANCE—*Hiromi Iwasaki (Victor)—(NTV)
- 3 SASAYAKA NA YOKUBOU—*Momoe Yamaguchi (CBS/Sony)—(Tokyo)
- 4 OMOIDE MAKURA—*Kyoko Kosaka (Aard-Vark)—(Yamaha)
- 5 ICHIGO HAKUSHO O MOUICHIDO—*Ban Ban (CBS/Sony)—(JCM, Young Japan)
- 6 TONARINO MACHINO OJOSAN—*Takuro Yoshida (For Life)—(Yui)
- 7 KITAE KAERO—*Koji Tokuhisa (Atlantic)—(Nichion)
- 8 TENSHI NO KUCHEIBIRU—*Juniko Sakurada (Victor)—(Sun)
- 9 SHIJO NO AI—*Hideki Saijo (RCA)—(Nichion)
- 10 URAGIPI NO MACHIKADO—*Kai Band (Express)—(Shinko)
- 11 OMOKAGE—*Yuri Shimazaki (Columbia)—(Nichion)
- 12 NAKANOSHIMA BLUES—*Hiroshi Johiyamada & Cool Five (RCA)—(Uchiyamada)
- 13 YUMEYO MOUICHIDO—*Hideto Maki (CBS/Sony)—(Fuji, Yomi Pack)
- 14 OMAE NI HORETA—*Kenichi Hagiwara (Elektra)—(Watanabe)
- 15 PUTARI NO TABIJI—*Hiroshi Itsuki (Minoruphone)—(Noguchi)
- 16 ANATANI TSUKUSHIMASU—*Aki Yashiro (Teichiku)—(JCM)
- 17 IMAWA MOU DAREMO—*Alice (Express)—(JCM, OBC, Mirika)
- 18 MIREN GOKORO—*Takashi Hosokawa (Columbia)—(JCM)
- 19 HITO KOISHIKUTE—*Saori Minami (CBS/Sony)—(Nichion)
- 20 KOKORO KOKORI—*Takashi Hosokawa (Columbia)—(JCM)

ITALY

(Courtesy Germano Ruscitto)
As Of 10/7/75
LPs

This
Week

- 1 SABATO POMERIGGIO—Claudio Baglioni (RCA)
- 2 L'ALBA—Riccardo Cocciante (RCA)
- 3 XXa RACCOLTA—Fausto Papetti (Durium)
- 4 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM/Phonogram)
- 5 INCONTRO—Patty Pravo (RCA)
- 6 RIMMEL—Francesco De Gregori (RCA)
- 7 DUE—Drupi (Ricordi)
- 8 JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (Phonogram)
- 9 PROFONDO ROSSO—I Goblun (Cinevox)
- 10 DEL MIO MEGLIO # 3—Mina (PDU/EMI)
- 11 ROSA—Patrizio Sandrelli (Smash/MM)
- 12 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM/Ricordi)
- 13 CARAT PURPLE—Deep Purple (Purple/EMI)
- 14 AMORE GRANDE AMORE LIBERO—Il Guardiano Del Faro (RCA)
- 15 VENUS & MARS—Paul McCartney & Wings (Capitol/EMI)

SOUTH AFRICA

(Courtesy Springbok Radio)
As Of 10/3/75
SINGLES

This
Week

- 1 SOS—Abba (Sunshine)—(Breakaway/SDRM)
- 2 PALOMA BLANCA—George Baker Selection (Reprise)—(Yackamo)
- 3 I DON'T LOVE YOU BUT I THINK I LIKE YOU—Gilbert O'Sullivan (MAM)—(Leeds)
- 4 LOVE WILL KEEP US TOGETHER—Captain & Tennille (A&M)—(Laetrec)
- 5 YOU LAY SO EASY ON MY MIND—Andy Williams (CBS)—(MPA)
- 6 THE LOOK IN YOUR EYES—Johnny Nash (CBS)—(Breakaway)
- 7 MISTY—Ray Stevens (Chess)—(Chappell)
- 8 PLEASE STAY—Jonathan Butler (Bullet)—(Laetrec)
- 9 RHINESTONE COWBOY—Glen Campbell (Capitol)—(MPA)
- 10 KISS ME KISS YOUR BABY—Geoff St. John (Philips)—(Leeds)

Latin

FANIA'S 1st 10 N.Y. Label Is Broadening The Base For Its Music

By RAY TERRACE

LOS ANGELES—You can't tune in a Latin radio station for more than five or 10 minutes these days without encountering the latest hit from Fania. In New York City, Puerto Rico, Chicago, Miami, Los Angeles, and San Francisco—where the country's 14 million Spanish people are most heavily concentrated—Fania, despite some stiff competition, has the market cornered.

More than anything, Fania is the sound of salsa, the hot sound that

has filtered down in recent years from the Afro-Cuban roots music of the forties and fifties, and shaded along the way with rock, soul and jazz by the new Puerto Rican culture.

On May 1, 1975, Fania celebrated its 10th anniversary—a decade of growth and success under the leadership of Jerry Masucci, its young attorney-president. Fania, in fact, grew out of a lawyer-client relationship between Masucci and band-leader-performer Johnny Pacheco, who was disgruntled with his record label at the time.

In 1964 Masucci and Pacheco decided to form a new label as a reaction to the "rip-off" atmosphere surrounding Latin record companies of the period.

Their first album was moderate success, but by 1968 Masucci and Pacheco had released more than 20 albums with such artists as Johnny

Pacheco, Bobby Valentin, Willie Colon, Larry Harlow, Ray Barretto and Joe Bataan.

In 1969 Masucci formed a new company, Fania International, whose artist roster included Roberto Yanes and Roberto Roena Y Su Apollo sound. Two years later saw the formation of Vaya Records, with Ricardo Ray/Bobby Cruz, La Diferente, La Conspiracion, Celia Cruz, Mongo Santamaria and Cheo Feliciano.

The same year Fania acquired two new companies, Cotique and Inca Records. During the month of April 1975 the Fania family of labels (Fania, International, Vaya, Inca and Cotique) released a total of 24 singles, the largest release in its history.

Masucci no longer practices law and now personally produces about 10 albums a year and oversees the production of virtually every release as well as involving himself fully in all aspects of product promotion, advertising and publicity for Fania's total annual album output of nearly 50.

Masucci's activities also have included the production and release of "Our Latin Thing," the first feature film about salsa and its influence on the Latin people of New York. A second film, "Salsa," which he produced and co-directed, will be released this summer.

Masucci is currently seeking to strengthen the Latin market by reaching out to other record buyers. Right now the Latin market is similar to that of jazz, with devoted and faithful record buyers, and sales of 50,000 considered great, 100,000 called extraordinary.

Musart Will Handle ABC For Mexico

LOS ANGELES—A three-year contract signed here last week will give Mexico's Discos Musart exclusive distribution rights to the ABC family of labels throughout Mexico.

Musart is the label headed by Eduardo L. Baptista which, in the 1950s, built Capitol Records into a power below the border. Capitol in the 1960s then launched its own company in Mexico City, enjoyed little success and sold it to its parent company in England, EMI.

Participating in the negotiations were Baptista, Jerold H. Rubinstein, chairman of ABC Records, and Steve Diener, who bosses the ABC international division in Los Angeles.

ABC will supply masters on tape and album artwork and graphics under terms of the new agreement. Discos Musart will be responsible for manufacturing, distribution, sales and advertising throughout Mexico.

Musart handles several other American labels.

Black Oak Arkansas Firms Pub Accords

LOS ANGELES—Black Oak Arkansas has concluded a series of publishing agreements for its music, covering eight areas outside the United States and Canada.

Warner Bros. has been granted France, Germany and the U.K. while Ivan Mogull Music Corp. handles Spain, Israel and Africa; Intersong Basart Publishing Group, Holland, and Multitone AB, the Scandinavian countries.



NOVEDADES de CAYTRONICS

...DE AQUI Y DE ALLA...

ROBERTO CARLOS la gran estrella de la canción romántica triunfó plenamente en el show que nuestra compañía presentó en el Madison Square Garden de New York. El público latino colmó totalmente el fabuloso recinto de dos funciones. Todos los artistas que se presentaron fueron aclamados cuando interpretaron las bellas canciones que les ha hecho famosos. LEO DAN con su tema "Siempre estoy pensando en ella", enloqueció a la multitud que le hizo cantar más canciones de las programadas. otro que causó gran impresión fue el brasilero Antonio Marcos, sus canciones llenas de emotividad y de mensaje estremecieron a los miles de personas que estaban en el Madison. El otro embajador musical que nos envió la Argentina, RAUL ABRAMZON con su tema "Una vieja canción de amor" despertó en el público joven una atracción especial. La linda CLAUDIA de Colombia recibió del público el respaldo que siempre recibió, su belleza con su preciosa voz cautivo grandemente. Nuestrros artistas procedentes de México, tan queridos en New York, también triunfaron plenamente en esa tarde maravillosa e inolvidable. La juvenil cantante VALENTINA LEYVA con su canción "A la edad de 14 años" le dió un tono picarezo al espectáculo, gustando grandemente. No se podía quedar atrás la simpática SONIA LOPEZ, que con sus ritmos tropicales arrancaron grandes aplausos. Hay que destacar que la SONORA SANTANERA tuvo un gran trinunfo, ya que su presencia fue respaldada por grandes aplausos, que le hicieron regresar al escenario después de haber terminado su función.

MARCO ANTONIO MUÑIZ, nuestro artista invitado en este show de CBS Internacional, como siempre acaparó el triunfo de este gran espectáculo. Ya que su actuación fue genial. La revelación de este espectáculo lo fue la actuación de LYDA ZAMORA, la guapa colombiana que con su porte distinguido supo arrancar en forma enloquecida, los aplausos del público. Queremos dejar constancia de nuestro agradecimiento a las siguientes personas: Walter Yetnikoff, presidente de Columnia Records Group, Dick Asher, presidente de CBS Internacional; Vince Romeo, Relaciones de prensa CBS Internacional; Manuel Villareal, Presidente de la O.L.A. CBS; Armando de Llano Presidente de Columbia, México; Raúl Bejarano, Presidente de la División de Discos, México; Manuel Cervantes, Director de Mundo Musical; Antonio Aguirre, Director de Relaciones Artísticas; Evandro Ribeiro, Gerente General, CBS Brazil; Alberto Caldeiro, Gerente General, Argentina; Carlos Alberto Gutierrez, Gerente General, CBS de Colombia. Una especial mención de agradecimiento a nuestro Vide-Presidente Rinel Sousa, Coordinador de este espectáculo, el cual con un gran esfuerzo llevó a feliz término este evento, que ha sido considerado, como el mejor presentado en todos los tiempos de New York. Muchas gracias a todas aquellas personas que de una manera u otra colaboraron con la firma Caytronics en este espectáculo llamado "IDOLOS DE AMERICA LATINA". Muchas gracias amigos...

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Billboard SPECIAL SURVEY for Week Ending 10/25/75

Billboard Special Survey Hot Latin LPs™

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IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics Cys 1439	8	ORCHESTRA BROADWAY Sarvaje, Coco 119
2	DANNY DANIEL Danny Daniel, Miami 1699	9	CHARYTIN El Bimbo, Alhambra 141
3	MORRIS ALBERT Feeling, Audio Latino 4085	10	HECTOR LAVOE La Voz, Fania 461
4	JULIO IGLESIA El Amor, Alhambra 23	11	CAMILO SESTO Camilo Sesto, Pronto Pts. 1011
5	CELIA & JOHNNY Tremendo Cache, Vaya 37	12	TIPCA NOVEL Sabroso, TR-112
6	LISETTE Lo Voy A Divaver, Borinquen 1282	13	LOS CHAVALS DE ESPANA Los Chavales de Espana, Aro Sound 9079
7	SOPHY Dime, Velvet 1494	14	LA PANDILLA La Pandilla, Alhambra 4001
		15	CELIA & JOHNNY Celia & Johnny, Vaya 31

IN NEW YORK

1	CELIA & JOHNNY Tremendo Cache, Vaya XVS 37	8	HECTOR LAVOE La Voz, Fania XSLP-004
2	WILLIE COLON The Good, The Bad, The Ugly, Fania XSLP-00484	9	ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics 1439
3	BARRETTO Barretto, Fania XSLP-00486	10	ORQ. BROADWAY Lo Mas Duro En Charanga, Coco CLP-119
4	GRAN COMBO #7, GGC-011	11	MARCO ANTONIO MUNIZ Salsa Tropical, Arcano DKLI-3284
5	ISMAEL RIVERA Soy Feliz, Vaya XVS-35	12	CORTIJO & ISMAEL RIVERA Juntos Otra Ves, Coco CLP-113XX
6	TIPICA 73 Candela, Inca 1043	13	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
7	JOE QUIJANO Ahora, Coco CLP-114XX	14	CAMILO SESTO Camilo Sesto, Pronto Pts-1011
		15	TAMBO Tambo, Montuno 505

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Canada

Manager Cites Need For Maple Acts To Break Into U.S. Market

TORONTO—The necessity, both financially and artistically, for a Canadian act to break into the U.S. market from this country is being realized more and more by up-and-coming Canadian acts.

"My philosophy is to try and break the act into the U.S. first for the obvious reason that it's a much bigger market," states Sam Feldman, manager of Trooper, recently signed to Randy Bachman's Legend Records label and distributed by MCA. "A number of weeks ago, we had sold close to 12,000 copies of the Trooper single in the U.S. and half of those were sold in Detroit. It's just a straight numbers game. There's just more people in the U.S., that's all there is to it. Also, I believe that it is hard for Canadians to recognize their stars as stars until they've made it internationally."

George Elmes, the manager of To-

ronto acts Shooter and Brutus, looks at the situation a little differently but agrees that the end result must be recognition in the U.S. "Obviously both of our acts are working in Canada so I guess in essence they are breaking from Canada," says Elmes. "You have to play your local markets to survive. My philosophy is to consider markets in two separate ways. There is a formula for making it in the Canadian market which is pretty easy to follow. Then, you have to look at the international market totally different. The way the record companies work for you. That's different. Agency setups are different. There's so much good product around that record companies in the U.S. are looking for something special. Some of the wall things, product with a quirk."

Feldman feels that the overriding consideration for record companies

in signing acts is in whether that act is willing to get out on the road and work.

"I think the day of putting out product and the act sitting at home and watching it hit is basically over," says Feldman. "I know that the people I've talked to at MCA say that they are really not into signing anybody that's not going to get off their ass and work. But how much can you work in Canada? How many major markets are there? You are almost forced to go to the U.S. because it is the only logical way. You can work steady in the U.S. for a long, long time if you can get the dates."

"That's the key right now. Getting the dates. With that market being saturated the way it is now, it is getting tougher and tougher to get dates. It's even better to get out there, be available and work every second or third day. Get your name exposed in those different markets and you're going to sell product."

One of the major avenues for an act out of Canada used to be CKLW in Windsor but that is changing, according to Feldman.

"I have got some response from people in the U.S. that they can't get their record played because people are looking at CKLW as a major station," he says. "If CKLW is playing an American record, then a lot of important program directors are watching the station to see what happens to it. If it's a Canadian record they've right away got a bit of a negative in their minds because they think that CKLW is playing most Canadian records because they have to. Because of that, they sort of turn off to Canadian singles right away as opposed to giving it a good shot. The question comes into mind, 'Does it hurt that the act is maybe going to break Canada first and not be considered an international act?' I just don't think it's worthwhile to say, 'Trooper From Canada!' at this point in time."

Elmes feels that if you get a top 15 record on a majority of major stations in Canada it does mean something to programmers in the U.S. "If you've got a Top 15 record on stations you've got to be selling records and that's what most U.S. companies are looking for," says Elmes.

Lifesong Deal With Polydor

MONTREAL—Polydor Ltd. has acquired Terry Cashman and Tommy West's Lifesong Records label for distribution in Canada.

Tim Harrold, the president of Polydor Ltd. and Allan Katz, the national promotion director of Polydor Ltd., flew to New York recently to finalize the deal with Philip Kurnit, the executive vice president of Lifesong; Barry Gross, vice president of promotion and sales, and Marty Kupps, vice president of promotion and sales.

Initial release under the new deal is a double album set of vintage Jim Croce material entitled "The Faces I've Been."

While in New York, Harrold and Katz attended a showcase at a downtown Manhattan rehearsal hall of another Lifesong act, Crack the Sky. Besides Croce and Crack the Sky, Polydor Ltd. will release product by Cashman & West and Henry Gross. Harrold and Katz also spent some time at Polydor Inc. offices before returning to Montreal.

BTO Film Completed

VANCOUVER—A documentary film special on Bachman-Turner Overdrive is being completed and is scheduled to be ready in November.

Peter Allies of Alfrick Film Productions in Vancouver, was commissioned to produce the film by BTO manager Bruce Allen and the estimated budget for the film is over \$150,000. Allies travelled with the band (including their 23 day, 18-date European tour) in order to gather the film footage.

Also at the beginning of November Methuen Publications in Toronto will release a biography on the band entitled "Rock Is My Life. This Is My Song," written by Billboard Canadian editor, Martin Melhuish.

Dudes a Hit In Montreal

MONTREAL — The Dudes, signed to Columbia Records in the U.S., received a standing ovation and an encore when they opened at the Montreal Forum recently for the Bee Gees. It was an unprecedented reaction to a band that at that point did not have any product on the street.

Columbia has now released their debut album "We're No Angels" and the single from the LP, "Saturday Night," was charted at number 30 on CKLW, Windsor, the first week out.

The band recently completed a tour with the Bee Gees which included all their Eastern Canada dates with the exception of Hamilton, Ont. Following the tour, the band headed for Toronto where they showcased on the opening day of the Canadian Entertainment Conference held at the Harbour Castle Hotel. Bandleader Bob Segal sat on a couple of the panels which dealt with different aspects of the music industry as they affect colleges in Canada. Al Smith, of the band's New York-based management company Fred Heller Management, was also on hand for the band's CEC performance and appeared on one of the panels.

On hand for the Dudes' Montreal date were Fred Heller and Al Smith; Ian Hunter, the former lead singer for Mott the Hoople and the writer of the song "All the Young Dudes" from which the band derived its name; Lance Loud from Circus Magazine; Alan Betrock, New York correspondent for Britain's Disc; free lance writer Stan Kenton; and a number of CBS executives.

The Dudes, who are a six-piece band made up of former members of the Wackers, April Wine and Mashmakhan, attracted much press in the U.S. and Canada before even going into studio from some of the major music publications.

Supersonic

• Continued from page 56

Hollies, Sweet, Showaddywaddy, Linda Lewis, Pilot, Hello, the Drifters, and Andy Brown, who sings the show title.

Initial pressing is for 250,000 units, 20 percent of which will be on cassette. Colin Rose, managing director of Croxwell distributors, handling the album, says: "Shortly the public will become rather tired of the conventional compilation album, and the material this album offers is very varied, and not all current material." The main case for the album is that it is good to dance to."

International Turntable

Roland Rogers, formerly at AIR Chrysalis in London, has joined DJM as publishing manager, replacing David Paramor who has left for South Africa.

Also new to the company is Peter Golding, previously with Noel Gay Music, who joins as promotions manager and with him comes his assistant Diana Warren. Additionally, Rae Aronow, in charge of the film music division, has been promoted to the post of copyrighted manager.

The DJM sales force in the U.K. has five new members. David Rankin covers the new area of Luton, with Brian Whitby (Birmingham), Frank Green (East and North London and Herfordshire), Richard Vansverry (Kent, Sussex and South East London) and Mike Denton (West End).

DJM's studios are now under a new manager, Chris Lewis, who formerly worked in commercial radio. He is joined by a new engineer, Walter Samuel, who has worked previously for the Nova and CBS studios.

Basil Margrave has been appointed RCA's manager, sales and distribution, a newly-created position designed to ensure greater coordination between the sales and distribution operations. He was formerly distribution manager. Former national sales manager Brian Hall is now RCA's export manager, and Alan Sizer is confirmed as a&r manager, after six months as acting manager.

Wal Slaughter has been appointed regional co-ordinator of EMI's tape division, in London, reporting to Chris Baxter, the press and publicity manager.

Mike Hitches is the new general manager of the new sales and marketing division of Polydor. Formerly he was general manager of the sales division. The idea of the change is to fully co-ordinate the sales and marketing activities within the company.

Reporting to Hitches is pop marketing manager Dave Chapman, sales-promotions manager Ron Drew, national sales manager Bill Lamb, and tape marketing manager John Howes. Lamb and Howes are promoted from being southern and northern regional sales managers respectively.

Contour Head Back To Osram

LONDON—After only seven months as general manager of Contour Records, John Newman has resigned from the company, returning to his previous employers, Osram GEC. He is succeeded by Dave Adams, until now tape manager at Phonogram.

Newman was appointed general manager, and also a director of the budget record company in February, succeeding Tom Parkinson, who had returned to Polydor as deputy managing director. He had joined Contour from outside the music business.

New general manager Adams started his career in the music business with another budget company, Music For Pleasure, where he was production and stock control manager.

He has been with Phonogram for four years and in his capacity as tape manager has seen tape sales there double in only a few months. He has also been a key figure in the launch of the company's successful spoken-word cassettes, produced in conjunction with the Times newspaper group.

Succeeding Adams as Phonogram tape manager is Gary Mann, who joined the company from Britain Decca just six weeks ago.

From The Music Capitals Of The World

TORONTO

Gino Vannelli is set to do a Canadian tour in late November. Dates already set by Toronto-based booking agency Concept 376 include Massey Hall, Toronto, Nov. 18; Centennial Hall, London, Nov. 19; Ottawa, Nov. 21, and Montreal, Nov. 24. Joe Wissert will produce Toronto-band Small Wonder's first album for Columbia. The album is due to be recorded in Nov. but no studio has been set at this time. Hagood Hardy, whose "Homecoming" album and single, have met with unprecedented success in Canada over the last month was recently in Utah with the Osmond Family to do some production work with them. The "Homecoming" album and single is on the Canadian Talent Library label and released by Attic Records.

Bruce Cockburn's new single for True North Records is a reggae tinged song entitled "Burn (Baby Burn)." Roger Whittaker sets out on an extensive Canadian tour on Nov. 7 in Montreal which ends at the Cornwallis Naval Base in Nova Scotia on Dec. 31. The tour encompasses 37 towns and cities and includes 93 performances including two television tapings: the Tommy Hunter Show and the George Hamilton IV Show. Dianne Brooks, currently a Los Angeles resident, will have her debut Reprise album released in the U.S. sometime in Jan. Some of the album was recorded at the Muscle Shoals Studio with Brian Ahern producing. Bachman-Turner Overdrive placed first in a pop poll of Canadian acts conducted by CEC Radio show Major Progression. The Guess Who placed second; April Wine, third; the Stampeders, fourth, and Rush, fifth. Emm/Cee Productions managed by Bob Burns has been signed with Quality Records Limited. The first release through Emm/Cee will be a single "I'm Just A Nobody" by Winnipeg artist Ray St. Germain. George Struth, president of Quality and Bob Morten, the company's director of a&r, negotiated the deal on behalf of Quality.

MONTREAL

Maneige have completed their second Harvest album with a tentative release date set by Capitol Records-EMI of Canada Ltd. of Jan.

Guests on the album include the group's ex-percussionist, Paul Picard and fellow Capitol artist Raoul Duguay. April Wine's current single on Aquarius Records "Tonight Is A Wonderful Time To Fall In Love" excellent reaction across Canada, especially in the Maritimes and the Prairies, is spurring additional record sales of the band's album "Stand Back" which is now nearing the 100,000 sales mark in Canada. Moonquake's "Wild Little Story" single on Aquarius has just been released in the U.S. by Fantasy. It was recently added to CKLW in Windsor. Kebec Spec International, CKVL-FM and Productions Perle will present 10 C.C. at the Sport Centre, University of Montreal on Oct. 26 and at the Centre des Congres in Quebec City on Oct. 27.

VANCOUVER

In the Canadian Spotlight section of Billboard (Billboard, Sept. 27) a picture caption identifying the Vancouver group Hammersmith indicated that they were signed to Legend Records. The band is, in fact, on Mercury. Bill Wray has been signed to Randy Bachman's Legend Records. Wray, who is from Baton Rouge, is currently in Denver's Applewood Studio recording his first album which should be out before Christmas. Bachman-Turner Overdrive were kicked out of Little Mountain Sound where they were doing some recording because of a story appearing in the trades in which Randy Bachman had indicated that the studio was making some renovations especially for him. BTO plan to release a single independent of an album this time around. When it is ready, it will be debuted on Don Kirshner's Rock Concert, which will be the band's first television in two years. Elton John's planned Oct. 15 concert date at the Pacific Coliseum sold out within four-and-a-half hours. The Coliseum seats 17,500. As a result, the date was rescheduled and two concerts were set for Oct. 12 and 13 at the same venue. The second show also sold out. Valdy has been signed to Stone County Inc. for booking in the U.S. According to manager Cliff Jones, a U.S. tour is in the works. His next album will be recorded at Little Mountain Sounds. MARTIN MELHUISS

Capitol



Canada

OCTOBER 25, 1975

PETER DONATO NOT MUCH OF A DANCER

Peter Donato fans rejoice!

Peter's fall collection of songs is now in the final stages of preparation. The sixteen contenders for places on the album were long ago pruned down to ten—ten perfect pieces—and the only thing left to do now is to decide on the order of the tracks.

Peter's first album for Capitol marked him as a songwriter of quality and insight, and rallied to him a small cult of influential admirers. The consensus was that "Peter Donato," the album, was the most unjustly overlooked debut of last year, but it was probably more misunderstood than overlooked. It was too hard to categorise for one thing—it wasn't rock, it wasn't jazz, and it certainly wasn't folk—Peter's music was, and is, elements of all three. He rides the mainstream of music, and the melodies flow from a mood dictated by his lyrics and his fund of musical memories.

Enough of the past. There's a second album on the way, and it promises to swell the ranks of his admirers. It doesn't even compare with the first—in terms of production and arrangements it is light years ahead, and the mere sound of it is exciting and immediate before you really start to listen.

The album is called "Not Much Of A Dancer," and *Capitol Canada* was granted an exclusive preview amid co-producer Michael Heydon's inspired collection of household furnishings earlier this month. Peter Donato himself provides the insight:

NOT MUCH OF A DANCER.

I'm not much of a dancer; Gene and Fred, your reputation's quite safe. I wrote this one after a party where, at one point, my partner said, "you know . . . you're not really much of a dancer," and I thought to myself, "right"—as if being "not much of a dancer" was supposed to be a concise description of me. Another way of looking at it, as a title for the album, is that none of the tunes on the album are really dance tunes.

FANDANGOS AND TANGOS.

Questions, all I ever get is questions—no answers in sight. So we'll fandango and tango our way into the night.

This song is actually made up from parts of three different song ideas. The word "fandango" has such a mixed-up quality, so it was an appropriate title for the surreal jumble of random thoughts that resulted from combining the different songs.

IT'S ALL RAZZAMATAZZ.

When the compliments fly free and fast; and words aren't weighted, they are thrown . . . then you're back, my friend, in the same old razzamatazz again.

A somewhat cynical view of what it's like being involved in the music business. This could be called a mature second cousin to "This Old Room" on the first album—that song was about getting into the music business in the first place, and now "Razzamatazz" contains some of my impressions from the inside. Our arranger, Chris Dedrick, really captured the essence of these lyrics in the slick cascading horn chorus in the middle.

BLUE MELODY.

Blue melody, just out of key. A song too sad to sing . . .

I think this is the strongest song on the album. We started off by recording some beautiful parts with saxes, and with clarinet. Then Bob Mann added a great guitar part. But, in the end, the song stood strongest by itself, and we left off everything except voice and piano. For me, the song conjures up images of a French café with a haze of Gitane smoke and a singer buried in a corner of the room just singing his heart out. A song for Frank Sinatra. ALL NIGHT LONG.

Florida's across the street, bathed in neon light.

This was the last song I wrote before we started recording, and we included it as a last-minute replacement.



It was written about someone who's alone in a room at night longing for the sunshine—like Rats in *Midnight Cowboy*—while all the different elements of the city's nightlife can be heard going on around him. Again, Chris Dedrick's arranging really makes it—he came up with the idea of a Salvation Army band. It fitted the song perfectly, and incorporated the use of horns—which was what we wanted in the first place.

DOWN IN THE DOWNTOWN.

Impressions. It's about Toronto, but it could be L.A.—it has an L.A. feel. I was walking down Yonge Street one afternoon, and it was so very changed since I was last there.

And this city used to be quite pretty, but progress has it switching gears.

EASY STREET.

Poor man prays for a fortune; rich man tries to keep his intact.



Peter Foldy outside Wally Heider's Los Angeles studio with the players from his recent sessions there: (Left to Right) Wilton Felder (of the Crusaders—bass), Peter Foldy, Jim Gordon (drums), Larry Carlton (Crusaders—guitar) and David Foster (former leader of Skylark—piano). With Milan Kymlicka in charge of production they laid tracks for four new Foldy songs at Heider's, and now Peter is back in Toronto adding vocals at Thunder Sound.

Michael Heydon sings one part in this. It's a kind of theatrical presentation—two different views of Easy Street. One is a poor man, which I sing with a very simple instrumentation—just accordion and piano—and Michael sings the rich man's part over a much fuller sound. We're really pleased with the way this turned out. It was, shall we say, perfectly executed?

LOVE IS A FOOL STAR.

The title came from a line of poetry I read somewhere. It's an unrequited love song which we tried to keep from getting too syrupy.

SHE, I, WE

We don't give it a name; we don't make it a game—we know what we feel . . .

Believe it or not, this was written in a dress shop while I was waiting for my wife. There was a society girl there trying on formal dresses, and she kept asking my opinion. Finally I said, "That's you—really you," and she bought it. Meanwhile, I was jotting down these lyrics. It's about me and my wife, Mary—who sings background vocals on this song, by the way.

RESTLESS

Night falls, and just one time I'd like to see the moon come crashing down, like we saw in those old high school plays.

The oldest song on the album, this was written when I was coming to the end of recording the last album and things were very up-in-the-air. I had written a piano part for this, which Chris took and worked into a string quartet arrangement with oboe and piano. The lyrics are really just me saying "hang in there."

He may not be much of a dancer, but Peter Donato is a mighty fine songwriter; and this second album, to be released in November, will stand as a lasting testament to that fact. The songs have been brought to life by the imaginative co-production of Peter, Michael Heydon and engineer David Greene. The musicians play as if they care—you can hear it—and the endless parade of happy surprises and changing textures make "Not Much Of A Dancer" a joy to hear. And even more of a joy to listen to.

(Lyrics used by permission. © 1975 Peter Donato Music, BMI.)



The platinum presentation. From the left: Michel Tremblay (Capitol—Promotion), Bill Rotari (Capitol—Region Manager), Marie-Michelle Des Rosiers, Michel Rivard, Real Desrosiers, Robert Leger (all of Beau Dommage), Pierre Huet (lyricist), Michel LaChance (Producer), Yves Savard (Manager) and Pierre Dubord (Capitol—A&R Manager).

BEAU DOMMAGE PLATINUM PLATED

The date is September 15th, 1975, and it's likely to remain a sweet lifetime memory for the members of Capitol's *Beau Dommage*. While they were at Montreal's Tempo Studio receiving platinum awards for their first album (see picture above), their second album, "Où Est Passée La Noce?" was making history on the other side of town, shipping platinum quantities out of the Capitol warehouse on the day of its release.

Not many artists ship platinum in Canada. Elton John has; Pink Floyd has; and Beau Dommage makes three. No wonder they're calling Laval the "Liverpool of Quebec." This is a phenomenon of Beatlesque proportions, and the next most logical step is the export of this natural resource to the rest of the French-speaking world.

The export drive is underway. During the summer, Beau Dommage made a flying visit to Europe to appear as special guests at the twelfth annual song festival at Spa in Belgium, and to do some promotion on the release of their first single in France. This single, "La Complainte Du Phoque," is a hit for Pathé-Marconi-EMI in France, and the group was the "revelation" of the Spa Festival according to France's *Time Magazine* equivalent, *L'Express*.

Discs & Dates

Work has begun on our new pressing plant, which is due to be in operation by the end of next year. On the 7th of this month Capitol's President, Arnold Gosewich, donned a hard-hat and drove the bulldozer in a brief groundbreaking ceremony. . . . *Morse Code's* single, "Cocktail," has been fetching up to four dollars a copy as an import in New York, but now GRC has picked it up for general release in the U.S. . . . Juno Award winner *Suzanne Stevens* has an English language single, "Make Me Your Baby," on release this month—her first in her native tongue since last September's "House Full Of Women." In French, her second album "Moi, De La Tete Aux Pieds," is due out concurrently. . . . *Rich Wamil and Copperpenny* show both disco and rock sides of the coin on "Fuse"—their first album for Capitol. The rock 'n' roll *Side Two* leads off with their latest hit, "Good Time Sally," while "Disco Queen" sets the pace for *Side One*.

Daniele Heymann, one of France's best-known entertainment writers, said in her report for *L'Express*: ". . . even if they dislike the idea, even if they refuse, the five Montrealers will not escape having a French career. Too bad for them, maybe. So much the better for us. It would be a great shame not to be able to enjoy Beau Dommage."

Earlier this month Capitol Canada's President, Arnold Gosewich, returned from his European trip with exciting news: not only had Pathé-Marconi-EMI decided to release the second Beau Dommage album, but they were readying a massive pre-Christmas Quebec music promotion in France to include albums by two other Capitol Canada artists, *Suzanne Stevens* and *Raoul Duguay*. A special sampler LP featuring the three acts is to be part of the promotion, and Pathé is compiling a dictionary for translating the Montreal street patois, "joual," into French French. This is in addition to the regular promotional gambits that have proved successful in France, and it demonstrates Pathé's faith that the "Quebec scene" could become an important source of talent for the French-speaking world as a whole.

It is also a tribute to the special appeal of Beau Dommage.



Paul Godfrey is shown congratulating Alfredo "Junior" Rios of Bimbo Jet as Capitol's David Mazmanian presents the group with a Gold Record on Godfrey's CITY TV "Boogie" show. Looking on in the background is Lisa Velasquez of Bimbo Jet. The group drew record-breaking crowds during their three weeks of club dates in Toronto and Montreal, and the outstanding sales of their "Bimbo Jet" album were largely due to discotheque exposure.

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BMI Honors To 103 Writers, 71 Publishers

• Continued from page 48

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Bill Rice
Hall-Clement Publications
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Kris Kristofferson
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John Hartford
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GET ON MY LOVE TRAIN
Carmol Taylor
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Freddie Hart
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John Clifford Farrar (PRS)
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Betty Jean Robinson
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Davis & Fries Accorded Top Kudos At SESAC Awards Fete

NASHVILLE—Two of country music's newest composers, Chip Davis and Bill Fries, creators of the C. W. McCall No. 1 hit, "Wolf Creek Pass," were named Country Music Writers of the Year at the 1975 SESAC Awards Banquet, held at the Woodmont Country Club here Oct. 16. They also won a second award for "Classified Ad," another McCall hit single. Davis won a special award as composer of the NBC network's bicentennial theme.

The 11th annual SESAC Awards event was hosted by A. H. Prager, president, and Brad McCuen, the firm's director of country music, who welcomed the guests and spoke briefly on SESAC's expanding role in country music. Entertainment was provided by the Banjolas, a Nashville group organized especially for the occasion. Decor by the Personal Touch of New York City transformed the Country Club into an atmosphere of early southern plantation living, designed to commemorate the bicentennial and SESAC's 45th year. More than 500 dignitaries attended.

In the artist category, in addition to McCall, Tommy Overstreet received awards for "I'm A Believer," both as a single and as "Best Country Song In An Album," and for six other hit records, "Cry Like A Baby," "If I Miss You Again Tonight," "That's When My Woman Begins," "To Reach The Woman In You," "Unfaithful Fools" and "What Will You Do Now, Mrs. Jones."

Conway Twitty received awards for his "The Fool I've Been Today," "Girl From Tupelo," "I Come Here To Let Her Memory Wander Through My Mind," "She's Just Not Over You Yet," and "Your Leaving Left Me Still Loving You." Other artists singled out for honors during the evening were Brenda Lee, "More Than A Memory," Melba Montgomery, "Stay 'Till I Don't Love You Anymore," T.G. Sheppard for "Devil In The Bottle," named country single of the year; Connie Smith for "I'm So Glad"; Hank Thompson, "Lovin' On Back Streets," and Jerry Wallace, "I Wanna Go To Heaven" and "My Wife's House."

Fourteen-year-old Michael White, who has won awards for the past two years, garnered two more as writer of two Twitty hits, "She's Just Not Over You Yet" and "Your Leaving Left Me Still Loving You."

Skippy Barrett, Charlie Black,

Bobby Fischer, Jerry Gillespie, Hugh King, Joe E. Lewis, Lorene Mann, Marianne Mareno, Tommy Overstreet, Patricia Vest and John Virgin were other writers honored.

The annual Ambassador of Country Music award went to Dorothy Ritter, widow of the late Tex Ritter. The award goes to the person or organization who has contributed the most during the year to the promotion and furtherance of country music as a musical art form. SESAC's former director of Nashville operations Bob Thompson presented the award to Mrs. Ritter, who received a standing ovation.

Again this year, recognition of writer affiliates played a major role in the festivities. Gary Branson was named "Most Promising Country Music Writer of the Year" and Ted Harris, winner of SESAC's "Writer of the Year" award for several years in a row, received a total of three awards for "The Fool I've Been Today," "I'm So Glad" and "More Than A Memory." Ricci Mareno, in addition to the coveted International Award for "If I Miss You Again

Tonight," walked off with a total of four individual writer awards, six publisher awards for his firm, Ricci Mareno Music, and the a&r producer of the year award.

In the publisher category, in addition to Ricci Mareno Music, Contention Music, owned by Ted Harris, garnered four separate awards. Other publisher affiliates honored were Ace Music, American Gramophone, Burlo Music, Cherry Tree Publications, Hello Darlin' Music, Tommy Overstreet Music and Sunbar Music.

Several SESAC executives were in attendance including S. H. Candilora, executive vice president; Norman Odum, vice president and director of copyright administration; Albert M. Ciancimino, vice president and counsel; Charles Scully, director of information services; Vincent Candilora, director of writer services, and Robert Heck of the special projects division. On hand from the SESAC Nashville office were Jim Black, director of gospel music, and Genia Hornberger, administrative assistant.

Denver Rings Bell At 9th CMA Party

NASHVILLE—John Denver took two top honors at last week's ninth annual Country Music Assn. Awards Show which was telecast live from the stage of the Grand Ole Opry House.

Denver won the Entertainer of the Year Award and Song of the Year for "Back Home Again." Accepting via satellite relay from Perth, Australia, Denver said he had wanted to appear on the "Opry" all his life and it would fulfill all his dreams. "I really do think of myself as a country entertainer. I think I'm a good example of the evolution that's going on in country music. There's a kind of crossover. More and more country artists are having more acceptance, not only in the U.S., but all over the world, and not only on country music stations.

"I feel like I'm a part of that, not only in reaching the people, but also in the evolution of the music itself."

The entire show was well produced, with no sound problems,

and truly represented Nashville and its wealth of talent at its best.

The complete list of winners:
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SINGLE OF THE YEAR—"Before The Next Tear-drops Fall" by Freddy Fender.
ALBUM OF THE YEAR—"A Legend In My Time" by Ronnie Milsap.
SONG OF THE YEAR—"Back Home Again" by John Denver.
FEMALE VOCALIST OF THE YEAR—Dolly Parton.
MALE VOCALIST OF THE YEAR—Waylon Jennings.
VOCAL GROUP OF THE YEAR—The Statler Brothers.
VOCAL DUO OF THE YEAR—Conway Twitty and Loretta Lynn.
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When Answering Ads

Say

You Saw It in Billboard

Vox Jox

• Continued from page 26

Program director **Jim Higgs**, WKMI in Kalamazoo, Mich., sent me photos of the station's "Miss Skimpy" bathing suit contest. . . . **Walt (Baby) Love**, once with WXLO in New York, is looking for a programming and/or air personality position. His seven years in radio include stints with KHJ in Los Angeles and KILT in Houston. You can reach him at 201-342-7594. . . . **Bob Hamilton**, previously national program director of Shepard Broadcasting, is slated to become program director of WFIL in Philadelphia. . . . **Kent Burkhardt** is now consulting WWDC in Washington. . . . **Nick Trigony**, general sales manager of WLS in Chicago, is the new general manager of KXYZ, Houston. Both stations are ABC-owned and operated.

★ ★ ★

Bruce Futrell reports in from WARI in Abbeville, Ala.; he's pro-

gramming the station and states: "We are planning on raising our power to 5,000 watts clear channel at 1480 and with our music format and programming we will blow both the Dothan and Columbus markets wide open. The music is comprised of the top 25 in the country charts and the first 10 in the Hot 100 Chart, provided it isn't too far out, plus two album cuts per hour. Add to this three oldies out of each stop set, with only the artist and the year mention. Jock chatter is generally held to a minimum, since all I have to work with are rookies, complete with a provisional."

★ ★ ★

The lineup at WXRT, Chicago, includes **Mitch Michaels** 3-6 p.m., **John Platt** 6-9:30 p.m., **Bob Shulman** and **John Bell** until 1 a.m., and **Terri Hemmert** 1-5 a.m. Thus, the station continues to expand its progressive programming. The rest of the broadcast schedule is occupied with ethnic programming. . . .

Shayne Roy, married and two children, is looking for a job. Has journalism degrees from the Univ. of Minnesota and a first ticket. He's in prison for possession of marijuana, but should be out Jan. 14 or sooner if he can get a radio job. He's worked at KSTP in Minneapolis, speaks Hebrew, French, Arabic and Spanish, as well as English. Is willing to work any size market. Write him at Box 55, State Prison, Stillwater, Minn. 55082.

★ ★ ★

Redbeard writes: "About the time you read this, I'll be joining the staff of KFMQ in Lincoln, Neb. I'll be doing 8-midnight on the progressive 100,000-watt FM station, having resigned at WHMQ in Findlay, Ohio. I might add that I got wind of the job through your Vox Jox. I'm probably a bit biased, but I must say that **Larry Morphew**, program director at KFMQ, has successfully developed the most mature, professional sound I've ever heard in the progressive format. Furthermore, chief engineer and operations manager **Steve Agnew** has installed state-of-the-art equipment in both the air and production studios to give KFMQ an enviable sound."

★ ★ ★

Dale Andrews has resigned as program director at KXYZ in Houston and he and his brother will be involved in the resort business somewhere in the Denver area. **Jack Daniels**, production chief, is holding down the programming spot temporarily. . . . **Eddie Dillon** has resigned as program director, music director, and air personality at KIDD in Monterey, Calif. "Management made a format change from strong personality to manual automation. Consequently, I'm now available and would like to relocate in Southern California or Hawaii. 408-373-5852.

★ ★ ★

Dan O'Day last with KLOK in San Jose, Calif., is now doing afternoon drive at KMAK in Fresno, Calif. "You know, it's very interesting: when you're making several hundred a week and getting the numbers and being interviewed on TV and in the papers, you've got enough friends to start your own army. But when you become unemployed, you discover that many of your friends merely talk a good game: that only a few—if you're that lucky—care anything at all about you. But I'll never forget the concern and the interest—and the willingness to help from **Dr. Don Rose**, KFRC in San Francisco; **Gary Owens** of KMPC in Los Angeles; and **Dave Ware** and **Jay Stone** of KLOK in San Jose. It means a lot. I hope I get the chance to help out someone else sometime."

★ ★ ★

David Cook has left beautiful music KUPL in Portland, Ore., to take over the afternoon air personality slot at KFDR, an MOR station in Grand Coulee, Wash. Because there is already a **Jay Cook** on the air there, **David** will become **Dewey Rush** on the air. . . . At KWHK in Hutchinson, Kan., the new lineup is program director **Clark Bevan** 5:30-9 a.m., **Mike Sanders** 9 a.m.-2 p.m., music director **J.W. Walker** 2-7 p.m., and **Bob Booth** 7 p.m.-1 a.m. Walker just came from WSPT in Stevens Point, Wis. KWHK used to be MOR, but it's now rocking and Walker pleads for record service. "Also, I'll be more than happy to take calls from promotion executives during the late morning hours and early afternoon hours." Walker also reports that **David R. Mackey**, 57, president and general manager of the station, died a couple of weeks ago of brain cancer.

Talent In Action

• Continued from page 34

player **Badal Roy**, who contributed several brilliant solos, and a hypnotic intro to a version of George Harrison's "Within You, Without You."

Keystone proprietor **Todd Barkan** filled the intermission with the solo piano of visiting Britisher **Eddie Thompson**, whose inspired play (which referred to Hines, Tatum and Powell) brought the club to its feet Sept. 10.

CONRAD SILVERT

T. G. SHEPPARD

Hall Of Fame, Nashville

T. G. Sheppard, the former promotion executive who turned country star earlier this year, drew a turnaway crowd in the lounge of this popular local hotel Oct. 14 and displayed a stronger voice and far more professional stage poise than one would have imagined him capable of had one seen his performing debut some eight months ago.

Sheppard, working with the excellent **Phil Baugh Band**, appeared totally at ease with the audience, striking an easy rapport immediately. His material varies from his own hits such as "Devil In The Bottle" and "Another Woman" to his own arrangements of other artists' hits including "Are You Sure Hank Done It This Way" and "Roll On Big Mama."

Most impressive, however, was Sheppard's stage presence, not a trace of the awkwardness he showed eight months back is left. Rather, he has become a professional who moves smoothly around the stage and handles the mike with ease.

BOB KIRSCH

GINO VANELLI

RON DOUGLAS

Great American Music Hall, San Francisco

Gino Vanelli is a performer who overdoes everything, although the excess is likely attributable to the high wattage sensual energy that endears him to his fans, most of whom Sept. 19 were—understandably enough—women.

Vanelli is an extraordinarily good-looking man, and his sex appeal is an inseparable (and emphasized) facet of his entire schtick, which is a strange combination of a Tom Jones come-on with grandiose pop-rock songs and arrangements.

The songs are all very atmospheric, heavily dominated by keyboards (three of the five backing players have their hands on synthesizers, pianos and organs, and there is no guitar) into which Vanelli layers his voice with great flourish. Because Vanelli often sings so impressionistically, the lyrics are underplayed and get lost in the general swirling texture; the lines that do emerge are as vacuous as Vanelli's dedication of "Mama Coco," (a song about "a white boy's first sexual encounter with a black lady") to "any beautiful black women who happen to be in the audience."

The sound itself is grossly over-dramatic, as are Vanelli's movements, which are at times ridiculously histrionic—although, again, they are the manifestation of an energy that had much of the audience calling for an encore at set's end. The set included songs from all three of his A&M albums, including "Crazy Life," title track of the second album, and "Where Am I Going" from the newest, "Storm At Sunup."

Comedian **Ron Douglas** opened with a relatively long set of relaxed and well-executed stories.

JACK McDONOUGH

OSCAR PETERSON

JOE PASS

Carnegie Hall, New York

Twenty of the fastest fingers in the business were on stage here Sept. 30 when **Oscar Peterson** and **Joe Pass** got together to give an exhilarating concert. Peterson and Pass did seven solo numbers each before coming back for several dazzling duets.

Peterson's opening set was a journey of intricate fingerings that embellished like embroidery the tunes he was performing. From the beginning "Who Can I Turn To?" he held the crowd in breathless anticipation of the next beautiful flurry. He is a masterful and original pianist who can cover more ground in more different ways than just about anybody.

Pass handles his guitar very much the way Peterson does his instrument. The speed and complexity of the changes he was exploring were almost too much to follow. Pass' style is also highly original yet distinct roots can be heard in his playing. The hints of Django and Charlie Christian add breadth to his sound and take nothing away from the fact that Pass has taken his instrument to places that only he has been to.

The closing duets were marked by high-speed

exchanges that brought the crowd to its feet. As in their solo numbers, they picked apart the changes like a hungry man eats a chicken.

LAWRENCE FROST

BETTY CARTER

Keystone Korner, San Francisco

For the second time this year, **Carter** drew week-long SRO audiences to this intimate jazz mecca, outdrawing even Miles Davis. Sensitive accompanied by the **Chip Lyles** trio Sept. 24, Carter sang both tender ballads and jacking-bop tunes from her large repertoire, bringing down the house with a one-minute, bravura version of "My Favorite Things," and inspiring a spontaneous standing ovation when she closed her show with 10 minutes of nonstop scat singing.

With this engagement and earlier sellouts at New York's Bottom Line, it appears she is finally reaching the public in a big way, though many (such as **Carmen McRae**) have hailed her since she emerged with **Lionel Hampton's** band in the late '40s as the hottest "teenage bebopper" to come out of Detroit. With her extraordinary charisma, Carter would draw crowds in the Mojave desert.

CONRAD SILVERT

BOZ SCAGGS

SHAWN PHILLIPS

Greek Theatre, Berkeley

Local fave-rave **Scaggs** took a break from current recording activity in Los Angeles to close out the Greek Theatre's summer concert series with a first-rate performance for a sold-out crowd of 9,500 delighted fans Oct. 5.

Scaggs, surprisingly enough, has not had a record out in over a year and a half and had no new material for this crowd, but the Best-of-Boz collection of songs he did offer were given tighter, gutsier, more provocative arrangements than any live or recorded versions of the past. This was due largely to the work of the 11 backing performers (some of whom are presently recording with Scaggs) who included three horns, three female vocalists, two keyboards, bass, drum, and the unmentionably hot lead guitar of **Les Dudek**.

Scaggs evoked memories of the old **Steve Miller Band** with a hot opening blues, "Ballin' The Jack" and then moved through the romantic upbeat favorites "You Make It So Hard" and "Near You," both of which were marred by a sound system that had not yet settled down.

A crackling, superfunny version of "Angel Lady" kicked the set open and the followups of "Might Have To Cry," "We Were Always Sweethearts" and "I Got Your Number" were all crisp and soaring. This band's version of "Let It Happen" was hot enough to be in the discos. "Running Blues" featured an excellent solo from horn arranger **Steve Frediana**. "Slow Dancer" showed off the synthesized string touch of **Tom Salisbury**, whose work was noticeable at other equally pleasing points. Drummer **Rick Schlosser** exhibited chops far beyond the range of what he has demonstrated in the past. Scaggs' voice was in usual exciting form. There were calls for two encores.

Scaggs' fellow Texan **Shawn Phillips**, whose main image seems to be that of electronic backwoods prophet opened. Phillips, whose work pretends to an apocalyptic profundity that it really does not achieve (even though he can sometimes be mesmerizing) was backed by five players and himself played mostly his double-body 6- and 12-string guitar. He punctuated a mostly boring set with some interesting moments here and there.

JACK McDONOUGH

200 Attend Texas Talent Showcase

HOUSTON—**John Blomstrom's** American Bands Management here showcased 28 show groups at its second annual talent presentation Oct. 12-13 in Galveston, Tex. Some 200 talent buyers attended.

Best Rock Show

• Continued from page 32

and overwhelming demand for tickets, **John** put out a show which will be hard to repeat on a spontaneity basis. Seattle, Los Angeles and Oakland catch him on the rest of the tour this month as the odds ride on **John's** talent and freshness to create happenings wherever he is.

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Say You Saw It in Billboard

Pop

THE OZARK MOUNTAIN DAREDEVILS—*The Car Over The Lake Album*, A&M SP-4549. The Daredevils' third album is another giant step in their fast-building drive to get on top of the heap of versatile pop-rock groups that can boogie as well as harmonizing prettily and also generate an unending stream of AM hit-play songs. This versatile and uniformly excellent album compares with the best of giants like the Doobie Brothers, whether rocking or soothing the Ozarkers demonstrate enviable assurance. Their next tour should be a monster surprise.

Best cuts: "Keep On Churnin'," "Leatherwood," "Whip-porwill," "Thin Ice."

Dealers: It won't be much longer before your clientele accepts this group on superstar level.

BARRY MANILOW—*Tryin' To Get The Feeling*, Arista AL 4060. After a string of successful singles, Manilow lets loose with another superlative effort loaded with at least three other potential singles. As usual, he has put together a package of all single-length tunes that are totally diversified. Manilow has something for every listener on this album. Whether it's a soft ballad or a catchy rocker, Manilow displays his talents to the fullest. After waiting in the shadows for years, Manilow has emerged as one of the 70s' most important writer-performers and this LP is living proof that he is continuing to grow as a recording artist.

Best cuts: "New York City Rhythm," "Why Don't We Live Together," "I Write The Songs" (very strong single contender), "A Nice Boy Like Me," "Lay Me Down," "Beautiful Music."

Dealers: By all means, let your customers know that this record is out.

LISZTOMANIA—*Original Soundtrack*, A&M SP-4546. The big rock names here making the music for madman Ken Russell's follow-up film to "Tommy" are Keyboard King Rick Wakeman and the Who's Roger Daltrey, who of course played the "Tommy" title role for the movie. The score is a strange amalgam of lyrics by several writers including Daltrey-Wakeman-Russell set to the original classic themes of Liszt and his arch-rival Wagner. Wakeman does the keyboard playing except the pure classical snatches. The total effect of the soundtrack is something like a regular Wakeman LP extravaganza with ELP and Procol Harum thrown in.

Best cuts: "Love's Dream," "Orpheus Song," "Peace At Last," "Funerailles."

Dealers: Though just opening, the movie has received widespread advance publicity.

GEORGE CARLIN—*An Evening With Wally Londo Featuring Bill Siaszo*, Little David LD 1008 (Atlantic). A typically bawdy, outrageous and truth-finding assortment of shticks by one of the first hip comedy artists to regularly achieve gold albums. Carlin's vast assortment of fans will not be disappointed by this collection, whose topics include teenage masturbation, snot and vomiting. In other words, Carlin's usual attention-grabbers. Apparently this is a live-in-studio album and the audience laughs come just about where yours will.

Best cuts: "Baseball-Football" seems to be nabbing the early FM play.

Dealers: When Carlin has an album out, he shows up on every TV show there is and goes on the road for six months.

BILL WITHERS—*Making Music*, Columbia PC 33704. The first Columbia album after Withers ended his Sussex contract shows the unique-background late-blooming writer-singer moving much more towards the middle-ground of an act like, say, today's Gladys Knight & the Pips. Many of the songs are of impressive enough quality to break through as monster singles. Arrangements by co-producer Larry Nash bring in big orchestral ensembles, at times sounding almost like the long instrumental build-ups of progressive soul breakthroughs like "Papa Was A Rolling Stone." Withers covers a vast range of emotional material in his lyrics, moving far beyond his earlier topics. He could well emerge as an even bigger artist than ever, now that his contract-hassle layoff is over.

Best cuts: "Sometimes A Song," "Make Love To Your Mind," "I Love You Dawn," "I Wish You Well."

Dealers: Definitely stock both pop and r&b.

JOHNNY MATHIS—*Feelings*, Columbia PC 33887. Mathis' mellow and romantic tenor is right on target with this package of recent chart ballad hits plus a reprieve of a past solid evergreen. Gene Page's arrangements are simplistic in terms providing a rich orchestral cushion for Mathis' rising and gliding vocals. "Stardust" is the oldie done with a modern beat but the emphasis is on Mathis' distinct voice providing him with a superb instrument for interpreting chart makers like "Midnight Blue," "99 Miles From L.A.," "Feelings" and "Solitaire." Covering other people's hits can be dangerous; but not for Mathis who is in the right mood, tempo and vocal range this time around.

Best cuts: "Midnight Blue," "Feelings," "Solitaire."

Dealers: Display cover for impulse purchases.

B.B. KING—*Lucille Talks Back*, ABC, ABCD 898. The King of the Blues returns with his first real blues LP in many years—and a great one it is. After years of using unsympathetic studio musicians, King has recorded a piece of product utilizing his own talented band of musicians and arrangers. And to top

Spotlight



BARBRA STREISAND—*Lazy Afternoon*, Columbia PC 33815. With the right material to inspire her, Barbra is unique as an interpreter of lyrics. There are several cuts on this LP which give her this distinction: "By The Way" and "You And I." The former is her first attempt at song-writing; the second is a little known Stevie Wonder ballad. In both instances the right pacing, right mood, right vocal range, right emotional impact are present. Barbra's story is about love ending. Producers Jeffrey Lesser and Rupert Holmes have provided the proper balance between her voice and the background strings and harp on this cut. LP also features the single "My Father's Song" which comes off weak in comparison with the aforementioned two cuts plus "A Child Is Born" with lyrics by the Bergmans.

Best cuts: "By The Way," "You And I," "A Child Is Born," "Shake Me, Wake Me" (done with an intended disco bass line).

Dealers: Powerhouse pop ballad LP is her best in several recent attempts.

it all off, King has produced this album himself. As far as the music, there's a mixture of the good old blues, like Lowell Fulson's "Reconsider Baby," as well as some of King's more modern self-penned tunes. There are several potential singles on this album that should pick up airplay on r&b, pop and even jazz stations. B.B. King is an American institution and it's truly great that he's returned to the roots.

Best cuts: "Breaking Up Somebody's Home," "Reconsider Baby," "Don't Make Me Pay For His Mistakes," "When I'm Wrong," "Have Faith," "Everybody Lies A Little."

Dealers: King has a buying public that dates back more than 30 years. Also, the LP cover is a grabber.

GIL SCOTT-HERON & BRIAN JACKSON—*From South Africa to South Carolina*, Arista AL 4044. Scott-Heron's growth as an artist is only surpassed by that of Brian Jackson and the Midnight Band. Together this unit has created a sound that is unmistakably their own. In fact, the musicianship of this percussion-oriented unit is something of a trend-setter in contemporary music. Scott-Heron's poetry is perhaps best expressed in the vocal duets of him and Victor Brown, who sometimes splits the vocal chores. Many of the tunes contained herein, have been part of the group's repertoire for more than one year. Whether it's the disco-danceable "Johannesburg" with its brilliant political overtones, or the jazzy "Essex," this unit displays once and for all, that they are brilliant trend-setters.

Best cuts: "Johannesburg," "The Summer Of 42," "Beginnings," "South Carolina," "A Lovely Day."

Dealers: This man has a smash soul single with the "Johannesburg" and there is no reason why it shouldn't cross-over into the Hot 100.

QUICKSILVER MESSENGER SERVICE—*Solid Silver*, Capitol ST-11462. Hard but not heavy rock is the message here. Quicksilver's sound swings with a peppy, upbeat quality more akin to today's Southern Rock style than the thumping psychedelia of the San Francisco Renaissance. Quicksilver was of course among the first local heroes of the Haight, but never quite broke through nationally like the Airplane and Big Brother. This is the reunited original group, as tasty as ever. And the time seems right for their unpretentiously cheerful straight-ahead rock, particularly their fine speedy jams.

Best cuts: "Gypsy Lights," "Heebie Jeebies," "The Letter."

Dealers: Capitol promises a major push.

NEW RIDERS OF THE PURPLE SAGE—*Oh, What a Mighty Time*, Columbia PC 33688. This is perhaps the NRPS' most commercial piece of product to date, besides being one of the most diversified. The material runs the gamut from R.B. Greaves "Take A Letter Maria" to "La Bomba" to Dylan to some of their great original progressive country work. Overall, they seem more at ease and very laid back on this LP, and several cuts should break them through onto the AM airwaves. Guest appearances by Sly and Jerry Garcia, are fine, but it's still the album's title cut with a full choir that gets into the blood.

Best cuts: "Might Time," "Up Against The Wall, Redneck," "Take A Letter Maria," "Little Old Lady," "On Top Of Old Smoky."

Dealers: In-store play will spread the word on this group and the many directions they've branched into.

STANLEY CLARKE—*Journey To Love*, Nemperor NE 433. Clarke is undoubtedly one of the most superlative bass players ever, and on this his second solo LP he displays that fact to the fullest. In fact, he shows time and time again that he is an electric bass innovator. Besides his expressive and soulful playing, he has extraordinary help from Chick Corea, John McLaughlin, Jeff Beck, Lenny White and George Duke, among others. If this isn't convincing enough, Clarke's compositions take jazz one step further into the rock field than ever before. Yet, even with these rock overtones, the music retains enough of a jazz base to impress even the staunchest jazz buyer. And as far as diversity, this album has it all—from

disco to esoteric to rock to straight-away jazz. Stanley Clarke is a man of many talents, as this album shows.

Best cuts: "Silly Putty" (great disco feel), "Journey To Love," "Hello Jeff," "Song To John" (all acoustic), "Concerto For Jazz/Rock Orchestra."

Dealers: This LP is a scorcher from all standpoints.



Country

FIDDLIN' FRENCHIE BURKE—*Fiddlin' Frenchie*, 20th Century T-479. Fiddlin' Frenchie has enjoyed success with each single release and this is his first album for the label. Some of the standard cajun tunes as well as a couple of new ones. Burke is a master on the cajun fiddle and this album proves it.

Best cuts: "Frenchie's Jole Blon," "Colinda," and "Diggy Liggy Lo."

Dealers: Burke has had a lot of chart success recently and label is pushing him.

SONNY JAMES—*Country Male Artist of the Decade*, Columbia KC 33846. James does mostly songs of others in this album, but they are some of the best. Album is well produced and arranged by James himself.

Best cuts: "I Love You, All of Me All The Way," "Sorry Won't Bring It Back."

Dealers: James has a long following. Display country and pop.

DICK FELLER—*Some Days Are Daimonds*, Elektra-Asylum 7E-1044. Feller is a story teller and one of the best. His songs all tell a story—some funny, some sad and some off the beaten path. This is a collection of some of his best. All the selections were written by Feller. Good production overall.

Best cuts: "Money Trouble and Love," "Let It Ride" (which is done in two parts), and "Richard's Slide Blues."

Dealers: Display country and pop.

FLOYD CRAMER—*Class Of '74 & '75*, RCA APL1-1191. A collection of some of today's best contemporary songs in Cramer's easy listening style.

Best cuts: "(Hey, Won't You Play) Another Somebody Done Somebody Wrong Song," "My Melody Of Love," "Mandy" and "Time In A Bottle."

Dealers: Cramer is an all time instrumental favorite. Display country and pop.



Jazz

JOHN KLEMMER—*Touch*, ABC ABCD-922. Klemmer's rippling style on tenor sax is a pure delight in this relaxed, laid back series of his own compositions. The small group setting encompasses a number of key Los Angeles sidemen who are at ease and at home with Klemmer's charts. This is jazz for relaxation—there is that soft, comfy feel to the music. Klemmer also plays flute on several cuts, but the emphasis is on his warm, liquid tenor work. The tempos are always flowing but there is a gentleness about them which can be deceiving. Dave Grusin's electric piano provides a light and airy element to the already breezy concept.

Best cuts: "Touch," "Body Pulse," "Waterwheels."

Dealers: Klemmer has been paying his dues for some time and is on the verge of the final breakthrough. In-store play can help.

LES McCANN—*Hustle To Survive*, Atlantic SD 1679. McCann has the uncanny ability to take sad situations and by singing about them, make us feel upstanding and almost

happy. This LP features his smooth, clear voice on nine of the 10 cuts, with two super fast works, "Say Who Says What?" and "Well Cuss My Daddy" both rapid fire, hot vocal blasts with intense lyrics. McCann plays with soulfulness on acoustic piano as well as several electric keyboards and assorted synthesizers. Those strings behind him are courtesy of the Arp string ensemble. Herbie Hancock makes a guest appearance on one cut, "Will We Ever Find Our Fathers." McCann works in the soft ballad vocal register on "Why Is Now" and the tandem of "Butterflies" and "Everytime I See A Butterfly." Guitarist Miroslaw Kudykowsi is spectacular throughout, and is especially gutsy on his own instrumental, "US."

Best cuts: "Got To Hustle To Survive," "Butterflies/Everytime I See A Butterfly," "Say Who Says What?"

Dealers: McCann's playing before rock audiences should help expand his sales out of the exclusive jazz area.

OSCAR PETERSON & JOE PASS—*A Salle Pleyel*, Pablo 2625-705. Pass and Peterson are one of the most delightful combinations on the scene in some time. As far as the piano and guitar are concerned there are hardly any others to compare in the solo context and when you put these two greats together without rhythm section, you have a winner. This two-record set has a nice wide selection of tunes incorporating standards with some contemporary favorites and of course a wonderful Ellington medley.

Best cuts: Hard to single out just a few—take your pick.

Dealers: This dynamic duo is out touring, so be on the lookout for potential buyers.

ARCHIE SHEPP—*There's A Trumpet in My Soul*, Arista AL 1016. After a successful recording stand at Impulse, Shepp emerges with a new big band on this one. Besides his very progressively-stirring tenor and soprano saxes there is the finely-crafted work of this associates that include pianists Walter Davis Jr. and Dave Burrell, trombonist Charles Greenlee, tuba player Ray Draper, bassists James Garrison and Vishnu Wood, drummer Beaver Harris, trumpeters Roy Burrows and Alden Griggs, guitarist Brandon Ross, percussionists Nene Defense and Zahir Batin and even some interesting vocals. This is faraway the best thing to come out of the creative pen of Shepp in many years.

Best cuts: The entire album is a suite.

Dealers: Archie Shepp is one of the fathers of modern jazz and has a strong following to prove it.



First Time Around

VANCE OF TOWERS—A&M SP-4551. Vocal duo has a tight, nasal quality with just enough of a British flavored sound to catch one's attention. While the duo—Glen Vance and Michael Towers—lacks vocal depth, they nevertheless have a compelling sound. Almost magnetic. Vance's keyboard work is fine and his associate holds down the guitar chair comfortably.

Best cuts: "Over The Hill And Back," "Don't It Getcha."

KIM CARNES—A&M SP-4548. A fine-quality debut by a fem writer-singer, who pens and performs her songs with great beauty and feeling. No instant AM impact jumps out at you here. But the music and the Mentor Williams production provides a highly mellow listening experience. The minority of upbeat lyrics make a curiously effective contrast to her usual tone, which seems to be a cheerful acceptance of melancholy.

Best cuts: "Bad Seed," "You're A Part Of Me," "It Could Have Been Better."



Classical

PROKOFIEFF: ALEXANDER NEVSKY—Betty Allen, Mendelssohn Club Choir, Philadelphia Orch. (Ormandy), RCA ARL1-1151. As a sound spectacular this album has few recent rivals. The dramatic music, exotically and even brutally scored, comes across with resounding impact. Partly, perhaps, because the sides are on the short side, the engineers have been able to underpin the whole production with truly impressive bass while never masking the complex orchestration. Add to this a performance that seems ideal in its fervor, and the sales prognosis takes on an extremely rosy hue.

Dealers: Demonstration will not only help sell the record, but also court prospects for high-end, wide-range playback equipment.

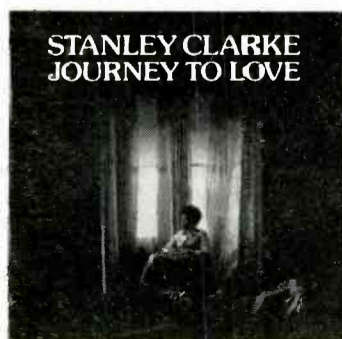
(Continued on page 66)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegell, Nat Freedland, Claude Hall, Colleen Clark, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.



PORTRAIT OF THE ARTIST AS A YOUNG MAN.

STANLEY CLARKE "JOURNEY TO LOVE" ON NEMPEROR RECORDS AND TAPES.



NE 433

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GLEN CAMPBELL—Country Boy (You Got Your Feet In L.A.) (3:05); producers: Dennis Lambert & Brian Potter; writers: D. Lambert-B. Potter; publishers: ABC/Dunhill/One Of A Kind, BMI. Capitol 4155. A remarkably appropriate followup to Campbell's comeback smash. Lambert & Potter have written and produced a powerful song about what happens to the "Rhinstone Cowboy" after he rises from a "subway token inside his shoe" to "a house in the hills." While still not in the spotlight, the cowboy-musician protagonist has tasted enough success to wonder if the whole thing was worth it. Campbell's singing is just as convincing as it was on "Rhinstone Cowboy."

JANIS IAN—In The Winter (2:13); producer: Brooks Arthur; writer: Janis Ian; publishers: Mine/April, ASCAP. Columbia 3-10228. Another remarkable artist comeback as Ian checks in with a dense and compelling narrative that packs an astonishing amount of complex lyric ideas in short play-length. Meeting an old lover by chance, the song's narrator can only accept that the affair is over and go on with her life alone. Just as powerful a record as "At 17."

GLADYS KNIGHT & THE PIPS—Part Time Love (2:30); producers: Kenny Kerner & Richie Wise; writer: D. Gates; publisher: Kipahulu, ASCAP. Buddah 513. A clever and tasty blend of Gladys & Pips with a typically pretty David Gates ballad by producers Kerner & Wise. Combines the older soulful emotion of the artists with their currently more MOR style particularly effectively. The Pips' backing 000hs have never been prettier.

LEO SAYER—Moonlighting (3:58); producers: Adam Faith & Russ Ballard; writers: Leo Sayer-Frank Farrell; publishers: Longman/Chrysalis, ASCAP. Warner Bros. 8153. If you can imagine Leo Sayer coming out with a song that sounds rather like Jay & the Americans doing a song of doomed love in cantinas, complete with marimba throbs, you have an idea what this sounds like. The story deals with runaway lovers leaving all their former associates so they can be together. The incongruous blend is surprisingly catchy, another triumph of Sayer's wonderfully quirky imagination.

THE ALLMAN BROTHERS BAND—Louisiana Lou And Three Card Monty John (3:10); producers: Johnny Sandlin and The Allman Brothers Band; writer: Richard Betts; publishers: Richard Betts/No Exit, BMI. Capricorn 0246 (Warner Bros.). A bit more like earlier Allman singles than their breakthrough "Ramblin' Man" hit, this still clearly displays a world-class rock band operating at peak form. The lyric is about some more raffish Southern losers, a card-shark team. The instrumental guitar and piano breaks are particularly strong.

DARYL HALL & JOHN OATES—Alone Too Long (2:55); producers: Christopher Bond, Daryl Hall & John Oates; writer: John Oates; publisher: Unichappell, BMI. RCA JH-10436. Ah, the sadness of a lonely rock star, solitary in his limousine through city after city. However this familiar theme is handled with unusual freshness and conviction in a pretty song from a veteran team currently breaking through with their hottest album and appearances ever. This record can only help H&O more.

recommended

EVIE SANDS—Yesterday Can't Hurt Me (3:29); producers: Dennis Lambert & Brian Potter; writers: D. Lambert-B. Potter; publishers: ABC/Dunhill/One Of A Kind, BMI. Haven 7020 (Capitol).

ANDY FAIRWEATHER LOW—La Booga Rooga (3:06); producer: Glyn Johns; writer: Andy Fairweather Low; publishers: Almo/Fair, ASCAP. A&M 1752.

TANYA TUCKER—Greener Than The Grass (We Laid On) (2:50); producer: Billy Sherrill; writer: D.A. Coe; publisher: Window, BMI. Columbia 3-10236.

JIMMIE SPHEERIS—Tequila Moonlite (3:10); producer: Henry Lewy; writer: J. Spheeris; publisher: Moonflower, BMI. Epic 8-50159 (CBS).

JOHN KINCADE—Love Her Like A Lover (2:32); producer: Larry Page; writer: Charles Blackwell; publishers: Page Full of Hits/Coral Rock, ASCAP. Chelsea 3032.

DEODATO—Caravan/Watusi Strut (3:27); producer: Eumir Deodato; writers: Duke Ellington-Juan Tizil-Irving Mills-Eumir Deodato; publishers: American Academy of Music/Kenya, ASCAP. MCA 40469.



KOOL & THE GANG—Caribbean Festival (3:43); producers: Kool & The Gang; writers: Ronald Bell-Kool & The Gang; publishers: Delightful/Gang, BMI. De-Lite 1573. A truly exciting single, great for dancing. It's mostly instrumental with powerhouse percussive beat and grabby horn leads, the vocal is just enough strategic yelling of key phrases to add to the total. Overall, this musical concept is perhaps the most satisfying and sophisticated that Kool & the Gang have come up with yet.

TINA TURNER—Whole Lotta Love (3:58); producers: Denny Diante & Spencer Proffer; writers: J. Page-R. Plant-J.P. Jones-J. Bonham; publisher: Superhype, ASCAP. United Artists 724. This characteristically high-voltage and raunchy interpretation of the Led Zeppelin heavy-metal standard is by far Tina's most commercial outing in quite a while. The blending of material and non-like production with Tina's great shouting soul chops is just full of winning hooks. Even those who are tired of Tina's seemingly endless reworkings of rock oldies would dig this much.

THE DELLS—We Got To Get Our Thing Together (3:21); producer: Don Davis; writers: J. Avery-J. Dean-C. Arlin; publisher: Groovesville, BMI. Mercury 73723. A mainstream big soul ballad that works the genre most satisfyingly. The melody and lyrical concept work just fine for big-voiced lead singing without getting over-dramatic and corny. An extremely solid entry that displays all the currently standard ingredients for a big soul hit.

recommended

FREDA PAYNE—You (3:27); producer: Bob Monaco; writer: C. Bond; publishers: Fox Fanfare/Double Diamond, BMI. ABC 12139.

RAMSEY LEWIS—What's The Name Of This Funk (Spider Man) (3:20); producers: Charles Stepney & Ramsey Lewis; writers: C. Stepney-M. Stewart-D. Raheem; publishers: Eibur/Pamoja, BMI. Columbia 3-10235.

CREATIVE SOURCE—Pass The Feelin' On (3:55); producer: Mike Stokes; writers: Mike Stokes-Earl Thomas; publisher: Clarama, BMI. Polydor 14291.

JACKIE WILSON & THE CHI LITES—Don't Burn No Bridges (3:05); producers: Carl Davis & Sonny Sanders; writer: Romaine Anderson; publishers: Hog/Monard, ASCAP. Brunswick 55522.

JIMMY JACKSON—Rollin' Dice (3:52); producers: Al Altman & Marty Kugell; writers: P. Leka-B. Rose II; publisher: Connecticut, BMI. Buddah 493.



GAIL EASON—Love's Gonna Find You (3:26); producers: Carole Sager & Carole Pinckes; writers: Carole Bayer Sager-Melissa Manchester; publishers: New York Times/Rumanian Pickleworks, BMI. A&M 1751. There's nothing overtly feminist about his rocking Roberta Flackish upbeat ballad written, produced and sung by women. It's just an all-around tasty and good record with appeal from disco to AM.

RICCI MARTIN—Stop, Look Around (2:32); producers: Carl Wilson & Billy Hinsche; writer: Ricci Martin; publisher: Yo Rinny, ASCAP. Capitol 4164. Yes, this is another of Dino's kids and note the strong producer help listed above. Ricci has a very pleasant light voice and writes in the mainstream of soft rock. He's an interesting performer-writer.

JOHN PAUL YOUNG—Yesterday's Hero (3:43); producers: Vanda & Young; writers: Vanda-Young; publisher: Marks, BMI. Ariola America 7607 (Capitol). This is a recent Australian No. 1 smashola. The song deals with a new has-been who sings very loudly and emotionally about how he has to get himself together and make a new start.

HUB—Anyone Who Had A Heart (3:35); producer: Hub Music Productions; writers: B. Bacharach-H. David; publishers: Blue Seas/Jac/U.S. Songs, ASCAP. Capitol 4146. This is the spinoff group of some former Rare Earth members. They're doing the Bacharach-David oldie and discover some surprisingly funky rock-soul elements in it.

SILVERADO—Circle Of Love (2:45); producer: Rick Jarrard; writers: B. Goodwin-C. Shillo; publisher: Cataclysmic, BMI. Tom Cat JH-10413 (RCA). If there's room for yet another country-rockish acoustically oriented harmony group these new Tom Cat dudes might just as well be it. They have the required full and pretty sound.

THE INDIVIDUALS—Gotta Make A Move (3:28); producer: Art Productions; writers: Smith-Singleton-Dowden-Anderson; publishers: Barbam/Mr. T, BMI. P.I.P. 6510. Soul newcomers take on a big-theme lyric about taking one's life in hand. They sound a bit like the Four Tops and the words make enough obvious sense to work with dramatic intensity inside the soul tracks and melody. The message is the flipside of "Backstabbers."

KEN MELVILLE—Bill (3:28); producers: Erik Jacobsen & Ken Melville; writer: K. Melville; publisher: Great Honesty, BMI. Reprise 1340 (Warner Bros.). A rivetingly maudlin ballad about one-half of a pair of rock losers remembering the good times with his best pal. The effect is to friendship what "Please Come To Boston" was to love. A novelty record with some interestingly different ideas.

EL COCO—Mondo Disco (3:35); producer: Rinlew Productions; writers: Laurin Rinder-Michael Lewis; publisher: Equinox, BMI. AVI 103. A rather basic synthesizer-and-strings disco instrumental that seems to be making a certain amount of impact in the Northeast. Stranger things have happened.



DIANA TRASK—Cry (3:15); producer: Danny Davis; writer: C. Kohlman; publisher: Shapiro Bernstein & Co., ASCAP. ABC-Dot DOA-17587. This is the old Johnny Ray tune done in Ms.

Trask's soulful style. Danny Davis does very well in the role as producer also. Flip: No info.

DAVE & SUGAR—Queen Of The Silver Dollar (2:45); producer: Cecca Production; writer: Shel Silverstein; publisher: Evil Eye Music, BMI. RCA PB-10425. A production number on this Doyle Holly hit of a couple of years ago by the group with Charley Pride's show. New sound and style that is refreshing. Flip: No info.

JOEY MARTIN—Anything To Keep From Going Home (2:58); producer: Willie Ackerman; writer: B. T. Sudderth; publisher: Buckhorn Music, BMI. Melodyland ME 6025F. This was picked up by label from Fremtone Records and is already getting good airplay in certain markets. Solid country song, delivered well by Martin. Flip: No info.

DONNY KING—I'm A Fool To Care (2:35); producer: Huey P. Meaux; writer: Ted Daffan; publisher: Peer International, BMI. Warner Bros. WBS 8145. A bluesy version of this old pop ballad with the Meaux touch distinctive in the production. Good jukebox number. Flip: No info.

RANDY CORNOR—Sometimes I Talk In My Sleep (2:57); producer: A. V. Mittelstedt for A-Ball; writer: E. Raven; publisher: Milene Music, ASCAP. ABC-Dot Records DOA-17592. This is another master picked up from the Houston area and is already on several Texas stations. Artist delivers song with feeling and has nice string arrangement that compliments. Flip: No info.

DAVID HOUSTON—The Woman On My Mind (2:22); producer: Norro Wilson; writers: C. Taylor-N. Wilson-G. Richey-D. Houston; publishers: Algee Music/AI Gallico Music, BMI. Epic 8-50156. Houston doing a soft ballad is always good and this one has good backup group and fiddle arrangements. Houston's easy style compliments good song. Flip: No info.

recommended

SHIRLEY JACKSON—Easy Lies (2:52); producer: not listed; writer: D. Statler; publisher: Chappell & Co., ASCAP. Mercury 73714. Flip: What Am I Gonna Do (3:14); producer: not listed; writers: C. King-T. Stern; publisher: Colgems Music, ASCAP.

TIM HOLIDAY—Every Day I Cry (2:51); producer: Milton Blackford for Proud Prod.; writers: E. Stevens/E. Rabbitt; publishers: Debdave Music/Briarpatch Music, BMI. United Artists UA-XW725-Y. Flip: No info.

BOBBY LEWIS—It's So Nice To Be With You (2:35); producer: Earl Richards; writer: Jim Gold; publisher: Interior Music, BMI. Ace of Hearts 7503. Flip: No info.

RONNIE DOVE—Drina (Take Your Lady Off For Me) (2:40); producer: Ken Revercomb for Mike Curb Prod.; writer: R. Mainegra; publisher: Unart Music, BMI. Melodyland ME-6021F-A. Flip: Your Sweet Love (3:18); producer: same; writers: R. Pennington-B. Sherrill; publisher: Tree, BMI.

KATHY BARRIS—Paper Cups (2:26); producer: Doubletree Productions; writer: Nilda Daniel; publisher: Doubletree Music, SESAC. MGM M 14836. Flip: No info.

TOMMY JENNINGS—One Man At A Time (2:26); producers: Tommy Jennings & Paul Huffman; writer: T. Jennings; publisher: Titre Music, BMI. Paragon P 104. Flip: Low Down Texas Way (2:31); all credits same.

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's Recommended LPs

• Continued from page 64

pop

DELANEY BRAMLETT BLUE DIAMOND—Giving Birth To A Song, MGM M3G-5011. This is a pastiche of blues, quasi-gospel and rock all melding well with Delaney's gravelly voice. Band is tight and good. **Best cuts:** "The Plug," "Lonesome, Long Gone And So Long."

DICK DALE AND HIS DEL-TONES—Greatest Hits, GNP Cresendo GNPS-2095. One of the earliest and most successful exponents of the California surf sound, Dale is in the process of making a comeback these days. But for collectors, this grouping of early material is lots of fun. **Best cuts:** "Misirlou," "King Of The Surf Guitar."

THE BEST OF THE ROBBINS—GNP Cresendo, GNP 9034. For collectors only, but this excellent set of early cuts from the group that later became the Coasters. Some of the best of early West Coast rock. Fine liner notes from Jim Pewter. **Best cuts:** "A Fool In Love," "Out Of The Picture," "Snowball."

LIVE 'EM HELL, HARRY!—Original Soundtrack, United Artists UA-LA540-H2. James Whitmore's outstanding interpretation of Harry Truman holds up well on this two-disk set. Although he really doesn't sound like the ex-president, Whitmore delivers Truman's salty comments with shotgun precision. The dialog is fascinating listening.

soul

JACKIE MOORE—Make Me Feel Like A Woman, Kayvette 801. "Precious, Precious" started a string of hits for this artist in 1971. Now she's kicking off Kayvette, the new T.K. Productions label with a solid mainstream soul ballad package cut in Muscle Shoals with Brad Shapiro producing. It's a strong bet for the marketplace, with Moore's big, lush vocals outstanding. **Best cuts:** "Make Me Feel Like A Woman," "At The Top Of The Hill," "Tired Of Hiding."

LYN COLLINS—Check Me Out If You Don't Know Me By Now, People PE-6605 (Polydor). Billed as "the female preacher" and a discovery of James Brown, Lyn Collins attacks her songs with the all-out fervor associated with her mentor. The more original songs work better than some of the over-used standards filling out much of the LP. **Best cuts:** "Put It On The Line," "Baby Don't Do It."

EL COCO—Mondo Disco, AVI 1039. A rather basic collection of more or less standard disco beats and sounds. Nevertheless, the title cut of this mostly-instrumental set seems to be getting nice disco play and sales in the Northeast. **Best cuts:** "Mondo Disco," "Heartbeat," "Count Of Monte Disco."

SIDE EFFECT—Fantasy F-9491. Produced by Wayne Henderson of the Crusaders, this new foursome has the benefit of strong backing tracks. The vocals and choice of material are competent but bring nothing unique to the field. Still, the

dance energy of the mid-tempo numbers may win respectable sales. **Best cuts:** "Checkin' It Out," "Dancin' Shoes."

jazz

TOMMY WILLIAMS—Believe It, Columbia PC 33836. Bombastic drummer gets ear-splitting assistance from guitarists Allan Holdsworth and Alan Pasqua and bassist Tony Newton. Result: rockish ersatz jazz with the audience obviously young ears who are searching for rock's new frontiers. Players succeed in this area. **Best cuts:** "Fred" and "Wildlife."

ANTHONY BRAXTON—Five Pieces 1975, Arista AL 4064. Another fine effort from Braxton, who is gradually becoming known as the saviour of progressive jazz. Producer Michael Cuscuna has really captured a different creative level on this set of performances, and surrounded Braxton with three other stars of the future—Dave Holland, Barry Altschul and Kenny Wheeler. The mix and sounds are really right on this record. Expect airplay on progressive and college stations. **Best cuts:** Listen to a little of each and take your own pick.

ELVIN JONES—On The Mountain, P.M., PMR 005. This 1975 recording features some high energy playing from Jones and his compatriots bassist Gene Perla and keyboardist Jan Hammer. These three work very well together and the music they produce deserves to be heard. Hammer sounds more at ease and productive on this outing, and Perla has a very fine

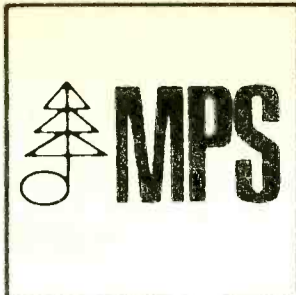
technique. With the propulsive, yet sometimes sensitive drumming of Jones, this trio is a natural for airplay. **Best cuts:** "Thorn Of A White Rose," "On The Mountain," "London Air," "Destiny."

JIMMY McGRUFF—Stump Juice, Groove Merchant GM-3309. Veteran keyboard man updates his work a bit with some smooth, melodic cuts and even one fit for the discos as well as tossing in some of the standard jazz works that have made him such a perennial favorite. Saxman Jessie Morrison and synthesizer player Ernest Jones lend strong support to McGruff's piano and organ work. **Best cuts:** "Purple Onion," "T.N.T.," "Pisces."

LONNIE SMITH—Afro-Desia, Groove Merchant GM-3308 (PIP). Excellent blowing sessions featuring Joe Lovano on tenor and soprano, Ron Carter on bass and Greg Hopkins on trumpet. But who is "Lonnie Smith?" No credits for him. **Best cuts:** "Spirits Free," "Straight To The Point."

comedy

HUDSON AND LANDRY—The Best Of, Dore LP 333. Los Angeles comedy duo is reprieved with 10 cuts which touch on parodies of situations people talk about: football games, the neighborhood liquor store, funky airlines. **Best cuts:** "Ajax Liquor Store," "The Soul Bowl," "The Hippie And The Redneck."



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RCA photo

RINK ROCK—The L.T.G. Exchange, whose first RCA album, "Susie Heartbreaker," is a black rock "operetta of the streets," helps launch a commercial center in Brooklyn's Bedford Stuyvesant, getting it on in what is to be the center's new skating rink, as some kids get in the swing.

Rock Shows Go Into Tahoe

• Continued from page 13

cians. Prices would vary per act and based on such terms as percentage, straight guarantees, etc.

Naseef sees the audience for rock in the Tahoe main showroom as wide since the ski season lures people of all ages to the area.

Naseef, who started out last year booking rock concerts into the Sahara's Space Center, hasn't put in any shows there since last June 27. The main reason, he admits is that a headlining act, ZZ Top cancelled several hours before showtime, they have not made up the date and there is talk of legal action—which the hotel doesn't want to be involved with.

Tower Of Power, which was on the bill with ZZ Top, played the two shows and the public was allowed to keep its tickets. The Sahara, Naseef says, told him it wouldn't book any more concerts through his Gary Naseef Enterprises until he cleared up the ZZ Top matter.

Naseef says he's got \$21,000 tied up in that show (his costs for putting it on) and he may have to resort to legal action. Tower Of Power played those two shows at half price since Naseef let the audience in free when he let the crowd keep its tickets for what he hoped would be a rescheduled ZZ Top concert.

Far West NEC

• Continued from page 15

area makes sense even more today, there is much more to NEC, says Steele.

"In our workshops, we're going into developing professionalism among campus talent buyers."

The need for professionalism, even though a student talent buyer is only active a short time and under the hectic pressures on campus, was cited over and over in a panel headed by five agents.

When one student suggested a "black list" be developed so schools know agents who do not deliver what is promised, Rob Heller, Rob Heller Enterprises, said, "You don't need a black list. That's why we're here," adding that it's one of NEC's purposes to communicate the problems of talent on campus.

Peter Sheils, William Morris, shot it back to the delegates: "It's your responsibility to tell others of a bad deal." All this came after a student said his school's whole spring quarter program went down the drain when a big act cancelled but came back to the city for a public concert two weeks later.

"Maybe you can tighten the contract. Did you have legal counsel?" asked Sheils.

During the summer Naseef booked two shows at the Stardust (Average White Band and ELO with Batdorf and Rodney) and one at the Flamingo with Loggins and Messina.

His first show of the fall season at the Sahara's Space Center takes place Nov. 3 with Al Green.

Student Sales

• Continued from page 35

ing budget, and they are competing with several large chain outlets and one independent that advertises extensively. This student program, then, is an important one for word-of-mouth recognition, particularly when the population changes regularly due to graduation.

A student is not apt to be a high-pressure salesman and is, therefore, more trusted by fellow students. Jordan imagines the process will go something like this: A student will walk by a room or apartment, hear some music and say, "Hey, man, where'd you get that set?" The ensuing conversation is a low-key sales pitch.

Speakers are a high priority for both stores. Jordan sells his own "Nubian" models. Sound Center, with its SCL line, offers a higher commission for speaker sales.

Sound Center has special facilities for listening, as the store is a garage converted to an "anechoic chamber," which they claim is unique in the area. In about a month, the space will be available for use as a recording studio at night.

If a student finds himself doing well with his at-home business, Morrow and partner, Darrel Davis offer him the option of selling on his own, with equipment ordered through Sound Center. "Of course, we'd prefer to do the selling," Davis says, "but we hope to make it up on volume."

As another means of reaching the student population more directly, Morrow and Davis have a plan in the works to equip a van which will tour the campus. Students will be able to listen to the music and view the system right outside their dorm or fraternity door.

A recent ad in a national publication requested college representatives for Sound Center from other campuses. "We're looking for as many as we can get," according to Davis.

Jordan, Morris and Davis all have had experience understanding students in their market area as all received undergraduate and graduate degrees at Indiana. Quiet Sound has been in operation about four years; Sound Center, about five years.

Payola trial update: record promoter **Fred Rector's** trial in Los Angeles for allegedly failing to file income tax reports is scheduled for Dec. 2 before U.S. Judge Malcolm Lucas. A group of Brunswick Records officials, charged in the same federal indictment, go on trial Jan. 16, 1976, before Newark district Judge Frederick Lacey.

The L.A. NARAS chapter's first fall picnic at Tapia Park in Malibu Canyon Sunday (12) drew more than 200 persons, reports **Betty James**, chapter executive director. Among the musician members playing: **Maurice Weiss, Michael Lang, Milt Bernhart, Bernie Fleischer, Plaz Johnson, David Zimmerman, Lou Busch, Lincoln Mayorga, Joe Porcaro and Joe Jones.**

Caesars Palace is loaning **Paul Anka** to the MGM Grand for one week commencing Wednesday (22). Anka has played Caesars five years. As a result of the recent musicians union strike in New York, Anka never opened his show at the Palace and has rescheduled his N.Y. appearance for the Uris Theater starting Dec. 4. Proceeds go to New York City charities.

While **Clive Davis** was lecturing on the record business at the Univ. of Nevada's Las Vegas campus, he met with officials of the Sahara Hotel which pioneered regular rock concerts on the Strip. Could the Sahara and Arista be planning a showcase for some of the label's artists?

Merv Griffin will telecast 13 weeks of his TV show from Caesars Palace in Las Vegas. "The Merv Griffin Show" has already taped more than 100 of its 90-minute shows from the hotel's Circus Maximus room during the past year. Griffin will now tape five shows a week (excluding weekends) over the 13-week period. The deal is hailed as Vegas' heaviest TV involvement to date.

GRC in Atlanta has begun trimming house, with **Oscar Fields**, vice president-general manager letting go a number of promotion and secretarial staffers. Company is supposed to be undergoing another reorganization, and insiders claim hard times in collecting from independent distributors has contributed to the money crunch.

Sam Ginsberg, veteran sales manager at Record Merchandising, Los Angeles, married **Polly Bartelt** of West Coast Music, Oct. 18. . . . ABC Record & Tape Sales reportedly looking to open a couple of distributorships in major cities. . . . Is a major California retail chain store owner ready to buy out five stores of a national chain, based in the Midwest? . . . When will ABC Records make the announcement of a major organizational shift in its national promo department?

Leo Sayer had to postpone his November U.S. tour because of dental surgery. . . . It's **Frank Sinatra** and daughter **Nancy Sinatra** who started Frank & Nancy Music this month, not Frank Jr. and mother Nancy as printed by mistake.

During **Chick Corea** and **Return to Forever's** recent Atlanta stand, they were surprised by a guest appearance of the **Doobie Brothers**, who had asked to sit in with them onstage the night before. . . . **Esther Phillips** collapsed shortly after taping the **Mike Douglas Show** and

will be off the road for several weeks. Her physician diagnosed it as a kidney ailment. . . . **Billy Cobham** has unveiled a new band that features keyboardist **George Duke**, bassist **Doug Rauch** and guitarist **John Scofield.** . . . Private Stock celebrated its first anniversary with a party for the label's staff at the Friar's Club in New York.

In a rare departure, **Don Kirshner** has turned over one of the "Rock Concert" shows entirely to **Labelle** and their special guest, **Herbie Hancock.** . . . **Melissa Manchester** has embarked on an extensive cross-country tour with special guest **Orleans.** . . . **David Essex** hits the U.S. on Monday (25) for a short tour and series of television appearances. . . . **Russell Morris** is in the U.S. to promote his new album. . . . **Olivia Newton-John** has been signed to star in her own one-hour musical variety show on ABC-TV.

Petula Clark is the first performer ever to play New York's Waldorf-Astoria and receive the hotel's special "Oscar." . . . **Sigmund Friedman**, founder and president of Record Club of America, was married to **Nancy Gene Grossman**, a corporate attorney. . . . Composers **Jack Palmer** and **Irving Weill** received ASCAP 50-year scrolls. . . . **Lori Lieberman** is off to Holland to tape a television special. . . . The New York Jazz Museum has moved to a new location in the Lincoln Center area.

Robin Kenyatta will be the first jazz artist to play the new Casino in New York. . . . Composer **Gerald Marks** celebrated his 75th birthday in Nashville—a fitting place for the composer of "Is It True What They Say About Dixie." . . . **Garry Sherman** and **Stanley Kahan** of Sherman-Kahan Associates have reactivated their record production activities. . . . Groove Merchant has moved into several new markets including r&b and contemporary with their initial push on **Jimmy McGriff's** "Stump Juice" and **Lonnie Smith's** "Afro-desia."

Tony Bennett's Improv label will be distributed in Canada by RCA. . . . The record business's first Panographic Billboard goes up on Sunset Strip for **George Harrison's** "Extra Texture" LP. It's an expensive new process with a 48-foot-wide steel box covered by a stretched new Italian vinyl illuminated from inside the box to produce a translucent effect.

Donny & Marie Osmond will have an ABC-TV special Nov. 16. . . . **Dave Blume** has been working hard and successfully as chairman of the Los Angeles Recording Academy membership drive.

Perry Como's "Christmas In Mexico" TV special is the first joint production between an American company and Televisa of Mexico. Bob Banner Associates is producing. . . . Northwest Releasing, Seattle-based concert promoter, is now putting its classical attractions as far south as San Francisco for the first time.

Doobie Brothers got Memphis key to the city at start of their new concert tour. . . . **Smokey** the MCA group changed its spelling to Smokie so as not to cause confusion with the great **Smokey Robinson.**

Keepnews Celebrates 3rd Anniversary

• Continued from page 40

is. It wasn't the dark ages of recording then, it wasn't all spit and string and flying by the seat of your pants. There was reasonable technical competence abroad in the world then.

"There are many instances where the mono recording of the time was better than the stereo recording, because stereo was in the Wright Brothers stages. There are a lot of boomy, overbased reissues on other labels that I think they would have been better advised to leave alone.

"It's been a matter of policy here that if a recording was in mono we leave it in mono rather than convert it to fake stereo. Attempts to make a 50s record sound like a 70s record will give you a mess more often than not."

As for contemporary things—aside from the Adderley record—Keepnews mentions especially **Flora Purim** ("We're participating there in the development of what has to be a major star"); **Sonny Rollins** ("on an album that will be more contemporary, but that's not due to my twisting the artist's arm because anyone who knows Sonny knows his arm doesn't twist"); **Joe Henderson** ("We're working on an album now which we hope will be in the cross-over area"); and **McCoy Tyner**

("Who has just done a brilliant trio album with **Elvin Jones** and **Ron Carter** and who is reaching a much broader segment of people than ever before.")

"I'm into recording things today I know would have shocked me a few years ago," says Orrin. "Jazz has definitely borrowed from and made use of things from the rock idiom. Now you'll find someone like me not even turning a hair working in a studio full of synthesizers."

As for jazz coming back, Orrin's view is, "We always say, and we mean it, jazz has never been away. So it must mean people are coming to it."

Orrin feels he has several strong points on his side now. "For the first time I have studios on the premises where I work. Most of my life was spent in New York and the routine always involved going to the studios from the office through New York traffic. Now the studio is two minutes down the hall rather than 45 minutes away by cab.

"It improves my disposition immensely as far as the spirit with which I enter into a recording. There was also the awareness in New York that there's a meter ticking every minute you're in the studio because you're paying by the hour, and that leads to uptightness. That's still in

me, but because of it I can usually bring in a date with less waste than someone who hasn't served a cost-conscious apprenticeship. But it's a great relief not to be concerned with every tick of the clock."

Another advantage: "I'm practically the only jazz producer I know of who is not an ex-musician or a would-be musician. One of the things that has served me best is that I'm not a frustrated musician. I'm in no danger of trying to play the date for the artist. I'm not really feeling deep down that I could play that solo better if only circumstances had been different."

But perhaps Keepnews' most important advantage is his overall philosophy: "Everything I have done in recording has led me to believe even more strongly that there are no generalizations to be made.

"In jazz more than other musical forms the individual artist is the main stock in trade, and you've got to figure out how to bring forth what is in these talented individuals and bring it to the public in the strongest possible way.

"It's much more a matter of a working relationship with an artist rather than a dictatorial presence in the studio. My closest approach to a fundamental technique is not to have any predetermined patterns."

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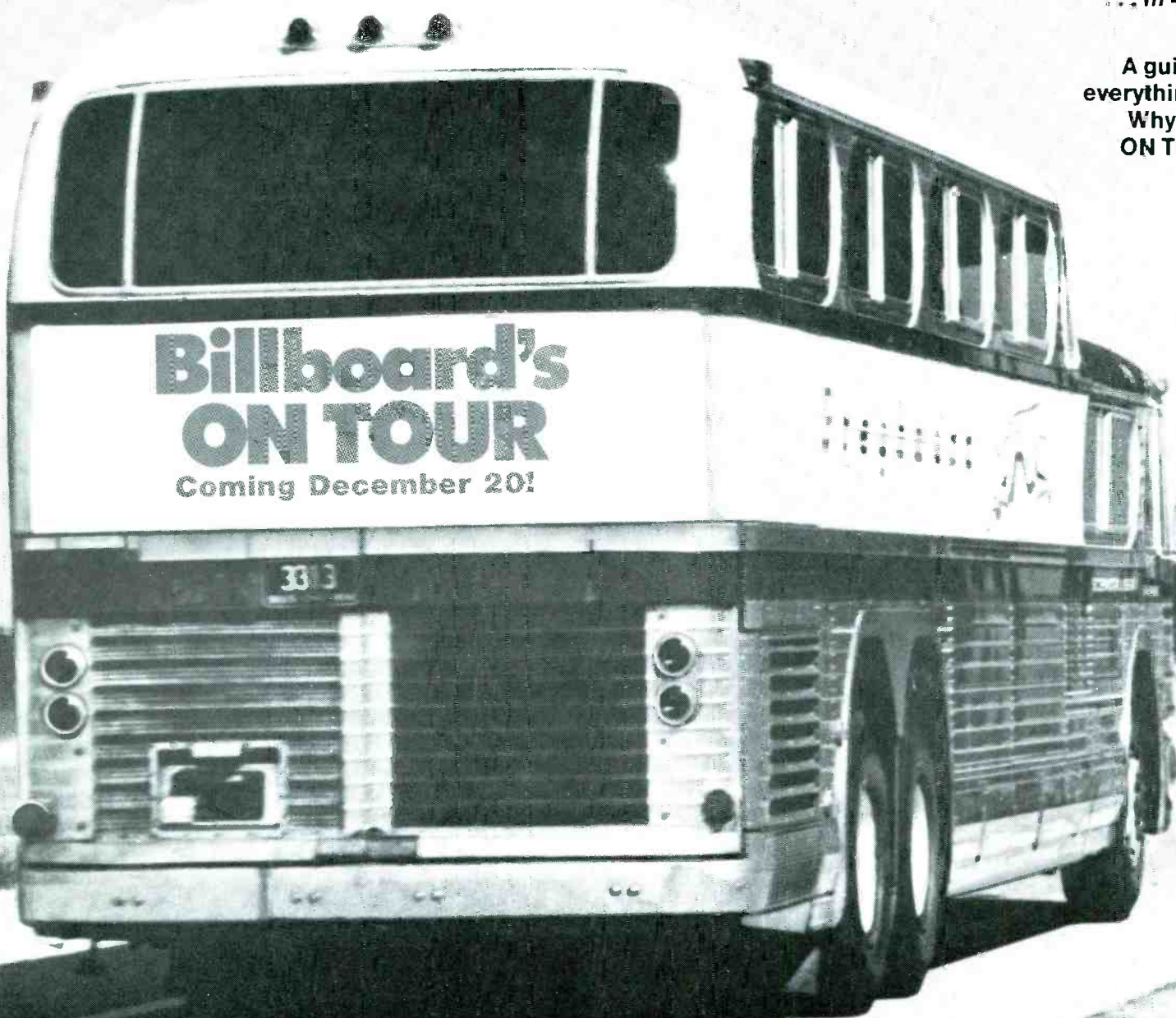
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Few Pessimists In Texas

• Continued from page 3

that this has been his biggest year ever, with Fender's two No. 1 country hits. In addition, Meaux is producing several other artists, has re-activated his own Crazy Injun and Starlite labels and is seeing artists such as Jerry Jeff Walker doing custom work in his studio.

Houston is also the site of a new, 17,000-seat auditorium called the Summit, set for a Nov. 1 opening.

Aren't these risky times to be opening a facility this size, with all of the costs involved, and planning in addition for some 45 concerts this year?

"In any other city but Houston, yes," answers Jim Frangos, president of the Arena Auditorium Co. which operates the Summit. "But Houston has the lowest unemployment rate of any major city in this county, with the figure only 3 percent. The city is young and vibrant and we are located in the oil and petrochemical capital of the world. The city is young and vibrant, and concert business has not slacked off here over the past year."

Frangos does not go overboard, however, in his optimism. "We have avoided adding small arenas such as Madison Square Garden's Felt Forum to the Summit," he says, "because something like that is economically unsound. Besides, Houston already has facilities with capacities in the 5,000-seat range."

Allen Becker, president of Pace Management, the promoters who will book the Summit exclusively, is also bullish on Texas economy.

"It would be risky to sign a deal like this in this economic climate in any city but Houston," Becker says. "But we have that strong petrochemical business here and there have

Racker Planning Goods Emphasis

CHICAGO—A refocus on product was the aim of the Lieberman Enterprises annual sales convention and is the direction the rackjobbing firm will take in the future, says David Lieberman, president.

"The rackjobber has been focusing on merchandising for the non-knowledgeable people, and that involved inventory control, advertising, and other areas. There has been a tendency to concentrate on mechanics, not product.

"We are now stressing that sales people know the product as well as they know the systems.

"This new direction will involve product meetings, with new singles and albums played, and a closer liaison with the manufacturer and our advertising department for tour and sales information."

Record rackjobbing developed out of the drug rackjobbing in supermarkets, and moved from a "buy it by the pound" attitude in 1957-'58 as loss leading merchandise, to a profit-oriented area in general merchandise locations in the '60s, Lieberman says.

"The racked record areas are now becoming more of a record shop," notes Lieberman.

BMI's Abrams Dies

NEW YORK—Max Abrams, 56, of BMI's licensing department, died of a heart attack Oct. 5. He had been a field representative for the New York/New Jersey area since February 1974. Abrams spent the bulk of his career with ASCAP, from 1944 to 1973, and was N.Y. district manager, general licensing. Surviving family members are his widow Thelma, two children, Paul and Sharon, and two sisters.

been 67 major concerts in the past 12 months, most of which have done quite well." To back up his theory that most of the music fans in Houston have ticket money to spend, Becker points out that he drew 37,000 to an Astrodome concert featuring the O'Jays and Temptations and did just as well with a gospel festival in the same city.

In Dallas, the economic scene seems just as bright. Showco, the large sound and lighting company, enjoyed its best year ever, with business projected up 30 percent from last year.

Jack Calmes, president and co-owner of the firm, says he is doing "150 to 200 shows a month. The big acts," he says, "like the Zeppelins, McCartneys, Whos and so on will always be able to draw. But we've found that even the so-called mid-range artists are still pulling in crowds."

Showco, despite the poor national economy, is adding a 12,000-square-foot building to its current facility, plunging into the retail and disco market with its patented Pyramid speaker systems, and is setting up a computer to aid with tour information for clients.

"The concert business for us," Calmes re-emphasizes, "is not down at all. In fact, we are planning to move into different kinds of artist fields, such as easy listening acts and ballet."

Dallasonic, a three-year-old Dallas studio, is moving into the label, publishing and management business, all under the Knifewing heading.

One of the important backers is Roland Bond III, an investment counselor who made his money in the oil business. "I see this as a major growth industry," Bond says. "The time looks right now, the right ingredients are here, and I equate this with the early days of the oil business. We are not spending a fortune, but we are not setting limits either."

Knifewing currently has two artists in Jim Rutledge and Michael Rabon (former members of Bloodrock and the Five Americans, respectively). The firm will distribute its own product and help back artist tours.

Sundance, another Dallas studio, is making a commitment to video in excess of \$1 million. "There is nobody else in the area willing to make the total commitment," says the firm's Tom Whitelock, "and economy or not, we feel we are making the right move at this time."

Two other studios, Brian's in Tyler and Autumn Sound in Dallas, are busy expanding facilities and adding equipment.

"The big push for us is to get in new gear," says Robin Hood Brian. "We are adding new stereo machines, trapping the ceiling, adding new graphic equalizers, getting set to remodel the control room and will probably go to 24-track next year. We are also looking at automated remix and videotape sync units. Poor economy or not, if you begin to slide on equipment, you're lost."

Autumn's Glen Pace built his 24-track studio in the past 11 months, and is now getting set to add an overdub room.

"The economy may not be the best," he says, "but if you start to cut back on equipment, then you start to lose your business."

So, while parts of the country may still seem a bit unsettled as far as the music business and the economy are concerned, Texans feel their state is just beginning to grow musically and, backed by a solid state economy, are ready to spend the money to assure that growth.

N.Y. Casino 14 Will Go Disco

NEW YORK—Bernard Fox of Good Vibrations Sound Studios and Peter Lassofo have formed Peter & The Fox Ltd. The partnership has acquired Casino 14 nightclub on Manhattan's lower east side, and will turn the 1,000-seat facility into a discotheque.

Casino 14 features a special sound system, and will be open Sundays through Thursdays. The room will open with a live performance by Robin Kenyatta. Other live acts are planned.

The room, which was originally a showcase for Latin talent, will continue to feature Latin acts.

\$2.99 LPs

• Continued from page 1

the past two weeks. A sixth is scheduled to open next month.

And in a move some view as a defensive response, Korvettes has also taken to offering \$2.99 specials. This step by the giant merchandiser is seen as even more impactful because of the consumer conditioning exerted by its heavy advertising program.

At Jimmy's last week buyers could pick up current chart items at \$2.99, including Rod Stewart's "Atlantic Crossing," the Isley Brothers' "The Heat Is On," Judy Collin's "Judith," Graham Central Station's "Ain't No 'Bout-A-Doubt It," and Black Sabbath's "Sabotage."

Korvettes' ad in a recent Sunday New York Times featured as one-day \$2.99 specials Linda Ronstadt's top-selling "Prisoner In Disguise," "Daryl Hall & John Oates," Neil Sedaka's "Sedaka's Back," and "Esther Philips With John Beck."

Jimmy's Music World chain is an offshoot of Sutton Records, one of the country's largest cutout distributors. As expected, the stores offer large stocks of cutouts neatly shrink-wrapped over holes punched in the jackets and slit corners.

At Sutton on one would comment on the Jimmy expansion timetable, although some trade speculation has placed its goal as some 25 stores during the next year. The firm has recently advertised for store managers with know-how in store operation to staff its upcoming locations.

Standard price at the chain for \$6.98 albums is \$4.99, about \$1 below non-sale averages at the Korvettes, Sam Goody and King Karol pace-setters. Jimmy's cutouts sell for \$1.99 and \$2.99.

Three Jimmy's stores are in Manhattan, one in Brooklyn, and another in Newark. All are in heavy-traffic areas.

Also exerting significant pressure on local pricing practices is Disc-O-Mat, a two-store operation offering all \$6.98 product at \$3.69. Its main store on Seventh Ave., opposite the R.H. Macy department store and near Penn Station, is also well-stocked with cutouts, which carry a \$1.69 price tag.

A large sign above Disc-O-Mat blares "Cheap Records." Lettered across its window is the legend: "The Great Record Rip-Off." It's an observation few price-pressured retailers here would dispute.

Sondheim Tune

LOS ANGELES—Stephen Sondheim has been signed to write an original tune for French entertainer Regine, which she will sing in Universal's "The Seven-Per-Cent Solution."



Warner Bros. photo

WHAT RADIO WANTS—Warner Bros. national promotion meeting goes right to the horses' mouth for radio needs. Addressing WB promotion reps are (from left): Jerry Clifton, Bartell chain's national program director; Bill Cunningham, Heffel chain's general manager; Mark Driscoll, program director of KSTP Minneapolis; Bill Tanner, Heffel national program director and Brian McIntyre, program director of WCOL in Columbus.

KULKA IS 'DEAN'

Recording Arts College Into 2nd Year This Month

By JACK McDONOUGH

SAN FRANCISCO—The local College For the Recording Arts begins its second full year of operation in mid-October.

The College, designed to give training on all levels to people who aspire to enter the recording industry at a professional or executive level, was begun in February 1974. There are three semesters each year, commencing in February, June and October.

Overseen by Leo Kulka, who also runs Golden State Recorders at the site of the College (665 Harrison Ave.) and who served as the first president of the San Francisco NARAS chapter, the College has adopted a policy of slow but sure growth, keeping the numbers of students at a level where every student is sure to get individual attention.

The semester now concluding has 14 students in basic courses, 12 in intermediate and eight in advanced.

Enough students have registered for the fall semester, says Kulka, that there will be a double basic class of 15 students each, "and we have students registered already for the spring semester. But we are much more interested in quality than quantity. I could lower my price (which runs close to \$1,200 per semester) and take in more students, but the only way I can produce students who will be an asset to the industry is if everyone gets individual attention. This way everybody gets to sit at the board for at least nine hours each semester.

"And the approach works. The students themselves have been the biggest source of new students. And with the exception of two persons, every one of our graduates—and our dropouts—is working in the industry now. They got the jobs themselves, even though we do help place people if they wish."

In its existence the school has made many moves to expand its scope and horizons. In addition to courses on audio engineering, music theory and music production, and music law and business, the College also now has a synthesizer class using an ARP 2600 and an Ampex 8-track recorder. "The interest in this has been so great," says Kulka, "that we've added an advanced course where students create and record their own compositions."

School has also just made a licensing agreement to open the Tennessee College for the Recording Arts in Memphis. Classes at the

Memphis facility, which is being run by former MGM a&r director Eddie Ray, will follow exactly the layout of the San Francisco courses with fees pegged at the same rates also.

In another move, Kulka has sent letters to the churches and service organizations in the Bay Area offering himself as a lecturer on the topics of copyright law, music publishing and rights of the songwriter. The donations from the audiences (\$5 per person) will go into a scholarship fund to send a minority student to the College.

"Since the black community is most preyed upon in this respect," says Kulka, "we have directed this primarily to them. There are so many black writers who have lost rights to their material through lack of familiarity with the legal procedures. We want to make it possible for someone from the black community to attend here who otherwise might not be able to afford it." Kulka is also trying to get started a self-revolving scholarship fund: students utilizing it would be committed to repay the fund shortly after graduating.

But the most significant recent development—for both the College and for Golden State Recorders—has been the acquisition of a Neumann disk cutting lathe, coupled with a custom-made console from Berlin. Kulka is installing the gear in a separate cutting room and will teach disk cutting principles on it. This equipment is in addition to the \$200,000 worth of recording equipment already on the premises. "When students finish here," says Kulka, "they will be ready to work as an apprentice at the most elaborate disk cutting operations anywhere in the U.S."

Custom Labels

• Continued from page 13

helped key a campaign for their new LP.

Both Rifici and Weiner expect at least two more singles off Silver Convention's initial LP, following the initial "Save Me" and blockbuster "Fly, Robin, Fly," biggest "hit" for the New York branch in its four years of existence.

At least one may be tied to the group's first U.S. tour soon after Jan. 1, when they arrive from Munich. "Its success has been incredible for an act never seen in the States," says Rifici.

Billboard **HOT 100** * Chart Bound

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COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (Capitol 4155)
IN THE WINTER—Janis Ian (Columbia 3-10228)
PART TIME LOVE—Gladys Knight & The Pips (Buddah 513)
SEE TOP SINGLE PICKS REVIEWS, page 66

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	7	BAD BLOOD —Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40460 (MCA) WBM	34	35	8	THERE GOES ANOTHER LOVE SONG —Outlaws (Paul A. Rothchild), H. Thomasson, B.L. Yoho, Arista 0150 SGC	68	NEW ENTRY	20	LET'S DO IT AGAIN —Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0109 (Warner Bros.) WBM
2	11	11	CALYPSO/I'M SORRY —John Denver (Milton Okun), J. Denver, RCA 10353 CLM	35	16	8	MR. JAWS —Dickie Goodman (Bill Ramal, Dickie Goodman), B. Ramal, D. Goodman, Cash 451 (Private Stock) CHA	69	43	18	AT SEVENTEEN —Janis Ian (Brook Arthur), J. Ian, Columbia 3-10154 B-3
3	3	10	MIRACLES —Jefferson Starship (Jefferson Starship, Larry Cox), M. Balin, Grunt 10367 (RCA) SGC	36	41	10	EIGHTEEN WITH A BULLET —Pete Wingfield (Pete Wingfield, Barry Hammond), P. Wingfield, Island 026 SGC	70	47	18	COULD IT BE MAGIC —Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, Arista 0126 SGC
4	4	7	LYIN' EYES —Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45279 WBM	37	39	6	JUST TOO MANY PEOPLE —Melissa Manchester (Vini Poncia), M. Manchester, V. Poncia, Arista 0146 SGC	71	71	4	FANCY LADY —Billy Preston (Malcolm Cecil, Robert Margouleff, Billy Preston), B. Preston, S. Wright, A&M 1735 ALM
5	9	12	THEY JUST CAN'T STOP IT (The Games People Play) —Spinners (Thom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3284 WBM	38	40	8	THE AGONY AND THE ECSTASY —Smokey Robinson (Smokey Robinson), W. Robinson, Tamla 54261 (Motown) SGC	72	77	5	SO IN LOVE —Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 0105 (Warner Bros.) WBM
6	7	19	FEELINGS —Morris Albert (Morris Albert), M. Albert, RCA 10279 SGC	39	42	4	LETTING GO —Wings (Paul McCartney), P. McCartney, Capitol 4145 HAN	73	83	2	SAILING —Rod Stewart (Tom Owd), G. Sutherland, Warner Bros. 8146 SGC
7	10	10	WHO LOVES YOU —Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros./Curb 8122 SGC	40	15	15	ROCKY —Austin Roberts (Bob Montgomery), J. Stevens, Private Stock 45020 B-3	74	74	5	EASY EVIL —Travis Wammack (Rick Hall), A. O'Day, Capricorn 0242 (Warner Bros.) HAN
8	36	3	ISLAND GIRL —Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40461 MCA	41	46	6	OPERATOR —Manhattan Transfer (Tim Hauser, Ahmet Ertegun), W. Spivey, Atlantic 3292 BB	75	86	2	I'M ON FIRE —5000 Volts (Tony Evers), T. Evers, Philips 40801 (Phonogram) HAN
9	5	20	BALLROOM BLITZ —Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055 SGC	42	44	6	PEACE PIPE —B.T. Express (Jeff Lane), S. Taylor, M. Backan, Roadshow 7003 (Scepter) SGC	76	49	15	HOW LONG (Betcha' Got A Chick On The Side) —Pointer Sisters (David Robinson & Friends), A. Pointer, J. Pointer, ABC/Blue Thumb 265 HAN
10	11	14	IT ONLY TAKES A MINUTE —Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111 SGC	43	45	11	DREAMING A DREAM —Crown Heights Affair (Freda Neragis, Brit Britton), F. Neragis, B. Britton, De-Lite 1570 (PIP) CPI	77	79	6	NOTHIN' HEAVY —David Bellamy (Phil Gerhard, Tony Scotti), D. Bellamy, Warner Bros./Curb 8123 HAN
11	13	13	BRAZIL —The Ritchie Family (I. Morali), A. Barroso, 20th Century 2218 PSP	44	51	6	DIAMONDS AND RUST —Joan Baez (David Kershenbaum, Joan Baez for JCB Prod.), J. Baez, A&M 1737 B-3	78	78	3	IS IT LOVE THAT WE'RE MISSIN' —Quincy Jones (Quincy Jones), G. Johnson, D. Smith A&M 1743 HAN
12	14	8	HEAT WAVE/LOVE IS A ROSE —Linda Ronstadt (Peter Asher), Holland-Dozier-Holland, N. Young, Elektra 45282 WBM	45	52	7	EVERYDAY I HAVE TO CRY SOME —Arthur Alexander (M. Cartee, George Soule), A. Alexander, Buddah 492 B-3	79	90	2	HOW I SPENT MY SUMMER VACATION OR A DAY AT THE BEACH WITH PEDRO & MAN Part 1 & 2 —Cheech & Chong (Lou Adler), K. Martin, T. Chong, Ode 66115 (A&M) WBM
13	6	15	DANCE WITH ME —Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45261 SGC	46	55	8	I WANT'A DO SOMETHING FREAKY TO YOU —Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228 SGC	80	80	3	MINSTREL IN THE GALLERY —Jethro Tull (Ian Anderson), I. Anderson, Chrysalis 2206 (Warner Bros.) WBM
14	18	10	DO IT ANY WAY YOU WANNA —Peoples Choice (Leon Huff), L. Huff, Tsop 8-4769 (Epic/Columbia) SGC	47	81	2	MY LITTLE TOWN —Simon & Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone), P. Simon, Columbia 3-102301 BB	81	84	2	THE OTHER WOMAN —Vicki Lawrence (Snuff Garrett), T. Bahler, H. Shannon, Private Stock 45036 WBM
15	17	6	SOMETHING BETTER TO DO —Olivia Newton-John (John Farrar), J. Farrar, MCA 40459 WBM	48	27	22	RHINESTONE COWBOY —Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095 SGC	82	89	3	INDIAN LOVE CALL —Ray Stevens (Ray Stevens), R. Fain, O. Harbach, O. Hammerstein II, Barnaby 616 (Janus) WBM
16	20	9	THIS WILL BE —Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109 CHA	49	32	13	RUN JOEY RUN —David Geddes (Paul Vance), P.J. Vance, P. Cone, Big Tree 16044 (Atlantic) HAN	83	94	2	KING KONG Pt. 1 —Jimmy Castor Bunch (Jimmy Castor for Puffitt Prod.), J. Castor, J. Pruitt, Atlantic 3295 SGC
17	19	13	LADY BLUE —Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA) SGC	50	NEW ENTRY	19	THAT'S THE WAY (I Like It) —K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1015 SGC	84	95	2	FIRE ON THE MOUNTAIN —Marshall Tucker Band (Paul Hornsby), G. McCorkle, Capricorn 0244 (Warner Bros.) WBM
18	21	5	THE WAY I WANT TO TOUCH YOU —Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725 ALM	51	37	19	WASTED DAYS AND WASTED NIGHTS —Freddie Fender (Huey P. Meaux), B. Huerta, W. Duncan, ABC/ Dot 17558 B-3	85	NEW ENTRY	4	WHAT'S HAPPENED TO BLUE EYES —Jessi Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4087 SGC
19	23	6	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 CHA	52	56	8	I GET HIGH ON YOU —Sly Stone (Sly Stone), S. Stewart, Epic 8-50135 (Columbia) WBM	86	88	4	COME AND GET YOUR LOVE —Roger Daltrey (Russ Ballard), R. Ballard, MCA 40453 SGC
20	24	8	SOS —Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265 SGC	53	82	2	SECRET LOVE —Freddie Fender (Huey P. Meaux), F. Fain, P.F. Webster, ABC 17585 WBM	87	NEW ENTRY	2	THE MUSIC NEVER STOPPED —Grateful Dead (Grateful Dead), B. Weir, J. Barlow, Grateful Dead 718 (United Artists) WBM
21	22	11	CAROLINA IN THE PINES —Michael Murphey (Bob Johnston), M. Murphey, Epic 8-50131 (Columbia) SGC	54	87	2	SINCE I MET YOU BABY —Freddie Fender (Wayne Duncan, Dick Heard for GRT), I.J. Hunter, GRT 031 (Janus) WBM	88	NEW ENTRY	2	BRINGING IT BACK —Elvis Presley (Not Listed), G. Gordon, RCA 10401 SGC
22	8	12	AIN'T NO WAY TO TREAT A LADY —Helen Reddy (Joe Wissert), H. Schock, Capitol 4128 SGC	55	75	3	SATURDAY NIGHT —Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, P. Coulter, Arista 0149 WBM	89	91	2	A LOVER'S QUESTION —Loggins & Messina (Jim Messina), B. Benton, J. Williams, Columbia 3-10222 HAN
23	25	6	YOU —George Harrison (George Harrison), G. Harrison, Apple 1884 (Capitol) HAN	56	73	3	CHANGE WITH THE TIMES —Van McCoy (Hugo & Luigi), V. McCoy, Avco 4660 WBM	90	NEW ENTRY	2	LOVE MACHINE Pt. 1 —Miracles (Freddie Perren), W. Moore, W. Griffith, Tamla 54262 (Motown) SGC
24	26	11	WHAT A DIFFERENCE A DAY MAKES —Esther Phillips (Creed Taylor), M. Grever, S. Adams, Kudu 925 (Motown) SGC	57	70	4	MEXICO —James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Brothers 8137 WBM	91	92	3	JUST A SMILE —Pilot (Alan Parsons), D. Paton, B. Lyall EMI 4135 (Capitol) SGC
25	31	9	SKY HIGH —Jigsaw (Chas Peate), D. Dyer, C. Scott, Chelsea 3022 MCA	58	64	5	MANHATTAN SPIRITUAL —Mike Post (Mike Post), B. Maxted, P. Kaufman, MGM 14829 SGC	92	93	3	HAPPY —Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakelield, Tamla 54263 (Motown) SGC
26	28	6	BORN TO RUN —Bruce Springsteen (Bruce Springsteen, Mike Appel), B. Springsteen, Columbia 3-10209 WBM	59	61	9	HOLLYWOOD HOT —Eleventh Hour (Bob Crewe), B. Crewe, C. Bullens, 20th Century 2215 HAN	93	NEW ENTRY	2	WELCOME TO MY NIGHTMARE —Alice Cooper (Bob Ezrin), A. Cooper, Warner, Atlantic 3298 WBM
27	29	10	I ONLY HAVE EYES FOR YOU —Art Garfunkel (Richard Perry), A. Dubin, H. Warren, Columbia 3-10190 WBM	60	62	11	TO EACH HIS OWN —Faith, Hope & Charity (Van McCoy), V. McCoy, RCA 10343 WBM	94	97	2	MORE AND MORE —Carly Simon (Richard Perry), M. Rebenack, A. Robinson, Elektra 45278 WBM
28	30	8	ROCKIN' ALL OVER THE WORLD —John Fogerty (John C. Fogerty), J.C. Fogerty, Elektra 45274 HAN	61	63	6	KEEP ON TRYIN' —Poco (Poco, Mark Harman), T. Schmitt, ABC 12126 WBM	95	96	2	NEVER BEEN ANY REASON —Head East (Roger Boyd for Sizzle Prod.), Somerville, A&M 1718 ALM
29	12	18	FAME —David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, Alomar, RCA 10320 B-3	62	85	2	OUR DAY WILL COME —Frankie Valli (Hank Medress, Dave Appell), V. Millard, M. Garson, Private Stock 45043 MCA	96	98	2	HEY THERE LITTLE FIREFLY —Firefly (Kenny Nolan), K. Nolan, A&M 1736 SGC
30	38	4	NIGHTS ON BROADWAY —Bee Gees (Arit Mardin), B. R. & M. Gibb, RSO 515 (Atlantic) WBM	63	66	6	ARE YOU SURE HANK DONE IT THIS WAY —Waylon Jennings (Jack Clement, Waylon Jennings), W. Jennings, RCA 10379 SGC	97	NEW ENTRY	2	I'M ON FIRE —Jim Gilstrap (Wes Farrell), A. Evers, Roxbury 2016 WBM
31	33	9	BLUE EYES CRYIN' IN THE RAIN —Willie Nelson (Willie Nelson), F. Rose, Columbia 3-10176 A-R	64	66	6	SUMMER OF '42 —Biddu Orchestra (Biddu), M. Legrand, Epic 8-50139 (CBS) WBM	98	100	2	MACHINES —John Liviigni (Bob Cullen), J. Liviigni, D. Meehan, Raintree 2204 WBM
32	48	3	FLY, ROBIN, FLY —Silver Convention (Michael Kunze), S. Levay, S. Prager, Midland International 10339 (RCA) HAN	65	67	4	I GO TO PIECES —Cotton, Lloyd & Christian (Mike Curb, Michael Lloyd), D. Shannon, 20th Century 2217 WBM	99	99	4	I DON'T WANT TO BE A LONE RANGER —Johnny "Guitar" Watson (Johnny Watson), J. Watson, Fantasy 739 WBM
33	34	6	SWEET STICKY THING —Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73713 (Phonogram) CHA	66	69	6	HELP ME MAKE IT (To My Rockin' Chair) —B.J. Thomas (Chips Moman), B. Emmons, ABC 12121 SGC	100	NEW ENTRY	2	(If You Want It) DO IT YOURSELF —Gloria Gaynor (Tony Bongiovi, Meco Monardo, Jay Ellis), J. Bolden, J. Robinson, MGM 14823 SGC

★ 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 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.)

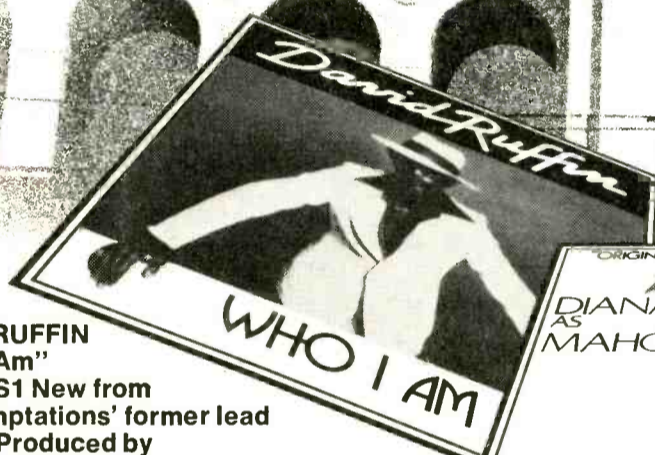
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music 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)

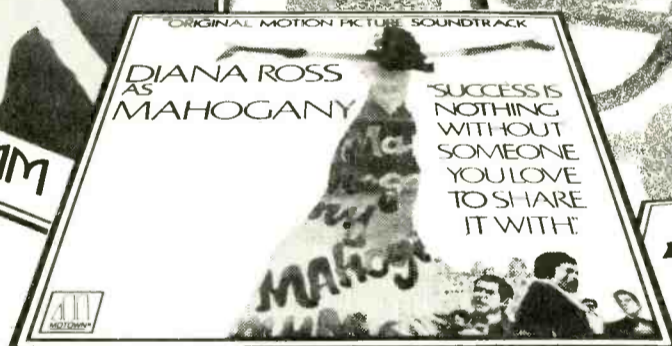
The Agony And The Ecstasy (Bertram, ASCAP)..... 38	Carolina In The Pines (Mystery, BMI)..... 21	Change With The Times (Van McCoy/Warner-Tamerlane, BMI)..... 56	Fancy Lady (Irving/WEP, BMI/Jobete, ASCAP)..... 71	Feelings (Fermata International Melodies, ASCAP)..... 6	Fire On The Mountain (No Exit, BMI)..... 84	Fly, Robin, Fly (Midson, ASCAP)..... 32	I Get High On You (Stone Flower, BMI)..... 52	I Go To Pieces (Unichappell/Vicki, BMI)..... 66	I Only Have Eyes For You (Warner Bros., ASCAP)..... 27	I Want'a Do Something Freaky To You (Jim Edd, BMI)..... 46	I'm On Fire (P.R.S., ASCAP)..... 75	I'm On Fire (Pocket Full Of Tunes, BMI)..... 97	Indian Love Call (Warner Bros., BMI)..... 59	How I Spent My Summer Vacation/Day At Beach With Pedro & Man (India Ink, ASCAP)..... 79	How Long (Betcha Gotta A Chick On The Side) (Polo Grounds, BMI)..... 76	Just Too Many People (Braintree/Rumanian Pickle Works, BMI)..... 37	Keep On Tryin' (Fools Gold, ASCAP)..... 61	King Kong Pt. 1 (Jimpire, BMI)..... 83	Lady Blue (Skyhill, BMI)..... 17	Let's Do It Again (Warner-Tamerlane, BMI)..... 68	Letting Go (McCartney/ATV, BMI)..... 39	Love Machine Pt. 1 (Jobete/Warner, ASCAP)..... 90	A Lover's Question (Eden/New York Times/Hill & Range, BMI)..... 89	Low Rider (Far Out, ASCAP)..... 19	Lyn's Eyes (Benchmark/Kicking Bear, ASCAP)..... 4	Manhattan Spiritual (Zodiac, BMI)..... 82	Mexico (Country Road, BMI)..... 57	Minstrel In The Gallery (Five Star, ASCAP)..... 42	Miracles (Diamondback, BMI)..... 3	More And More (Cotillon/Rizzam, BMI)..... 94	Mr. Jaws (Unichappell, BMI)..... 35	The Music Never Stopped (Ice Nine, ASCAP)..... 47	My Little Town (Paul Simon, BMI)..... 47	Never Been Any Reason (Zuckschank/Urving, BMI)..... 95	Nights On Broadway (Casseroie, BMI)..... 30	Notthin' Heavy (Famous/American Arts, ASCAP)..... 77	Operator (Conrad, BMI)..... 25	The Other Woman (Webbeck/ASCAP/Sequel, BMI)..... 15	SOS (Countess, BMI)..... 20	Summer Of '42 (Warner Bros. Music, ASCAP)..... 63	Peace Pipe (Triple O/Jeff Mar., BMI)..... 48	Rhinestone Cowboy (20th Century/House Of Wicks, ASCAP)..... 42	Rockin' All Over The World (Greasy King, ASCAP)..... 28	Rocky (Strawberry Hill, ASCAP)..... 40	Run Joey Run (Music Of The Times, ASCAP)..... 49	Sailing (Ackee, BMI)..... 73	Saturday Night (Warner Bros., ASCAP)..... 55	Secret Love (Warner Bros., ASCAP)..... 53	Since I Met You Baby (Unichappell, ASCAP)..... 54	Sky High (Duchess, BMI)..... 25	So In Love (Mayfield, BMI)..... 72	Something Better To Do (ATV, BMI)..... 15	SOS (Countess, BMI)..... 20	Summer Of '42 (Warner Bros. Music, ASCAP)..... 63	Sweet Sticky Thing (Ohio Players/BMI)..... 33	That's The Way (I Like It) (Sherlyn, BMI)..... 50	There Goes Another Love Song (Huster, BMI)..... 34	This Will Be (Jaws Enterprises/Chappell, ASCAP)..... 16	To Each His Own (Van McCoy/Warner-Tamerlane, BMI)..... 60	Wasted Days And Wasted Nights (Travis, BMI)..... 51	The Way I Want To Touch You (Moonlight And Magnolias, BMI)..... 18	Welcome To My Nightmare (Ezra/ASCAP)..... 93	Early Frost, BMI)..... 25	What A Difference A Day Makes (E.B. Marks, BMI/Stanley Adams, ASCAP)..... 24	What's Happened To Blue Eyes (Baron, BMI)..... 85	Who Loves You (Seasons/Jobete, ASCAP)..... 7	Who (Canga, BMI)..... 23
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A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

It's the 4th quarter...and Motown's going for the big score with a power play straight up the charts.



DAVID RUFFIN
"Who I Am"
M6-849S1 New from The Temptations' former lead singer. Produced by Van "The Hustle" McCoy.



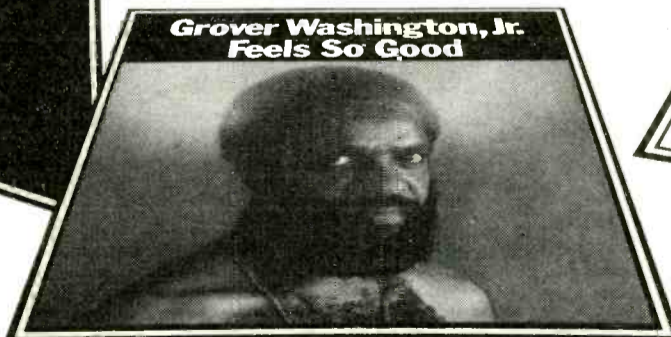
MAHOGANY "Original Motion Picture Soundtrack featuring Diana Ross" M6-858S1 The hit album with the hit single from the hit film. Features "Theme From Mahogany (Do You Know Where You're Going To)," sung by Diana Ross.



THE IMAGE
"Inside The Triangle"
MA6-506S1 One of America's most exciting rock trios, exploring a new source of power: The Bermuda Triangle.



RON CARTER
"Anything Goes"
KU-25S1 Everyone's #1 bass player returns with an album destined for immediate radio and disco airplay.



GROVER WASHINGTON, JR. "Feels So Good" KU-24S1 "Mr. Magic," 1975's most honored jazz musician, presents his most explosive album to date. Arranged by Bob James.



THE COMMODORES
"Movin' On" M6-848S1 An exciting batch of surefire disco and radio hits from one of the fastest-rising groups in America and the world.



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mean
From The Motown Machine. Breaking Records (and tapes)

Contact your local Motown distributor for complete information on special "4th Quarter" dating and discount programs and merchandising aids:

Hitsville of New York
Hitsville of Philly
Hitsville of Boston
Schwartz Brothers/Wash., D.C.
Merit Distributors/Detroit

Progress/Cleveland
Heilicher/Minneapolis
M. S. Distributors/Illinois
Hitsville of Missouri
Record Merchandising/L.A. & S.F.

Record Sales/Denver
ABC Record & Tapes/Seattle
Associated/Phoenix
Together Distributors/Georgia
Heilicher/Florida

Stan's/Shreveport
Allsouth Distributors/New Orleans
Big State/Dallas
H. W. Daily & Co./Houston
Heilicher/Texas

The Mahogany Campaign



MAHOGANY
Featuring Diana Ross
M6-858S1

The campaign includes:

- An extensive nationwide teaser campaign incorporating the movie's storyline "Success is nothing without someone you love to share it with." Posters, flyers, trade and consumer print advertising and outdoor billboards.
- Full-scale album ads in key consumer and trade publications.
- Multi-rotating radio spots keyed to MOR, R&B, AOR and Top-40 formats.

- 4-Way Point-of-Purchase Displays which can be used as mobiles, wall, window, or counter units. Printed on four-color foil.
- Special dealer ad slicks keyed to the album and the film.
- Screenings of MAHOGANY for key press, radio and dealer personnel.
- Juke-box title strips for the album's hit single, "Theme From Mahogany (Do You Know Where You're Going To)"
M1377
- Postage meter imprints for all Motown and distributor related mailings.
- Fashion shows in key cities tied to the film's fashion theme.
- Radio station ticket give-aways in key cities playing the film.

MAHOGANY
The hit album,
from the hit film
On Motown Records
and Tapes



TOP LPs & TAPE

POSITION
105-200

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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	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL										
106	74	6	AEROSMITH Get Your Wings Columbia PC 32847	6.98		7.98	7.98				137	142	6	ASLEEP AT THE WHEEL Texas Gold Capitol ST11411	6.98		7.98	7.98											
117	3	3	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98		7.98	7.98				138	101	7	SHAWN PHILLIPS Do You Wonder A&M SP 4539	6.98		7.98	7.98											
108	89	26	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97	7.97				139	103	26	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98	7.98											
123	3	3	TOWER OF POWER In The Slot Warner Bros. BS 2880	6.98		7.97	7.97				140	143	26	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98	7.98											
110	112	8	DEODATO First Cuckoo MCA 491	6.98		7.98	7.98				141	102	9	KOOL & THE GANG Spirit Of The Boogie De-Lite 2016 (PIP)	6.98		7.98	7.98											
111	111	16	EDDIE KENDRICKS The Hit Man Tama T6-338 S1 (Motown)	6.98		7.98	7.98				142	104	14	BOB DYLAN & THE BAND The Basement Tapes Columbia C2 33682	9.98		9.98	9.98											
112	114	24	DOOBIE BROTHERS Stampede Warner Bros. BS 2835	6.98	7.98	7.97	8.97	7.97			154	3	BRIAN AUGER'S OBLIVION EXPRESS Reinforcements RCA APL1-1210	6.98		7.98	7.98												
113	113	8	ATLANTA RHYTHM SECTION Dog Days Polydor PD 6041	6.98		7.98	7.98				144	105	14	MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK "JAWS" MCA 2087	6.98		7.98	7.98											
173	2	2	GLADYS KNIGHT & THE PIPS 2nd Anniversary Buddah BDS 5639	6.98		7.95	7.95				145	148	11	LEON HEYWOOD Come And Get Yourself Some 20th Century T-476	6.98		7.98	7.98											
115	79	17	WAYLON JENNINGS Dreaming My Dreams RCA APL1-1062	6.98		7.95	7.95				159	4	LOGGINS & MESSINA On Stage Columbia PG 32848	7.98		8.98	8.98												
116	92	56	EAGLES Desperado Asylum SD 5068	6.98	7.98	7.97	8.97	7.97			157	24	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98	7.98												
117	108	28	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D05D 2020	6.98		7.95	7.95				148	147	6	JOHNNY RIVERS New Lovers And Old Friends Epic PE 33681 (Columbia)	6.98		7.98	7.98											
118	178	2	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98	7.98				164	15	POCO Head Over Heels ABC ABCD 890	6.98		7.95	7.95												
119	84	6	AEROSMITH Columbia PS 32005	5.98		6.98	6.98				162	3	NORMAN CONNORS Saturday Night Special Buddah BDS 5643	6.98		7.95	7.95												
120	122	3	GRAEME EDGE BAND Featuring Adrian Gurvitz Kick Off Your Muddy Boots Threshold THS 15 (London)	6.98		7.95	7.95				151	153	5	GLEN CAMPBELL'S GREATEST HITS Capitol AL 4049	6.98		7.98	7.98											
121	121	6	CANNONBALL ADDERLEY Phenix Fantasy F 79004	9.98		9.98	9.98				152	152	5	FOCUS Mother Focus Mco SD 36 117	6.98		7.97	7.97											
132	32	32	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97	7.97				165	4	THE CROWN HEIGHTS AFFAIR Dreaming A Dream De-Lite DEP-2017 (P.I.P.)	6.98		7.95	7.95												
133	7	7	MANFRED MANN'S EARTH BAND Nightingales & Bombers Warner Bros. BS 2877	6.98		7.98	7.98				154	158	14	MILLIE JACKSON Still Caught Up Spring SPR 5708 (Polydor)	6.98		7.98	7.98											
124	97	48	THE EAGLES Asylum SD 5054	6.98	7.98	7.97	8.97	7.97			156	156	5	THE BEST OF MICHAEL JACKSON Motown M6-851 S1	6.98		7.98	7.98											
125	125	9	FAITH HOPE AND CHARITY RCA APL1-1100	6.98		7.95	7.95				157	106	18	AVERAGE WHITE BAND Cut The Cake Atlantic SD 18140	6.98		7.97	7.97											
185	2	2	LONNIE LISTON SMITH & THE COSMIC ECHOES Visions Of A New World Flying Dutchman BDL1-1196 (RCA)	6.98		7.95	7.95				158	140	7	BEST OF THE STATLER BROTHERS Mercury SRM-1-1037 (Phonogram)	6.98		7.95	7.95											
127	127	15	FUNKADELIC Let's Take It To The Stage 20th Century/Westbound W 215	6.98		7.98	7.98				159	163	3	TIM WEISBERG Listen To The City A&M SP 4545	6.98		7.98	7.98											
149	3	3	GLORIA GAYNOR Experience MGM M36-4997	6.98		7.97	7.97				160	107	9	JOE COCKER Jamaica Say You Will A&M SP 4529	6.98		7.98	7.98											
129	130	36	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98	6.98				161	110	12	ROGER DALTRY Ride A Rock Horse MCA 2147	6.98		7.98	7.98											
130	131	4	JERRY JEFF WALKER Ridin' High MCA 2156	6.98		7.98	7.98				162	115	9	JANIS IAN Stars Columbia KC 32857	5.98		6.98	6.98											
131	136	4	THE SUNSHINE BAND The Sound Of Sunshine FK 604	5.98		7.98	7.98				176	3	BOB MARLEY & THE WAILERS Burnin' Island ILPS 9256	6.98		7.98	7.98												
132	134	5	RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98	7.98				174	3	STRAWBS Nomadness A&M SP 4544	6.98		7.98	7.98												
133	137	5	EDDIE HARRIS Bad Luck Is All I Have Atlantic SD 1675	6.98		7.97	7.97				165	50	29	CHICAGO VIII Columbia PC 33100	6.98		7.98	7.98											
146	3	3	LEO SAYER Another Year Warner Bros. BS 2885	6.98		7.97	7.97				189	2	RUSH Caress Of Steel Mercury SRM-1:1046 (Phonogram)	6.98		7.98	7.98												
135	141	15	GODD VIBRATIONS—BEST OF THE BEACH BOYS Reprise/Brother MS 2223 (Warner Bros.)	6.98		7.97	7.97				167	18	28	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97	7.97											
136	139	70	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95	7.95				168	71	3	BLACK SABBATH Paranoid Warner Bros. WS 1887	6.98		7.97	7.97											

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										
169	119	18	THE CARPENTERS Horizon A&M SP 4530	6.98		7.98	7.98				170	116	31	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98	9.98	11.98	11.98											
182	2	2	THE EDGAR WINTER GROUP WITH RICK DERRINGER Blue Sky 33798 (Epic/Columbia)	6.98		7.98	7.98				183	3	COMMANDER CODY & HIS LOST PLANET AIRMEN Tales From The Ozone Warner Bros. BS 2883	6.98		7.97	7.97												
173	120	32	COMMODORES Caught In The Act Motown M5-820 S1	6.98		7.98	7.98				184	2	AMAZING RHYTHM ACES Stacked Deck ABC ABCD 913	6.98		7.95	7.95												
175	175	34	GROVER WASHINGTON JR. Mister Magic Kudu KU-20 S1 (Motown)	6.98		7.98	7.98				176	179	19	CHARLIE RICH Every Time You Touch Me (I Get High) Epic PE 33455 (Columbia)	6.98	7.98	7.98	7.98											
187	2	2	BLACK OAK ARKANSAS X Rated MCA 2155	6.98		7.98	7.98				190	2	JEFFERSON STARSHIP Dragon Fly Grunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.98	7.95											
179	124	10	CARAVAN Cunning Stunts BTM 5000 (Jarus)	6.94		7.95	7.95				180	126	9	HEAD EAST Flat As A Pancake A&M SP 4537	6.98		7.98	7.98											
180	126	9	BOB SEGER Beautiful Loser Capitol ST 11378	6.98		7.98	7.98				191	2	BOB SEGER Beautiful Loser Capitol ST 11378	6.98		7.98	7.98												
182	128	19	ISAAC HAYES Chocolate Chip Hot Buttered Soul ABCD 874 (ABC)	6.98		7.95	7.95				183	138	22	BACHMAN-TURNER OVERDRIVE Four Wheel Drive Mercury SRM-1-1027 (Phonogram)	6.98		7.95	7.95	7.95										
184	161	22	MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia)	6.98	7.98	7.98	7.98	7.98			184	161	22	MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia)	6.98	7.98	7.98	7.98	7.98										
182	NEW ENTRY	NEW ENTRY	LEO KOTTKE Chewing Pine Capitol ST 11446	6.98		7.98	7.98				186	144	67	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98	7.98											
187	145	11	GENTLE GIANT Free Hand Capitol ST 11428	6.98		7.98	7.98				187	145	11	GENTLE GIANT Free Hand Capitol ST 11428	6.98		7.98	7.98											
188	135	6	JIMMIE SPCHEERIS The Dragon Is Dancing Epic PE 33565 (Columbia)	6.98		7.98	7.98				188	135	6	JIMMIE SPCHEERIS The Dragon Is Dancing Epic PE 33565 (Columbia)	6.98		7.98	7.98											
180	NEW ENTRY	NEW ENTRY	BABE RUTH Stealin' Home Capitol ST 11451	6.98		7.98	7.98				191	167	8	MERRY CLAYTON Keep Your Eye On The Sparrow Jde SP 77030 (A&M)	6.98														

FEATURING
Billboard HITS OF THE WORLD™

ROCK *around the* WORLD



PRESENTS...

savoy brown

Still making music after more than 10 years · Highlights from their new album **WIRE FIRE** will be featured.

Also a conversation with them recorded while on tour. Included will be the latest imports from Italy and Germany.

This Show, OCTOBER 19-25

SAVOY BROWN'S NEW ALBUM **WIRE FIRE** IS ON LONDON RECORDS & AMPEX TAPES

STATIONS: GET ON RATW — call Danny Lipman at this number: 617-536-7625

Aberdeen, SD	KSDN AM Sunday 10:00 pm	**Gainesville, FL	WGUL FM	New Haven, CT	WYBC FM Saturday 9:00 pm
Albany, NY	WQBK FM Sunday 9:00 pm	Galveston, TX	KUFO FM Saturday 10:00 pm	New Orleans, LA	WRNO FM Monday 12:00 pm
Albuquerque, NM	KRST FM Tuesday 9:00 pm	Glenwood Springs, CO	KGLN AM Saturday 1:00 pm	Norfolk/Virginia Beach, VA	WMYK FM Monday 11:00 pm
Allentown, PA	WSAN FM Sunday 8:00 pm	Grand Rapids, MI	WLAV FM Sunday 12:00 pm	Oklahoma City, OK	KOFM FM Sunday 8:00 pm
Ashland, KY	WAMK FM Sunday 8:00 pm	Greensboro, NC	WRQK FM Sunday 11:00 pm	Omaha, NB	KRCB FM Sunday 11:00 pm
Baltimore, MD	WTKT FM Saturday midnight	Greenfield, MO	WRFG FM Saturday 9:00 pm	Orlando, FL	WORJ FM Saturday 9:00 pm
Beaufort, SC	WBEU FM Tuesday 10:00 pm	Greenville/Farmville, NC	WRQR FM Tuesday 10:15 pm	Peoria, IL	WWCT FM Sunday 11:00 pm
Bedford, PA	WAYC AM Sunday 10:00 pm	Hartford, CT	WHCN FM Tuesday 10:00 pm	Philadelphia, PA	WYSP FM Sunday 12:00 pm
Belzoni, MS	WEIZ AM Wednesday 12 noon	Henderson/Evansville, KY	WKDQ FM Sunday 10:00 pm	Pittsburgh, PA	WYDD FM Tuesday 10:00 pm
Birmingham, AL	WERC FM Sunday 9:00 pm	Houston, TX	KLOL FM Saturday 2:00 am	Pittsfield, MA	WGRG FM Tuesday 9:00 pm
*Boston, MA	WBCN FM Saturday 9:00 pm	Huntsville, AL	WAHR FM Sunday 11:00 pm	Portland, OR	KVAN AM Saturday 4:00 pm
Buffalo, NY	WBUF FM Saturday 9:00 pm	Indianapolis, IN	WNAP FM Friday 12:00 pm	Poteau, OK	KLCO FM Monday 9:00 pm
Casper, WY	KAWY FM Saturday 8:00 pm	Jackson, WY	KMTN FM Saturday 4:00 pm	Providence, RI	WBRU FM Wednesday 11:00 pm
Charleston, SC	WWWZ FM Sunday 8:30 pm	**Jacksonville, NC	WXQR FM	Pueblo, CO	KKAM FM Sunday 8:00 pm
Charleston, WV	WVAF FM Friday 10:00 pm	Johnson City, TN	WQUT FM Saturday 6:00 pm	Reno, NV	KGLR FM Saturday 11:00 pm
Charlotte, NC	WROQ FM Saturday 11:30 pm	Johnstown/Altoona, PA	WAAT FM Sunday 10:30 pm	Riverside/San Bernardino, CA	KOLA FM Sunday 10:00 pm
Chicago, IL	WSDM FM Monday 9:00 pm	Jonesboro, AR	KBTM FM Saturday 11:00 pm	Roanoke, VA	WGOI FM Sunday 11:00 pm
Cleveland, OH	WMMS FM Sunday 7:30 pm	Kansas City, MO	KYSS FM Sunday 8:30 pm	Rochester, NY	WCMF FM Saturday 10:00 pm
Columbus, NB	KTTM FM Saturday 11:00 pm	Knoxville, TN	WROL FM Sunday 11:00 pm	Sacramento, CA	K108 FM Thursday 9:00 pm
**Dayton, OH	WVUD FM	**Lafayette, IN	WAZY FM	Salt Lake City, UT	KWHO FM Saturday 10:00 pm
**Del Rio, TX	KDLK FM	Las Cruces, NM	KASK FM Sunday 8:00 pm	San Antonio, TX	KEXL FM Sunday 10:00 pm
Denver, CO	KBPI FM Sunday 11:00 pm	Las Vegas, NV	KLUC FM Sunday 11:00 pm	San Diego, CA	KPRI FM Tuesday 11:00 pm
Donaldsonville, LA	KSMI FM Sunday 9:30 pm	Lewiston/Portland, ME	WBLM FM Wednesday 10:00 pm	San Rafael/San Francisco, CA	KTIM AM/FM Sunday 1:00 pm
Durham/Raleigh, NC	WDBS FM Monday 9:00 pm	Lexington, KY	WKQM FM Sunday 12:00 pm	Santa Maria, CA	KXFM FM Sunday 8:30 pm
Elmira, NY	WXXY FM Sunday 11:00 pm	**Lincoln, NB	KFMQ FM	Seattle, WA	KISW FM Sunday 11:00 pm
Eugene, OR	KZEL FM Monday 10:00 pm	**Lineville, PA	WVCC FM	Springfield, MO	KICK FM Saturday 12:00 pm
Fargo, ND	KWIM FM Saturday 10:00 pm	Long Island, NY	WLIR FM Sunday 7:00 pm	Starview/Lancaster, PA	WRHY FM Saturday 9:00 pm
Fayetteville, AK	KKEG FM Sunday 11:00 pm	Lubbock, TX	KSEL FM Saturday 9:00 pm	St. Louis, MO	KSHE FM Sunday 7:30 pm
Flint, MI	WWCK FM Friday 9:00 pm	Menomonie, WI	WMFM FM Saturday 9:00 pm	Syracuse/Utica, NY	WOUR FM Monday 10:00 pm
Florence, AL	WQLT FM Sunday 11:00 pm	Miami/Fort Lauderdale, FL	WSHE FM Sunday 12:00 pm	Tallahassee, FL	WGLF FM Sunday 10:00 pm
**Fon du Lac, WI	WFOM FM	Milwaukee, WI	WZMF FM Sunday 9:00 pm	Tampa/St. Petersburg, FL	WQSR FM Sunday 10:00 pm
Forsyth, GA	WFNE FM Saturday 9:00 pm	Minneapolis, MN	WQRS FM Monday 12:00 am	Terre Haute, IN	WVTS FM Friday 2:00 am
Fort Smith, AK	KISR FM Tuesday 12:00 am	Murphysboro, IL	WTAO FM Saturday 10:00 pm	Toledo, OH	WIOT FM Monday 12:00 pm
Fort Worth/Dallas, TX	KFWD FM Saturday 9:00 pm	Muscataine, IA	KFMH FM Saturday 9:00 pm	Trenton, N.J.	WWRC FM Monday 11:30 pm
Fresno, CA	KFIG FM Sunday 7:30 pm	Lewiston, ID	KRLC FM Sunday 10:00 pm	Washington, DC	WMAL FM Sunday 11:00 pm
Fort Campbell, KY	WABD FM Sunday 11:00 pm	Nashville, TN	WKDA FM Monday 11:00 pm	Wichita, KN	KEYN FM Sunday 12:30 pm
				Wilkes Barre, PA	WILK FM Thursday 10:00 pm

Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 10/25/75

Top Add Ons-National

PAUL SIMON—Still Crazy After All These Years (Columbia)
WHO—By Numbers (MCA)
ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
DAVE MASON—Split Coconut (Columbia)

Top Requests/Airplay-National

WHO—By Numbers (MCA)
PAUL SIMON—Still Crazy After All These Years (Columbia)
PINK FLOYD—Wish You Were Here (Columbia)
BRUCE SPRINGSTEEN—Born To Run (Columbia)

National Breakouts

PAUL SIMON—Still Crazy After All These Years (Columbia)
WHO—By Numbers (MCA)
DAVE MASON—Split Coconut (Columbia)
ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

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

- DAVE MASON—Split Coconut (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- WHO—By Numbers (MCA)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

KOME-FM—San Jose

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- SAVOY BROWN—Wire Fire (London)
- ART GARFUNKEL—Breakaway (Columbia)
- ZAPPA/BEEFHEART/MOTHERS—Bongo Fury (DiscReet)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- PINK FLOYD—Wish You Were Here (Columbia)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- WHO—By Numbers (MCA)

KZEW-FM—Dallas

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- LONNIE LISTON SMITH—Visions Of The New World (Flying Dutchman)
- QUICK SILVER MESSENGER SERVICE—Solid Silver (Capitol)
- NEW RIDERS OF THE PURPLE SAGE—Oh What A Mighty Time (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- GEORGE HARRISON—Extra Texture (Apple)
- DAN FOGELBERG—Captured Angel (Epic)

KLBJ-FM—Austin

- ZAPPA/BEEFHEART/MOTHERS—Bongo Fury (DiscReet)
- FREDDIE KING—Larger Than Life (RSO)
- HERBIE HANCOCK—Man-Child (Columbia)
- GAP MANGIONE—She And I (A&M)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- WHO—By Numbers (MCA)
- DAVE MASON—Split Coconut (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)

WXRT-FM—Chicago

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- THE EDDIE BOY BAND—(MCA)
- MONTROSE—Warner Brothers Presents Montrose (Warner Brothers)
- PINK FLOYD—Wish You Were Here (Columbia)
- JEFFERSON STARSHIP—Red Octopus (Grunt)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)

WCOL-FM—Columbus

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ART GARFUNKEL—Breakaway (Columbia)
- SPLINTER—Harder To Live (Dark Horse)
- RONEE BLAKELY—Welcome (Warner Brothers)
- KISS—Alive (Casablanca)
- WHO—By Numbers (MCA)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

WZMF-FM—Milwaukee

- TOM JANS—The Heart Of An Only Child (Columbia)
- AMAZING RHYTHM ACES—Stacked Deck (ABC)
- FLYING BURRITO BROTHERS—Flying Again (Columbia)
- SAVOY BROWN—Wire Fire (London)
- GARY WRIGHT—Dream Weaver (Warner Brothers)
- PINK FLOYD—Wish You Were Here (Columbia)
- WHO—By Numbers (MCA)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)

WKTK-FM—Baltimore

- ZAPPA/BEEFHEART/MOTHERS—Bongo Fury (DiscReet)
- ART GARFUNKEL—Breakaway (Columbia)
- FREDDIE KING—Larger Than Life (RSO)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- BONNIE RAITT—Home Plate (Warner Brothers)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- FRANKE MILLER BAND—The Rock (Chrysalis)

WKDA-FM—Nashville

- BAKER GURVITZ ARMY—Elysian Encounter (Atco)
- COMMANDER CODY AND HIS LOST PLANET AIRMEN—Tales From The Ozone (Warner Brothers)
- STRAWBS—Nomadness (A&M)
- LEO KOTTKE—Chewing Pine (Capitol)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
- PINK FLOYD—Wish You Were Here (Columbia)
- JEFFERSON STARSHIP—Red Octopus (Grunt)

WORJ-FM—Orlando

- WHO—By Numbers (MCA)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- DAVE MASON—Split Coconut (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- NITTY GRITTY DIRT BAND—Dream (United Artists)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)

WBAB-FM—Babylon

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ART GARFUNKEL—Breakaway (Columbia)
- COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- FLYING BURRITO BROTHERS—Flying Again (Columbia)
- DARYL HALL & JOHN OATES—(RCA)
- WHO—By Numbers (MCA)
- GEORGE HARRISON—Extra Texture (Apple)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

WOUR-FM—Syracuse/Utica

- WHO—By Numbers (MCA)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- BOB MARLEY & THE WHAILERS—Catch A Fire (Island)
- STANLEY CLARK—Journey To Love (Nemperor)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- CHARLIE DANIELS BAND—Nightrider (Kama Sutra)
- FRANKIE MILLER BAND—The Rock (Chrysalis)
- TOM JANS—The Eyes Of An Only Child (Columbia)

WMMR-FM—Philadelphia

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ART GARFUNKEL—Breakaway (Columbia)
- WHO—By Numbers (MCA)
- LILLY TOMLIN—Modern Scream (Polydor)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ART GARFUNKEL—Breakaway (Columbia)
- WHO—By Numbers (MCA)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

WNTN-FM—Boston

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- GRAEME EDGE BAND—Kick Off Your Muddy Boots (London)
- WHO—By Numbers (MCA)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- DAN FOGELBERG—Captured Angel (Epic)
- DAVE MASON—Split Coconut (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)

WHCN-FM—Hartford

- STARRY EYED AND LAUGHING—Thought Talk (Columbia)
- AZTEC TWO—Second Step (RCA)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- WHO—By Numbers (MCA)
- PINK FLOYD—Wish You Were Here (Columbia)
- DAN FOGELBERG—Captured Angel (Epic)
- GARY WRIGHT—Dream Weaver (Warner Brothers)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

CHUM-FM—Toronto

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ART GARFUNKEL—Breakaway (Columbia)
- EDGAR WINTER GROUP WITH RICK DERRINGER—(Blue Sky)
- LEO SAYER—Another Year (Warner Brothers)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- AMAZING RHYTHM ACES—Stacked Deck (ABC)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)

Western Region

TOP ADD ONS:

DAVE MASON—Split Coconut (Columbia)
PAUL SIMON—Still Crazy After All These Years (Columbia)
ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
WHO—By Numbers (MCA)

TOP REQUEST/AIRPLAY

LINDA RONSTADT—Prisoner In Disguise (Asylum)
WHO—By Numbers (MCA)
DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
PINK FLOYD—Wish You Were Here (Columbia)

BREAKOUTS:

DAVE MASON—Split Coconut (Columbia)
PAUL SIMON—Still Crazy After All These Years (Columbia)
ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
WHO—By Numbers (MCA)

KLOS-FM—Los Angeles

- BONNIE RAITT—Home Plate (WB)
- DAVE MASON—Split Coconut (Columbia)
- GEORGE HARRISON—Extra Texture (Apple)
- LISZTOMANIA—Soundtrack (A&M)
- ROD STEWART—Atlantic Crossing (Warner Brothers)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- JEFFERSON STARSHIP—Red Octopus (Grunt)

KMET-FM—Los Angeles

- FREDDIE KING—Larger Than Life (RSO)
- CHARLIE MUSCLEWHITE—Leave The Blues To Us (Capitol)
- DAVE MASON—Split Coconut (Columbia)
- FRANKIE MILLER BAND—The Rock (Chrysalis)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- WHO—By Numbers (MCA)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- GEORGE HARRISON—Extra Texture (Apple)

KSMF-FM—Lake Tahoe/Reno

- UTAH PHILLIPS—El Capitan (Philo)
- DAVE MASON—Split Coconut (Columbia)
- WILLIE NELSON—Country Willie (United Artists)
- JOHN KLEMMER—Touch (ABC)
- HERBIE HANCOCK—Man-Child (Columbia)
- LEO KOTTKE—Chewing Pine (Capitol)
- CANNONBALL ADDERLEY—Big Man (Fantasy)
- ROY BUCHANAN—Livestock (Polydor)

KGB-FM—San Diego

- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- DAVE MASON—Split Coconut (Columbia)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- WHO—By Numbers (MCA)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- JOHN DENVER—Windsong (RCA)
- JEFFERSON STARSHIP—Red Octopus (Grunt)
- PINK FLOYD—Wish You Were Here (Columbia)

Southwest Region

TOP ADD ONS:

WHO—By Numbers (MCA)
DAVE MASON—Split Coconut (Columbia)
PAUL SIMON—Still Crazy After All These Years (Columbia)
AMAZING RHYTHM ACES—Stacked Deck (ABC)

TOP REQUEST/AIRPLAY:

PINK FLOYD—Wish You Were Here (Columbia)
DAVE MASON—Split Coconut (Columbia)
PAUL SIMON—Still Crazy After All These Years (Columbia)
WHO—By Numbers (MCA)

BREAKOUTS:

WHO—By Numbers (MCA)
DAVE MASON—Split Coconut (Columbia)
PAUL SIMON—Still Crazy After All These Years (Columbia)
AMAZING RHYTHM ACES—Stacked Deck (ABC)

KSHE-FM—St. Louis

- CHILLY WAC—Rocker Box (Sire)
- BAKER GURVITZ ARMY—Elysian Encounter (Avco)
- LUCIFERS FRIEND—Banquet (Passport)
- AMAZING RHYTHM ACES—Stacked Deck (ABC)
- PINK FLOYD—Wish You Were Here (Columbia)
- DAVID ESSEX—
- KISS—Alive (Casablanca)
- TED NUGENT—(Epic)

KADI-FM—St. Louis

- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- LEO KOTTKE—Chewing Pine (Capitol)
- WHO—By Numbers (MCA)
- DAVE MASON—Split Coconut (Columbia)
- SHAWN PHILLIPS—Do You Wonder (A&M)
- MAMA'S PRIDE—(Atco)
- FOGHAT—Fool For The City (Bearsville)
- COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)

Midwest Region

TOP ADD ONS:

PAUL SIMON—Still Crazy After All These Years (Columbia)
ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
DAVE MASON—Split Coconut (Columbia)
COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)

TOP REQUEST/AIRPLAY:

PINK FLOYD—Wish You Were Here (Columbia)
WHO—By Numbers (MCA)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
JEFFERSON STARSHIP—Red Octopus (Grunt)

BREAKOUTS:

PAUL SIMON—Still Crazy After All These Years (Columbia)
ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
DAVE MASON—Split Coconut (Columbia)
COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)

WWW-FM—Detroit

- ARTFUL DODGER—(Columbia)
- OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)
- COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- BONNIE RAITT—Home Plate (Warner Brothers)
- KISS—Alive (Casablanca)
- GARY WRIGHT—Dream Weaver (Warner Brothers)
- JEFFERSON STARSHIP—Red Octopus (Grunt)
- TED NUGENT—(Epic)

WMMS-FM—Cleveland

- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- DAVE MASON—Split Coconut (Columbia)
- QUICK SILVER MESSENGER SERVICE—Solid Silver (Capitol)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- WHO—By Numbers (MCA)

Southeast Region

TOP ADD ONS:

PAUL SIMON—Still Crazy After All These Years (Columbia)
ART GARFUNKEL—Breakaway (Columbia)
WHO—By Numbers (MCA)
ZAPPA/BEEFHEART/MOTHERS—Bongo Fury (DiscReet)

TOP REQUEST/AIRPLAY:

LINDA RONSTADT—Prisoner In Disguise (Asylum)
DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
BONNIE RAITT—Home Plate (Warner Brothers)
BRUCE SPRINGSTEEN—Born To Run (Columbia)

BREAKOUTS:

PAUL SIMON—Still Crazy After All These Years (Columbia)
ART GARFUNKEL—Breakaway (Columbia)
WHO—By Numbers (MCA)
DAVE MASON—Split Coconut (Columbia)

WMAL-FM—Washington

- B.B. KING—Lucille Talks Back (ABC)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ART GARFUNKEL—Breakaway (Columbia)
- WHO—By Numbers (MCA)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- BONNIE RAITT—Home Plate (Warner Brothers)
- DAVE MASON—Split Coconut (Columbia)

Northeast Region

TOP ADD ONS:

WHO—By Numbers (MCA)
PAUL SIMON—Still Crazy After All These Years (Columbia)
ART GARFUNKEL—Breakaway (Columbia)
ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

TOP REQUEST/AIRPLAY:

WHO—By Numbers (MCA)
ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
PAUL SIMON—Still Crazy After All These Years (Columbia)
ART GARFUNKEL—Breakaway (Columbia)

BREAKOUTS:

WHO—By Numbers (MCA)
PAUL SIMON—Still Crazy After All These Years (Columbia)
ART GARFUNKEL—Breakaway (Columbia)
ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

WNEW-FM—New York

- STANLEY CLARK—Journey To Love (Neperor)
- LUCIFERS FRIEND—Banquet (Passport)
- TOM JANS—The Eyes Of An Only Child (Columbia)
- DUDES—We're No Angels (Columbia)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ART GARFUNKEL—Breakaway (Columbia)
- WHO—By Numbers (MCA)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

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THE WHO BY NUMBERS



A new album
Slip Kid
However Much I Booze
Squeeze Box
Dreaming From The Waist
Imagine A Man
Success Story
They Are All In Love
Blue Red And Grey
How Many Friends
In A Hand Or A Face

Produced By Glyn Johns
MCA-2161

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Gladys Knight & the Pips

and

Buddah Records

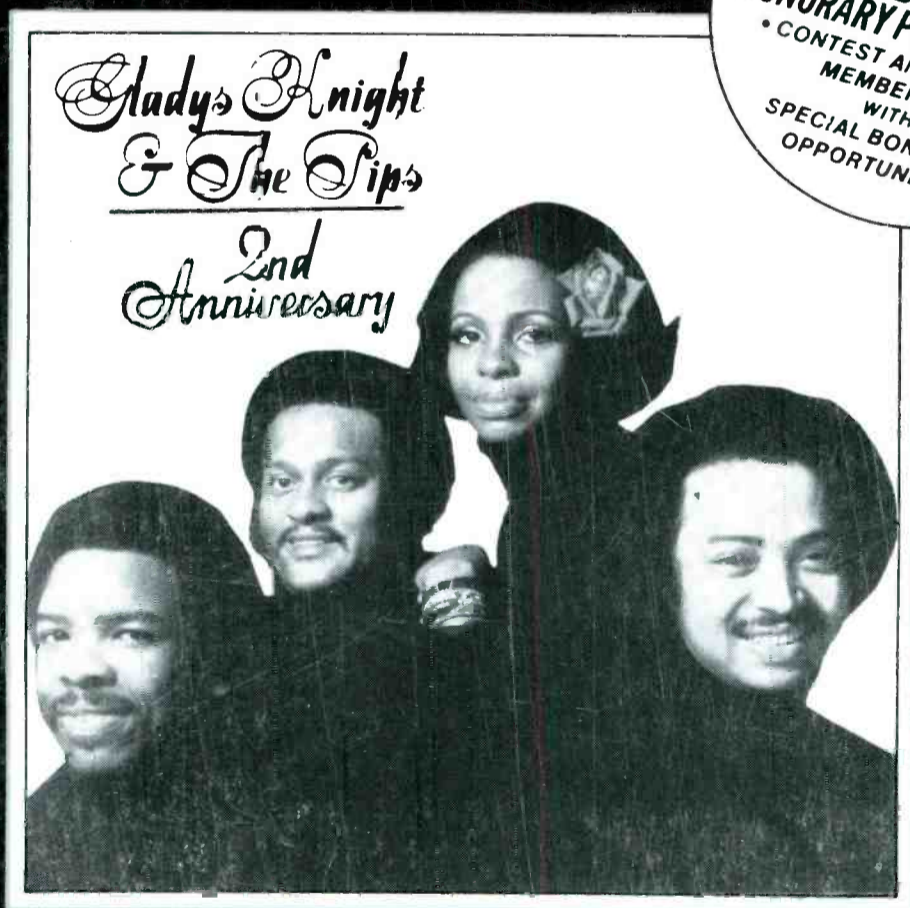
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