

A Billboard Publication

The International Music-Record-Tape Newsweekly

July 19, 1975 • \$1.50

NATRA To Seek Harmony

By RADCLIFFE JOE

NEW YORK—The National Assn. of Television and Radio Announcers (NATRA) will use its 1975 convention as a forum to unify the splintered organization and restore its credibility in the eyes of members and outside observers.

A NATRA schism developed earlier this year following the move of the organization's headquarters from Chicago to Baltimore, site of this year's convention. Neither side seems willing to discuss details of the rift, but its roots appear to be in the same old personality clashes that have long plagued and threatened the organization's very existence.

Maurice "Hotrod" Hulbert, NATRA's national treasurer, argues that he is now the elected interim executive director of the group, and that the operation's Baltimore office is the only authorized voice of NATRA. He further claims that Ce-

(Continued on page 72)

MILLIONS OF LPs MOVING Cutout Market Flourishes —Spread Of Prices Is Wide

By IS HOROWITZ

NEW YORK—The cutout market remains alive and well, its robust health a mirror reflection of industry uncertainties, production miscalculations, and a pruning of label catalog lists to increase sales efficiency.

Key cutout wholesalers report there is no problem getting merchandise. Prices fluctuate widely de-

pending on competitive factors and resalability estimates. But some cutout purchasers say they are generally paying somewhat less than before, a measure of the abundance of available material.

One-shot cutout buys by some of the largest wholesalers often rival in quantity the total number of records

manufactured by some smaller European countries in a year.

Those close to the field are still talking about the transfer in two transactions, completed earlier this year, of some 6 million units by one major manufacturer to a single buyer. That deal may have set a new

(Continued on page 12)

Exhibitors Flock To Forum

LOS ANGELES—At least seven major radio production and equipment firms and the NBC Radio Network will have suites at the eighth annual International Radio Programming Forum Aug. 13-16 at the Fairmont Hotel in San Francisco.

Jack Thayer, president of NBC Radio, says that NBC will have a suite to pay tribute to its music stations, which range in format from

(Continued on page 18)

Phony Check Scene Sparks ACE Action

By BILL WILLIAMS

NASHVILLE—The Assn. of Country Entertainers (ACE) has done some self-policing in its ranks, and has dried out booking into an Indiana operation which had been papering the country music world with worthless checks.

And during all this time, the or-

(Continued on page 54)

N.Y. TV Is Inundated By B'way Show Spots

By ROBERT SOBEL

NEW YORK—The Broadway musical theater is bombarding the television screens with commercial spots in history-shattering proportion.

The proliferation is so intense that of the 12 musicals on Broadway (including "A Chorus Line," which is due on the Main Stem July 25) 10

(Continued on page 12)

SQ Blitzes New York FM Media

By STEPHEN TRAIMAN

NEW YORK—With five metro area FM stations adopting the CBS SQ method of quad broadcasting, "New York is now an SQ town," the Society of Broadcast Engineers was told at its monthly meeting last week by Gerald Budelman, SQ project manager for the CBS Technology Center, Stamford, Conn.

He identified the five as:

- WQIV, progressive rock station which switched its 24-hour quad programming from the QS system and is in process of being sold by Starr Broadcasting to GAF, with a projected return to its original classical format.

- WRVR, home of jazz in the city which pioneered live SQ remotes from the Village Gate and the Newport Jazz Festival launch at Shepherds, being sought for purchase by Sonderling Broadcasting, with a projected mix of r&b and jazz.

(Continued on page 10)



JERRY CLOWER... caught "Live In Picayune." Jerry's newest album recorded live at a meeting of the Civic Woman's Club of Picayune, comes loaded with tear filled laughter routines. Never does this man ever stop. The warmth of Jerry spinning great tales will keep his fans wanting more and more. "The Coon Hunting Monkey" is his newest single and it's available in this album. You've probably heard it by now—just expect more of the same. All of this craziness was produced by Snuffy Miller in association with Jeeb Productions. Album: MCA-486/Single: MCA-40423.

(Advertisement)

New Acts Get a Break At Cleveland's Agora Nitery

By NAT FREEDLAND

LOS ANGELES—Hank LoConti's Agora Club in Cleveland has set a unique newcomer multi-media showcase, "Sunday Nite Rock Preview."

Each Sunday at midnight, following the Agora's normal weekend show with a local disco-dance band, a new record act performs a set, broadcast live on regional FM by M105 and fully reviewed in the city's Scene Magazine.

Admission is free to the club after 11:30 p.m. for the showcase only, although a considerable portion of each audience stays over from the regular-priced show.

Attendance has averaged 600 each Sunday since the series began in June and LoConti has already booked for it through the summer. The acts get paid \$300-\$350 for their

(Continued on page 22)

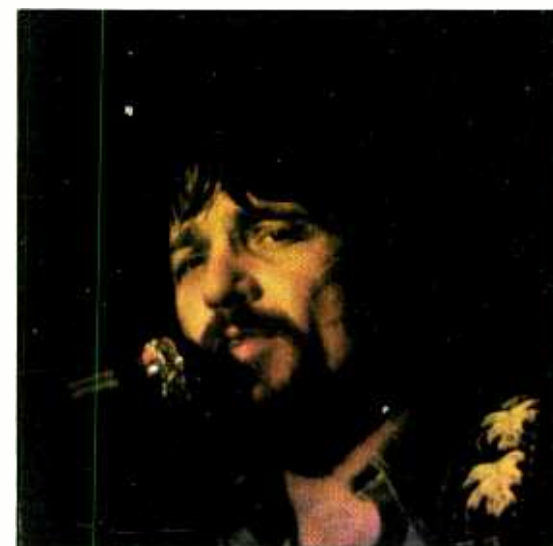
Radio Stations Cutting Own Beautiful Music

By CLAUDE HALL

LOS ANGELES—An increasing shortage of new beautiful music records on the market has forced several of the radio syndication firms and radio stations who deal in that music to produce their own.

Jim Shulke, president of Stereo Radio Productions in New York, which produces programming for 70 radio stations ranging from WJIB in Boston to KJOI in Los Angeles, has already spent more than \$100,000 in recording sessions—for only 70 tunes. This past week, Shulke and Phil Stout, SRP vice president and creative director, announced a new pact with the British Broadcasting Sys-

(Continued on page 18)



You never have to wonder about Waylon. His new album, "Dreaming My Dreams" is further proof. The intensive airplay and media coverage he's been getting are breaking him wide open from coast to coast. Take advantage of his stronger-than-ever awareness. Display his new album. The traffic will follow. On RCA Records and Tapes. (APL1/APS1/APK1-1062).

(Advertisement)



JOHN DAWSON READ

A Friend Of Mine Is Going Blind

CHR 1075

Listen to this album.
You will instinctively recognize
a sensitive new artist
whose music echoes the experience of Everyman.

Chrysalis



says that now from Italy
not only spaghetti & pizza
but also ...

TORNERÓ

the next number 1 HIT all over the world



i SANTO CALIFORNIA

for information regarding master and sub-publishing assignment contact
BABY RECORDS - P.zza della Repubblica 26 - Milano, Italy

SUBCOMMITTEE HEARING *Public Broadcasters Fight For A Compulsory Licensing Proviso*

By MILDRED HALL

WASHINGTON—It was clear, from last week's House subcommittee hearing on payment of music performance fees by the Public Broadcasting System, that the non-commercial stations will fight hard for a compulsory licensing proviso.

They demand that starting rates be set by the copyright royalty tribunal set up in the copyright revision bills in the Senate and House.

Although hopeful reports of "progress" have been made at the negotiating meetings sponsored by the Senate copyrights subcommittee, public broadcast spokesmen told the Kastenmeier subcommittee they

want the compulsory licensing in the revision bill, no matter what negotiating goes on, now or later.

At issue is the compulsory licensing amendment by Sen. Charles Mathias (R-Md.), which never made it into the 1974 Senate passed revision bill, and still seems unworkably broad to the Senate copyrights subcommittee.

The public broadcasters also want all limits removed from the revision bill on the number of ephemeral recordings of instructional programs educational stations can make, and the length of time they can keep them.

ASCAP and SESAC spokesmen expressed some hopes that a private negotiation of an annual blanket fee for all music used by public broadcasting stations can still be worked out. But BMI is dead set against the proposed blanket rate of \$300,000 annually for each of the first two years, as being too low (Billboard, May 31).

BMI president Edward M. Cramer said the \$90,000 that would go to BMI in the first and the second year (as also to ASCAP) would come to less than \$1 a day for a station's use of about one million BMI musical works.

ASCAP counsel Bernard Korman, who also spoke for SESAC (and for AGAC and the National Music Publishers Assn.) reminded the subcommittee that the Public Broadcast System made over \$238 million in 1973 in revenues from the 254 non-commercial TV stations and 660 public radio stations. These stations reach and compete for mass entertainment audiences with commercial broadcasters, he pointed out, with ever increasing success.

Korman rejected the claim by public broadcasters that they were overwhelmed at the clearance prospects. Although copyright clearance

problems are handled by music licensors for myriad users on a continuing basis, Korman said the public broadcasters would not even agree to work with only four groups—ASCAP, BMI, SESAC and the Harry Fox Agency (which handles synchronization rights).

BMI president Cramer called the public broadcasters' fears "imaginary horrors" as an excuse to ask for special legislation, rather than make fair payment for music use. He estimated that under the proposed setup of copyright office collection, and copyright tribunal rate setting,

(Continued on page 73)

50 Concerts Planned By Playboy Clubs Nationally

By BOB KIRSCH

LOS ANGELES—Some 50 concert promotions, primarily in the areas of country, jazz and comedy, are set for the next two years under the auspices of Playboy Club International (a division of Playboy Enterprises), marking the first time Playboy has engaged in extensive promotions away from its own club system in a decade.

Irvin Arthur, director of entertainment for the corporation, says that concerts over the past few months featuring Chuck Mangione at the Shubert Theatre in Los Angeles, Redd Foxx at the Shubert, Two Generations of Brubeck in Phoenix and Robert Klein in Miami have proven successful enough for Playboy to take a deeper plunge into the concert arena.

Playboy will also strive to develop more young talent in its own club system and continue to work with

that talent in concert, Arthur says.

In other plans, the corporation will plan a country month at the Los Angeles club following the Country Music Assn. convention in October (tying in with Jim Halsey) and will take over the Palladium here later this month for six weeks with "Minsky At The Palladium."

"We are definitely attempting to broaden our scope in the entertainment field," says Arthur. "The record company turnaround has cer-

(Continued on page 72)

Touch & Go At Newport Jazz Fest

By JIM FISHEL

NEW YORK—A combination of poor attendance and awkward concert pairings placed the 1975 Newport in New York Jazz Festival in touch-and-go financial jeopardy throughout its 10-day run, but by its end a profit of more than \$10,000 was reported. The festival's total budget was \$590,000.

More than \$110,000 in subsidies was collected by festival promoter George Wein to supplement the box-office take through a combination of monies from The Joseph Schlitz Brewing Co., the Hammond Organ Co., the Greenwich Savings Bank, festival programs and souvenirs.

"We were really kind of surprised that the showings at some concerts was as great as they were since the city was faced with mammoth problems like the garbage strike," Wein says. "Our business from the suburbs didn't materialize because of this, but we did do quite well on some concerts."

Wein reports five sellouts (Stan Kenton with Woody Herman, Maynard Ferguson with Bill Watrous, Sarah Vaughan, Thelonious Monk

(Continued on page 25)

A&M & CBS Win Sound Dupe Halt

DETROIT—MVC Distributing Corp., Sicom Electronics Corp., and the president of the companies, Donald D. Merry, have been permanently barred from the unauthorized duplication of sound recordings produced by A&M Records and CBS, Inc.

The ruling, issued by Judge Philip Pratt of the U.S. district court for the Eastern district of Michigan, also ordered the defendants to destroy their existing inventory of unauthorized record or tape duplications and to file a sworn statement with the court verifying their compliance with the order.

In addition, Pratt ordered MVC and Sicom to file verified accountings identifying the recordings and the numbers of each that had been illegally duplicated before the court determines the damages to be awarded. Pending such adjudication, the two companies were enjoined from selling, transferring or disposing of any of their machinery, equipment or other capital assets.

Indicted Tradesters Showing Up In Court

By JIM MELANSON

NEW YORK—As the government's investigation into allegations of industry wrongdoings continues, first-round court appearances of those individuals already indicted are underway.

While trial dates for the 19 defendants named are not as yet firmed, indications from various federal officials point to the fall as the earliest starting time.

Meanwhile, it is understood that investigators from the U.S. Attorney's office in Newark and Philadelphia are holding a conclave this week to map strategy for the ongoing probe.

Of the seven indictments handed down June 24 (Billboard, July 5), two, naming eight individuals, came from a Newark federal grand jury and one, citing seven others, was issued by a Philadelphia federal grand jury.

Arraignment proceedings in all

three cases are scheduled for Monday (14).

Expected to appear in the U.S. district court in Newark are defendants (or their legal representatives) Brunswick/Dakar president Nat Tarnopol and label executives Peter Garris, Irving Wiegman, Lee Shep, Carl Davis, Melvin Moore and Carmine De Noia. The charges involved are conspiracy, mail fraud, wire fraud, personal income tax evasion and corporate income tax evasion.

Also slated for arraignment in Newark Monday (14) on a perjury charge is Atlanta WAOK radio station programmer Paul Burke Johnson.

(Continued on page 10)

Mississippi Station Goes Automated Via R&B Menu

By JEAN WILLIAMS

LOS ANGELES—Automated soul programming has hit r&b radio with the demise of air personalities a possibility.

WKXI-FM, Jackson, Miss., is one of the first to embrace syndicated automation beginning in August, but it will maintain its drive time staff.

Drake-Chenault, noted professional programmers in the country, rock and MOR fields, have been approached by r&b station owners to set up an automated soul format, reveals Bert Kleinman, general manager of Drake-Chenault. WKXI-FM is the firm's first client using its "Su-

persoul" package first announced last February (Billboard, Feb. 22).

The significance of this relationship is that WKXI reportedly is one of the first r&b stations in the country to go fully automated.

Kleinman admits that automation will cut back on the necessity of live deejays, but he adds that the sales and promotional departments of the stations will become stronger.

(Continued on page 57)

Business And The Economy

MOA Chief Offers Tips For Survival

By ANNE DUSTON

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

CHICAGO—Careful programming and selective buying, a guaranteed minimum and the consideration of a service fee, and possibly cutting marginal accounts to give more time to look for better locations, are recommendations from Fred Collins, Jr., president of Music Operators of America, to successful operation in the current economy.

Collins suggests that a professional, aggressive attitude is neces-

sary in the industry today in order to survive, and he warns that a trend is developing in the demise of the small mom and pop operations with a fixed number of locations and rising costs. "You can't stand still in the business climate of today. You either move ahead or fall behind."

High equipment costs are forcing operators to be concerned with more in-depth planning, and programming for the specific location rather than numbers, he says. "Many bigger operators have tended to program by ordering so many types of

(Continued on page 55)

Alaska Votes Piracy Law

NEW YORK—The governor of Alaska, William A. Egan, has signed into law a bill making piracy a misdemeanor.

The law prohibits the reproduction of sound recordings for sale, or offers for sale, or to knowingly advertise for sale sound recordings reproduced without the written consent of the owner.

It also makes unlawful the sale or resale of a sound recording which

does not clearly disclose on the outside cover or jacket the actual name and full address of the manufacturer and the name of the actual performer.

Offenses are punishable by confiscation of the unlawful stock and by imprisonment of not more than a year, or by a fine of not more than \$1,000, or both. The bill was sponsored by Sen. Genie Chance. Alaska now becomes the 31st state to have an antipiracy law.

Pirates In So. Carolina Fouling Singles Market

ORANGEBURG, S.C.—Pirates who create 8-track cartridges from compilations of hit singles are active in this market, according to retailer Hector De Rienzo Jr.

De Rienzo, a 30-year veteran of retailing with Joyce's Music here, says there are five shops selling pirate tapes three for \$5 which include 36 of the latest hit singles.

"So who needs singles at \$1.29 each?" he asks. "Our business is off 50-60 percent because of the pirate tape sales. Go to sell a 45 and I get, 'Oh, I got that on my new tape'."

Retailer points to the price differential between 36 45s at \$1.29 a title which is \$46.44 versus the same 36 titles on three tapes for \$5.

"I've been in business 30 years and it never has been so bad," De Rienzo says. "And it's not the economy or the price of 45s. It's the bargain of 36 records on tape for \$5."

Federal authorities are starting to take notice of piracy action in this part of the country. A recent FBI raid in Myrtle Beach resulted in some 35,000 alleged pirated tapes being seized.

No arrests were made. However the following items were confiscated by the FBI: 9,800 tapes from D&M Distributors/Novelties. Surfside Beach; 5,000 from Willard's Tapes, North Myrtle Beach, and 23,000 tapes from two locations of Bozo's Tapes on Main St. and Ninth Ave., Myrtle Beach.

Caytronics Target: Latin Crossover To Pop

Salsoul Label Is A Trigger

NEW YORK—"We think that we have a formula to put Latin music on the pop market where it can be appreciated by a wider audience," says Caytronics Corp. president Joe Cayre.

The formula, it seems, revolves around the firm's recent venture in the Latin/soul product field with product on its Salsoul Records label.

While Salsoul's first market entry, Joe Bataan, has already scored sales points with his brand of Latin/soul/disco material, several recent signings point to a greater emphasis on soul rather than Latin vibes.

However, Cayre is confident that Latin musical roots will be obvious enough to have any pluses from the r&b flavoring of the product translate right back to its Latin influences.

Among those recently signed to the Salsoul label are: Tierra, a Latin rock group, Carol Williams, Floyd Smith, the Salsoul Orchestra, Raven and Bobby Black. All of the acts have either product in-house or are currently in-studio working. Two single titles set to go, "Rattlesnake" by Ms. Williams and "I Just Can't Give You Up" by Smith, seemed aimed squarely at the disco market.

Cayre is also confident that a Salsoul distribution agreement with Epic could prove a strong boost for any Latin gains on the pop market. The CBS label has right of first refusal on all Salsoul product and, according to Cayre, is considering picking up some of the new product. At present, Bataan is the only Salsoul artist with goods on the market

(Continued on page 12)

Youth Boycott Of Dealers Averted

NEW YORK—The threat of a summer-long boycott of record retailing outlets here by members of Youth Action Now (YAN), has been eased following the decision by three record companies (Atlantic, Polydor and Buddah) to negotiate a working agreement with the group (Billboard, July 5).

Two weeks ago, YAN, an organization representing inner-city youngsters seeking summer jobs, picketed Buddah and Atlantic, and threatened the boycott action which had been scheduled for July 7 after the companies allegedly failed to respond to their (YAN's) attempts to negotiate an agreement.

According to Jan Berger, coordinator of the YAN effort, the three companies will sponsor a total of 15 youths in summer school and other job and educational programs during the summer months.

The figure falls short of expectations, and Ms. Berger claims that Polydor and its recording artist, James Brown, reneged on an earlier promise to hire 15 youths. Their modified offer calls for the sponsorship of seven.

Ms. Berger stresses that the postponement of the planned boycott is based on the apparent willingness of the other companies to negotiate. Among the last holdouts to YAN's appeal are RCA, Columbia, Capitol, A&M, Motown and Mercury Records.

Antipayola Law Dates Back To '60

By MILDRED HALL

WASHINGTON—Most people have largely forgotten the story of just how and why Congress came to pass the 1960 antipayola law. Many in the record industry still remember the splash and scandal of the Congressional hearings, but far worse were the confusing or devastating proposals that came out of three years' of wrangling, before the FCC's final rules implementing the law were affirmed, in the summer of 1963.

A closer look at those years warns of a danger going well beyond the individual indictments in the present antipayola crusade. Congress got into the act in the late fifties, although the matter was being probed by the FCC, because it had acquired a political handle.

Payola was in 1960 part of a larger issue of interest to constituents and voters, i.e. "juvenile delinquency," a popular element in political rhetoric. Payola involved the youth of the nation, and the allure of a strange, revolutionary (to Congressmen) kind of frantic music called "rock."

This music was presumably being pushed onto the air by venal deejays, bribed with money, liquor, cars or clothes, and scandalous Miami bashes, to play rock in preference to what congress judged to be the "real music."

Widespread as it was in the days of deejay worship, the 1950s payola would look like a molehill beside the mountains of commercial and political bribery uncovered in this era.

Today, ordinary instances of payola do not interest Congress. But drug payola in the youth-rock culture, whether black or white, if proven substantially, could bring another costly round of subpoenas, public hearings, and a headlined, broad-brush smear of the record industry.

A complicating aspect is the ever-explosive discrimination issue. The Congressional Black Caucus is being prodded by Walter Fauntroy to call for hearings on behalf of allegedly harassed, over-penalized and underpaid black talent and deejays, with most of the onus falling on the Internal Revenue Service.

In brief review—it was in the late

(Continued on page 72)

CONNIFF LP HITS RUSSIA

LENINGRAD—The "Ray Conniff In Moscow" album, cut by the U.S. artist with a Russian chorus and orchestra last December at the Melodiya studio in Moscow, has been released in Russia. Conniff was the first U.S. pop star to record in the U.S.S.R.

Retail price is the same as for all Melodiya-manufactured albums, \$2.74 (1.90 roubles) envelope-packaged and \$3.12 (2.15 roubles) in the more usual hard cover jacket.

Due to a lack of advertising and promotional campaigns, sales so far are moderate. The album features 11 pop songs by contemporary Soviet writers, plus the title track, written by Conniff to commemorate his visit.

French Acts, Composers On Rise

Performers Look For the Hit Rainbow On Intl Level

By DIDIER BOLAND

PARIS—Very few French artists have managed to conquer the international music market, perhaps because of a basic language barrier, but whatever the reason the flow of talent has been more trickle than flood.

However, there are many promising performers in the French popular music field, both contemporary stars and newcomers, plus some important composers, who may well break through at world level.

There are two main categories among the singers. First, those who would like to continue singing in French, in the manner of an Edith Piaf or Juliette Greco, giving up nothing of their French musical roots, and second those who seek international fame through local dialect or with the English language.

One really big French star is Serge Lama (Phonogram), who filled the Palais des Congres in Paris for three weeks recently, and he vows not to sing in English, though he tried to learn the language through some expensive linguistic courses. However, he has recorded in German and Italian, "Je Suis Malade" and "Les P'tites Femmes De Pigalle." He travels little, but is to perform in Moscow in October.

Maxime Le Forestier (Polydor) has become the idol of a new generation that appreciates literate lyrics. He has made four albums, selling a total of a million copies. He seems in no hurry to become an international

pop star, particularly if it means working in a language other than his own.

Born of an English father, Le Forestier nevertheless eschews bilingual problems and concentrates on French. Three years ago, Joan Baez recorded his song "Le Parachutiste," also sticking to the French.

In spite of his first hit "Les Ricains," otherwise "The Yankees" in French slang, which gave him an "Americanophile" reputation, Michel Sardou (Trema-Sonopresse) does not speak English. But this Olympic long-distance runner will surely have to learn the language because Paul Anka (already lyricist of the English version of "La Maladie D'Amour") is writing lyrics for Sardou's album soon to be released in the U.S.

Michel Delpech (Barclay) has already sung in New York, sharing a bill with Mireille Mathieu in 1967. Since then he has built up a catalog of hits, with a top album in "Le

(Continued on page 67)

Welk Purchases 9 Music Firms From Bill Hall

NASHVILLE—All nine music publishing companies owned by William G. "Bill" Hall have been sold to T.B. Harms Co. (ASCAP) and Vogue Music, Inc. (BMI), both owned by Lawrence Welk.

The purchase, for an unlisted price, includes Jack and Bill Music, which is ASCAP's No. 1 award-winning country catalog.

Hall will stay with the companies for 30 months (with options) to manage the office, which remains at its existing address here.

The names of Hall-Clement Publications and Jack & Bill Music will be retained for goodwill purposes. Hall-Clement will become a division of Vogue, into which the other Hall-owned BMI companies will be absorbed, while Jack & Bill will become a combination of the two Hall-owned ASCAP firms and a division of T.B. Harms.

Jerry Foster and Bill Rice, leading ASCAP writers, will remain as contract writers, as will Dickey Lee, Bob McDill and Jack Blanchard.

Other catalogs affected by the acquisition are Dixiana (BMI), Big Bopper (BMI), Nash-Beau (BMI), Copper Band (BMI), Birdwalk (BMI), Sheet Music (ASCAP), and Folio Pub., Inc. (BMI).

Executive Turntable



BERNIKER



YOSHIMURA



DEVERS



ROBITAILLE

Mike Berniker has been promoted at RCA Records to division vice president, contemporary a&r, after a year with the label as an a&r producer, then director of pop a&r. . . . Michi Yoshimura, with CBS Records International since 1964, named vice president of manufacturing and engineering services. . . . At Polydor Inc., Sterling Devers is now vice president, marketing division. And in redefined marketing functions Rick Stevens is named director, advertising and product management, for Polydor and MGM artists. Arnie Geller is appointed to the newly created post of director, artist relations and development.

* * *

Ms. Devra Robitaille is named administrative director of Warner-Spector Records, Inc., Burbank, Calif. Since arriving in the U.S. in 1968 from Canada and Great Britain, Ms. Robitaille has worked for Mercury, Motown, Screen Gems and Warner Bros. Records. . . . Brad McCuen, for more than 20 years an executive with RCA, takes over in Nashville as SESAC's director of country music, succeeding the resigned Robert Thompson. . . . Vito Samela set as director of sales of the new Artists of America Record Corp. in Los Angeles. George Sherlock will boss promotion for the new label. Samela and Sherlock, ex-Capitol employees, report to Gordon "Bud" Fraser, also a former Capitol man. . . . Arthur M. Miller appointed vice president, sales, and Anthony J. Pipitone made vice president and treasurer for Warner Special Products, Los Angeles.

* * *

Wendy Luke joins Arista Records from Medcom Inc. as director of personnel and New York office manager. . . . At Big 3 Music print division of UA Music, Terry Stevens joins from Hansen Publications as marketing director, and Ben Hoagland, with the firm five years, is promoted to administration director. . . . Charlie Brown appointed director of jazz product for Atlantic-ATCO. . . . Peter Bernich joins ATV Records as controller. . . . Rick Oseroff to TK Productions' direction and management division. . . . Steve Litman set as administrative assistant to Artistic Vision execs Steve Schankman and Irv Zuckerman. . . . Debbie Newman promoted to college program manager at CBS Records. Label's Detroit branch appointments include Ray Welch as promotion boss and Stan Samuel, in similar post with CBS special markets wing. At firm's Miami branch, Ken McAdams joins from UA as a sales rep.

* * *

Bill "Bunky" Sheppard is the new national r&b promotion director for Motown Records, Los Angeles. He has 20 years in music. . . . Jay Butler, a one-time disk jockey, named West Coast director of r&b promotion and artist relations for Atlantic Records. . . . Toby Goldstein joins MCA Records publicity in New York. Steve Rosenthal joins the same label in Los Angeles. Ulo Sinberg has been promoted by MCA to director of production control and Wayne Tappan is upped to production control manager at MCA. . . . New marketing manager for International Radio, Inc., in Bellvue, Neb., is John Neuman, who swings over from Utah Electronics in Huntington, Ind. . . . New sales manager for the Eastern region of Hitachi Sales Corp., working out of New York, is Ronald Friedlander, he will report to Robert Warren, HSCA executive vice president.

In This Issue

CAMPUS.....	28
CLASSICAL.....	30
COUNTRY.....	51
DISCOS.....	26
INTERNATIONAL.....	66
JUKEBOX.....	55
LATIN.....	29
MARKETPLACE.....	64,65
RADIO.....	18
SOUL.....	56
TALENT.....	22
TAPE/AUDIO/VIDEO.....	58

FEATURES

Stock Market Quotations.....	8
Vox Jox.....	20
Studio Track.....	26
Disco Action.....	27

CHARTS

Bubbling Under	
Hot 100/Top LPs.....	20
FM Action.....	28
Soul LPs.....	57
Hot Soul Singles.....	56
Hot Country Singles.....	52
Hot Country LPs.....	53
Hot Latin LPs.....	29
Hits of the World.....	69
Hot 100.....	76
Top 50 Easy Listening.....	30
Rack Singles/LPs Best Sellers.....	55
Top LPs.....	78,80

RECORD REVIEWS

Singles Radio Action.....	14,16
Album Reviews.....	74
Singles Reviews.....	75

Albums that go gold, a single ("Sweet Emotion") that's bulleting up the charts, 3-10155 a sold-out tour* and reviews like these:



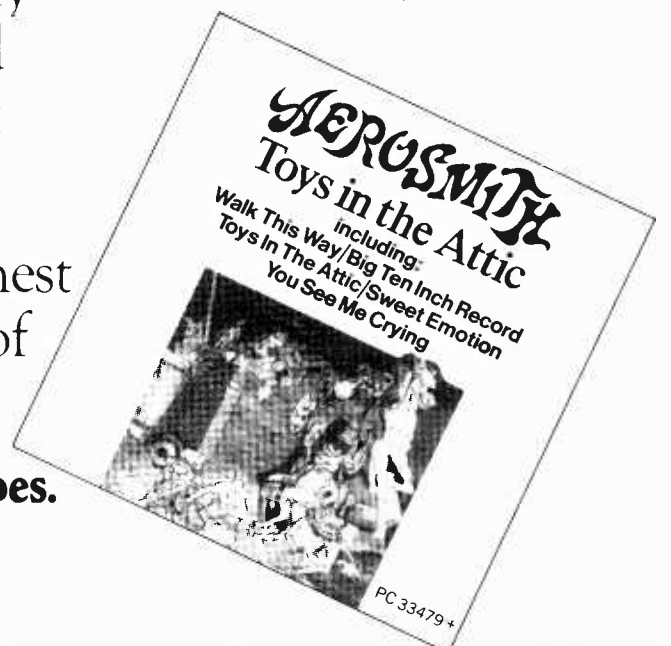
"Aerosmith is the best hard rock group in the United States."—*L.A. Times*

"Toys in the Attic' will no doubt take a deserved place in the Rock Hall of Fame."—*Creem*

"Toys in the Attic' is a remarkably clean, raw and delicious rock album."—*Raves*

"One of the finest rock records of the year."—*Pop Top*

*July 19,
Long Beach, California;
July 20,
San Jose, California;
July 24,
Houston, Texas;
July 25,
San Antonio, Texas;
July 26,
New Orleans, Louisiana;
July 27,
Tulsa, Oklahoma;
July 31,
Dallas, Texas;
August 23,
Providence, Rhode Island;
August 28,
Largo, Maryland;
August 29,
Central Park, New York.



Aerosmith, on Columbia Records and Tapes.

Billboard®

Founded 1894

The International Music-Record-Tape Newsweekly



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

EDITOR IN CHIEF: Lee Zhitto (L.A.) EDITOR EMERITUS: Paul Ackerman (N.Y.)
MANAGING EDITOR: Eliot Tiegel (L.A.)

NEWS BUREAUS & REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr., Area Code 312, CE 6-9818. Editorial, Anne Duston; Sales, Bill Kanzer. **CINCINNATI**, O. 2160 Patterson St. Area Code 513-381-6450. London. European Editorial Director, Mike Hennessy; U.K. News Editor, Peter Jones; Regional Publishing Director, Andre de Vekey. **MILAN**, Italy, Piazzale Loreto 9, Tel: 28.29.158. Bureau Chief, Germano Ruscitto. **NASHVILLE**, Tenn. 37203, 1717 West End Ave. Area Code 615, 329-3925. Bureau Chief, Bill Williams; Sales, John McCartney. **NEW YORK**, N.Y. 10036, 1 Astor Plaza. Area Code 212, 764-7300. Bureau Chief, Is Horowitz. **JAPAN**: 1694 Hiyoshi-cho, Kohoku-ku, Yokohama 223. Tel. 044-61-6605. Bureau Chief, Hideo Eguchi. **WASHINGTON**, D.C. 20005, 733 15th St. N.W., Woodward Bldg., Rm 817. Area Code 202, 393-2580. Bureau Chief, Mildred Hall

EXECUTIVE EDITORIAL BOARD

Lee Zhitto, Eliot Tiegel, Claude Hall, John Sippel, Mildred Hall, Is Horowitz, Paul Ackerman.

EDITORS

CAMPUS: Jim Fishel (N.Y.); **CLASSICAL & INTERNATIONAL**: Bob Sobel (N.Y.); **COPY**: Dave Dexter (L.A.); **COUNTRY & GOSPEL**: Bill Williams (Nash.); **COUNTRY WEST COAST**: Bob Kirsch (L.A.); **LATIN**: Ray Terrace (L.A.); **MARKETING**: John Sippel (L.A.); **RADIO—TELEVISION PROGRAMMING & BILLBOARD RADIO PROGRAMMING CONFERENCE DIRECTOR**: Claude Hall (L.A.); **RECORD REVIEWS**: Bob Kirsch (L.A.); **SPECIAL ISSUES**: Earl Paige (L.A.); **TALENT**: Nat Freedland (L.A.); **TAPE/AUDIO/VIDEO**: Stephen Traiman (N.Y.); **ASSOCIATE TAPE/AUDIO/VIDEO**: Radcliffe Joe (N.Y.)

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires; **AUSTRALIA**: John Bromell, 97 Wyadra Avenue, Manly, N.S.W. 2100. **AUSTRIA**: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27, Tel: 43-30-974; **BELGIUM**: Juul Antonissen, 27A Oude Godstraat, 3100 Heist op den Berg, Tel: 015 241953; **BRAZIL**: Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro, Tel: 233-4977; **CANADA**: Marty Melhuish, 16 Neville Park Blvd., Scarborough, Ontario, Tel: 416-690-0512; **CZECHOSLOVAKIA**: Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, Tel: 26-16-08; **DENMARK**: Knud Orsted, 32 Solhojvaenget, DK 2750 Ballerup, Copenhagen, Ballerup, Denmark, Tel: (07) 97-71-10; **FINLAND**: Kari Helopaitio, 01860 Perttula, Finland, Tel: 27-18-36; **FRANCE**: Henry Kahn, 16 Rue Clauzel, 75-Paris 9 France, Tel: 878-4290; **GREECE**: Lefty Kongalides, Hellinikos Vorras, Thessaloniki, Tel. 416621; **HOLLAND**: Frans van der Beek, Willibrorduslaan 67, Hilversum, Tel. 02150-41022; **HUNGARY**: Paul Gyongy, Derektuca 6, 1016 Budapest, Hungary, Tel: 45-46-45; **IRELAND**: Ken Stewart, 56 Rathgar Road, Dublin 6, Eire, Tel: 97-14-72; **ISRAEL**: Uri Alony, POB 28028, Tel Aviv, Israel, Tel: 23-92-97; **ITALY**: Germano Ruscitto, Piazzale Loreto 9, Milan, Tel: 28-29-158; **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; **NEW ZEALAND**: J. P. Monaghan, c/o Box 79, Wellington; **POLAND**: Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland, Tel: 34-36-04; **PORTUGAL**: Fernando Tenente, R Sta Helena 122 R/c, Porto, Portugal; **PUERTO RICO**: Rudy Garcia, Calle Jose Marti #803, Miramar, Santurce, Tel: 725-2677; **RUMANIA**: Octavian Ursulescu, Str. Radule la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9, Tel: 13-46-10, 16-20-80; **SPAIN**: Maria Dolores Aracil, Andres Mellado, 22, Madrid, Tel: 449-14-68; **SWEDEN**: Leif Schulman, Brantingsgatan 49, 4 tr, 115 35 Stockholm, Tel: (08)629-873; **REPUBLIC OF S. AFRICA**: Norman Greenberg, 2nd floor, State House, Corner Quartz & Bree Streets, Johannesburg, Tel: 239271; **URUGUAY**: Carlos A. Martins, Martin Garcia 2108, Montevideo; **U.S.S.R.**: Vadim D. Yurchenko, 14 Rubinstein St., Ap. 15 Leningrad, 191025, Tel: 15-33-41; **WEST GERMANY**: Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, W. GERMANY, Tel: (04551) 14 28; **YUGOSLAVIA**: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia, Tel: 645-692.

MARKETING SERVICES

DIRECTOR, MARKETING SERVICES: Bill Wardlow (L.A.)
CHART MANAGER: Bob White (L.A.)

SALES

DIRECTOR OF SALES: Peter Heine (L.A.) **ASSISTANT SALES DIR.**: Steve Lappin (L.A.)
NATIONAL TALENT COORDINATOR: Bill Moran (L.A.); **EASTERN SALES MANAGER**: Ron Willman (N.Y.); **CLASSIFIED ADVERTISING MANAGER**: Murray Dorf (N.Y.)

INTERNATIONAL SALES

GREAT BRITAIN: Barry O'Keef, 7 Carnaby Street, London W1V 1PG, Tel: (01) 437 8090; **AUSTRALIA**: Mr. Ken Appleton, Adrep Pty Ltd., 41 McLaren St., North Sydney, NSW, Tel: 929-5088; **SPAIN**: Rafael Revert, S.E.R. Ave. Jose Antonio 32, 2nd floor, Madrid 13, Tel: 23-28-000; **AUSTRIA**, **BENELUX**, **CZECHOSLOVAKIA**, **HUNGARY**, **POLAND**, **SCANDINAVIA**: Johan Hoogenhout, Smirnofstrat 40, s-Hertogenbosch, Holland, Tel: 147688; **FRANCE**: Olivier Zameczkowski, 30 Avenue Bugeaud, 75-116, Paris, Tel: 553.1068; **ITALY**: Germano Ruscitto, Piazzale Loreto 9, Milan, Tel: 28-29-158; **JAPAN**: Hugh Nishikawa, c/o Music Labo, Atlantic Bldg., 20-6 Azabu Iikuracho, Minato-ku, Tokyo, Tel: 585-5149; **MEXICO**: Enrique Ortiz, Nucleo Radio Mil, Insurgentes Sur 1870, Mexico 20, D.F. 534-6060; **PUERTO RICO**: Rudy Garcia, Calle Jose Marti #803, Miramar, Santurce, Tel: 725-2677; **REPUBLIC OF SOUTH AFRICA**: Norman Greenberg, 2nd floor, State House, Corner Quartz & Bree Streets, Johannesburg, Tel: 239271; **SPAIN**: Rafael Revert, Plaza Mariana de Cavis 1 & 3, Escalera Derecha 12B, Madrid 7, Spain; **VENEZUELA**: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela

PUBLISHING

PUBLISHER: Lee Zhitto **BUSINESS MANAGER**: Peter Heine
ASSOCIATE PUBLISHER: Bill Wardlow **PUBLISHING CONSULTANT**: Hal Cook
SPECIAL PROJECTS: Denis Hyland (N.Y.); **PRODUCTION MANAGER**: John F. Halloran (L.A.); **PRODUCTION COORDINATORS**: Ward Mechlin, Val Karches (Cincy); **CIRCULATION MANAGER**: Jack Shurman (N.Y.); **PROMOTION MANAGER**: Diane Kirkland (L.A.)

BILLBOARD PUBLICATIONS, INC.

PRESIDENT: W. D. Littleford, **SENIOR VICE PRESIDENTS**: Corporate Development, Joel Novak; Administration, David Luppert; **VICE PRESIDENT, DIRECTOR OF SALES**: Maynard L. Reuter; **DIVISIONAL VICE PRESIDENTS**: Jules Perel, American Artist, Watson-Guptill, Whitney Group; Mort Nasatir, International Operations. **SECRETARY**: Ernest Lorch; **ASSISTANT SECRETARY**: John Ross; **TREASURER**: Lawrence Gatto; **PRESIDENT, MUSIC LABO (JOINT VENTURE)**: Ben Okano.

The microfilm edition of Billboard is available from KTO Microform, Route 100, Millwood, N.Y. 10546. For details, contact the company, at the above address.

Subscription rates payable in advance. One year, \$50, two years, \$85, three years, \$110 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. © Copyright 1975 by Billboard Publications, Inc. The company also publishes in **NEW YORK**: American Artist. Gift and Tableware Reporter, Industrial Design, Interiors, Merchandising Week, Photo Weekly, Watson-Guptill Publications, Whitney Library of Design; **LOS ANGELES**: Billboard; **NASHVILLE**: Amusement Business; **LONDON**: Music Week, World Radio-TV Handbook, How to Listen to the World; **TOKYO**: Music Labo. **Postmaster, please send Form 3579 to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.**



Vol. 87 No. 29

General News

ACTION IN MILWAUKEE

Dulberger's 1812 Overture Chain Opening a One-Stop

MILWAUKEE—Alan Dulberger, whose local four-store retail chain of 1812 Overture stores is now the state's top retail account, is opening a "new generation" one-stop on the city's east side.

Patrick Summers, a onetime record buyer for longtime local one-stop, Radio Doctors, has left his post as Eastern overseer for Discount Records, to become executive buyer and merchandiser for the new outlet.

"We intend to do more than just supply LPs, tapes and singles inventory," Dulberger states. "Based on our five-year experience in building our own chain, we intend to apply our success logic to approximately 100 different small retail accounts in what could be a closeknit four-to-five state area neighboring our base. I will solicit new accounts and Summers and I will actively help merchandise the stores."

Besides Radio Doctors/Soul Shop, the only other one-stop in the state is Rapid Sales, Madison.

WB Takes Cooper Into L.A. Court

LOS ANGELES—Warner Bros. Records has gone to superior court here to try to get Alice Cooper Inc. to make more "commercially acceptable" LPs for the label.

According to the pleading, the act signed a five-year contract starting Jan. 1, 1973. In the ensuing two-and-one-half years, WB claims Cooper produced only two acceptable LPs, while the contract calls for a minimum of 10 LPs on "a reasonably regular basis."

Cooper submitted an LP featuring Michael Bruce, the group's bassist, which WB rejected. Cooper wanted to take the LP's acceptability hassle to the American Arbitration Assn. The suit asks the court to make Cooper come up with the LPs and to enjoy them from going with another label.

Provisions of the contract call for WB to pay Cooper a \$300,000 non-recoupable advance for each LP delivered for the first 10 LPs after which they are paid \$100,000 per album.

The royalty scale is graduated, dependent upon total U.S. sales: 12 percent over 250,000 units; 13 percent over 300,000; and 14 percent over 600,000 sales. Singles royalty percentage is 10 percent. All royalties are compounded on retail list price.

Philly WEAs Awarded \$1,000

LOS ANGELES—Ron DeMarino and Joe Fiorentino of WEA's Philadelphia branch won \$1,000 each as grand prize winners in the first Artist of the Month contest nationally. Entrants from 18 of the 19 possible WEA sales offices and branches sent in graphic dossiers containing proof of in-store display, merchandising, contests, radio play and in-store inventory incentives. WEA sales executives judged the entries.

Other winners were Bob Murphy and Rick Cohen, Los Angeles, first prize; Bruce Tesman and George Salovich, New York, second; and Terry Cox and Mike Dragas, third. Cher, Manhattan Transfer and Tony Orlando and Dawn were featured contest artists.

WB FIRES 8 EMPLOYEES IN LONDON

LONDON—Warner Bros. has taken "drastic steps," including a cutback of eight staff members, in a reorganization to combat the general national economic crisis. The announcement of the cutback follows the axing of 43 staffers in the U.S., described as "an across-the-board tightening of the belt."

Warner U.K. managing director Derek Taylor says: "Having looked at the national economy and the need for budgetary caution, I realized Warner Bros. was not a special case, magically protected. As a na-

(Continued on page 68)

5 New Governors At N.Y. NARAS

NEW YORK—Five new governors were on hand Thursday (26) for the first meeting of the new board of the local chapter of the Recording Academy (NARAS). Serving for the first time are conductor Harold Wheeler, composer Kenny Ascher, educational record producer Ruth Roberts, and in the at-large category, vice president/producer Bruce Lundvall, Columbia, and musician/arranger/composer Sy Johnson.

Re-elected to the board are singer Anne Phillips, producer Al Steckler, engineer Ray Moore, musician Ted Sommer, arranger Garry Sherman, art director Bill Levy and at-large governors Connie DeNave, Marilyn Jackson, Nat Shapiro and Tommy West. Holdover governors include Manny Albam, Selma Brody, Will Holt, Larry Keyes, Sid Maurer, Tom Morgan, Dan Morganstern, Horace Ott, Jimmy Owens, Allan Raph, Bobby Rosengarden, Stephen Schwartz, Tom Shepard and Mary Travers.

Baltimore's WEBB Fined \$9,000; No Music License

NEW YORK—A District Court Judge in Baltimore has levied a fine in excess of \$9,000 against Baltimore radio station WEBB for unlawful and unlicensed performances of copyrighted musical works. The station is owned by J.B. Broadcasting, of which entertainer James Brown is a majority stockholder.

According to the complaint brought against WEBB by ASCAP members, the station played at least 31 songs, including tunes by Marvin Gaye, Stevie Wonder, Buddy Miles and Bob Dylan, without paying royalties to the writers or publishers.

The action combined two separate suits launched in 1974 against the station under the Copyright Act.

The plaintiffs claimed that WEBB and other stations controlled by J.B. Broadcasting have refused performance licenses even though some

6,000 other stations around the country have such licenses.

The suit is the seventh legal action initiated by ASCAP against stations owned by J.B. Broadcasting. Another action filed against WEBB in February is still pending.

Bessie Smith Royalties Claimed

PHILADELPHIA—Jack Gee Jr., a 56-year-old South Philadelphian who claims he is the son of the famous blues singer, Bessie Smith, filed suit in U.S. District Court here claiming royalties allegedly due him as his mother's lawful heir. He filed an infringement of copyright suit against Columbia Records and Empress Music, Inc.

Gee asserts he was born in 1919 in Georgia, the natural son and heir of Bessie Smith, who died in 1937. During the period from 1923 to her death, the suit states that Bessie Smith composed more than 40 musical works which were copyrighted under federal laws. The copyrights on some of the songs, Gee says, were renewed, but only Empress and CBS have knowledge of that.

Empress, the music publisher, and CBS, the recording company's parent body, have been paying royalties to persons other than Gee, the suit states.

The action lists some 40 compositions that were composed and copyrighted by Bessie Smith from 1924 to 1931. They include such blues classics as "Baby Doll," "Backwater Blues," "Blue Blues," "Dirty No Gooders Blues" and "Jail House Blues." Gee seeks damages and an accounting of profits in the lawsuit.

Eddie Fisher Sued By L.A. Promo Man

LOS ANGELES—Hit Brigade Music Inc. here, which is operated by freelance promotional man Jim Benci, is seeking damages from singer Eddie Fisher.

The federal district court suit alleges Fisher inked a recording and management pact with the firm Feb. 26, 1974 and that he failed to live up to either pact. The pleading asks for \$25,000 damages, which sum could be amended through findings of the court.

NARAS Tapping 4 For Trustees Seats

LOS ANGELES—Four local NARAS members have been named to the national board of trustees. They are Eddie Lambert, F. M. Scott III, Paul Weston and Lee Young.

Already on the national board from the local chapter are Stan Farber, Bones Howe and Mike Melvoin.

The local board of governors also named six alternate trustees to join incumbent Harold Battiste. They are Bruce Botnick, Bob Cato, Bernie Fleischer, Jim Helms, John Scott Trotter and Artie Wayne.

Speakers Spur A \$75,000 Suit

LOS ANGELES—Wald Sound Inc., speaker manufacturer located in suburban Sun Valley, is seeking a \$75,000 judgment against McGregor Electronics Inc.

The superior court pleading alleges McGregor supplied 12-inch loudspeakers at \$3.61 each, speakers which allegedly were defective. Wald alleges McGregor would not make good on the defective speakers and the plaintiff firm lost face in the industry when the defective units were returned. Wald claims speaker coils had a tendency to fall apart and the performance characteristics were not uniform.

A purchase order in the suit dossier indicates Wald ordered 25,000 loudspeakers from McGregor.

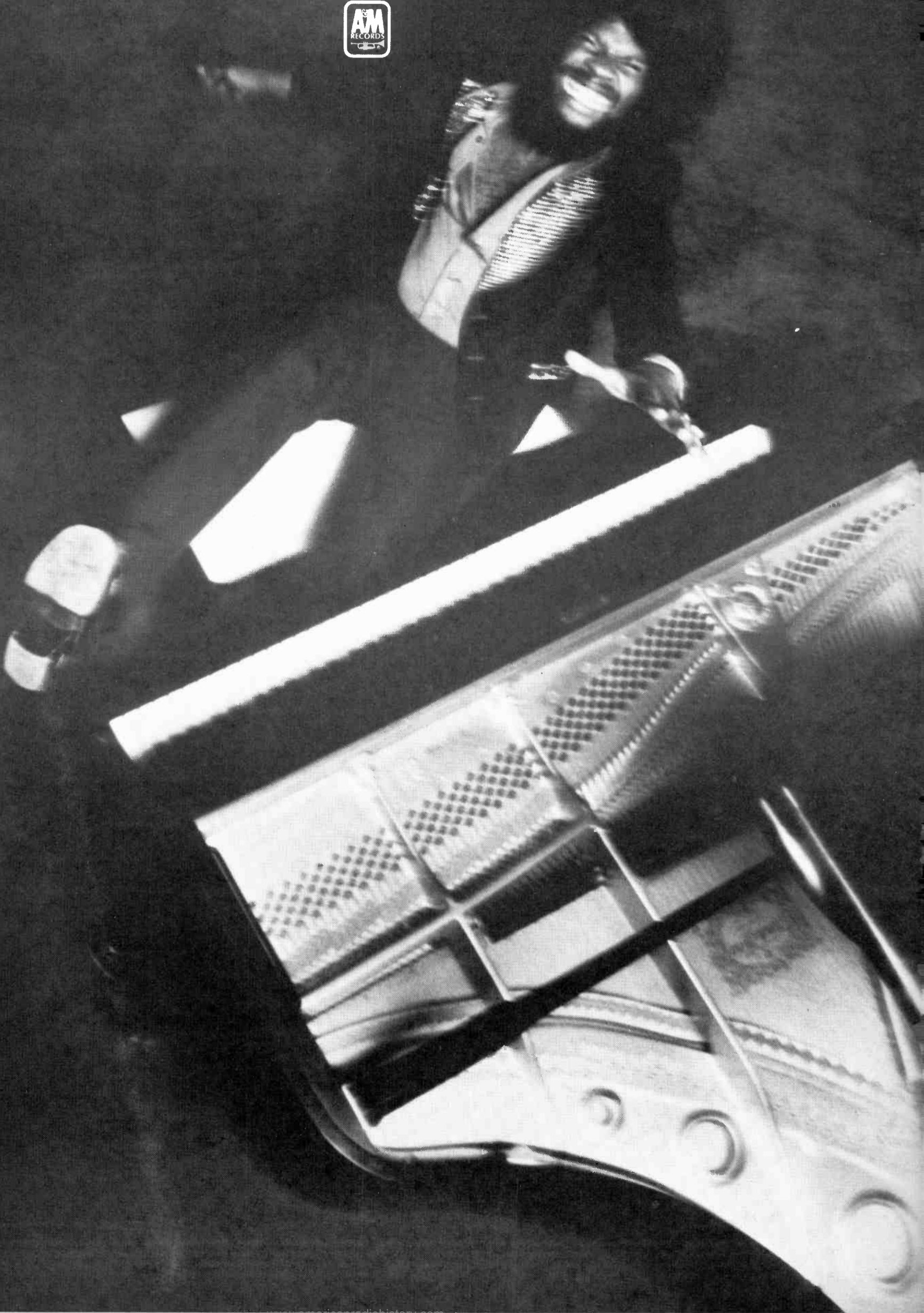
Billy Preston

One of the most dynamic entertainers of our time has said it all along, and says it again with his new album:

(SP 4532)

"It's My Pleasure"

Produced by Malcolm Cecil, Robert Margouleff and Billy Preston



Morse Electro Moving To Increase U.S. Production

NEW YORK—Morse Electro Products is undertaking an Americanization program that will return the manufacture of many of its products to the United States. Most

WRVR Sale To Change Format

NEW YORK—In a surprise move, WRVR was sold to the Sonderling Broadcasting Co. for \$2.3 million last week. New owners plan changing the station's exclusive jazz broadcasting, pending FCC approval, from 110 hours a week to 44.

The remainder of the time will be devoted to soul and rock. Company already operates WWRL, a soul station here.

"The acquisition might not be approved for upwards of six months," notes station manager Bob Orenbach, "so we are continuing to promote and advertise jazz radio in New York."

In a counter move to the sale, a group of jazz fans in the industry is attempting to organize a lobby voice to the FCC to save jazz on the station.

of the Morse line is being assembled in Taiwan and other off-shore countries.

The move is a consolidating one designed to help return financial stability to the company which suffered a pre-tax loss of nearly \$21.3 million for the year ended March 31.

The locally produced products will be assembled either at Morse's plant in Brooklyn or on the West Coast. They will include compact systems, the upgraded PSM line, now renamed Electrophonic Audio-philie Series, and other models.

The Americanization program is part of a broad process of streamlining the Morse operation in an effort to boost sales and stimulate sagging revenues. According to figures just released, the company's sales were off by more than 17.1 percent during last fiscal year, with a staggering drop of 43 percent during the final quarter.

According to Morse officials, the overall streamlining process, including the closing of a number of plants and warehouses, as well as inventory writedowns, were responsible for \$15.6 million of the overall pre-tax loss figure of \$21.3 million.

CBS Sales, Income In Sharp Rise

NEW YORK—Second quarter sales at CBS Inc. this year increased 9 percent while net income was up 16 percent over 1974 second quarter figures.

Estimated 1975 second quarter net income is \$33.9 million on net sales of \$460.4 million. Net income and net sales for the 1974 second quarter were \$29.3 million and \$422 million, respectively.

For the first half of 1975, estimated net income is \$58.1 million on net sales of \$903 million, an increase of 16 percent over 1974 first half net income of \$50.3 million and an increase of 8 percent over 1974 first half net sales of \$834.6 million.

CBS Records Group sales for 1975 second quarter were up 11 percent with the "growth in the international division more than compensating for a very slight sales decline in the domestic division," according to CBS chairman William Paley and CBS president Arthur Taylor.

Market Quotations

As of closing, Thursday, July 10, 1975

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	8.8	473	24%	23%	23%	- 1/2
7	2%	Ampex	11.1	116	6%	6%	6%	Unch.
3%	1%	Automatic Radio	0					
9%	4%	Avnet	4.9	266	9%	8%	8%	- 1/2
21%	10%	Bell & Howell	8.6	249	21%	20%	20%	- 1/2
54	28%	CBS	13.6	721	53%	52%	53	- 1/2
9%	2%	Columbia Pic.	23.1	214	9%	9%	9%	- 1/2
4%	2	Craig Corp.	14.6	8	4%	4%	4%	Unch.
55%	21%	Disney, Walt	28.8	1023	54%	52%	52%	+ 1/2
4%	1%	EMI	11.5	73	4%	4%	4%	- 1/2
38%	23%	Gulf + Western	4.7	696	39%	38%	39	+ 1/2
7%	3%	Handleman	7.8	86	7%	6%	6%	Unch.
16%	5%	Harman Ind.	5.2	327	18%	16%	17%	+ 1%
8%	3%	Lafayette Radio	9.7	50	8%	7%	7%	Unch.
19%	12	Matsushita Elec.	11.9	29	18%	18%	18%	+ 1/2
82%	27%	MCA	11	272	81%	79%	79%	- 1%
18%	12%	MGM	7.1	583	18%	17%	17%	- 1/2
68	43	3M	25.6	455	65%	63%	63%	- 1/2
4%	1%	Morse Elec. Prod.	0	51	3%	3%	3%	Unch.
57%	33%	Motorola	23.7	489	53	52%	52%	+ 1/2
24%	12%	No. Amer. Phillips	10	51	23%	22%	22%	- 1/2
14%	7	Pickwick International	8.8	98	19%	19%	19%	+ 1/2
6%	2%	Playboy	15.5	36	5%	5%	5%	+ 1/2
20%	10%	RCA	16.1	814	20%	20%	20%	- 1/2
13%	5	Sony	37.7	696	12%	12%	12%	Unch.
17%	9%	Superscope	4.6	254	18%	17%	18%	+ 1/2
50%	11%	Tandy	14.4	213	50	49%	49%	- 1%
6	2%	Telecor	5	9	4%	4%	4%	+ 1/2
3%	1/2	Telex	23.1	78	3	2%	2%	- 1/2
3%	1	Tenna	13.2	3	2%	2%	2%	Unch.
10%	6	Transamerica	14	408	9%	9%	9%	Unch.
5%	5%	20th Century	11.8	372	15%	14%	14%	- 1/2
20	8%	Warner Commun.	8	592	20%	19%	19%	- 1/2
28%	10	Zenith	83.7	389	27%	26%	26%	- 1

As of closing, Thursday, July 10, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	10	3	2 1/2	2 1/2	Schwartz Bros.	0	2	1 1/4	1 1/4
Gates Learjet	64	8 1/2	8	8	Wallich's				
GRT	84	1 1/4	1 1/4	1 1/4	Music City	0	1/2	1/2	1/2
Goody Sam	0	3 1/2	3	3	Integrity Elec.	1	2 1/4	1 1/4	1 1/4
Integrity Ent.	0	1/2	0	0	Orox Corp.	0	1 1/16	13/16	13/16
Koss Corp.	1	6 1/4	5 1/4	5 1/4	Memorex	0	9 1/2	9 1/2	9 1/2
M. Josephson	95	9 1/4	8 1/4	8 1/4					

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

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

Earnings Reports

HANDLEMAN CO.

Year to	1975	1974
May 31:		
Sales	\$104,642,000	\$105,721,000
Net income	3,852,000	2,177,000
Per share	.88	.50

GRT CORP.

Year to	1975	1974
March 31:		
Revenues	\$33,064,000	\$32,772,000
Income	504,000	1,190,000
a Extraordinary credit	460,000	1,120,000
Net income	964,000	2,310,000
Per share:		
Income	.15	.34
Net income	.27	.64

fourth-quarter

Income (loss)	(224,000)	835,000
a—From tax-loss carry-forward.		

MAGNETIC TAPE ENGINEERING CORP. (Magtec)

Year to	1974	1973
Dec. 31:		
Sales	\$2,485,500	\$2,160,153
Net (loss)	(152,516)	(179,743)
Per share (loss)	-.29	-.35

1970 figures are before extraordinary income.

LLOYD'S ELECTRONICS

4th qtr. to	1975	1974
March 31:		
Sales	\$13,888,200	\$17,823,800
Net income (loss)	(2,509,100)	506,600
Per share (loss)	(1.33)	.27

DATA PACKAGING CORP.

2nd qtr. to	1975	1974
May 31:		
Sales	\$3,246,397	\$6,316,339
Net income (loss)	(44,350)	465,272
Per share		.35

six-months

Net income (loss)	(210,416)	915,705
-------------------	-----------	---------

HITACHI LTD.

Year to	1975	1974
March 31:		
Sales	\$6,110,000,000	\$5,520,000,000
Income	118,800,000	243,900,000
Extraordinary credit		a26,000,000
Net income	118,800,000	269,900,000

Figures converted from Japanese yen at rate of one yen equals \$0.003383.

a—Extraordinary gain of \$26 million from the sale of real estate as the result of a plant relocation.

MATSUSHITA ELECTRIC INDUSTRIAL (Panasonic)

6 mo. to	1975	1974
May 20:		
Net sales	\$1,687,254,000	\$1,951,893,000
Net income	53,125,000	63,537,000
Per share	.53	.63

Figures have been translated from Japanese yen at rate of 296 yen equals \$1. Per share figures are for American depository shares, each of which represents \$10. in shares.

Karl Hassel Dies

CHICAGO—Radio pioneer Karl E. Hassel, co-founder with R. H. G. Nathews of Zenith Radio Corp., died here July 7 at age 79. Hassel retired from the board of directors of Zenith in 1973.

A&R Men

When you need material you should check us out.

We write. Arrange. Publish. We have pipelines to good, commercial music you wouldn't even dream of. Let us help you.

Sudden Rush Music

750 Kappock Street
Bronx, N.Y. 10463
(212) 884-6014

57th Street at 7th Avenue

YOUR PRIVATE OFFICE IS NOW READY. IMMEDIATE OCCUPANCY NO LEASE REQUIRED

Midtown's finest individual 1 and 2 room offices. Completely and distinctively furnished.

Featuring unobstructed 28th floor views of East & Hudson Rivers, Central Park.

Included in your rent: Exceptional services, such as Receptionist, individualized phone answering services, Mail and messenger service, Conference & projection rooms, Copying machines, etc.

**REASONABLY PRICED
888 Seventh Avenue
Phone 489-1950**

Billboard

Continental U.S. & Canada

- 3 years (156 issues) \$110 1 year via airmail \$100
 2 years (105 issues) \$ 85 6 months (26 issues) \$30
 1 year (52 issues) \$ 50 payment enclosed bill me

Rates on request for other countries. Group subscription rate available. Circulation manager, Jack Shurman, N.Y.

Change of address

If you are moving, let us know six weeks in advance. Attach old label here, or write in code numbers from mailing label and print new address below.
Code Numbers _____

- New Renewal Change of Address

Mail to:

Billboard Publications, P.O. Box 2156, Radnor, Pa. 19089.

Name _____

Address _____

City, State, Zip _____

Nature of Business _____

A50001

Off The Ticker

Voting control of Advent Corp., audio manufacturer and developer of the VideoBeam large-screen projection TV system, has passed from founder and president Henry Kloss to private investor Peter Sprague, who becomes chairman under an agreement in principle reached recently. The chairman of National Semiconductor will become active in Advent management, following a reported \$2.9 million loss on \$16.7 million sales for the recent fiscal year, attributed mainly to VideoBeam start-up costs. Price of the unit has gone from \$2,795 to \$3,695.

* * *

Citing preliminary discussions on a possible merger with Morse Electro Products Corp. whose "outcome is of tremendous concern to the company and its shareholders," Capehart Corp. president Robert Kropp announced delay of the firm's annual meeting (in letter with its annual report for the year ended Dec. 31), with date to be announced "no later than July 31 whatever the outcome of the discussions."

* * *

Columbia Pictures International outstanding indebtedness was reduced by approximately \$11 million, while stockholders' equity increased approximately \$8 million, as president Alan Hirschfield announced that tenders of \$25 million in principal amount of its two outstanding convertible debentures had been received as a result of its recently completed (June 27) exchange offer. This represents an acceptance ratio of approximately 63 percent of the outstanding debentures.

CAPITOL INDUSTRIES-EMI INC., subsidiary of EMI Ltd., London, was in the black in its fiscal fourth quarter, ended June 30, after posting a deficit of \$577,000 in its third quarter.

* * *

MATSUSHITA ELECTRIC Industrial Co. Ltd., Osaka, Japan, reports that sales and earnings in the first half of 1975 were adversely affected by the worldwide recession, a substantial drop in Japanese consumer demand, and demand-curbing policies of the Japanese government.

The company says slumping sales of audio equipment, home electric appliances and housing-related products as having particular influence in the sales and earnings declines.

* * *

JEWELCOR INC., may show a profit in the second quarter, ending July 31, because of nonrecurring earnings of \$350,000 realized through the sale of Lafayette Radio Electronics Corp. stock, the company says.

Motown & Scepter To Record Merch.

SAN FRANCISCO—Record Merchandising here has landed Motown and Scepter. The two lines were formerly handled by Eric Mainland.

Local branch of the Los Angeles based distributorship plans hiring additional staff to provide service for these two lines. All shipping is done out of the Los Angeles warehouse.

Distributor here covers Northern California and parts of Nevada.

GET CRACKIN'

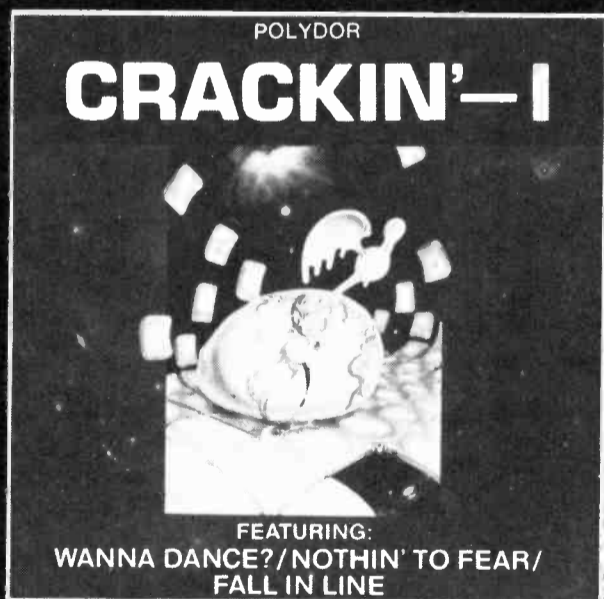
Crackin'.

The heir apparent to the Oakland/San Francisco sound. Major record company talent scouts flew from all over the country to sign them.

Their first recording sessions drew crowds of super stars to the Record Plant.

Now, get Crackin' on their sensational debut album "Crackin'-I,"

and their first single release "Wanna Dance?" on Polydor.



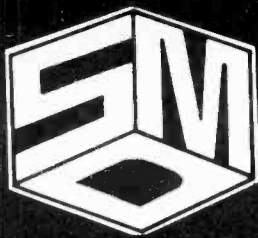
Album: PD-6044 Single: PD-14280

Also available on tape

Polydor got Crackin'

Marketed by Polydor/Distributed by Phonodisc
Available in Canada through Polydor Ltd.





SCORPIO MUSIC

DISTRIBUTORS, INC.

Croydon, Pa. 19020
Phone: (215) 785-1541 · Telex: 843366

Where The Only People Who
Get Rich Are Our Customers.

Buy Direct
and SAVE.

We Are & Always Will Be The
Lowest Priced Suppliers Of
Cut Outs & Surplus

All Shipments F.O.B.
Our Warehouse
Export Orders Welcome
C.O.D.'s—25% Deposit

Thousands Of
Major Label LP's

LP'S
IN BULK
MAJOR
LABELS
2,000 Assorted
(10¢ each)

\$1.00 Deluxe 2 LP Sets

B.B. King, Muddy Waters, etc.—The
Blues At Newport
Isaac Hayes—Black Moses
Charlie Rich—Fully Realized
Four Tops—Best Of Four Tops
Dick Gregory—Caught In The Act
Isley Brothers—Live
Ike & Tina Turner—Live At Carnegie Hall

Records
At
Righteous
Prices

Phone—Write—
Telex For Our
Complete Listings
Of The Finest LP's
@ 50¢ & \$1.00

\$1.25 Special
Genesis
Nursery Crime
Foxrot
Live
Bo Hanson
Lord Of The Rings

Just Arrived—Trailers Of Motown LP's

\$1.00 Minimum Order—25 Assorted Pieces—Your Pick

B.B. King—Live at the Regal
Ann Murray—Danny's Song
Chicago's Boss Tenors—G. Ammons/
J. Griffin
Isaac Hayes—Joy
Jerry Hahn—Moses
Temptations—All Directions
Grateful Dead—Wake of the Flood
Roy Wood—Boulders

Jackson 5—Lookin Through Window
The Spinners—The Best Of...
F. Valli & 4 Seasons—Chameleon
Jr. Walker & All Stars—Moody Junior
Gladys Knight & Pips—If I were your
woman
Smokey Robinson & Miracles—One
Dozen Roses
Bobby Womack—Facts of Life

50¢—Minimum Order of 200 Assorted LP's—Your Pick

The Partridge Family—Greatest Hits
Gary Glitter—Rock n' Roll
Robert Klein—Mind Over Matter
Stanley Turrentine—Flipped-Flipped
Out
Bo Diddley—The Black Gladiator
Four Tops—Keeper of the Castle
New Seekers—Best Of...
Isaac Hayes—Tough Guys
Staple Singers—Uncloudy Days
Maceo Woods—Amazing Grace
Harmonizing 4—All Things Are
Possible
Swan Silvertones—Savior Pass Me
Not
Original 5 Blind Boys of Alabama
—True Convictions
The Caravans—Walk Around Heaven
All Day
American Folk Blues Festival—Muddy
Water, Willie Dixon, etc.
Jimmy Reed—Just Jimmy Reed
Jerry Butler—More of the Best Of...
John Lee Hooker—Is He the World's
Greatest Blues
Eddie Harris—For Bird & Bags

Eric Dolphy—Memorial Album
Them—Them
Ian Thomas—Painted Ladies
The Last Poets—Right On!
Stories—Brother Louie
Johnny Tillotson—The Best Of...
Ben E. King—Rough Edges
B.J. Thomas—Songs
King Harvest—Dancing in the
Moonlight
Matt Monro—This Is All I Ask
Pete Fountain—High Society
Lou Rawls—Gee Baby Ain't I Good To
You
King Curtis—Water Mellon Man
Kingston Trio—The Patriot Game/Tell
It On The Mountain
Dean Martin—I Have But One Heart
Billy Preston—Organ Transplant
The Animals—Early Animals with Eric
Burden
Al Wilson—Weighing In
Johannie Taylor—Taylored in Silk
The Independents—The First Time
We Met
Malo—Dos

SQ In N.Y.

• Continued from page 1

• WHLL, Hempstead, Long Island's first 24-hour quad station which will continue its "beautiful music" format when it changes to WIOK July 21.

• WNYC, municipal broadcast facility, which has been broadcasting SQ recordings for some time, featuring "good music" and public affairs programming.

• WQXR, New York Times-owned and now is installing encoding equipment as part of station expansion to quad program origination capability.

"We feel a milestone has been reached with SQ programming at five stations in the key New York market," comments Ben Bauer, head of the Technology Center, and also the developer of the system.

Budelman told the Society that more than 400 FM stations are now being serviced with SQ records by CBS. Bauer clarifies that about 55 to 60 have SQ encoders to both originate live SQ programming and enhance stereo disks for broadcast to SQ receivers.

Bauer explains that the CBS Technology Center policy has been to distribute encoders to stations for purchase after a trial period, with at least 55 making it "a permanent part of their operations. Some also have a second for their production center in addition to the transmitter."

Although admitting the other 340-plus stations now being serviced with SQ product are likely prospects for an encoder, "we feel no need to force the issue," he says. "Many are only broadcasting in quad a few hours a week, but as their desires increase, they respond to our regular mailings offering the encoder, and Budelman follows up the requests."

Designed by the CBS Technology Center in cooperation with Sony which manufactures the SQE-2000 encoder in Japan, it is distributed in the U.S. by CBS. "One of the values is that the encoder has microphone as well as line level inputs," he notes. "It has a mixing panel so the station can originate its quad programs without having to purchase a 4-channel mixing board."

Meanwhile, the Sansui QS camp also has been active with another seven FM stations getting quad encoders in the last few weeks to bring the total in the U.S. and Canada to more than 70, according to Jerry LeBow, QS coordinator for Sansui at the Frank Barth Agency.

Newest QS broadcast outlets include WRDR, South Bend, Ind.; CHOM, Montreal; KFMK, Houston; KSJO, San Jose, Calif.; WDCX, Buffalo, N.Y.; WHNW, Bay City, Mich.; WGNW, Riviera Beach, Fla., and WRQR, Farmville, N.C.

With purchase orders now on the books, LeBow expects that close to 100 FM stations will be broadcasting with QS encoders by year end.

Temptation Honored

MOBILE, Ala.—Temptation Melvin Franklin has been awarded a key to the city for his "outstanding contribution to American music." A native, Franklin accepted the award while the group was performing July 4 at the Municipal Auditorium.

2 Aussie Gold LPs

LOS ANGELES—MCA Records' Australian licensee, Astor Records, has sold more than 50,000 copies of the "Sunshine" soundtrack and 115,000 of "The Sting." That qualifies both LPs for gold status here, reports Lee Armstrong, MCA vice president, international.

General News



WEA photo

FREE RIDE—Portland citizens line up for a free bus ride courtesy of WEA, Long Hair Music and KGON-FM. The hook: they have to listen to music by Manhattan Transfer via a tape deck installed on the bus to promote the Atlantic act.

PETITION FOR RELIEF New Zealand's 40% Tax On Singles Murders Mart

AUCKLAND, New Zealand—A new 40 percent luxury tax on records has virtually wiped out the 45 r.p.m. record here and last week record men were teaming up with many of the major record retail stores to circulate a petition calling for the tax being rescinded.

Radio stations such as Radio Hauraki here are also behind the petition because a lack of record sales would seriously affect its compiling a weekly playlist.

Among those working on the petition are Graham Broughton, managing director of Phonogram Records, Wellington; Kerry Thomas of the Direction Group of companies that operates nine New Zealand record stores and other businesses, and Eldred Stebbing, Stebbing Recording Studios, Auckland.

Because of the tax, the list price of singles went from \$NZ1.25 to \$NZ1.45. It takes \$1.32 to equal a New Zealand dollar. Previously, records had been taxed 20 percent.

"This new tax kicked singles sales in the head," says Ray Porter, general manager of Festival Records here. "Our singles sales are already off at least 40 percent. The other companies have also been drastically hurt."

Mike Wells, managing director of EMI Records in New Zealand, feels that the new tax will "reduce full-price album sales by 20 percent. Our recovery on mid-price and budget price albums will be about 10 percent, if we're lucky."

About singles: "The only reason to release singles at all now is for the later compilation of albums. If you don't have 'hit' singles, you can't have an album of hits," Wells says.

Several New Zealand companies band together on packages of hits. "Solid Gold, Vol. 11" was just released. Such packages sell anywhere from 50,000 to 150,000 LPs, plus considerable cassettes. Normally, EMI and Phonogram team up also on the pressing together.

Because of the new luxury tax, albums will retail now for about \$NZ7.50, which is about \$9.50 equivalent in the states. Cassettes will now retail on the average for \$NZ8.25.

The big problem now facing the industry here is that, because of the tax, piracy and bootlegging looms as an even larger threat to kill normal record operations. "There will be a big impetus now toward piracy or kids taping music off the air," Wells says.

"We tried to negotiate," Wells says. "We offered to forego all imports if the government would change its mind on the sales tax."

EMI imports about \$NZ260,000 in albums a year from Australia. "Most of these are classical records, which it doesn't pay to press here." Industrywide, Wells thinks that the industry imports between \$NZ150,000 to \$NZ200,000.

A good sale on a single would be 10,000 copies (a gold disk plaque is presented at that level; gold disk on an album is \$NZ30,000 in sales).

"The truth is that singles had been slowly declining," says Tony Vile, manager of Allied International Records here (Pye Records). "The new luxury tax caused sales to be chopped off completely."

The New Zealand record industry must deal with other problems. (Continued on page 73)

Court Sees Indicted Men

• Continued from page 3

In Philadelphia's U.S. district court, Kenny Gamble, Leon Huff, Earl Shelton, Joseph Medlin, Edward Richardson, Harry Combs and Benjamin Krasz, facing charges of conspiracy, mail and wire fraud, interstate travel to commit bribery and violations of the federal payola statute, are also to be arraigned Monday (14). Any trial proceedings in the case will be handled by Judge J. William Ditter, Jr.

Defendants in three of the four other indictments were all arraigned in U.S. district court here July 7. Arista Records president Clive Davis pleaded not guilty to charges of personal income tax evasion and

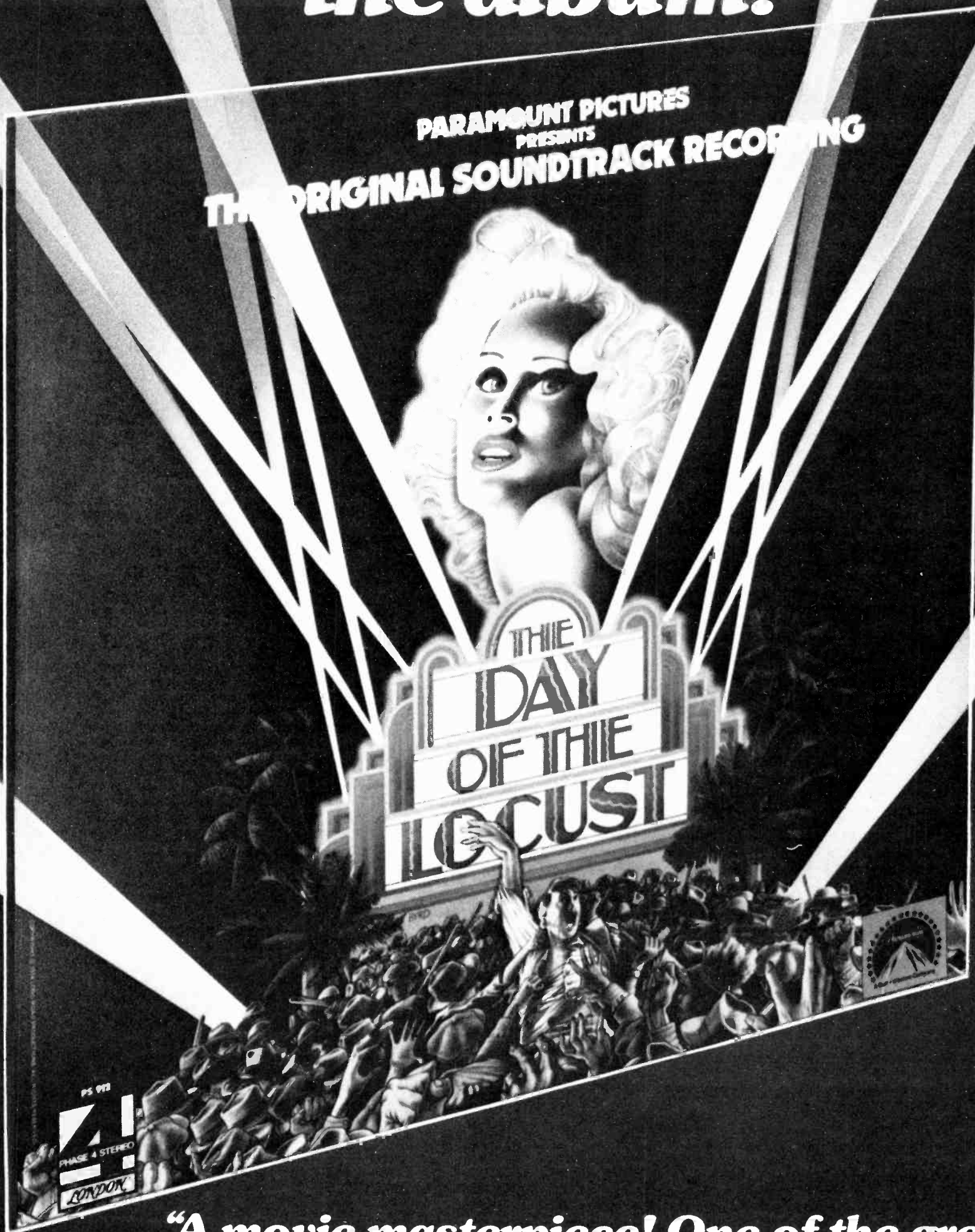
was released on his own recognizance. David Wynshaw, named in two indictments (one for tax evasion and the other for mail and wire fraud and interstate transportation of stolen property) pleaded not guilty and was likewise released on his own recognizance. Pasquale Falconio, currently serving a prison term for narcotic trafficking, also entered a plea of not guilty to the same charges, with the exception of tax evasion which faces Wynshaw.

Judge Thomas Griesa will be presiding at all three defendants' trials.

At press time, details of Fred Rector's arraignment in Los Angeles on charges of failure to timely report income taxes were unavailable.

SCORPIO MUSIC DIST., INC., 2933 River Road, Croydon, Pa. (215) 785-1541
Located conveniently to I-95, Penna. Turnpike, N.J. Turnpike, 1 hr. and 15 minutes from N.Y.C.
5 minutes from I-95 and Exit 29 of Penna. Turnpike. Phone for directions.

**...and now
the album!**



PS 912

Copyright © 1974
Long Road Productions

“A movie masterpiece! One of the greatest motion pictures America has produced!”

Rex Reed, New York Daily News

***The original soundtrack recording.
Exclusively available on London
Records in Phase 4 Stereo.***



Cutout Market Flourishes

• Continued from page 1

industry high, but others involving the sale of 500,000 to 2 million records and tapes in one shot are becoming more frequent.

Cutout wholesalers concede that Surplus Record & Tape Distributors is the daddy of them all when it comes to the bulk of product handled. It was Surplus that bought that 6 million unit package from RCA Records. Manny Wells, co-owner of Surplus with Merrill Rose, says he bought another 2 million units from Warner Communications "very recently." And, only two weeks ago, he reports picking up a half-million batch from Phonogram.

In another recent, but unrelated, transaction, a major West Coast black-oriented label is reliably reported to have sold 2 million cutouts to a California wholesaler.

Wells puts the going rate for bulk label purchases for "good product" at somewhere between 50 and 75 cents per unit. He credits much of his firm's success in winning out against competitors to its ability to come up with "instant cash."

CBS Disk Group Launches 4-Day Toronto Confab

NEW YORK—The CBS Records Group holds its annual convention in Toronto, commencing Wednesday, July 23, and running through Sunday (27). Site is the Royal York Hotel.

Attendance for the affair, which revolves around both domestic and international label operations, is being placed in the range of some 800-plus persons.

Making up the convention's agenda are four days of in-house planning meetings in the areas of marketing, promotion, sales, merchandising, a&r, operations and special markets, five artist showcases involving some 30 acts from the Columbia, Epic, and CBS custom rosters product presentations and the presentation of sales and promotion awards to staffers.

International convention activities will be hosted by recently named division president Dick Asher and coordinated by Bunny Friedus, marketing services vice president.

Convention chairman is Jack Craigo, CBS marketing vice president, who will work closely with label vice presidents Bruce Lundvall (Columbia) and Ron Alexenburg (Epic/CBS Custom).

Over the past year, he says, Surplus has found Europe a growing source of cutout product. This is mostly 8-track cartridges, which have run into sales resistance in England and on the continent. Wells points to EMI as a prime source, claiming that he has imported some quarter-million cartridges from the EMI family of labels so far. Another 200,000 tapes were acquired from CBS in the U.K., he says.

Surplus executives Jack Rose and Pete Hyman are currently in Europe searching out new buys and selling off material which has not moved domestically.

Wells states that his giant RCA buy resulted largely from the label's reexamination of its catalog late last year, when some 700 titles were trimmed as slow sellers. Some of these deleted items have been resurfacing in RCA's new \$4.98 series. Label executives declined comment.

Mike Adler, whose Philadelphia-based Scorpio Music is one of the fastest growing cutout wholesalers, sees no diminution in the availability of product. "It is out there by the tons. What can you expect in an industry that sells on consignment?" He says he can always pick up salable items in lots of 100,000 or more.

Adler puts the purchase price range at a broad 10 to 80 cents per disk. He no longer deals in tapes. Junk stuff goes at the lower price and the final money deal depends on the percentage of stronger product.

Scorpio's volume during the past few years has increased at an annual rate of 50 percent, states Miller.

Availability of viable cutout material is "better than ever," says Stanley Sirote of Countrywide Tape And Records in Westbury, L.I. Prices are somewhat lower than in recent years, he reports, running the gamut currently between 25 cents a disk to a high of 75 cents. For a cartridge cutout the range is 70 cents to \$1.15, he reports, and for cassettes 50 cents to \$1. Sirote feels stronger titles are now hitting the cutout route, as consumers resist front-line prices in the market place.

Unsalable records culled from bulk purchases are peddled to pressers for scrap at 5 to 7 cents per LP, says Sirote.

One important wholesaler, who spoke on condition that his name be withheld, took issue with Sirote on the resale strength of most cutout material currently available. "Some years back 40 percent of what we bought was good. Now, the ratio is nearer 25 percent," he says. This wholesaler agrees that prices have

(Continued on page 73)

S.F. DISTRIB OPENS AN L.A. OFFICE

LOS ANGELES—For the first time in years, a San Francisco distributor, Eric Mainland, is opening a sales office here, providing statewide coverage.

Al Bramy, Eric general manager, has hired a sales manager and three salesmen to cover the southern end of the state. Primary label being handled by the Eric Group here is UA and its satellite firms.

Eric will stock in an Emoryville 35,000-square-foot warehouse with overnight truck shipments to this area. Other labels are being added.

Invictus—A Conspiracy?

NEW YORK—A suit charging a conspiracy to drive Invictus Records out of business by systematically enticing away its producers, songwriters, artists and administrative staffers, has been filed by the label against ABC Inc., its music subsidiaries and several top label executives; GRT, Lamont Dozier, several law firms, and a list of 25 John Does.

The charges, filed July 1 in U.S. district court for the Eastern district of Michigan, also include allegations of a defamatory campaign waged against the plaintiffs by the defendants.

Joining Invictus as plaintiffs are Holland-Dozier-Holland Productions and Gold Forever Music. Charges in the 16-count suit cover a time period "in or about 1973" to the time of the filing. Several of the counts seek up to \$9 million in actual and punitive damages.

Plaintiffs seek a jury trial and a preliminary injunction to halt the defendants from continuing such alleged practices during the pendency of the action.

Salsoul Label

• Continued from page 4

under the Epic deal. His latest single, "Woman Don't Want To Love Me," was just recently released.

If Epic should take a pass on any of the forthcoming product it will still be released by Salsoul, continues Cayre. The CBS-Salsoul pact, also including a first refusal clause for the international division, is for three years.

At Epic, vice president and general manager Ron Alexenburg says that a decision has not been made yet on handling any of the new titles. He does state, though, that he is very interested in the reaction to the new Bataan single.

Cayre is also quick to explain that the company's new direction by no means precludes a lessening of efforts in the more traditional Latin market. "Latin music has been the most important part of our business and it always will be," he says. Caytronics is the exclusive U.S. distributor for both CBS and RCA Latin product.

Ampex Tie Winds

LOS ANGELES—Wes Farrell's Chelsea and Roxbury labels have terminated their Ampex tape licensing deal. Chelsea/Roxbury will now manufacture and distribute their own tapes in all configurations via their independent distributor network.



Sam Emerson photo

'ALONG CAME JONES' was duet taped by Atlantic's Jimmy Castor Bunch with Dinah Shore for Aug. 15 CBS-TV "Dinah!" special. Taping came during hectic two weeks in Los Angeles that included dates at Disneyland, Starwood Club.

N.Y. Television Inundated

• Continued from page 1

are brightening up the tube with commercial "entertainments." "Candide," one of the "outsiders," is said to be considering going the spot route.

The blitz is paying dividends at the boxoffice and at the record counters, with increased boxoffice gross in many instances running from several thousand to many thousands of dollars weekly. Some of the shows have been running a few years and have suddenly seen the light regarding the purchase of spots, one show has not yet opened but is already programmed for time buys and still others have decided the tube's the thing to conquer the audience after several months of the Broadway staging.

The spots also vary regarding time, frequency, audience and concept, according to Matt Serino, an account executive and vice president of Blaine-Thompson, the advertising firm which handles most of the commercials and other forms of advertising for the theater.

The average money now spent during a campaign for commercials is about \$10,000 per show per week, Serino says. The production investment depends on the type of spot and how much money the show's principals (producers, songwriters, directors, etc.) want to invest in this form of advertisement.

Whether television spots can make a hit is a moot question, and Nancy Coyne, the firm's creative director, and Mike Mones, an account executive and vice president, both admit that spots do not make a show a success. "It can make a 'good' show into a hit," both assert. Such a "good show" (it received favorable critical comment) is "The Wiz." Actually, it received advance hearings on the radio even before the show came to Broadway when "Ease On Down The Road" was used as a radio commercial to plug the show. The television spot featured the song, which was then turned into a hit single by the spot's producers, who altered the commercial for consumer use. The original cast came out on Atlantic Records, produced in a studio by Jerry Wexler, an Atlantic vice president.

Broadway producer Stuart Ostrow is the acknowledged pioneer in using TV to push musicals through commercials. Hal Prince and David Merrick, two other well-known producers, used TV for publicity purposes, at openings and the like. But it was Ostrow who, some six years ago, began it all with an animated spot of "1776." It didn't do well and the advertising agency decided to utilize some of the regular cast, says Serino. The spots were of 10 and 30-second

duration and cost about \$8,000 to produce, he says. "It is hard to judge the impact the spot had on the show," Serino adds frankly.

The next show handled by the agency was "Pippin." This also was animated at first, then went into live action from a studio where it was choreographed by Bob Fosse. The spots, which ran for a minute, began about a month after the show opened. Cost of the spot: \$20,000, run during late news broadcasting time. Result: Boxoffice went from \$70,000 to \$110,000. Verdict by the admen: A success.

Then came "The Magic Show." In this case, the agency went after a young audience, prior to and after the show's opening. Production cost: \$10,000. Station used: WNEW. For this show slides were used. After an initial burst, the spot schedule tapered. Now it may be seen only every few months. Time buy cost here has been about \$200,000, Mones says. Verdict: A success too, based on a long-pull payoff.

"The Rocky Horror Show," which consisted of 10-second slides, failed to overcome bad reviews. "Over Here" suffered a similar fate, first with slides, then in 30-second live action spots. Production investment: some \$10,000 and \$15,000, respectively. "Mack And Mabel" was hard to judge. Spots ran for some six weeks and were starting to show results but the budget ran out. Cost to produce the show's spot: \$22,000.

The list of commercials continues. "Over Here," "Gypsy," which cost \$60,000 in time buys, and \$25,000 to produce; "Raisin" (not handled by Blaine-Thompson); "Grease," which recently latched onto the spot concept after a four-year run and is now increasing its gate after a leveling-off period.

Then followed "Shenandoah," which has six spots and cost about \$22,000 to produce and is being shown over a three-week saturation period. Time-buy cost is \$65,000. Last week the boxoffice gross rose some \$5,000. "Rodgers And Hart" followed. Then "Chicago," for which no time has been bought as yet. Two different spots are being weighed. The most recent show to go commercial is "The Chorus Line," which is ready to be unveiled on Sunday (20), one week before it opens on Broadway. Here the concept is more moderate. Selectivity is the goal, not saturation, Mones says. Costs were \$21,000. Two different spots are likely.

A spot check of several major chain stores in the New York area shows that sales of original cast albums have been helped by the commercials. The album sales rise generally coincided with the boxoffice

(Continued on page 72)

SAVE VALUABLE COUPON SAVE

WE HAVE THE BEST CUT-OUT & PROMOTIONAL 8-TRACK & CASSETTE TAPE LIST IN AMERICA! MAJOR LABELS ... MAJOR ARTISTS

◆ NOT BOOTLEG ◆

SEND FOR FREE CATALOG

Our new expanded telephone lines are in now. If you had difficulty calling us, please try again. Thanks for your patience.

Araco Records & Tapes
507 High St., Burlington, N.J. 08016
Name _____
Address _____
City _____ State _____ Zip _____
Tel: (609) 386-3288

SAVE

SAVE

Archer Winsten, New York Post

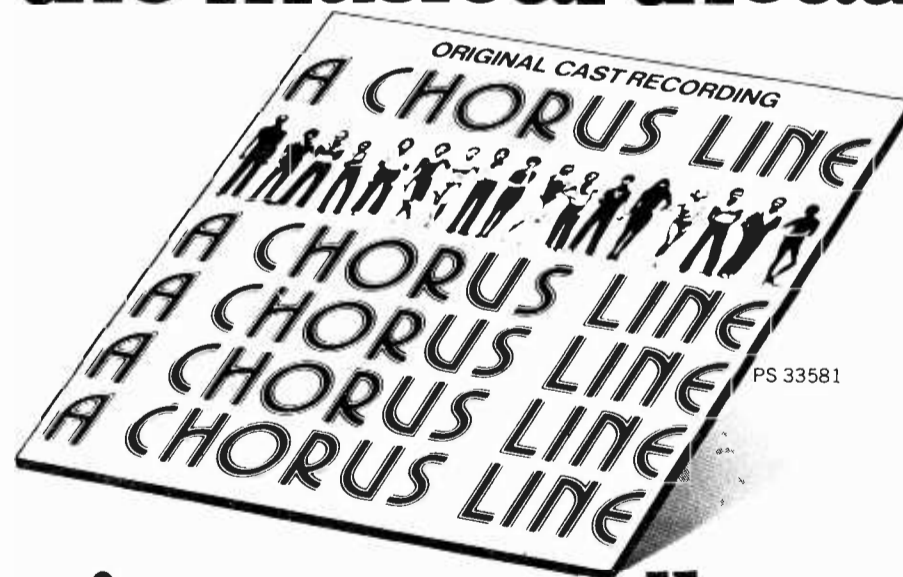
**The
dazzling, driving, compassionate,
thrilling, magnificent,**

Douglas Watt, New York Daily News

**daringly simple, brilliantly
staged, splendid,**

Clive Barnes, The New York Times

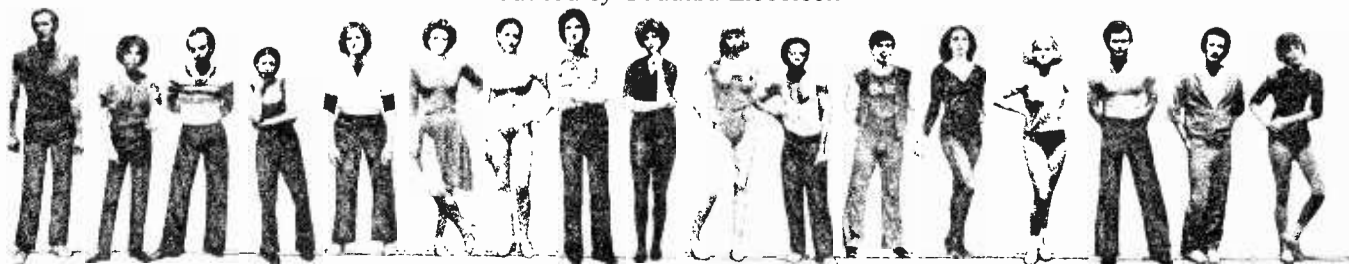
**tremendous, terrific,
devastatingly effective
show that must dance,
jog and whirl its way into
the history of
the musical theatre**



is now an album.

"A CHORUS LINE." ON COLUMBIA RECORDS AND TAPES.

Produced by Goddard Lieberson



Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/10/75)

TOP ADD ONS - NATIONAL

HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
 JOHNNY RIVERS—Help Me Rhonda (Epic)
 WAR—Why Can't We Be Friends (U.A.)

PRIME MOVERS - NATIONAL

ELTON JOHN—Someone Saved My Life (MCA)
 BEE GEES—Jive Talkin' (Atlantic)
 GWEN McCRAE—Rockin' Chair (Cat)

BREAKOUTS - NATIONAL

JOHNNY RIVERS—Help Me Rhonda (Epic)
 BARRY MANILOW—Could It Be Magic (Arista)
 (D) K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)

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.

★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 18-11
KBBC—Phoenix

- BARRY MANILOW—Could It Be Magic (Arista)
- AMERICA—Daisy Jane (W.B.)
- ★ CHARLIE RICH—Every Time You Touch Me (Epic) 32-34
- ★ JANIS IAN—At Seventeen (Columbia) 28-20

KRIZ—Phoenix

● NO NEW LIST

★

★ **KQEO—Albuquerque**

- JAMES TAYLOR—How Sweet It Is (W.B.)
- TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
- ★ EAGLES—One Of These Nights (Asylum) 13-8
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 29-22

KTXT—Tucson

- JOHNNY WAKELIN—Black Superman (Pye)
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
- ★ GWEN McCRAE—Rockin' Chair (Cat) 27-15
- ★ BEE GEES—Jive Talkin' (Atlantic) 17-7

Pacific Northwest Region

TOP ADD ONS:

JOHNNY RIVERS—Help Me Rhonda (Epic)
 AMERICA—Daisy Jane (W.B.)
 JOHNNY WAKELIN—Black Superman (Pye)

PRIME MOVERS:

ELTON JOHN—Someone Saved My Life (MCA)
 GWEN McCRAE—Rockin' Chair (Cat)
 WAR—Why Can't We Be Friends (U.A.)

BREAKOUTS:

JAMES TAYLOR—How Sweet It Is (W.B.)
 BARRY MANILOW—Could It Be Magic (Arista)
 JOHNNY RIVERS—Help Me Rhonda (Epic)

KFRC—San Francisco

- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- MIKE POST—Rockford Files (MGM)
- ★ ELTON JOHN—Someone Saved My Life (MCA) 24-15
- ★ GWEN McCRAE—Rockin' Chair (Cat) 16-10

KYA—San Francisco

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- TAVARES—It Only Takes A Minute (Capitol)
- ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 26-21
- ★ BEE GEES—Jive Talkin' (Atlantic) 18-11

KI01-FM—San Francisco

- FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot)
- AMERICA—Daisy Jane (W.B.)
- ★ BARRY MANILOW—Could It Be Magic (Arista) HB-15
- ★ ELTON JOHN—Someone Saved My Life (MCA) HB-11

KSJO—San Jose

- MERRY CLAYTON—Keep Your Eyes On The Sparrow (Ode)
- MORRIS ALBERT—Feelings (RCA)
- ★ NEIL SEDAKA—That's When The Music Takes Me (Rocket) EX-20
- ★ WAR—Why Can't We Be Friends (U.A.) 11-8

KLIV—San Jose

- WAR—Why Can't We Be Friends (U.A.)
- LYNRYD SKYNYRD—Saturday Night Special (MCA)
- ★ GWEN McCRAE—Rockin' Chair (Cat) 17-11
- ★ BAZUKA—Dynamite (A&M) 18-7

KJOY—Stockton, Calif.

- MORRIS ALBERT—Feelings (RCA)
- BARRY MANILOW—Could It Be Magic (Arista)
- ★ POINTER SISTERS—How Long (ABC/Blue Thumb) 29-12
- ★ TRAVIS WAMMACK—More Power To You (Capricorn) 28-19

KNDE—Sacramento

- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- AMERICA—Daisy Jane (W.B.)
- ★ WAR—Why Can't We Be Friends (U.A.) 26-12
- ★ AMBROSIA—Holdin' On To Yesterday (20th Century) EX-24

KJR—Seattle

- WAR—Why Can't We Be Friends (U.A.)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- ★ BEE GEES—Jive Talkin' (Atlantic) 18-9

D★ VAN McCOY—Hustle (Avco) 23-19

KING—Seattle

- JAMES TAYLOR—How Sweet It Is (W.B.)
- GWEN McCRAE—Rockin' Chair (Cat)
- ★ ELTON JOHN—Someone Saved My Life (MCA) 25-17
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 9-5

KJRB—Spokane

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- CHARLIE WHITEHEAD—Love Being Your Fool (Island)
- ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 17-13
- ★ WAR—Why Can't We Be Friends (U.A.) 26-22

KTAC—Tacoma

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- JOHNNY RIVERS—Help Me Rhonda (Epic)
- ★ GWEN McCRAE—Rockin' Chair (Cat) 25-19
- D★ VAN McCOY—Hustle (Avco) 22-13

KGW—Portland

- BAZUKA—Dynamite (A&M)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 24-17
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 20-14

KISN—Portland

- JOAN BAEZ—Blue Sky (A&M)
- TRINI LOPEZ—Something 'Bout You Baby I Like (Private Stock)
- D★ VAN McCOY—Hustle (Avco) 15-2
- ★ GWEN McCRAE—Rockin' Chair (Cat) 16-5

KTLK—Denver

- JOHNNY WAKELIN—Black Superman (Pye)
- AMERICA—Daisy Jane (W.B.)
- ★ HUDSON BROTHERS—Rendezvous (MCA) 30-19
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 24-14

KIMN—Denver

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
- ★ JAMES TAYLOR—How Sweet It Is (W.B.)

KKAM—Pueblo, Colo.

- FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot)
- ZZ TOP—Tush (London)
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 15-7
- ★ JANIS IAN—At Seventeen (Columbia) 23-17

KYSN—Colorado Springs

- AMERICA—Daisy Jane (W.B.)
- CAT STEVENS—Two Fine People (A&M)
- ★ BEE GEES—Jive Talkin' (Atlantic) 24-14
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 2-1

KCPX—Salt Lake City

- AUSTIN ROBERTS—Rocky (Private Stock)
- BEAU BRUMBLES—You Tell Me Why (W.B.)

★ JAMES TAYLOR—How Sweet It Is (W.B.) 30-22

★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 27-20

KRSP—Salt Lake City

- AMERICA—Daisy Jane (W.B.)
- OSMOND BROTHERS—I'M Not The Proud One (MGM)
- ★ HUDSON BROTHERS—Rendezvous (MCA) 23-14
- ★ ELTON JOHN—Someone Saved My Life (MCA) 12-4

KROY—Sacramento

- JOHNNY WAKELIN—Black Superman (Pye)
- ELVIN BISHOP—Sure Feels Good (Capricorn)
- ★ WAR—Why Can't We Be Friends (U.A.) 26-17
- ★ GWEN McCRAE—Rockin' Chair (Cat) 20-13

Southwest Region

TOP ADD ONS:

THREE DOG NIGHT—Til The World Ends (ABC)
 AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 ZZ TOP—Tush (London)

PRIME MOVERS:

BEE GEES—Jive Talkin' (Atlantic)
 (D) VAN McCOY—Hustle (Avco)
 ELTON JOHN—Someone Saved My Life (MCA)

BREAKOUTS:

THREE DOG NIGHT—Til The World Ends (ABC)
 HELEN REDDY—Bluebird (Capitol)
 AMAZING RHYTHM ACES—Third Rate Romance (ABC)

KILT—Houston

- AMBROSIA—Holdin' On To Yesterday (20th Century)
- THREE DOG NIGHT—Til The World Ends (ABC)
- D★ VAN McCOY—Hustle (Avco) 10-4
- ★ BEE GEES—Jive Talkin' (Atlantic) 30-20

KRBE-FM—Houston

- JAMES TAYLOR—How Sweet It Is (W.B.)
- D● K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 14-10
- ★ EAGLES—One Of These Nights (Asylum) 11-7

KLIF—Dallas

- BARRY MANILOW—Could It Be Magic (Arista)
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
- ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) EX-19
- ★ HUDSON BROTHERS—Rendezvous (MCA) EX-22

KNUS-FM—Dallas

- BEE GEES—Jive Talkin' (Atlantic)
- JAMES TAYLOR—How Sweet It Is (W.B.)
- ★ JANIS IAN—At Seventeen (Columbia) 16-11
- ★ EAGLES—One Of These Nights (Asylum) 19-10

KFJZ—Ft. Worth

- HELEN REDDY—Bluebird (Capitol)
- JUDY COLLINS—Send In The Clowns (Elektra)
- ★ EARTH, WIND & FIRE—That's The Way Of The World (ABC) 31-24
- ★ JANIS IAN—At Seventeen (Columbia) 21-16

KXOL—Ft. Worth

- HELEN REDDY—Bluebird (Capitol)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
- D★ VAN McCOY—Hustle (Avco) 20-8
- ★ BEE GEES—Jive Talkin' (Atlantic) 27-14

KONO—San Antonio

- AMAZING RHYTHM ACES—Third Rate Romance (ABC)

● AMERICA—Daisy Jane (W.B.)

★ ELTON JOHN—Someone Saved My Life (MCA) 15-4

★ EAGLES—One Of These Nights (Asylum) 16-10

KELP—El Paso

- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- ★ GWEN McCRAE—Rockin' Chair (Cat) 14-8
- D★ VAN McCOY—Hustle (Avco) 13-5

XEROK—El Paso

- JANIS IAN—At Seventeen (Columbia)
- JOHNNY RIVERS—Help Me Rhonda (Epic)
- ★ BEE GEES—Jive Talkin' (Atlantic) 11-9
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 24-18

KAKC—Tulsa

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- ZZ TOP—Tush (London)
- ★ GWEN McCRAE—Rockin' Chair (Cat) EX-22
- ★ MIKE POST—Rockford Files (MGM) 11-6

KELI—Tulsa

- ROLLING STONES—I Don't Why (ABKCO)
- CAT STEVENS—Two Fine People (A&M)
- ★ THREE DOG NIGHT—Til The World Ends (ABC) 25-15
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) EX-23

WKY—Oklahoma City

- DWIGHT WILLEY BAND—I'm On Fire (Shelter)
- CHARLIE RICH—Every Time You Touch Me (Epic)
- ★ WAR—Why Can't We Be Friends (U.A.) 21-10
- ★ ELTON JOHN—Someone Saved My Life (MCA) 25-12

KOMA—Oklahoma City

- THREE DOG NIGHT—Til The World Ends (ABC)
- POINTER SISTERS—How Long (ABC/Blue Thumb)
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 19-9
- ★ BEE GEES—Jive Talkin' (Atlantic) 27-17

WTIX—New Orleans

- ZZ TOP—Tush (London)
- RINGO STARR—Goodnight Vienna (Apple)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 12-4
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 22-11

KEEL—Shreveport

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- TAVARES—It Only Takes A Minute (Capitol)
- ★ JANIS IAN—At Seventeen (Columbia) 27-20
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 29-22

Midwest Region

TOP ADD ONS:

HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
 AMBROSIA—Holdin' On To Yesterday (20th Century)
 JOHNNY RIVERS—Help Me Rhonda (Epic)

PRIME MOVERS:

BEE GEES—Jive Talkin' (Atlantic)
 ELTON JOHN—Someone Saved My Life (MCA)
 GWEN McCRAE—Rockin' Chair (Cat)

BREAKOUTS:

JOHNNY RIVERS—Help Me Rhonda (Epic)
 ELTON JOHN—Someone Saved My Life (MCA)
 (D) K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)

WLS—Chicago

- MELISSA MANCHESTER—Midnight Blue (Arista)
- WAR—Why Can't We Be Friends (U.A.)
- ★ TEN C.C.—I'm Not In Love (Mercury) 14-6
- ★ EAGLES—One Of These Nights (Asylum) 18-12

WCFL—Chicago

- MIKE POST—Rockford Files (MGM)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 13-7
- ★ GWEN McCRAE—Rockin' Chair (Cat) 18-13

WOKY—Milwaukee

- TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
- HUDSON BROTHERS—Rendezvous (MCA)
- ★ FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot) 21-9
- ★ ELTON JOHN—Someone Saved My Life (MCA) 30-22

WZUU-FM—Milwaukee

- AMBROSIA—Holdin' On To Yesterday (20th Century)
- D● JACKSON FIVE—Forever Came Today (Motown)
- ★ BEE GEES—Jive Talkin' (Atlantic) 25-7
- ★ CHARLIE RICH—Every Time You Touch Me (Epic) 11-6

WIFE—Indianapolis

- SAMMY JOHNS—Rag Doll (GRC)
- D● K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 11-7
- ★ TEN C.C.—I'm Not In Love (Mercury) 5-1

WIRL—Peoria, Ill.

- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- CAT STEVENS—Two Fine People (A&M)
- ★ THREE DOG NIGHT—Til The World Ends (ABC) 17-10
- ★ BEE GEES—Jive Talkin' (Atlantic) 22-12

WDGJ—Minneapolis

- BAZUKA—Dynamite (A&M)
- GWEN McCRAE—Rockin' Chair (Cat)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 9-4
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 11-7

KDWB—Minneapolis

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- BAZUKA—Dynamite (A&M) 21-15
- ★ WAR—Why Can't We Be Friends (U.A.) 22-16

KOIL—Omaha

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- AMBROSIA—Holdin' On To Yesterday (20th Century)
- ★ ELTON JOHN—Someone Saved My Life (MCA) 28-12
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 16-7

KIOA—Des Moines

- BAZUKA—Dynamite (A&M)
- AMBROSIA—Holdin' On To Yesterday (20th Century)
- ★ GWEN McCRAE—Rockin' Chair (Cat) 28-16
- ★ ELTON JOHN—Someone Saved My Life (MCA) 22-15

(Continued on page 16)

JULY 19, 1975, BILLBOARD



THE MUSIC OF THE GODS
IS NOW THE MUSIC OF THE PEOPLE

AMBROSIA

“HOLDIN’ ON TO YESTERDAY”

TC-2207

AMERICA'S HOTTEST NEW GROUP!

Produced by Freddie Piro



T-434

20th CENTURY
RECORDS
A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

Billboard Singles Radio Action

Based on station playlists through Thursday (7/10/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 14

KKLS—Rapid City, S.D.

- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **JANIS IAN**—At Seventeen (Columbia)
- ★ **AMBROSIA**—Holdin' On To Yesterday (20th Century) 26-16
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 17-10

KQWB—Fargo, N.D.

- **TONY ORLANDO & DAWN**—Mornin' Beautiful (Elektra)
- **JOHNNY RIVERS**—Help Me Rhonda (Epic)

- ★ **VAN MCCOY**—Hustle (Avco) 20-15
- ★ **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol) 13-8

KXOK—St. Louis

- **BEE GEES**—Jive Talkin' (Atlantic)
- **ELTON JOHN**—Someone Saved My Life (MCA)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 19-13
- ★ **TEN C.C.**—I'm Not In Love (Mercury) 14-9

KSLO-FM—St. Louis

- **EAGLES**—One Of These Nights (Asylum)

- **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol) 15-9
- ★ **PILOT**—Magic (EMI) 16-11

WHB—Kansas City

- **JAMES TAYLOR**—How Sweet It Is (W.B.)

- ★ **BEE GEES**—Jive Talkin' (Atlantic) 25-20
- ★ **GWEN McCRAE**—Rockin' Chair (Cat) 16-11

KEWI—Topeka

- **BARRY MANILOW**—Could It Be Magic (Arista)
- **ABBA**—SOS (Atlantic)
- ★ **SEALS & CROFTS**—I'll Play For You (W.B.) 24-13
- ★ **MIKE POST**—Rockford Files (MGM) 7-4

North Central Region

- **TOP ADD ONS:**
- **PAUL ANKA/ODIA COATES**—I Believe There's Nothing Stronger Than Our Love (UA)
- **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy)
- **WAR**—Why Can't We Be Friends (U.A.)

★ **PRIME MOVERS:**

- **ELTON JOHN**—Someone Saved My Life (MCA)
- **BEE GEES**—Jive Talkin' (Atlantic)
- **BARRY MANILOW**—Could It Be Magic (Arista)

BREAKOUTS:

- **PAUL ANKA/ODIA COATES**—I Believe There's Nothing Stronger Than Our Love (UA)
- **NEIL SEDAKA**—That's When The Music Takes Me (Rocket)
- **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)

CKLW—Detroit

- **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy)
- **FANTASTIC FOUR**—Elvin Stone (20th Century/Westbound)
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 14-6
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 21-14

WGRD—Grand Rapids

- **GWEN McCRAE**—Rockin' Chair (Cat)
- **JESSI COLTER**—I'm Not Lisa (Capitol) 11-7
- ★ **BAZUKA**—Dynamite (A&M) 17-11

Z-96 (WZZM-FM)—Grand Rapids

- **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
- **MIKE POST**—Rockford Files (MGM)
- ★ **WAR**—Why Can't We Be Friends (U.A.) 30-16

- ★ **FRANKIE VALLI**—Swearin' To God (Private Stock) 27-15

WTAC—Flint, Mich.

- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **JOE WALSH**—Time Out (ABC)
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 21-8
- ★ **DAVID BOWIE**—Fame (RCA) 22-17

WIXY—Cleveland

- **TONY ORLANDO & DAWN**—Mornin' Beautiful (Elektra)
- **PAUL ANKA/ODIA COATES**—There's Nothing Stronger Than Our Love (U.A.)
- ★ **WAR**—Why Can't We Be Friends (U.A.) 29-17

- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 13-8

WGCL—Cleveland

- **JAMES TAYLOR**—How Sweet It Is (W.B.)
- **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy)
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 22-13
- ★ **GWEN McCRAE**—Rockin' Chair (Cat) 12-3

13-Q (WKQT)—Pittsburgh

- **MELISSA MANCHESTER**—Midnight Blue (Arista)
- **WAR**—Why Can't We Be Friends (U.A.)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 17-9
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 29-3

WKWB—Buffalo

- **BAZUKA**—Dynamite (A&M)
- **AUSTIN ROBERTS**—Rocky (Private Stock)
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 29-19
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 23-14

WSAI—Cincinnati

- **SWEET**—Ballroom Blitz (Capitol)
- **WAR**—Why Can't We Be Friends (U.A.)
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 26-15
- ★ **PILOT**—Magic (EMI) 10-4

WCOL—Columbus

- **NEIL SEDAKA**—That's When The Music Takes Me (Rocket)
- **THREE DOG NIGHT**—Til The World Ends (ABC)
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 27-10
- ★ **JANIS IAN**—At Seventeen (Columbia) 37-26
- ★ **LEON RUSSELL**—Lady Blue (Shelter) 22-10

WAKY—Louisville

- **JAMES TAYLOR**—How Sweet It Is (W.B.)
- **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 25-10

- ★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK) 20-11

WTUE—Dayton, Ohio

- **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
- **NEIL SEDAKA**—That's When The Music Takes Me (Rocket)
- ★ **AMAZING RHYTHM ACES**—Third Rate Romance (ABC) 35-24
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 37-26

WBGN—Bowling Green, Ky.

- **GRASS ROOTS**—Mamacita (Haven)
- **CHRISTOPHER, PAUL & SHAWN**—For You Love (Casablanca)
- ★ **PILOT**—Magic (EMI) 11-6
- ★ **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol) 17-11

WJET—Erie, Pa.

- **FRANKIE VALLI**—Swearin' To God (Private Stock)
- **AMERICA**—Daisy Jane (W.B.)
- ★ **GLADYS KNIGHT**—The Way We Were/Try To Remember (Buddah) 30-15
- ★ **JAMES TAYLOR**—How Sweet It Is (W.B.) 34-18

WRIE—Erie, Pa.

- **JOHNNY WAKELIN**—Black Superman (Pye)
- **PAUL ANKA/ODIA COATES**—There's Nothing Stronger Than Our Love (U.A.)
- ★ **MELISSA MANCHESTER**—Midnight Blue (Arista) 14-10
- ★ **TONY ORLANDO & DAWN**—Mornin' Beautiful (Elektra) 30-21

Southeast Region

- **TOP ADD ONS:**
- **JANIS IAN**—At Seventeen (Columbia)
- **NEW BIRTH**—Dream Merchant (Buddah)
- **AMBROSIA**—Holdin' On To Yesterday (20th Century)

★ **PRIME MOVERS:**

- **ELTON JOHN**—Someone Saved My Life (MCA)
- **BEE GEES**—Jive Talkin' (Atlantic)
- **MIKE POST**—Rockford Files (MGM)

BREAKOUTS:

- **BARRY MANILOW**—Could It Be Magic (Arista)
- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **NEW BIRTH**—Dream Merchant (Buddah)

WQXI—Atlanta

- **JANIS IAN**—At Seventeen (Columbia)

- **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK)
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 18-10
- ★ **MIKE POST**—Rockford Files (MGM) 20-14

WFOM—Atlanta

- **AMBROSIA**—Holdin' On To Yesterday (20th Century)
- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- ★ **RAY STEVENS**—Misty (Barnaby) 14-8
- ★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 40-31

Z-93 (WZGC-FM)—Atlanta

- **JANIS IAN**—At Seventeen (Columbia)
- **NEIL SEDAKA**—That's When The Music Takes Me (Rocket)
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 11-5
- ★ **MIKE POST**—Rockford Files (MGM) 23-12

WBQQ—Augusta

- **BARRY MANILOW**—Could It Be Magic (Arista)
- **THREE DOG NIGHT**—Til The World Ends (ABC)
- ★ **MELISSA MANCHESTER**—Midnight Blue (Arista) 25-18
- ★ **HOT CHOCOLATE**—Disco Queen (Big Tree) 23-17

WSGN—Birmingham, Ala.

- **AMBROSIA**—Holdin' On To Yesterday (20th Century)
- **NEW BIRTH**—Dream Merchant (Buddah)
- ★ **AMAZING RHYTHM ACES**—Third Rate Romance (ABC) 23-15
- ★ **LEON RUSSELL**—Lady Blue (Shelter) 22-10

WHYY—Montgomery, Ala.

- **AMERICA**—Daisy Jane (W.B.)
- **PAUL ANKA/ODIA COATES**—There's Nothing Stronger Than Our Love (U.A.)
- ★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 21-11
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 13-7

WTOB—Winston/Salem, N.C.

- **SMOKEY**—If You Think You Know How To Love Me (MCA)
- **PAUL ANKA/ODIA COATES**—There's Nothing Stronger Than Our Love (U.A.)
- ★ **JANIS IAN**—At Seventeen (Columbia) 21-14
- ★ **RINGO STARR**—Goodnight Vienna (23-15)

WSGA—Savannah, Ga.

- **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot)
- **AMERICA**—Daisy Jane (W.B.)
- ★ **BAD COMPANY**—Feel Like Makin' Love (Swan Song) 24-12
- ★ **BAZUKA**—Dynamite (A&M) 22-15

WTMA—Charleston, S.C.

- **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot)
- **JANIS IAN**—At Seventeen (Columbia)
- ★ **ISLEY BROTHERS**—Fight The Power (T-Neck) 21-13
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 13-5

WKIX—Raleigh, N.C.

- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **AMBROSIA**—Holdin' On To Yesterday (20th Century)
- ★ **RAY STEVENS**—Misty (Barnaby) 15-9
- ★ **MIKE POST**—Rockford Files (MGM) 26-16

WORD—Spartanburg, S.C.

- **JOHN WILLIAMS**—Jaws (MCA)
- **JOE TEX**—Under Your Powerful Love (Dial)
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 21-10
- ★ **BAD COMPANY**—Feel Like Makin' Love (Swan Song) EX-19

WAYS—Charlotte, N.C.

- **NEW BIRTH**—Dream Merchant (Buddah)
- **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol)
- ★ **SYL JOHNSON**—Take Me To The River (Hi) 21-12
- ★ **CHARLIE RICH**—Every Time You Touch Me (Epic) 19-13

WNOX—Knoxville

- **NO NEW LIST**
-
-
-

WGOV—Chattanooga, Tenn.

- **AMBROSIA**—Holdin' On To Yesterday (20th Century)
- **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy)
- ★ **MIKE POST**—Rockford Files (MGM) 24-13
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 10-2

KAAY—Little Rock

- **THREE DOG NIGHT**—Til The World Ends (ABC)
-
- ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 12-5
- ★ **RAY STEVENS**—Misty (Barnaby) 10-4

WHBQ—Memphis

- **HOT CHOCOLATE**—Disco Queen (Big Tree)
- **LYNYRD SKYNYRD**—Saturday Night Special (MCA)
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 30-14
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 21-12

WMPS—Memphis

- **NO NEW LIST**
-
-
-

WMAK—Nashville

- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot)
- ★ **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA) 15-8
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 24-18

WLAC—Nashville

- **NEW BIRTH**—Dream Merchant (Buddah)
- **FRANKIE VALLI**—Swearin' To God (Private Stock)
- ★ **WAR**—Why Can't We Be Friends (U.A.) 9-1
- ★ **EAGLES**—One Of These Nights (Asylum) 6-4

WLCY—St. Petersburg, Fla.

- **JANIS IAN**—At Seventeen (Columbia)
- **SOUTH SHORE COMMISSION**—Free Man (Wand)
- ★ **BIMBO JETS**—El Bimbo (Scepter) 30-22
- ★ **COMMODORES**—Slippery When Wet (Motown) 40-32

WQAM—Miami

- **BEE GEES**—Jive Talkin' (Atlantic)
- **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol)
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 11-8
- ★ **MELISSA MANCHESTER**—Midnight Blue (Arista) 12-5

WFUN—Miami

- **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol)
- **NEIL SEDAKA**—That's When The Music Takes Me (Rocket)
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 18-4
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 11-3

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- **JAMES TAYLOR**—How Sweet It Is (W.B.)
- **CALHOUN**—Dance, Dance, Dance (Warner/Spector)
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 30-20
- ★ **EAGLES**—One Of These Nights (Asylum) 20-17

WQPD—Lakeland, Fla.

- **PAUL ANKA/ODIA COATES**—There's Nothing Stronger Than Our Love (U.A.)
- **ORLEANS**—Dance With Me (Asylum)
- ★ **HOT CHOCOLATE**—Disco Queen (Big Tree) 27-15
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 17-11

WMFJ—Daytona Beach, Fla.

- **TAVARES**—It Only Takes A Minute (Capitol)
- **NEIL SEDAKA**—That's When The Music Takes Me (Rocket)
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) HE-14
- ★ **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol) 30-19

Mid-Atlantic Region

● **TOP ADD ONS:**

- **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **ORLEANS**—Dance With Me (Asylum)

★ **PRIME MOVERS:**

- **BEE GEES**—Jive Talkin' (Atlantic)
- **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK)
- **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol)

BREAKOUTS:

- **THREE DOG NIGHT**—Til The World Ends (ABC)
- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK)

WFIL—Philadelphia

- **NONE**
-
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 22-13
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 25-16

WIBG—Philadelphia

- **ORLEANS**—Dance With Me (Asylum)
- **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
- ★ **ELTON JOHN**—Someone Saved My Life (MCA) 13-7
- ★ **THREE DOG NIGHT**—Til The World Ends (ABC) 29-21

WPGC—Washington

- **JOHNNY WAKELIN**—Black Superman (Pye)
- **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy)
- ★ **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol) 29-19
- ★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK) 28-12

WCAO—Baltimore

- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
- ★ **MIKE POST**—Rockford Files (MGM) 22-16
- ★ **JAMES TAYLOR**—How Sweet It Is (W.B.) 29-21

WGN—Newport News, Va.

- **JAMES TAYLOR**—How Sweet It Is (W.B.)
- **HELEN REDDY**—Bluebird (Capitol)
- ★ **WAR**—Why Can't We Be Friends (U.A.) 13-9
- ★ **MIKE POST**—Rockford Files (MGM) 27-24

WYRE—Annapolis, Md.

- **AMBROSIA**—Holdin' On To Yesterday (20th Century)
- **THREE DOG NIGHT**—Til The World Ends (ABC)
- ★ **WAR**—Why Can't We Be Friends (U.A.) 12-8
- ★ **BEE GEES**—Jive Talkin' (Atlantic) 15-9

WLEE—Richmond, Va.

- **MERRY CLAYTON**—KEEP Your Eye On The Sparrow (Ode)

Bowie's "Young Americans" album is

APL1/APS1/APK1-0998

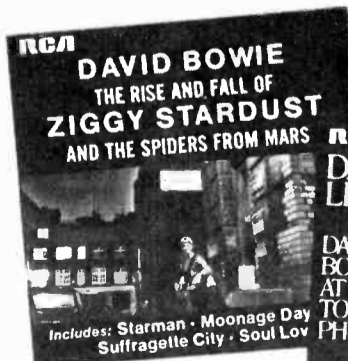
GOLD

Includes the new smash single "Fame"

PB-10320



Prepare yourself for the rush
with the rest of Bowie's 14K gold catalog.



LSP-4702; P8S/PK-1932



CPL2/CPS2/CPK2-0771



CPL1/CPS1/CPK1-0576

RCA
Records and Tapes

Production & Equipment Firms Respond To Forum

• Continued from page 1

MOR to country music, as well as its new all-news programming service.

Sansui will occupy a suite to demonstrate its SQ matrix quadrasonic broadcasting system, according to vice president Jerry LeBow of 201 Communications, New York.

The William B. Tanner Co., Memphis, will host a suite, as will TM Programming and Ron Nickell, vice president and general sales manager of TM Programming, Dallas, reports that various staff members will be on hand to talk about the firm's "Stereo Rock" automation programming.

Drake-Chenault, Los Angeles, will be there, according to general manager Bert Kleinman, to demonstrate its various programming services.

Burns Media Consultants will have a suite to talk to clients and potential clients of the radio documentary "The History Of British Rock" and the programming features "The Golden Times" in the Stanford Court nearby, reports George and Judy Burns.

Watermark Inc. will be located in the Fairmont, says president Tom Rounds, and eager to talk with all stations using "American Top 40" and "American Country Countdown."

Several other equipment and radio syndication firms have expressed interest in opening suites during the four-day radio programming meeting.

A final lineup of speakers and rap session communicators is expected to be announced next week, but new speakers include Stan Kaplan, president of WAYS in Charlotte, and Ron Nickell of TM Programming, Dallas. Jeff Toddler, associate director of broadcasting for the William B. Tanner Co., Memphis, will moderate a session on "Basics Of Station Finances And How They Reflect In Programming."

Chuck Blore, head of the production firm of Chuck Blore Creative Services, Los Angeles, is organizing a panel of programming experts to discuss the perfect radio format. Programmers presenting their versions of perfect radio will be announced shortly.

The Forum is attended by radio executives from around the world, including such countries as Peru, Brazil, New Zealand, Australia,

Honduras and Great Britain. The majority of program directors and general managers at the event hail from the United States.

Bruce Earle, head of engineering for the Sterling Recreation Organization radio chain, and Lou Dorren, head of Quadracast Systems Inc., will be on hand during a luncheon rap session to talk acoustic and broadcast engineering.

The four-day meeting gets underway officially Wednesday (Aug. 13) with a cocktail reception sponsored

by Billboard and the Forum advisory committee headed by George Wilson, executive vice president of Bartell Media's radio division. The next morning will be occupied with workshops on nitty gritty programming aspects such as "Internal Communications That Build Audience" and "Advance Avenues In Promoting Your Station."

To register, send \$185 to: International Radio Programming Forum, 12th Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

RECORDING ITS OWN

Radio Seeking Beautiful Music

• Continued from page 1

tem, London, for 730 tunes over the next two years.

TM Programming has been forced into the recording studio (its own in Dallas) to create new beautiful music "covers" of rock hits, according to Ron Nickell, vice president and general sales manager.

KPOL in Los Angeles persuaded a veteran music arranger and conductor—Tom Fenno—to produce

new music especially for the station, which he'll also syndicate elsewhere. Forty tunes are due on the air in a month or so, says Al Herskovitz, operations manager.

George Greeley, head of George Greeley Enterprises in Los Angeles and a musician, has been arranging a recording of 25 new versions "straight off the Top 40 chart" a month for around 75 subscribing radio stations.

Susquehanna Broadcasting,

Second Year For 'Soundstage' Series

By ANNE DUSTON

CHICAGO—The highly successful and critically acclaimed contemporary music series "Soundstage," conceived and taped at public television station WTTW here, will enter its second year of production, announces Ken Ehrlich, executive producer and special projects director.

Stereo simulcast will be extended to include about 25 cities when the series tees in the fall, including Dallas, Atlanta, New York, St. Louis, Detroit, Louisville, Buffalo, Pittsburgh and Philadelphia.

The imaginative programs are broadcast over the public television network of 250 cities, with some 225 airing the series.

The series differs from the usual commercial music programs in various ways, according to Ehrlich. Artists are presented as human personalities, rapping between songs, and talking about their music, as with Randy Newman last year who

talked on-screen with his two producers about his early music days, in a piano bar setting. "We try to humanize the performer," Ehrlich explains.

Performers are brought into interaction with other performers, as with Herbie Hancock and Chick Corea who did a 14-minute "Some Day My Prince Will Come" segment with a stage full of keyboard instruments. As unlikely a pairing as Don McLean and the Persuasions worked well. Ehrlich explains, "We try to bring people together who are unusual or who have communality."

A third format brings concept and performance together, as with a tribute to Muddy Waters, featuring Johnny Winter, Mike Bloomfield, Willie Dixon, Koko Taylor and Buddy Miles. Another example, a re-creation of the Paradise Club with artists who had appeared there in the late '50s, like Della Reese and Jackie Wilson.

The program is pre-taped on two-inch videotape, and stereo sound is recorded on a 28-input audio board with a 24-track tape recorder. The mixed sound is added to the videotape later for perfect synchronization during broadcasting.

The audience of 150 to 500 persons receives tickets by writing to the simulcast station, WBBM.

A low \$400,000 budget, or \$30,000 per show is possible because expensive production props are ignored. "It also gives us the opportunity to concentrate on quality music. We work harder to develop concepts that will work in a studio," Ehrlich says.

The programs become joint ventures between the WTTW team and the artist as concepts are developed. "This is an important aspect and why we are able to get people who

(Continued on page 20)



WPOC photo

LOVIN' CUP—WPOC program director Pete Porter presents 16-year-old Tanya Tucker, recording artist, with a WPOC coffee mug. Ms. Tucker did an interview at the Baltimore station before a local concert.

Rochester's WVOR Into Adult Format

ROCHESTER, N.Y.—WVOR, 50,000-watt FM station here, has switched to an adult contemporary format featuring 35 percent past hits, 15 percent instrumentals and 50 percent new product. Robert Bittner is the new program director; he was previously with WCMF in Rochester. The station had been featuring beautiful music, automated.

"This is an exciting change," says Bittner. "Since this million-market only has 13 commercial stations, I feel that three beautiful music stations were too many, since you can't tell them apart."

Now, the beautiful music stations will be two.

"On any given day," says Bittner, "we'll play close to 400 selections and 380 of them will be different."

WHAM is currently the only MOR format station in the market "and WHAM is who we're going to wipe out," Bittner adds.

The station has just hired a new air staff for the "live sound" operation.

Automated Equipment In Australia

SYDNEY, Australia—Audio Broadcast Services has been launched here to supply and install Schafer automation radio equipment. The firm is a division of Digamae Pty. Ltd., a multi-faceted entertainment complex.

Rod Muir, president of Digamae, says that firm is assuring 90-day delivery of the 903 automation system, manufactured in the U.S. Keith Graham, a veteran broadcaster, has been named general manager.

ABS purchased a complete unit, with audio files, to demonstrate "and already, we've introduced the system to 40 percent of the Australian broadcast industry," says Muir.

George Burns, head of the Los Angeles radio firm of Burns Media Consultants, just spent three weeks in Sydney training the ABS staff in use of the equipment.

Programming designed for the 903 system is now being produced, says Muir. "It will be available within six weeks," says Muir.

Digamae, in its new North Sydney studios, will tailor the programming to fit the market purchasing the equipment.

Radio Study Coming

WASHINGTON—The Radio Information Office of the National Assn. of Broadcasters has endorsed a study proposal on "The Radio Industry of the Future." The RIO is headed by Charlie Jones. The study would cover anticipated trends in listenership, programming, spot length, and buying trends.

90 Airing 'Rock'

NEW YORK—"Rock Around The World," nationally syndicated radio show, has reached the 90-outlet plateau and is not in the 55-60 station range as reported here recently. The latter figure given to Billboard, reports one of the show's producers, was not up-to-date at the time. The show was first aired in the fall of 1974.

Programming Comments

ART MORRIS, Music Director
KTTN, Trenton, Mo.

What is the world of country music coming to? I really feel sorry for all country music directors that have to fight all the suggestive lyrics being thrown at us these days. Especially in a market like ours, where the audience is very conservative, and even threw a fit at the "damn" in "Bad, Bad Leroy Brown."

I really hate to tell a promotion man that I can't play his product because it's too suggestive, but what can you do when the general manager is climbing down your throat to get that "dirty" stuff off the air.

We're not so bad off, because our MOR format allows us to simply alter the ratio of country to pop. But, when you do that, what does the audience think? Do they really want to hear all about everyone else's problems?

As far as I'm concerned, the fellows programming Top 40 and straight MOR don't have half the problem that we do who throw in some or ALL country music.

By the way, I'm not condemning country music. Much of it is great. But, why is there so much of this "crying in your beer" suggestive stuff?

BILLBOARD'S INTERNATIONAL RADIO PROGRAMMING FORUM

August 13-16, 1975

Fairmont Hotel,
San Francisco

Last year Billboard's Radio Programming Forum drew over 650 of the leading radio personnel around the world. *This* year Billboard presents its 8th Annual International Radio Programming Forum, and it promises to be the best and biggest yet!

Registration at the Radio Forum includes continental breakfasts, lunches, the awards dinner, entrance to all sessions, your work materials, and special events now being arranged.

The registration fee is \$200—and a special \$100 rate for college students and professors (limited number available)!

**REGISTER NOW AND RESERVE
YOUR HOTEL ROOM EARLY!!**

INTERNATIONAL RADIO PROGRAMMING FORUM

Attn: Diane Kirkland

9000 Sunset Boulevard, #1200/Los Angeles, California 90069

Please register me for Billboard's International Radio Programming Forum at the Fairmont Hotel in San Francisco, Aug. 13-16. I am enclosing a check or money order in the amount of:

\$100 special college rate!

(You can CHARGE your registration if you wish):

Master Charge (Bank # _____)

BankAmericard

Card No. _____

Diners Club

Expiration Date _____

American Express

Signature _____

Name _____ Title _____

Company Affiliation _____

Address _____ Phone: _____

All information on agenda, hotel rooms and meeting rooms available

will be sent immediately upon receiving your registration! For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040.

**Register
Early**

Wednesday, August 13

10 am — 6 pm
REGISTRATION

6 pm — 7:30 pm
COCKTAIL RECEPTION

Thursday, August 14

9 am — 10 am
CONTINENTAL BREAKFAST

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

Topics:
"Motivating Yourself for Greater Success"
"Let Radio Turn You On"

11:15 am — 11:30 am
BREAK

11:30 — 12:30 pm
Concurrent Sessions:

(1) AUDIENCE BIO-FEEDBACK TECHNIQUES
Topics:

"Applications for Programming"
"Applications for Management and Sales"

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

Topics:
"The Bottom Line"
"Sales Reps — How They Operate"
"Station Operations and the Dollar"

Moderator: Jeff Toddler, Assoc. Broadcast Director
Wm. B. Tanner Co., Memphis

(3) ADVANCED AVENUES IN PROMOTING YOUR STATION

Topics:
"Advertising — How, When, Where"
"Contests: How Far Can You Go?"
"Writing and Producing a Promotion"

12:30 pm — 2:30 pm
LUNCHEON

Topic:
"What's Fair About the Fairness Doctrine?"

2:30 pm — 3:30 pm
Concurrent Sessions:

(4) MUSIC — ITS METHODOLOGY

Topics:
"Effective Uses of Clusters, Transitions, Blends"
"Playlists . . . Compiling, Organizing, and Daypart Usage."
Bob Paiva, Program Director
WLEE, Richmond

(5) NEW CHANGES IN THE MORNING SHOW

Topics:
"How Much Fun is Humor?"
"The Straight Approach — Uses of News, Interviews, Traffic"

Bob Barry
WOKY, Milwaukee

(6) COMMUNITY INVOLVEMENTS PLUS

Topics:
"Are You Doing Enough for Your Community?"
"Are You Doing Enough for Your FCC?"

3:30 pm — 3:45 pm

BREAK

3:45 pm — 5 pm

Concurrent Sessions:

(7) PROMOTION MEN ANSWER YOUR QUESTIONS ABOUT RADIO PROGRAMMING
Registrants will submit questions several days in advance; Moderator will narrow these to the most pertinent, but participation is also invited.
Moderator: Tony Richland, Independent Promotion, Los Angeles

Jack Hakim, National Promotion, Playboy Records

(8) USE OF ALBUMS IN RADIO PROGRAMMING — ALL FORMATS

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

(9) "THE DAYS RADIO DIED—4 PERFECT RADIO FORMATS UNVEILED"

Moderator: Chuck Blore, Chairman
Blore Creative Services, Los Angeles

6 pm — 8:30 pm

RECEPTION AND ENTERTAINMENT
Host and performers to be announced

Friday, August 15

9 am — 10 am
CONTINENTAL BREAKFAST

10 am — 11:30 am
GENERAL SESSION

Topics:

"The Satellite and You — Communications Mediums of the Future"

"Women in Radio—How Women Can Get Into Radio; How to Advance; What is the Future of Women in Radio?"

Moderator: Mardi Nehrbass
RKO General

11:30 am — 11:45 am

BREAK

11:45 am — 3 pm

ROUNDTABLE RAP SESSIONS

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

Topics to be included:

"Radio Syndication — Can Specials Help Your Bottom Line and Build Audience?"

Tom Rounds, President, Watermark
George Burns, President
Burns Media Consultants, Los Angeles
Ron Nickell, Vice President
TM Productions, Dallas

"Automation Equipment, Programming Techniques for Various Formats"

"Automation Equipment, Programming Techniques for Various Formats"

"Record Promotion With the Discotheque Deejay — How, Where, and How Effective"

"Top 40 Music Selection Problems and Discussions on Length of Playlists"

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

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

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

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

3 pm — 4 pm

Concurrent Sessions:

(10) QUAD IS IN YOUR FUTURE

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

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

(11) THE DIMENSIONS OF NEWS

Topics:
"What Else is News?"

"Why Small Town News is Different"

(12) INTERNAL COMMUNICATIONS THAT BUILD AUDIENCE

Topics:
"Can Transactional Analysis Help You Talk to Your Air Personalities?"

"The Growing World of Communications — Outside Input"

4 pm — 4:15 pm

BREAK

4:15 pm — 5:30 pm

GENERAL SESSION

Topic:

"The Day Record Companies Rolled Over and Played Dead"

(An intimate discussion of records, record distribution and other aspects of the industry as seen by leading radio programmers and executives)

6 pm — 8:30 pm

RECEPTION AND DINNER WITH ENTERTAINMENT

Host and Performers to be announced

Saturday, August 16

This day is free for registrants to sightsee and meet with other registrants.

6 pm

ANNUAL AWARDS DINNER SHOW
Gary Owens, Emcee

Vox Jox

By CLAUDE HALL

Top C&W RECORDS 1949-1971

Get the complete history of Billboard's "Country" Charts!

- 152 pages, including:
- Every Country & Western artist and record to make Billboard's "Hot Country Singles" charts from 1949-1971
 - A Trivia Section listing top artists and their record achievements
 - Pictures of the Top 100 C&W artists

- Each listing includes:
- Date (month day year) record first hit charts
 - Highest position record reached
 - Total number of weeks on charts
 - Label and number of record
- \$25 postpaid in U.S.A.

JULY 19, 1975, BILLBOARD

ARTIST - RECORDING		Wks.	Pos.	Wks.	Pos.
WILLIAMS, HANK (Cont'd.)	WHY SHOULD WE TRY ANYMORE	14	46	2	1
	MOANING THE BLUES	10	1	1	1
	COLD, COLD HEART	10	1	1	1
	DEAR JOHN	10	1	1	1
	HORN IN AT THE MOON	10	1	1	1
	I CAN'T HELP IT	10	1	1	1
	HEY, GOOD LOOKIN'	10	1	1	1
	RE REALLY IN LOVE	10	1	1	1
	THE BLUES	10	1	1	1
	WOOO ON FIRE	10	1	1	1
	GET OUT OF THIS WORLD	10	1	1	1
	HEART FROM MY HEART	10	1	1	1
	HE NO MORE	10	1	1	1
	FROM WATER	10	1	1	1
	I COULD CRY	10	1	1	1
	SOME BLUES	10	1	1	1
	75 RIGHT SH	10	1	1	1
	ADDONS	10	1	1	1
	LONGER	10	1	1	1
	THI	10	1	1	1
	7. Fran Young	10	1	1	1
	8. Buck Owens	10	1	1	1
	3. Ray Price	10	1	1	1
	4. Johnny Cash	10	1	1	1

Supplements...

also available.
Updates the "Country" charts through 1974.
Check coupon for books you'll need most!



Mail your check or money order to:
Record Research, P.O. Box 82,
Menomonee Falls, WI 53051

Top C&W '49-'71 \$25.00
 Top Pop '55-'72 (Soft cover) \$30.00
 Top Pop '55-'72 (Hard cover) \$40.00
 Top Pop '40-'55 \$20.00
 Top R&B '49-'71 \$25.00
 Top LP's '45-'72 \$30.00
 Top Easy Listening \$25.00

SUPPLEMENTS ... \$10.00 Each
 Top Pop '74 Top C&W '74
 Top Pop '73 Top C&W '72-'73
 Top LP's '74 Top R&B '74
 Top LP's '73 Top R&B '72-'73

Overseas orders add \$3.00 per book, and \$1.00 per supplement.

Name _____
 Address _____
 City _____
 State _____ Zip _____

LOS ANGELES—The eighth annual International Radio Programming Forum is only about a month away and registrations are pouring in. Some of the people who registered today—as I write this—include **Dick Lamb**, program director of WTAR in Norfolk, Va.; **Ms. Vicki Glynn**, music director, Radio Windy, Wellington, New Zealand; **Al Mak-kay**, general manager, WEZE, Boston; **Kris Rankin**, music director, WHIO, Dayton, Ohio; **Ron Granger**, assistant to the president, Fantasy Records, Berkeley, Calif.; **Bill Heizer**, program director, WAXY, Fort Lauderdale, Fla.; **Teddy Warrick**, BBC, London; and some of those from past days while I was out-of-office: **Dick Starr** of Century 21 Productions, Dallas. **David McNamee** of KLIT in Dallas. **Jay Cook** of WFIL in Philadelphia. **Dick Orkin** of the Chicago Radio Syndicate, Chicago; **Charlie Van Dyke**, program director, KHJ, Los Angeles; **Noel Wesney**, Radio Avon, New Zealand; **Bob Burton**, WJDX, Jackson, Miss.;

2 Years Running For 'Soundstage'

• Continued from page 18

will not ordinarily work on TV." The studio crew includes Ken Ehrlich; Dave Erdman, associate producer-director; Eliot Wald, associate producer; and Cynthia Southon, assistant director.

All of the artists featured are listed in the Billboard Top 100, and Ehrlich veers away from hard rock toward jazz, country, MOR pop and folk. "We want artists who are bright and who have something more to offer."

One effect of the high quality of the programs is to give the audience a subliminal education in the development of music and roots of pop music. "They can hear Muddy Waters doing things from 30 years ago that their favorites are doing today."

Some programs already planned for the new season include: a tribute to veteran producer John Hammond, Sr.; an original musical, "Night Lives," being written by major artists; a comedy plus music, "60 Minutes To Kill," with Martin Mull and Flo & Eddie; and the Down Beat Jazz Awards, with winners performing.

A program highlighting Earl Scruggs and his "Anniversary Album" on Columbia will also feature the Pointer Sisters, Billie Joe and Michael Murphey. Other artists to be featured are Three Dog Night, Judy Collins, Barry Manilow, Blood, Sweat and Tears with Janis Ian, and The Bee Gees. Included this year will be two programs featuring new performers.

Dukes Go Classical

ATLANTA—The Dukes of Dixieland, on Sandcastle Records, performed with the 86-piece Atlanta Symphony at the Stone Mountain Amphitheatre, Atlanta, on July 4. The Dukes also performed with the symphony at Symphony Hall, Atlanta, July 6.

Duke On Display

SARATOGA SPRINGS, N.Y.—"Duke Ellington: A Musical Legend," first retrospective exhibit of the life and works of the late jazz great, was on display at the second annual Saratoga Fair, June 27-July 6.

Goro Itoi, Nippon Broadcasting, Japan; **Joe Cuff** of the firm of Joseph Cuff and Co., Los Angeles; **Pat Whitley** and **Jaine Rodak** of the William B. Tanner firm in Memphis; **Bonnie Simmons**, program director of KSAN in San Francisco; **Stan Katz** of SWAZI Radio, Johannesburg, South Africa; **Steve Marshall** of KNX-FM in Los Angeles; **Sharon Nelson** of KKDJ in Los Angeles; **Steve Shannon** of KCMO in Kansas City; **Simon Trane** of WEAM in the city that brought you Watergate and other news features; and **John Hannon** of Footprint Productions, Toronto. It appears that everyone will be at the Forum outside of **Bill Young**, program director of KILT in Houston. Young is the only heavyweight who has never attended a forum. Would everyone call him up and ask why? And if he tells you that old story about hating airplanes, well...

In any case, the Forum will be a sensational event. Just about all of the low-cost rooms have been used up. If you haven't registered, I suggest that you do so immediately. Send \$185 to International Radio Programming Forum, 12th Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Dave Williams is the new program director of WHBQ in Memphis; he'd been program director of KNDE in Sacramento, Calif. Williams will do a three-hour daily show. ... **Johnny Rabbitt** is now operating a voiceover workshop 2-5 p.m. Saturdays and 8-11 p.m. Thursdays in the recording Studios in North Hollywood of Watermark Inc. If you'd like to audit, call Rabbitt at 780-6193. ... **Peter Parisi**, program director of KADI in St. Louis, has left the station and is looking for a new position; you can reach him at 314-361-5743; he was also national program director of the chain.

WILLIAMS

A friend called to hype me on **Rick Bels**, the morning personality at WMP5 in Memphis; claims he's "every bit as good as **Don Imus** of WNBC." ... **Scott Stevens**, who has around 4,000 singles in mint condition, is looking for Top 40 air work. 303-356-8762. He'd been at KFKA in Greeley, Colo.

Bill Oslwali is now manager of KZOK in Seattle; during his radio career, he once was executive vice president of the Star Station group. ... **Gil Rozzo** is the new station manager of WDVE in Pittsburgh, a progressive station. He'd been general sales manager of KQV and WDVE.

Dick Downes, production manager and air personality at WSIX in Nashville, is now conducting a radio production course for Nashville State Technical Institute. Be warned, all of you young hopefuls: There's going to be a fallout on jobs in radio—a natural shrinkage due to automation, the economy, or whatever. Only the very good will survive the next year or two.

Wilson C. Wearn, president of Multimedia Broadcasting, Greenville, S.C., is the new chairman of the 48-member board of directors of the National Assn. of Broadcasters.

Don Kirshner and Alan Landsburg Productions are teaming up on a two-hour TV movie called "The Bobby Darin Story." Now at last we'll learn the truth whether or not **Murray (the K) Kaufman** really wrote "Splish Splash" or not. ... **Cheryl Stein**, presently a market researcher, is looking for on-air work; 312-799-5284. ... Newer registrants to the International Radio Programming Forum: **John Armstrong**, KGV, Honolulu; **Richard Steele**,

Jackson, N.J., hosted by **Bob Roth**. ... **Douglas A. MacKelvie**, owner and manager of KRRC in Lewiston, Idaho, claims that The Electric Weenie is the best joke service he has ever seen. "Our jocks are good, but the Weenie really helps polish them off."

WNDR in Syracuse, N.Y., is looking for a morning personality. ... **Dick Hyatt** and **Steve Boutelle** of WBPM in Kingston, N.Y., took advantage of the local discotheque scene to get disco deejay **Gary Lee Schwartz** as a guest for a benefit thing for the local cancer unit. ... **Dan D. Acree** reports in from KIAM in Bryan, Tex. He's now in management; the AM is an adult Top 40 operation, the FM, KORA, is automated with Peters' "Country Lovin'" format. Lineup on the AM has program director **Roy Garcia** in the morning, **Richard Moore** 10 a.m.-3 p.m., **Gary (Chris Alexander) McDonald** 3-7 p.m., **Steve (Steve Charles) Tunnell** 7-midnight, and **Kim (Steve Knight) Adams** until 6 a.m. Good to hear from you, Dan!

Now, if I could just hear from **Peter Tripp**.

Scott Carpenter has been named head of The Penetrators at KSTT, Davenport, Iowa. "My official title will be program director. **Kim Gilbert**, music director here, has been named national music director and will advise KSTT for a short while. I'm not at liberty to mention the stations we'll be consulting, but we've got some surprises." The Penetrators is a new consulting firm; Carpenters says the firm guarantees results, which is more, I feel, than most consultants do these days.

Pete Tosi, currently working weekends at KOIN in Portland, is looking for a full-time job. 503-648-5580. ... **Paul Porvaznik** is the new general manager of KFH in Wichita; he'd been a sales VIP at WBBM in Chicago. First act at the station was to let **J.J. Stone** attend the International Radio Programming Forum in San Francisco, Aug. 13-16.

Lineup at WDCR in Hanover, N.H., includes program director **Rich Zimmerman** 6-9 a.m., **Bruce Kelly** 9-noon, **Brian Fuld** noon-1 p.m., music director **Nancy Levin** 3-5 p.m., **Doug White** 3-5 p.m., **Paul Johnson** 5-6 p.m., **Peter Threadgill** 6-10 p.m., **Wyman Simmons** 10-midnight; and **Glenn Wright** and **Jim Washington** in the all-night slot. ... WLEE morning personality **Jim King** has set a new world's record for roller coaster riding—733 consecutive rides at Kings Dominion park in Ashland, 20 miles north of the Richmond, Va., station. Took 36 hours, 35 minutes and 482.42 miles.

Wilson C. Wearn, president of Multimedia Broadcasting, Greenville, S.C., is the new chairman of the 48-member board of directors of the National Assn. of Broadcasters.

Don Kirshner and Alan Landsburg Productions are teaming up on a two-hour TV movie called "The Bobby Darin Story." Now at last we'll learn the truth whether or not **Murray (the K) Kaufman** really wrote "Splish Splash" or not. ... **Cheryl Stein**, presently a market researcher, is looking for on-air work; 312-799-5284. ... Newer registrants to the International Radio Programming Forum: **John Armstrong**, KGV, Honolulu; **Richard Steele**,

WJPC, Chicago; and **Jim Maddox** and **Gary Price**, KDAY, Los Angeles.

Craig Moore reports that he's back in radio after a two-year stint elsewhere. He's now doing the morning show at WNTY in Southington, Conn., and "picking the hits." **George Bernoski** is afternoon air personality and program director. **Scott Vowinkle** does the afternoon-to-signoff show. **Lee Mainella** is news director and **Ed McCarthy** is newsman. "With WPOP going all news, we would make a swell stage for all those records they used to get, but won't be needing anymore." Moore also says to say hi to **Gary Portmess**.

Todd Michaels, 315-458-4161, is out of work and looking. Has seven years of experience, was with WLNL in Endicott, N.Y. and with WOLF in Syracuse doing the morning show. ... **Phil Marquis**, last of WIOD in Miami, is also looking; 305-771-9003. ... Lineup at KIXY in San Antonio includes **Larry Charlesworth** 5-10 a.m., program director **John Raymond** until 2 p.m., **Steve Nelson** 2-6 p.m., **Scott Wisdom** just in from KXOX in Sweetwater, Tex., 6-11 p.m.; and **Bob Hollowell** 11 p.m.-signoff at various times in the morning. **Dan Wilson** is news director, assisted by **Karen Boyce**. "We're a Top 40, operate simulcasting during the day with our AM; we're also heard on cable TV, channel 6. Incidentally, most of my friends in the business know me as **John Long**, the name I went under at several New York State stations." And Raymond

(Continued on page 65)

Bubbling Under The HOT 100

- 101—ALVIN STONE, Fantastic Four, 20th Century/Westbound 5009
- 102—(Call Me Your) ANYTHING MAN, Bobby Moore, Scepter 12405
- 103—HOT SUMMER GIRLS, Flash Cadillac & The Continental Kids, Private Stock 45206
- 104—KEEP YOUR EYES ON THE SPARROW, Merry Clayton, Ode 66110 (A&M)
- 105—I FEEL A SONG (In My Heart), Bob James, CTI 26 (Motown)
- 106—LOVE BEING YOUR FOOL, Charles Whitehead, Island 007
- 107—LOVE DO ME RIGHT, Rockin' Horse, RCA 10268
- 108—HI-JACK, Barrabas, Atco 7027
- 109—CRYSTAL WORLD, Crystal Grass, Polydor 15101
- 110—LOVE FOR SALE, James Last, Polydor 15108

Bubbling Under The Top LPs

- 201—MAUREEN McGOVERN, Academy Award Performances, 20th Century T 474
- 202—MANHATTAN TRANSFER, Jukin', Capitol ST 11405
- 203—SWEET, Desolation Boulevard, Capitol ST 11395
- 204—THE SENSATIONAL ALEX HARVEY BAND, Tomorrow Belongs To Me, Vertigo VEL 2004 (Phonogram)
- 205—BRUCE SPRINGSTEEN, Wild, The Innocent (& The E Street Shuffle), Columbia KC 34232
- 206—DISCOTECH #2, Motown M6-831 S1
- 207—BRUCE SPRINGSTEEN, Greetings From Asbury Park, N.J., Columbia KC 31903
- 208—DISCOTECH #1, Motown M6-824 S1
- 209—PABLO CRUISE, A&M SP 4528
- 210—MYSTIC MOODS ORCHESTRA, Erogenous, Sound Bird 7509

ROCK AROUND THE WORLD presents

THE FATHER OF THE BRITISH INVASION: ALEXIS KORNER

be sure not to miss this special show, July 13 thru July 19

ALEXIS KORNER GET OFF OF MY CLOUD

Including:
I Got Cha Number
The Wasp (Texas Radio)/Robert Johnson
Strange N' Deranged/Song For Jimi



Host:
John Brodey



ALEXIS KORNER TALKS ABOUT HIS INVOLVEMENT WITH THE ROLLING STONES, JACK BRUCE, GINGER BAKER, BAD CO., BLUES, INC., ROBERT PLANT AND FREE.

"IF ONLY FOR HELPING BRING THE ROLLING STONES TOGETHER, ALEXIS SHOULD BE CARRIED ROUND LONDON IN A SEDAN CHAIR FOR THE REST OF HIS LIFE."

—Peter Townshend, The Who

Starting soon, reports from London with England's biggest D.J., Alan Freeman, featuring interviews with Procul Harum, Pink Floyd, Led Zeppelin, George Harrison, The Moody Blues, Ray Thomas, Bad Company, and many, many more.

DON'T MISS ALEXIS KORNER'S NEW ALBUM "GET OFF MY CLOUD" ON COLUMBIA RECORDS AND TAPES

Listen to us, the only radio show of international rock music, on these stations:

Albuquerque, NM	KRST FM	Tues 9 pm	Greensboro, NC	WRQK FM	Sun 11 pm	Omaha, NB	KRCB FM	Sun 11 pm
Ashland, KY	WAMX FM	Sun 8 pm	Hartford, CT	WHCN FM	Tues 10 pm	Orlando, FL	WORJ FM	Sat 9 pm
**Atlanta, GA	WKLS FM		Houston, TX	KLOL FM	Sat 2 am	Peoria, IL	WWCT FM	Sun 11 pm
Austin, TX	KRMH FM	Sat 10:30 pm	Huntsville, AL	WAHR FM	Sun 10 pm	Philadelphia, PA	WYSP FM	Weds 10 pm
Baltimore, MD	WKTK FM	Sat 12 pm	Indianapolis, IN	WNAP FM	Fri 12 pm	Phoenix, AZ	KDKB FM	Fri 10 pm
Beaufort, SC	WBEU FM	Tues 10 pm	Jacksonville, FL	WPDQ FM	Sun 9 pm	Providence, RI	WBRU FM	Weds 11 pm
Birmingham, AL	WERC FM	Sun 9 pm	**Johnson City, TN	WQUT FM		Pittsburgh, PA	WYDD FM	Tues 10 pm
Boise, ID	KBBK FM	Sun 1 pm	Jonesboro, AR	KBTM FM	Sat 11 pm	Portland, OR	KVAN FM	Sat 4 pm
*Boston, MA	WBC FM	Sat 9 pm	Knoxville, TN	WROL FM	Sun 11 pm	Riverside/San Bernardino, CA	KOLA FM	Sun 10 pm
Buffalo, NY	WBUF FM	Sat 9 pm	Lansing, MI	WVIC FM	Sat 10 pm	Reno, NV	KGLR FM	Sat 11 pm
Casper, WY	KAWY FM	Sat 8 pm	Las Cruces, NM	KASK FM		Rochester, NY	WCMF FM	Sat 10 pm
Charleston, SC	WKTM FM	Sat 11 pm	Las Vegas, NV	KLUC FM	Sun 11 pm	Sacramento, CA	KXOA FM	Thurs 9 pm
Charleston, WV	WVAF FM	Fri 10 pm	Lewiston/Portland, ME	WBLM FM	Weds. 10 pm	San Antonio, TX	KEXL FM	Sun 10 pm
Charlotte, NC	WROQ FM	Sat 12 pm	Lexington, KY	WKQQ FM	Sun 12 pm	San Diego, CA	KPRI FM	Tues 11 pm
Chicago, IL	WSDM FM	Fri 12 pm	Long Island, NY	WLIR FM	Sun 7 pm	San Juan, P.R.	WCAD FM	Sat 8 pm
Cincinnati, OH	WEBN FM	Sun 10 pm	Los Angeles, CA	KMET FM	Sun 11 am	Seattle, WA	KISW FM	Tues 11 pm
Cleveland, OH	WMMS FM	Sun 7 am	Louisville, KY	WLRS FM	Sun 10 pm	South Bend, IN	WRBR FM	Sun 10 pm
Columbus, OH	WNCI FM	Mon 9 pm	Lubbock, TX	KSEL FM	Sat 9 pm	**Spokane, WA	KHG	
Denver, CO	KBPI FM	Sun 11 pm	Manhattan, KS	KMKF FM	Sun 10 pm	Springfield, MO	KICK FM	Sat 12 pm
Donaldsonville, LA	KSMI FM	Sun 9:30 pm	Miami, FL	WSHE FM	Sun 12 pm	Starview, PA	WRHY FM	Sat 9 pm
Durham/Raleigh, NC	WDBS FM	Mon 9 pm	Milwaukee, WI	WZMF FM	Sun 9 pm	St. Louis, MO	KSHE FM	Sun 7:30 pm
Elmira, NY	WXXY FM	Sun 11 pm	Minneapolis, MN	KQRS FM	Mon 12 am	Tallahassee, FL	WGLF FM	Sun 9 pm
Eugene, OR	KZEL FM	Mon 10 pm	Montgomery, AL	WHHY FM	Sun 9 pm	Tampa/St. Pete, FL	WQSR FM	Sun 10 pm
Fargo, ND	KWIM FM	Sat 10 pm	Murphysboro, IL	WTAO FM	Sat 10 pm	Terre Haute, IN	WVTS FM	Mon 12 pm
Farmville, NC	WRQR FM	Sun 9 pm	Muscatine, IA	KFMH FM	Sat 9 pm	Toledo, OH	WIOT FM	Mon 12 am
Flint, MI	WWCK FM	Fri 9 pm	Myrtle Beach, SC	WKZQ FM	Sun 9:30 pm	Tucson, AZ	KWFM FM	Tues 12 pm
Florence, AL	WQLT FM	Sun 9 pm	Nashville, TN	WKDA FM	Mon 11 pm	Washington, DC	WMAL FM	Sun 11 pm
Forsyth, GA	WFNE FM	Sat 9 pm	New Orleans, LA	WRNO FM	Mon 12 pm	Waterloo, IA	KXEL FM	
Fresno, CA	KFIG FM	Sun 7:30 pm	New York City, NY	WQIV FM	Sun 1 pm	Wichita, KN	KEYN FM	Sun 12:30 pm
Galveston, TX	KUFO FM	Sat 10 pm	Norfolk/Virginia Beach, VA	WMYK FM	Mon 11 pm	Wilkes Barre, PA	WILK FM	Thurs 10 pm
Grand Rapids, MI	WLAV FM	Sun 12 pm	Oklahoma City, OK	KOFM FM	Sun 9 pm	Wilmington DE	WSER FM	Sun 9 pm
Greenfield, MO	KRFG FM	Sat 9 pm						



SEND FOR YOUR RATW T-SHIRT (SM · MED · LG)
\$4.00 PLUS 50¢ POSTAGE AND HANDLING
To: RATW T-SHIRT
1126 BOYLSTON ST.
BOSTON, MA 02215

*Boston · July 12 · WBCN

For more information and a demo, contact: Eddie Kritzer, 1126 Boylston St., Boston, Mass. 02215 617-536-ROCK

FEATURING

Billboard
HITS OF THE WORLD

Stones Not To Tour In So. America

NEW YORK—The Rolling Stones' South American tour has been definitely shelved, at least for the time being.

While there have been rumors that the return of Ron Wood to the Faces for a fall tour of their own would put a crimp in the Stones' south-of-the-border plans, word last week from the band's camp was that the tour was put off because of a desire to play an expanded continent-wide tour, rather than just the five cities previously planned.

Any major South American tour, similar to one underway in the U.S. now, would come within the next 12 months. Also in the works are plans for possible tours behind the Iron Curtain and in the Orient.

While not firm, the end date for the group's U.S. tour is pointing toward Jacksonville Aug. 2.

NEAR DEL MAR RACE TRACK

Maiman Makes Old Movie House Into Intimate Club

By FRANK BARRON

LOS ANGELES—An old movie theater in Encinitas, between San Diego and Del Mar, has become the newest nitery in that area. It is under the aegis of Joel Maiman, onetime general manager and partner in Shelter Records, and also manager of the Grass Roots.

Called La Paloma, the club seats 350 but can hold at least 100 more. For the time being, Maiman does not wish to expand the seating "because it would lose the intimacy."

The facility opened in June with J. J. Cale and Jesse Ed Davis, and sold out three shows. Plan is to do week-end shows, "and maybe week nights. But I won't do shows every week. Maybe once or twice a month—then weekly. We'll roll with the momentum."

Maiman, who says he has been "hiding out" the past couple years in the Del Mar area following his de-

parture from Shelter, would like record companies to use the club for exposing acts. "It gets them out of the Hollywood area, yet they're less than two hours away. I want to bring show business into this area."

The La Paloma was originally built for vaudeville, then became a small, cozy movie house. The acoustics are excellent, and the club is blessed with comfortable dressing rooms under the stage. There is also a balcony. Maiman's office in the building is actually an apartment.

"What I am actually trying to do here," he explains, "is to get a place where artists can prepare for tours and recording. There is a 16-track studio, and a lovely hotel nearby, on the beach. It's an ideal place for artists to come down and record for a live album—and just jam."

George Harrison was there for the first shows, and Maiman says he can afford to bring in acts and guests "if they hire the hall for recording."

There is a \$5 admission charge to the club if tickets are bought in advance, "otherwise it's \$5.50 at the door, depending on the caliber of the act."

The La Paloma as yet has no liquor license, and Maiman is seeking a beer and wine license "strictly as an accommodation."

He notes that the shows will be recorded and later aired as radio specials over nearby KGB-FM in San Diego. "We can give the acts plenty of promotion and publicity."

Maiman also notes that Encinitas is available by Amtrak from Los Angeles, and is "only two miles from the Del Mar race track—and near San Diego and Tijuana."

Rocky Raccoon's New D.C. Club

WASHINGTON, D.C.—Rocky Raccoon's is a new 150-capacity nitery opened here by Rick Stewart and John Pyles, who operate three other local clubs. Both local and national acts will be booked for the room by Mike Schreiber's New Era Follies.

During the day, the showroom will operate as a Mexican-Texas restaurant.

Cleveland Club Pushing New Acts Via FM Airing

• Continued from page 1

midnight set. "That's actually a little higher than I usually pay my regular opening acts per set," says LoConti ruefully.

Among the acts that have already showcased in the series or are booked for upcoming dates are Diamond Reo, Nils Lofgren, Grinderswitch and the Outlaws.

As part of the exposure package, M105 carries at least 50 weekly trade-out spot announcements plugging each Sunday showcase. Also, the Agora's regular ads in the Cleveland Plain Dealer, Cleveland Press and Exit Magazine all carry notices of the current showcase.

The Ohio chain of three Agora clubs, in Cleveland, Columbus (adjoining Ohio State Univ.) and Toledo are festival-seating halls with capacities averaging 1,100 apiece. The Agoras have since 1968 become increasingly important Midwestern venues on the national record artist circuit.

Now LoConti is trying to set a five-city circuit of "Rock Preview" showcases which would give the new acts a consecutive night in each of the three Agoras plus niteries in Cincinnati and Youngstown.

Since 1971, Monday has been feature record artist show night at the Cleveland Agora, taped at the club's own on-site Agency Recording Studios for Wednesday broadcast over the "Agora Radio Network," which



Sam Emerson photo
Hank LoConti: Ohio's Agora club operator and strong nitery innovator.

now includes seven stations in the region.

To prevent bootlegging, LoConti has contracts with each Agora network station providing for immediate return of the tapes after the weekly broadcast. And library tapes are kept securely locked at the club's recording studio. A recent taped Agora concert had Spirit and Al Kooper.

And as LoConti over the years established Monday as a big music night out in Cleveland, promoters have achieved good success with Monday concerts in the market without putting a dent in the Agora crowds.

Signings

Lenny Williams, former Tower of Power lead singer, to Motown. ... Eric Carmen, former leader of the disbanded Raspberries, to Arista. His six-piece band includes another ex-Raspberries, drummer Michael McBride.

Chico Hamilton, jazz veteran, to Blue Note. ... Eugene Wallace, writer-singer, to GRC. ... Dick Dale & his Del-Tones, surf music pioneers, to Playground Productions, Los Angeles.

Papa's Results, soul group to SAL/WA Records of Hollywood. ... Starstruck, headed by former Lemon Piper Bill Bartlett, to Umbrella Artists Management, Cincinnati.

Saxophonist Willis Jackson to Atlantic Records. An album, "The Way We Were," is scheduled for release this month. ... Singer/songwriter Mirabai to Atlantic Records. The release of her album "Mirabai" has been set for Monday (21) to coincide with a coast-to-coast U.S. tour. ... Head East (A&M) to Artistic Vialon for personal management.

Billy Paul to Howard Brown's Heidi Music Machine for management.

The Jackson 5 to Epic as reported in Inside Track. The contract to go into effect March, 1976. ... Marie Green to Buddah Records. Her debut single "Sorry," will be released shortly.

Dobie Gray now with Capricorn Records. ... Pat Lundy to the Vigor label in the De-lite Records family. Her "Party Music" single is slated for release shortly. ... Urszula Dudziak and a Bernard Kafka-led group to Michal Urbaniak's Fusion Musical Productions. Ms. Dudziak is Urbaniak's wife. ... Gary Toms Empire to the Universal Attractions booking agency. ... Southwind group Strongbow to Premier Talent. ... Trumpeter Sam Noto to Don Schlitten's Xanadu Records. An album is scheduled for release this September.

Roger Voudouris and David Kahne, writer-singers, to Capitol.

Black Oak Arkansas, formerly with Atlantic, leads off current MCA signing action. ... Eddie Boy Band, popular local Chicago rockers, also to MCA. ... And MCA's El Chicano to Apogee Agency. ... Manuel, Armenian singer, to Chelsea Records.

6-Night L.A. Festival a Test Of Interracial Mix

LOS ANGELES—Down To Earth Productions' First Multi-Sound Festival Wednesday through Monday (16-21) at the 1,500-seat Scottish Rite Auditorium on Wilshire Blvd. here is meant by its three promoters as a calling card for their interracial booking concept.

The six nights of the festival combine performers as diverse as Hot Tuna and the Main Ingredient.

(A full listing of the shows was run in Jean Williams' Soul Sauce column in the July 5 Billboard.)

Down To Earth has leased a Hollywood area movie theater starting this autumn and will operate it as a Fillmore-type concert hall packaging mixed black and white artists.

"We feel that the intelligent com-

bination of black and white bookings is the key to success with presenting medium-price acts," says Henry Carr, who previously booked black acts for the Marquis suburban theater chain.

One of Carr's two Down To Earth partners, Fred Powell, operated a string of soul clubs for GIs in Japan.

"If you can put together shows with black acts that cross over and white acts that have some interest for black audiences, then you're drawing on both demographics," says Carr. "We hope to attract white audiences that are nervous about going to all-black shows and black audiences that feel out of place at rock concerts." NAT FREDLAND

JULY 19, 1975, BILLBOARD

We've always had the palm tree... now it's thriving in California.

Stop in and get acquainted at our newest office. We're looking for variety acts, bands, actors and actresses. Send info and photos.

Thanks for your reading time... looking forward to hearing from you.

D. Smith
Jim Greenberg

SMITH-GREENBERG ENTERTAINMENT AGENCY
120 El Camino Drive Suite 100
Beverly Hills, California 90212
(213) 275-4307

Unsurpassed in Quality

GLOSSY PHOTOS 11 1/2¢ EACH IN 1000 LOTS

1000 POSTCARDS	\$65.00
100 8x10	\$15.95
CUSTOM COLOR PRINTS	\$85 per 100
COLOR LITHO	\$185 per 1000
COLOR POSTCARDS	\$140 per 3000
MOUNTED ENLARGEMENTS	20" X 30" \$12.00 30" X 40" \$18.00

COPYART Photographers
A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 10036
(212) PL 7-0233



Super Shutter photos

Woody Herman conducts his young Herd through old favorites, contemporary classics, above; high point was return of incomparable pianist Theolonius Monk, below, joined by saxophonist Paul Jeffrey, bassist Larry Ridley, and his son, Toot Monk, on drums.



Songstress Cleo Laine, saxophonist-husband John Dankworth mixed poetry, jazz, above; saxophonist Stan Getz gets it on with vibraphonist Gary Burton.



Trumpet king Miles Davis played one of best sets in recent years, above; Maria Muldaur disappointed in nostalgia attempt, Benny Carter band had exciting traces.



Newport Fest Touch & Go

• Continued from page 3

with Keith Jarrett and Oregon, and the Saturday night soul and jazz concert, and eight near sellouts (Dizzy Gillespie with Freddie Hubbard, Cleo Laine and John Dankworth, Buddy Rich and Harry James, Miles Davis, Gato Barbieri with Chuck Mangione, Stan Getz and friends, Jazz Hall of Fame, and Maria Muldaur with Benny Carter).

In order for a show to be financially viable, according to Wein, it must sell at least three quarters of a house. Thirteen shows on this year's festival fell below that mark including solo piano (20 percent), Jazz Repertory Company jam (20 percent), jazz on the Hammond organ (25 percent), Stanley Turrentine with John Klemmer and Hampton Hawes (35 percent) and Lionel Hampton's Inner Circle (45 percent).

"We learned a lot from this year's festival," Wein says. "For instance, we made over \$130,000 at the Nassau Coliseum on Saturday night, while we did one-third of that on Sunday at the same facility, partly because of the poor weather."

Wein says he does not intend to phase out many concerts for next year's event or even to cut it down to fewer days. Instead, he says, the organization and presentation of concerts will be carried out differently.

"We hope to bring back a blues show next year, and we will have a theme for each show instead of just presenting artists for the sake of presenting them," he states. "Certain artists would be better paired with people in their same category, and

we intend to carefully scrutinize our past schedules to come up with a good solution."

Based on the success of the Theolonius Monk concert, Wein plans to bring other jazz greats out of retirement to play the festival.

Cecil Taylor was added as a last-minute replacement for the earlier-cancelled Latin show, but ticket sales were so slow that Wein cancelled that show also and rescheduled it for November.

Wein asserts that he could lay back this year, because the road shows of the festival, co-sponsored by Kool Cigarettes, were doing so well. The show reportedly did close to \$2 million in two days in Atlanta.

"We have been drawing between 30,000 and 50,000 per night at our road shows in Oakland, Kansas City, Atlanta, Hampton, Va., and Cincinnati," he says. "Upcoming shows are scheduled for Houston and San Diego, and we are hopeful of their similar success."

The Dave Brubeck Quartet with Paul Desmond officially opened the festival Friday (27) Jazz at Noon businessmen's jam session at Shepherd's in Loew's Drake Hotel, broadcast live via SQ quad remote on WRVR.

The first night's offerings were far from satisfying with a rehashing of the Jazz Repertory Company's previous salute to the music of Bix Beiderbecke and a low intensity jam session from some of the company's "younger turks."

Saturday night's first show was a festival high point—"Tribute To Mahalia Jackson." People were

(Continued on page 72)

CAPTAIN & TENNILLE

Universal Amphitheater, Los Angeles

The Amphitheater's 1975 season opened with a strong double bill as headliner Mac Davis, who I reviewed at his Las Vegas opening in Billboard April 19, did an even more spirited edition of his MGM Grand act with the eight singer-dancers, adding only his current single, "Burning Thing."

The July 7 show offered one of the first concert appearances and the local concert debut of those newcomers just coming off a No. 1 record, "Love Will Keep Us Together," the Captain & Tennille. Their 35-minute opening set was a thorough crowd-pleaser and indicated major headliner status for the charmingly eccentric pair by the end of the year.

The first surprise in their set was that they perform only as a trio, with banks of keyboards surrounding each artist and drummer Chris Albertson, who's as clownish as the two artists.

Part of the secret of this team's rather unique impact is that the Captain (Daryl Dragon) and his Alabama-born wife, Toni Tennille, project the same engagingly kooky personalities as they did when they showed up in the Billboard lobby one afternoon. . . . As the Captain wandered blithely about them, staring fascinatedly at the walls, Tennille, a head taller than her mate in the platforms she wore, was talking non stop.

'British' Show To Play Twice

SAN FRANCISCO—The proverbial "popular demand" has made Bill Graham add a second show at 57,500-seat Oakland Stadium for his imaginative package, "The British Are Coming." The Aug. 2-3 shows headline Robin Trower with Peter Frampton, Fleetwood Mac, Dave Mason and Gary Wright.

Talent In Action

Besides playing fine piano, talking a blue streak and apparently writing most of the team's songs, Tennille has a voice comparable to the most commercial singing ladies around today. The voice works brilliantly from soft ballads like her version of "You Are So Beautiful" to belting originals like "Feel Like A Man" and "1954 Boogie Blues."

As for the Captain, when he ambled away from his organ-synthesizer setup and attacked the grand piano for a pounding medley of Fats Domino and Jerry Lee Lewis rockers, his accompanying rap about his childhood educational problems was a surrealistic comedy gem. ("My problem in school was that I couldn't seem to learn anything there.")

As the set went on, effective background singers appeared . . . in the form of Tennille's three cute younger sisters plus later a pair of male studio singers. Actually, despite the awesome keyboard virtuosity of the Captain & Tennille, they probably could use a fuller sound of a few more instrumentalists as well as a hair more tightening of their presentation. But it's hard to imagine how this act could do anything less than delightful.

NAT FREEDLAND

TELLY SAVALAS GABRIEL KAPLAN

Hotel Sahara, Las Vegas

The June 26 Vegas debut for Telly Savalas was highly touted as the opening of the summer season to attend. And with all the pre-show publicity, special hotel promotions and second night press performance, the one-hour plus show fulfilled every billing promise. But it was Savalas, star of CBS-TV's smash series "Kojak," who sincerely, effectively and totally entertained the packed Congo Room audience.

Savalas makes no pretensions about his less than overwhelming singing talent but can win over even the harshest critic with hard work, determination and chutzpah. During his 11-song set, Savalas danced and joked with six females dressed in flashy outfits in "Luck Be A Lady" and "Love Will Keep Us Together." His serious

interludes were refreshing in "The Men In My Little Girl's Life" and overseas chart hit, "If."

Outstanding musical arrangements and tight-knit orchestration accompanied Savalas, who will have a new album on MCA soon. His forays into the audience, a brother's operatic rendition of a Greek folk song and soft ballads were highlights.

He carries off most songs with pizzazz as in "Who Loves Ya, Baby," "Gentle On My Mind" and "A Well Known Fact" from the Broadway hit of several years ago, "I Do! I Do!" Many major Strip stars are including Broadway showstoppers in their acts here now.

Savalas maintains a close, easy-going rapport with the audience during his numbers, pointing out the cost of a certain set for costumes, choreography and chorus. He seldom takes himself seriously except when he sings or talks about love and understanding. Savalas leaves little

(Continued on page 28)

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s	
500—\$25.00	1000—\$38.00
COLOR PRINTS	
1000—\$200.00	

SEND FOR SAMPLES AND COMPLETE PRICES
ON 8x10s, OTHER SIZE PRINTS,
AND POSTERS

ADC PICTURES
1867 E. FLORIDA
SPRINGFIELD, MO. 65803

Studio Track

By BOB KIRSCH

LOS ANGELES—At **Wally Heider's** in San Francisco, **Bobby Womack** is working on his next LP, with **David Rubinson** producing and **Fred Catero** engineering. **Hot Tuna** is busy with a quad mix of its next effort, with **Mallory Earl** helping at the board. **John Fogerty** is now in the mixing stage on his long-awaited LP, with **David Coffin** engineering. **Lenny Williams**, former **Tower Of Power** lead singer, is mixing his first Motown album with Earl at the board.

At **Davlen Studio** in Los Angeles, **Art Garfunkle** has finished the mixing on his next LP, with **Richard Perry** handling production and **Bill Schnee** engineering. **Peter Allen** also finished an album, with Schnee doing the production. **Melissa Manchester** is set to come in soon to work on her next set, with **Vinnie Poncia** producing and **Bob Schaper** at the boards.

★ ★ ★

A new studio, **Personal Artist Recording Studio**, has opened its doors in St. Louis, with some of the initial use coming from **Sea Cruise Productions**. The 16-track facility is owned by **Parvin Tramel** and **Hershel Lester**. One of the first artists cutting at Personal Artist is **Frankie Ford**, whom some of you may remember had a mammoth hit with "Sea Cruise" some years back. Ford has cut two LPs, both produced by **Ken Keene** and Tramel and engineered by **Bill Schulenburg**. **Denny Barberio** has also finished an LP, also produced by Keene and Tramel. The pair has also wrapped up production on country singles from **Sharon Wilson** and **Sondra Sutton**.

★ ★ ★

At **Mama Jo's** in North Hollywood, **Cecilio & Kapono** did some overdubs for their next album. **David Kirshenbaum** handled production and **Rick Ruggieri** worked the boards. **Jack Daugherty** was in working on his next Jack Daugherty Big Band LP with **Billy Taylor** engineering. **Ambrosia**, who have created quite a stir with their debut LP and single on 20th Century, are using the studio to rehearse for their next album. **Gino Cunico** came by to do some work with **Vinnie Poncia** producing and **Ron Hitchcock** working the controls. **John Klemmer** is in, cutting with producer **Steve Goldman** and engineer **Taylor**.

★ ★ ★

In notes from around the country: **Michael Barbiero** is working at **Plaza Sound Studios** in New York, producing **Pedro Alvarez** on two songs penned by Barbiero. **Rob Freeman** handled engineering on the project. Also in New York, **Paul Anka** was in working on his latest United Artists single with owner-engineer **George Klabin**. **Odia Coates** did some overdubs, while Anka supervised the overdubs and the mixing. Klabin, meanwhile, was also at the board when **Deodato** laid down the strings and horns for his next LP. **Eric Clapton** and producer **Tom Dowd** were in for a quick evening's work with engineer **Ralph Moss**. **Sha Na Na** came by to cut some tracks for an upcoming TV appearance. Set for August is the recording of the 24-track **Marvel Comics** album, produced by **Terry Minogue** of **Cashwest Productions**.

Woodland Sound Studios in Nashville has opened a mastering room, reports studio president **Glenn Snoddy**. Heading the staff are **Bob Sowell** and **Denny Purcell**. The room, put together by **Westlake Audio**, features a Neumann computerized lathe, Studer tape equipment and Westlake audio monitors. Also in Nashville, **Danny Cox** is getting ready to head into **Quadraphonic**

Studios to cut a single for the newly formed **Cowtown Records**. Also in the studio are the **Ozark Mountain Daredevils**, cutting material for their next album. **David Anderle** is handling production for the sessions.

★ ★ ★

At **Larrabee Sound** in Los Angeles, **Daryl Hall & John Oates** were in recently working on their first RCA album. The pair is producing the set themselves, along with **Chris Bond**. Dr. Hook lead singer **Dennis Locorriere** recently cut tracks for an upcoming solo album at **Glaser Sound Studios** in Nashville. **Ron Hafkine** handled production with **Kyle Lehning** working the controls. Also at Glaser, **Ken Mansfield** flew in from Los Angeles for a week to produce the next **Doyle Holly** LP. **Connie Smith** recently did some session work at the **CBS Studios** in Nashville, the night after a party held at the facility. **Troy Seals** also cut at CBS, with **Billy Sherrill** producing.

At **RCA Studios** in Los Angeles, **John Denver** was working in the new 24-track facility last week on his next LP. Producer, as always, was **Mitt Okun**. New artist **McDuff** cut with producer **John Lombardo** and engineer **Kent Tunks**. **Harry Nilsson** was also in, working on overdubs and tape mixes, while **Don Imus** cut some tracks with producer **Paul DeFranco**. **Henry Mancini** was in with engineer **Hank McGill** and **Ron Keith** cut some tracks with producer **John Florez** and **Grover Hensley** at the controls.

★ ★ ★

At **Kendun Recorders** in Los Angeles, lots of activity in the mastering rooms. Recent works include the **Johnny Bristol** single with **Greg Venable** producing; **Shawn Phillips** LP, co-produced by Phillips and **Malcolm Cecil**; an LP from **Coke Escovido**; the next **Quincy Jones** album, produced by Jones with **Paul Schier** engineering; a **Johnny Mathis** single, John Florez producing; the next **Tom Jones** LP, **Gordon Mills** producing; a **Tim Moore** single with the artist producing; a **Joe Walsh** single with Walsh and **John Stronach** producing; a **Fleetwood Mac** LP, with the group producing themselves and **Keith Olsen** engineering; and the quad version of the last **Isley Brothers** album.

John Firms Oct. Date At Stadium

LOS ANGELES—Elton John will play a 55,000-ticket concert at Dodger Stadium here Oct. 25 in the afternoon and a West Coast tour is being planned around the date.

The last rock at Dodger Stadium was in 1966 by the Beatles. All Elton tickets are \$10 and being sold now only by mail order to: Elton L.A. Concert, Box 4037, Beverly Hills, Calif. 90213.

John Reid Enterprises, Elton's management, is promoting the show itself. Agent Howard Rose worked out the stadium deal with Dodger boss Walter O'Malley in talks that began as far back as January.

The Dodgers' chief insisted that no show could be held until after the baseball season. The Elton stage will be in center field. Seating will be both in the stands and on the grass. But fewer tickets than the potential 70,000 capacity are being sold.

The Elton West Coast tour this autumn is to include Oakland, San Diego, Tucson, Las Vegas, Phoenix, Seattle, Denver, Portland, Vancouver and Salt Lake City.

Discos

AND MORE ON WAY

19 Clubs In Dimples Disco Web

By JIM MELANSON

NEW YORK—Dimples, national disco chain, has upped its club total to 19 locations and is rapidly zeroing in on earlier in-house projections of having 20-25 discos open by year's end.

In fact, three more dance spots will be added to the chain in the next 30-60 days, according to Ron Jenkins, music and artist relations coordinator at Emerson's, parent firm of the discotheques.

Locales for the openings, all housed in Emerson Steak Houses, are Paramus, N.J., Middletown, N.J. and Newton Square, Pa. Also being eyed as a potential site for a dance spot is the Emerson restaurant in Hartford, Conn. All the clubs are converted lounges in the eateries.

With its chain covering eight states, Emerson's jumping on the disco bandwagon has paid off handsomely. Jenkins says that two weeks ago the liquor sales for the 19 existing clubs was some \$70,000-\$75,000 over a seven-day period. Several of the clubs also have admission prices on the weekends and that total figure (not given) could only sweeten the pie.

Jenkins, who recently replaced Michael O'Marro as head of the company's disco operation, is also enthusiastic about the response that the chain has received from labels and artists. He says that their Rockville, Md., headquarters has vir-

tually been "flooded" with promotional product from manufacturers and that several top acts (the Main Ingredient, the Hues Corporation, the Spinners, Al Downing and the Temptations) have been making promotional appearances at the various clubs.

As reported earlier (Billboard, April 5), programming for the entire

chain is handled out of the home offices, as is distribution of disks. Jenkins, with feedback from his respective deejays, compiles the playlist of some 100 current disco records. A list of another 100 records, these in the oldie category, is also supplied to each club.

Dimples clubs can accommodate some 200 persons each.

5 SEGMENTS IN WORK

'Disco 76' TV Show May Be Syndicated

MIAMI—"Disco 76," a syndicated television series keying on the discotheque music scene, is in the works here and will have its airing debut this September.

While syndication of the show hasn't been firmed yet, "Disco 76" producer/director Steve Marcus says that a pilot "special" will be shown over a local network affiliate station. Plans call for the airing of four more specials before Jan. 1.

Featured on the first program will be Gwen McCrae, while host chores will be handled by Steve Capen, radio/television personality on PBS-TV and ZETA-4 radio here. Her segment will be taped at Miami's Jockey Club.

Filming of the first show was at

Video Tape Associates in Fort Lauderdale Saturday (12). A specially constructed discotheque set was used.

Six minutes of the half-hour show will go to commercial time, while the remaining 24 minutes will be devoted to records and talk. Marcus sees each show's playlist as being seven or eight disks. Twenty-five dance couples will be employed.

If television syndication is successful, the show's producers are also going to go after simulcast syndication with FM radio stations in certain markets.

Sharing the producing chores with Marcus is Arnie Wohl, formerly of Zoo World magazine.

computerized incandescent and neon floors,

introducing

Intelab corp

a professional service exclusively for disco equipment dealers and consultants!

...a warehouse of all disco lighting equipment and offering our dealers a complete showroom for use with their clients!

Dealer inquiries invited.
10 west hubbard street
chicago, illinois 60610

312-828-0548

chaser lights track lighting kinetic projectors

mirror balls dry ice foggers bubble machines follow spots

ceilings, & walls multi-channel lighting controllers strobes

Discos

29 Labels Give To Disco Pool Distrib Center In N.Y. Supplies DJs With Records

NEW YORK—Twenty-nine labels, from major to small indie operations, have agreed to ship product to the Record Pool, a non-profit disco DJ distribution center here.

The "Pool," formed in the hope of enhancing the flow of promotional product from manufacturers to club spinners (Billboard, June 21), is now reporting a membership of 162 players, with 50 more DJs waiting for verification.

Verification revolves around whether any particular DJ is a "working" spinner, be it at a regular club or as a mobile player. The Pool opened its doors with some 50 DJs involved, and the expanded membership figure points toward representation from most of the major clubs in the immediate area, as well as dance spots up and down the East Coast.

Operating hours for the Pool, when spinners can come in and pick up their share of the product received, are from 12:30 to 6 p.m. Monday through Friday.

Among the labels signing up are: Polydor, UA, RCA, 20th Century, Arista, AVCO, Fania, Roulette, Scepter, WB, MCA, Capitol, Elektra/Asylum, Motown, TX, Brunswick and Private Stock. Reportedly, Mel Cheren of Scepter also donated \$100 to the Pool for the construction of shelving and bins for the product.

Another Pool meeting is scheduled for Monday (14) at 99 Prince St. here, site of the now shuttered Loft Club.

Australians Love Disco Movement

SYDNEY, Australia—One of Australia's leading radio firms—the programming consulting company of Digamae Pty. Ltd.—has entered the discotheque field and is using radio techniques with great success.

The music of Trinklets, a renamed club in a Hyatt hotel in King's Cross area, is being guided by Trevor Smith, the music director of Digamae which consults radio stations coast-to-coast in Australia, including Radio Station 2SM here.

Rod Muir, head of Digamae, set up a new corporation—MAS Pty. Ltd.—to operate the club, previously known as The Mayfair Room.

"It had been a loser for years," says Muir, who adds that the club is now averaging a flow of 2,500 a week and "turning away people on Thursday, Friday and Saturday nights now."

First, Smith researched the audience in regards to music tastes, then applied basic radio "flow" programming techniques—like those

used on any good Top 40 station. Next, the equipment was replaced with Bose speakers installed near and around the dance floor.

"Now, the music is extremely loud on the dance floor, yet anyone standing at the bar can carry on a conversation because the music volume is lower in that area."

Discos are doing a booming business in Sydney, says Muir. "It's a trend here, just like in the states."

Discos are doing a booming business in Sydney, says Muir. "It's a trend here, just like in the states."

Discos are doing a booming business in Sydney, says Muir. "It's a trend here, just like in the states."

Discos are doing a booming business in Sydney, says Muir. "It's a trend here, just like in the states."

Silver Blue Set

NEW YORK—Silver Blue Records here will have its product distributed through Miami-based TK Records Productions.

TK product is distributed in the U.S. through indies, while overseas RCA handles the goods. Whether RCA would also be handling Silver Blue disks internationally now was not clear at presstime.

Disco Action

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

By TOM MOULTON

NEW YORK—The new Richmond Extension single "That's The Chance You Take" (Polydor) will be available this week. There will be two versions of the song, with the longer disco take being 4:25 in length. It was written, arranged and produced for Silver Fox Productions by Van McCoy, who has been involved with the act from its inception. The record stacks up as one of the strongest efforts from the Richmond Extension to date.

Test pressings of the new Barrabas LP "Heart Of The City" (ATCO) were given to a few discos here last week. Every cut on the album has a commercial disco sound. While all the cuts are similar, the strongest seems to be "Check Mate," with "Mellow Blow" coming next. The LP is sure to be programmed but, ironically, its across-the-board strength will make it difficult to find a cut that most disk jockeys agree on.

Also available this week is the Silver Conven-

tion's "Save Me" album (Midland International), named after the group's disco hit single "Save Me." Side one on the album is the disco side with three strong cuts, the strongest being "Fly, Robin, Fly." The other two dance cuts are "I Like It" and "Another Girl." The latter two have the flavor of "Save Me."

The Sons of Robinstone, with one of last year's top disco numbers in "Got To Get Back" (ATCO), are now on the Spring label with Bobby Eli producing them. Word is out that a release is planned for August. Even off of their one previous effort, the group has a surprisingly strong following.

The Moving Up single of "Somebody Gotta Go" by Mike and Bill is being released by Arista this week. The record has been remixed and its length is now 4:15. Because of its "unavailability" there has been a lot of excitement generated behind the record.

Top Audience Response Records In N.Y. Discos

- This Week**
- 1 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 2 FOREVER CAME TODAY—Jackson Five—Motown
 - 3 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu
 - 4 SEXY/T.L.C.—MFSB—Phila. Intl (LP)
 - 5 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 6 BRAZIL—Richie Family—20th Century
 - 7 CHINESE KUNG FU—Banzaii—Scepter
 - 8 FREE MAN—South Shore Commission—Wand
 - 9 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 10 CHICAGO'S THEME—Hubert Laws—CTI
 - 11 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 12 EL BIMBO—Bimbo Jet—Scepter
 - 13 IT'S IN HIS KISS—Linda Lewis—Arista
 - 14 TO EACH HIS ONE/MELLOW ME—Faith, Hope & Charity—RCA
 - 15 SOMEBODY'S GOTTA GO—Mike And Bill—Moving Up

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

- This Week**
- 1 DO IT ANYWAY YOU WANT—People's Choice—TSOP
 - 2 FOREVER CAME TODAY—Jackson Five—Motown
 - 3 GIMME SOME—Jimmy Bo Horne—Alston
 - 4 BRAZIL—Richie Family—20th Century
 - 5 WHERE DO I GO FROM HERE—The Supremes—Motown (LP)
 - 6 LOVE POWER—Willie Hutch—Motown (LP)
 - 7 HAPPY—Eddie Kendricks—Tamlam (LP)
 - 8 LADY, LADY, LADY—Boogie Man Orch.—Boogie Man Records
 - 9 LOVE INFLATION—The Joneses—Mercury
 - 10 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu
 - 11 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 12 CHINESE KUNG FU—Banzaii—Scepter
 - 13 FREE MAN—South Shore Commission—Wand
 - 14 SWEARIN' TO GOD—Frankie Valli—Private Stock
 - 15 GET THE CREAM OFF THE TOP—Eddie Kendricks—Tamlam

Colony Records (New York) Retail Sales

- This Week**
- 1 BRAZIL—Richie Family—20th Century
 - 2 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 3 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu
 - 4 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 5 DISCO GOLD LP—Scepter
 - 6 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 7 CHINESE KUNG FU—Banzaii—Scepter
 - 8 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
 - 9 LOVE INFLATION—The Joneses—Mercury
 - 10 FOREVER CAME TODAY—Jackson Five—Motown
 - 11 NEVER GET ENOUGH OF YOUR LOVE—People—Vigor
 - 12 DANCE, DANCE, DANCE—Calhoun—Warner/Spector
 - 13 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 14 MAGIC IN THE AIR—Ronnie Walker—Event
 - 15 MAN WAS MADE TO LOVE WOMAN—Bobbi Martin—Green Menu

Downstairs Records (New York) Retail Sales

- This Week**
- 1 LADY, LADY, LADY—Boogie Man Orch.—Boogie Man Records
 - 2 MAGIC IN THE AIR—Ronnie Walker—Event
 - 3 BRAZIL—Richie Family—20th Century
 - 4 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 5 CHINESE KUNG FU—Banzaii—Scepter
 - 6 YOU'RE EVERYTHING I NEED—Major Lance—Osiris
 - 7 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu
 - 8 THREE STEPS FROM TRUE LOVE—Billy Davis—Abo
 - 9 NEVER GET ENOUGH OF YOUR LOVE—Street People—Vigor
 - 10 GIMME SOME—Jimmy Bo Horne—Alston
 - 11 SENDING OUT AN S.O.S.—Retta Young—All Platinum
 - 12 DISCO GOLD LP—Scepter
 - 13 BANDOLERO—Juan Carlos Calderon—Epic
 - 14 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 15 LOVE INFLATION—The Joneses—Mercury

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

- This Week**
- 1 HUSTLE—Van McCoy & Soul City Symphony—Avco
 - 2 FOREVER CAME TODAY—Jackson Five—Motown
 - 3 FOOT STOMPIN' MUSIC—Bohannon—Dakor
 - 4 EASE ON DOWN THE ROAD—Consumer Rappart—Wing & A Prayer
 - 5 FIGHT THE POWER—Isley Brothers—T-Neck
 - 6 7, 6, 5, 4, 3, 2, 1 BLOW YOUR WHISTLE—Gary Toms Empire—PIP
 - 7 DO IT ANYWAY YOU WANNA—Peoples Choice—T.S.O.P.
 - 8 FREE MAN—South Shore Commission—Wand
 - 9 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 10 SEXY/T.L.C.—MFSB—Phila. Intl.
 - 11 BAD LUCK—Harold Melvin & The Blue Notes—Phila. Intl.
 - 12 GLASS HOUSE—Temptations—Gordy
 - 13 CHINESE KUNG FU—Banzaii—Scepter
 - 14 BRAZIL—Richie Family—20th Century
 - 15 I CAN'T UNDERSTAND IT—Kokomo—Columbia

Hall Of Fame Wins N.Y. Incorporation

NEW YORK—The Recording Academy's Hall of Fame Foundation has been incorporated under state laws here, marking another plateau for the NARAS campaign to create a permanent home for classic recordings which were released prior to the advent of the Grammys in 1958.

While the Hall of Fame display is currently located in Universal City, Los Angeles, Academy trustees are aiming at the creation of a permanent home for the display in nearby Burbank.

There are 10 recordings in the display now and five more are slated for inclusion early next year.

meteor has it all in one package...

- 2 Lasers
- 3 Colored Trilites
- 1 Sound Panel
- 2 Tenway Chasers
- 4 Projectors
- 3 Strobes - 4 available colors
- 5 Stereo Power Amplifiers
- 4 Speakers
- 3 Turntables
- 2 Tenway Strip Assemblies
- 3 Lquisplodes
- 8 Lighting Controllers
- 2 Mobile Disco Control Units
- 9 Projector Attachments
- 4 Mixers
- 3 Kaleidoscopic Effects
- 1 Rain Effect
- 2 Open Reel Tape Decks
- 2 Carousels
- 3 Sound-to-Light Projectors
- 2 Polaroid Attachments
- 3 Zone Modules
- 10 Effect Wheels
- 75 Cassette Effects
- 162 Slides
- Special DJ Headphones
- Large Selection of Microphones
- Free Consultation & Design



meteor
FOR LIGHT AND SOUND

155 Michael Drive, Syosset, N.Y., U.S.A. 11791 (516) 364-1900
3637 Caluenga Blvd. West, Hollywood, C.A., U.S.A. 90068 (213) 876-1200
580 Orly Avenue, Dorval 760, Montreal, P.Q., Canada (514) 636-9933
Lamb House, Church Street, London, England W4 2PB (01) 995-4551

Campus

College Mag Backing WB Radio Boycott

By JIM FISHEL

NEW YORK—The editor of the Intercollegiate Broadcasting System's music publication says he will urge all of the organization's more than 500 member radio stations to join the Michigan college radio boycott of Warner Bros.' new artists (Billboard, July 5).

John A. Davlin, editor of IBS's Format Magazine and station manager of WGSU at SUNY-Geneseo, N.Y., says his station already plans to join the boycott because it has also fallen victim to the product cutback.

"We are a 2,000-watt station and for some unknown reason we lost Warner Bros. service around the first week of April of this year," he says. "Because of this, we are officially joining a boycott, because it is now obvious that the low power and carrier currents are being discriminated against."

Davlin says he agrees wholeheartedly with the more than 22 Michigan college stations, and feels that "the Warner Bros. action of seeking a subscription rate can be

Oakland's WORB Denies WB Boycott

NEW YORK—In the story concerning the Michigan college station boycott of Warner Bros. new artists product (Billboard, July 5), WORB at Oakland Community College was incorrectly listed as participating. Station general manager Mike Schwartz says this is totally false and adds that WORB presently receives full service from the company.

"We are a carrier current station and have enjoyed nothing but a fine relationship with Warners," he says. "Even if we were to be cut off the list, we would not participate in a boycott, because it is their prerogative to service whomever they desire."

the death knell for a large number of college stations.

Because this move could prove to be detrimental to college radio, I feel that this extremely dangerous trend must be countered before other companies follow suit and implement similar programs," he says. "It is also a direct slap in the face of the medium that broke so many of the artists now recording for Warners like Bonnie Raitt, the Incredible String Band and numerous others."

In Format's next issue, Davlin says he will ask his fellow member stations to "come to the aid of college radio in this battle."

"The future of college radio depends to a great extent upon the talents of those who now work for college stations and people should realize this," he says. "Warner Bros. recently reported record profits, a fact that simply does not jive with this budgetary decision."

Another point Davlin will reportedly make in his appeal to the member stations is for schools receiving product from the company, like the Univ. of Michigan, to also join the boycott as an act of solidarity.

In another action stemming out of the story, one of Warner's distributed labels called a participating Michigan station and offered to rectify the situation.

Al Marsh of WIDR at Western Michigan Univ. says he received a frantic phone call from Little David Records several days after the article appeared.

"Little David said they were unaware of this move and were very concerned," he states. "They asked us what product we needed and offered to send us anything we wanted, because they were in a panic over losing the college radio market."

Talent In Action

• Continued from page 25

about he has arrived; he's in control and enjoying it.

Gabe Kaplan's fast-paced 35-minute act featured his hip comedy laced with minority puns although he is still relying on well-known television routines. His hilarity shines forth best with new and not necessarily off-color asides. Spontaneity is his forte which will sustain the material through the two-week co-billing.

HANFORD SEARL

SPINNERS MINNIE RIPERTON

Greek Theater, Los Angeles

The spark ignited by the Spinners engulfed the arena as they carried the near capacity crowd to a fever pitch July 7.

Following a medley of Thom Bell's compositions, with Maurice King conducting the Greek Theater orchestra, the Spinners raced onstage to open with the standard tune "Fascinating Rhythm" which seemed to shock but please the audience.

The group displayed its tight and effective choreography while sliding immediately into "I've Got To Make It On My Own."

The applause was most thunderous when lead singer Philippe Wynne skipped and shouted across stage as if fresh out of church on a Sunday afternoon.

Repertoire included "One Of A Kind," and "Living Just A Little, Laughing Just A Little Ain't Easy," with Billy Henderson dressed in a clown suit giving away small toy objects to the audience. "I'll Be Around" and "How Could I Let You Get Away" followed.

The Spinners dug into their bag of nostalgia tunes for such gems as "You Send Me" made popular by Sam Cooke and "Dock Of The Bay"

by Otis Redding plus an Al Green trick or two, Wynne imitating the vocal styles of these artists.

Another medley produced imitations of the Mills Brothers, "Paper Doll," The Supremes' "Stop In The Name Of Love" (they donned female wigs for this number); The Ink Spots' "If I Didn't Care," Elvis Presley's "Hound Dog," and Louis Armstrong's "Hello Dolly."

Without a break in tempo, they raced into their single, "Mighty Love," and the entire audience was on its feet.

Minnie Riperton, the opening act, displayed her uniquely dramatic vocal quality but received a lukewarm reception as she sang "You're Not Alone" from her "Perfect Angel" album; "Love And Its Glory" and "Feelin' That Your Feeling's Right" from the "Adventures In Paradise" LP (these were the best two tunes of her act); "I'm On Fire" and "You Can See Inside Me," with its controversial lyrics.

Ms. Riperton's spectacular five octave vocal range was in full force as she sang "Adventures In Paradise." The audience seemed to embrace her only during her last tune, "Loving You."

Ms. Riperton sings like a star, but she does not yet possess the stage presence of one. Her act could use more body movement; her voice is a gem.

JEAN WILLIAMS

SPIRIT KANSAS, HYDRA

Aragon Ballroom, Chicago

Though it was sometimes hard to tell whose spirit was being revived June 26, Ed Cassidy's beacon-like bald head behind the drum kit announced that Spirit was back in action.

Spirit is a trio now and consequently the weight of its performance falls on the other original band member, guitarist/vocalist Randy Cal-

(Continued on page 54)

Billboard SPECIAL SURVEY for Week 7/19/75

Billboard FM Action

© Copyright 1975 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

1 FRANK ZAPPA AND THE MOTHERS OF INVENTION, ONE SIZE FITS ALL, Discreet: WHCN, WLIR, WNEW, KL0L, KTYD, KWST, WKTK, WQIV, WMMR, KZEW, WQFM, WORJ, WMMS, KSML, WZZQ, KLBJ, WBAB, KZEL, KUDD, WQSR, KMYR, KGB, KMET, KOME, WBRU, WIOT, KZAP, WOUR, CJOM, KSN, WRAS, CHUM, WAER, KFMV

2 POCO, HEAD OVER HEALS, ABC: WMMS, WMMR, WABX, WIOT, WQIV, KSHE, WLIR, WRAS, WNEW, WZMF, WBAB, WSDM, WQFM, KL0L, KUDD, KSN, KMET, KWST, KZEW, KLBJ, KFMV, WQSR, KMYR, KSML, KOME, CJOM, KTYD, KZAP, WHCN, WORJ, CHUM, WAER, KZEL

3 JEFFERSON STARSHIP, RED OCTOPUS, Grunt: WMMS, WBRU, WOUR, WABX, WIOT, WQIV, WAER, WMMR, KZEW, KSHE, WLIR, WNEW, KOME, KZAP, WQSR, WQFM, WZZQ, KFMV, KL0L, KUDD, KMYR, KSN, KMET, KZEL, KLBJ, KSML, KGB, CJOM, WZMF, CHUM, KBPI

4 RONNIE WOOD, LOOK NOW, Warner Brothers: WABX, WHCN, WQIV, KSHE, WLIR, WNEW, SPLR, WKTK, WMMR, WORJ, WMMS, WZZQ, WBAB, KZEL, KUDD, WQSR, KMYR, KMET, KOME, WBRU, WIOT, CJOM, KSN, KTYD, KZAP, KZEW, CHUM, WQFM, KBPI, KFMV

5 BILLY PRESTON, IT'S MY PLEASURE, A&M: WQIV, WLIR, WNEW, WBAB, KMET, KWST, WABX, WMMR, WORJ, WZZQ, KFMV, WPLR, KMYR, KSML, WSDM, KOME, WIDT, KSN, KTYD, KZAP, CJOM, WKTK, KZEW, WHCN, CHUM, WQSR, WQFM, KUDD, KL0L

6 STEVE GOODMAN, JESSIES JIG AND OTHER FAVORITES, Asylum: WBAB, WKTK, WHCN, WQIV, WNEW, WORJ, KZEL, WPLR, KMYR, WSDM, KUDD, WLIR, KTYD, KZAP, KOME, WOUR, WBRU, WMMR, KSHE, WRAS, CHUM, WQSR, WQFM, WAER, KBPI, KFMV

7 LARRY CORVELL AND THE ELEVENTH HOUSE, LEVEL ONE, Arista: WPLR, WQIV, WABX, WMMR, KWST, WNEW, WBRU, WOUR, WIOT, WLIR, WZMF, KFMV, WBAB, WSDM, WQFM, KSML, KCFR, WMMS, KMYR, KZAP, KOME, WRAS, WAER, KZEL

8 HUDSON & FORD, WORLDS COLLIDE, A&M: KMYR, WPLR, KWST, WHCN, WQFM, WORJ, WMMS, KFMV, KL0L, KOME, KSHE, WLIR, KZAP, WQIV, WIOT, WRAS, CHUM, WAER, WNEW, WBAB, KBPI

OUTLAWS, Arista: WHCN, WABX, WQIV, WOUR, WRAS, WNEW, WQFM, WORJ, WBAB, KL0L, KZEL, WQSR, WBRU, WLIR, KSN, KZAP, WKTK, WMMR, WZZQ, KFMV, WPLR

9 ERIC BURDON, STOP, Capitol: WQFM, WMMS, WBAB, WPLR, WOUR, KMET, WBRU, WKTK, KZEW, WMMR, WIOT, KSHE, WORJ, WLIR, KLBJ, KZEL, KSN

FAIRPORT CONVENTION, RISING FOR THE MOON, Island: KZAP, KOME, WBRU, KTYD, WHCN, WMMR, WLIR, WRAS, CHUM, WQSR, KLBJ, WAER, WNEW, KZEL, KMYR, WPLR, KWST

THE TUBES, A&M: KSML, KMYR, KSN, KMET, KWST, KZEL, WQIV, KZAP, WHCN, WMMS, KFMV, WPLR, KOME, WIOT, CHUM, WQFM, WBAB

10 THE ROWANS, Electra: WHCN, WQIV, WOUR, WORJ, WMMS, WBAB, WPLR, WLIR, KZAP, KOME, WBRU, WKTK, WMMR, KSHE, KZEL, KL0L

11 ALBERT BROOKS, A STAR IS BOUGHT, Asylum: WHCN, WPLR, KMET, WKTK, WMMR, WORJ, WSDM, KOME, WIOT, WLIR, KZAP, WOUR, WBRU, WQSR, KUDD

GINO VANNELLI, STORM AT SUNUP, A&M: CHUM, KZEW, WRAS, WZZQ, KL0L, WPLR, WSDM, CJOM, WKTK, WQFM, KLBJ, WBAB, KZEL, KFMV, KTYD

12 GUESS WHO, POWER IN THE MUSIC, RCA: WQFM, WORJ, KFMV, WQSR, WSDM, KOME, WIOT, KZAP, CJOM, WKTK, WLIR, WNEW, KUDD

HUGH MASEKELA, THE BOY'S DOING IT, Casablanca: KZEL, KMET, KTYD, KZAP, WOUR, WBRU, WKTK, KZEW, WMMR, WIOT, WQSR, WQFM, KWST

SONS OF CHAMPLIN, Gold Mine: WHCN, KFMV, KZEL, KSN, KWST, KOME, KMYR, KZAP, KSML, KTYD, KMET, WKTK, KBPI

13 HEADSTONE, 20th Century: KL0L, WORJ, WIOT, WRAS, WABX, WOUR, WNEW, WBAB, KZEL, KMET, KWST

DOC WATSON, MEMORIES, United Artists: KZEL, WLIR, WIOT, KMYR, WBRU, WQIV, KSML, KL0L, KUDD, WRAS, WAER

14 RANDALL BRAMBLETT, THE OTHER MILE, Polydor: WOUR, WORJ, KSML, KSN, KZEL, WMMR, WQSR, WLIR, WKTK, WIOT

ISIS, AIN'T NO BACKIN UP NOW, Buddah: WLIR, WOUR, WMMS, WNEW, WAER, KWST, WBAB, WQSR, WIOT

BARON STEWART, BARTERING, United Artists: WLIR, WSDM, KSML, WKTK, WRAS, WBAB, KZEL, WOUR, KSHE, KUDD

15 RACHEL FARO, II, RCA: WOUR, KSHE, WHCN, WNEW, WORJ, WPLR, WQIV, WAER, KTYD

HUMMINGBIRD, A&M: WPLR, WMMS, KMYR, WIOT, CJOM, WORJ, WQSR, KFMV, KSN

KOSSOFF, BACK STREET CRAWLER, Island: WMMS, KZAP, KOME, KSHE, WLIR, KZEL, KMYR, WPLR, KWST

HIRTH MARTINEZ, HIRTH FROM EARTH, Warner Brothers: WLIR, CJOM, WABX, WIOT, KZEL, KZAP, KLBJ, WHCN, KTYD

MARVIN & FARRAR, EMI: WLIR, WOUR, KBPI, WNEW, WHCN, WIOT, WORJ, CHUM, WBAB

SASAFRASS, WHEELIN' 'N' DEALIN, Chrysalis: WPLR, WNEW, WMMS, WOUR, WIOT, WRAS, WQSR, WQFM, WBAB

16 FREE BEER, Southwind: WKTK, WQIV, WLIR, WHCN, KSHE, WNEW, WBAB, KTYD

FREDDIE HUBBARD, LIQUID LOVE, Columbia: KFMV, KL0L, KZAP, KOME, WHCN, WIOT, WQFM, WBAB

17 JOHN ABERCROMBIE, TIMELESS, ECM: WAER, WBRU, WOUR, KSML, KCFR, WIOT, WQFM

BEACH BOYS, GOOD VIBRATIONS, Reprise: WLIR, WHCN, WNEW, KL0L, WQSR, WIOT, WQFM

HEARTSFIELD, FOOLISH PLEASURES, Mercury: WSDM, KSHE, WORJ, WLIR, WZZQ, KBPI, KWST

JON HENDRICKS, TELL ME THE TRUTH, Arista: WHCN, WOUR, WPLR, WBRU, WMMR, WNEW, KMET

KEITH JARRET, EL JUICIO (THE JUDGMENT), Atlantic: WBRU, WHCN, WAER

LARRY SANTOS, Casablanca: WBAB, WLIR, WABX, WOUR, WMMR, WNEW, KZEL

TEN YEARS AFTER, GREATEST HITS, GOING HOME, London: WLIR, WMMS, WBAB, KLBJ, KL0L, WIOT, WQFM

18 BOB DYLAN AND THE BAND, THE BASEMENT TAPES, Columbia: WHCN, WLIR, WMMS, WNEW, KMET, KWST

GEORGIE FAME, Island: WABX, WMMS, WOUR, WHCN, WMMR, KZEL

RAHSSAN ROLAND KIRK, THE CASE OF THE THREE SIDED DREAM IN AUDIO COLOR, Atlantic: KMYR, KSML, WIOT, KZEL, WAER, WPLR

19 GARY BURTON QUINTET WITH EBERHARD WEBER, RING, ECM/Polydor: WOUR, WBRU, KUDD, KTYD, KMYR

HEAD EAST, FLAT AS A PANCAKE, A&M: KSHE, WLIR, WBAB, KUDD, KFMV

20 IMPRESSIONS, FIRST IMPRESSIONS, Curtom: CJOM, WABX, WIOT, KZAP

LARRY YOUNG, FUEL, Arista: WOUR, WIOT, KZEL, KMYR

21 EARTHQUAKE, ROCKING THE WORLD, Beserkley: KSN, KZAP, KOME

JOSE FELICIANO, JUST WANNA ROCK 'N' ROLL, RCA: KZEL, KMET, KTYD

FLYING ISLAND, Vanguard: WOUR, WPLR, WRAS

FUNKADELICS, LET'S TAKE IT TO THE STAGE, 20th Century: KWST, WOUR, WIOT

JOHN HIATT, OVERCOAT, Epic: KZAP, WLIR, WHCN

JAMES LAST, WELL KEPT SECRET, Polydor: WSDM, KWST, KZEL

TOM SNOW, TAKING IT ALL IN STRIDE, Capitol: WHCN, WMMR, WSDM

STRONGBOW, Southwind: WIOT, WABX, KSHE

TROGGS, Pye: WOUR, KWST, WMMS

CEDAR WALTON, MOBIUS, RCA: WHCN, WIOT, WAER

22 BANCO, Manticore: KMYR, CHUM

BILL EVANS, PEACE, PEICE AND OTHER PIECES, Milestone: KSML, WIOT

FIRE BALLET, NIGHT ON BALD MOUNTAIN, Passport: WNEW, WPLR

FREE, FREE STORY, Island: WKTK, WIOT

LEON HAYWOOD, COME AND GET YOURSELF SOME, 20th Century: WOUR, CJOM

WILLIE HUTCH, ODE TO MY LAOY, Motown: KL0L, CJOM

ELVIN JONES, NEW AGENOA, Vanguard: KMYR, WIOT

YUSE LATEEF, TEN YEARS HENCE, Atlantic: KSML, WIOT

LINDA LEWIS, NOT A LITTLE GIRL ANY MORE, A&R Arista: WOUR, WMMS

MANDRILL, BEST OF MANDRILL, Polydor: WBAB, WIOT

THELONIOUS MONK, BRILLIANCE, Milestone: KSML, WIOT

NEUTRONS, TALES FROM THE COCOON, United Artists: WLIR, WHCN

MICHAEL O'GARA, London: WQIV, WBAB

LEA ROBERTS, LADY LEA, United Artists: WMMS, WPLR

DOM UN ROMARO, SPIRIT OF THE TIMES, Muse: WOUR, KSML

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

ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack: 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 13, 15, 17, 18, 19, 20, 22
ATLANTA, GA.: WRAS-FM, Bob Bailey: 1, 2, 6, 7, 8, 9, 11, 13, 14, 15, 21
AUSTIN, TEXAS: KLBJ-RFM, Greg Thomas: 1, 2, 3, 9, 11, 15, 17
BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard: 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 19, 22
BALTIMORE, MD.: WKTK-FM, Steve Cochran: 1, 4, 5, 6, 8, 9, 10, 11, 12, 14, 16, 22
CHICAGO, ILL.: WSDM-FM, Burt Burden: 2, 5, 6, 7, 11, 12, 14, 17, 21
CLEVELAND, OHIO: WMMS-FM, John Gorman: 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 17, 18, 21, 22
DALLAS, TEX.: KZEW-FM, Mike Taylor: 1, 2, 3, 4, 5, 9, 11, 12
DENVER, COLO.: KBPI-FM, Jean Valdez: 3, 4, 6, 8, 12, 15, 17
DENVER, COLO.: KCFR-FM, Bob Stecker: 7, 17
DETROIT, MICH.: WABX-FM, Jim Sotet: 2, 3, 4, 5, 7, 8, 13, 15, 17, 18, 20, 21
DETROIT, MICH.: CJOM-FM, Bill Robertson: 1, 2, 3, 4, 5, 11, 12, 15, 20, 22
EUGENE, ORE.: KFMV-FM, Mark Sherry: 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 15, 16, 19
EUGENE, ORE.: KZEL-FM, Stan Garrett: 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18, 20, 21
HARTFORD, CONN.: WHCN-FM, Paul Payton: 1, 2, 4, 5, 6, 8, 9, 10, 11, 12, 15, 16, 17, 18, 21, 22
HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 22
HOUSTON, TEX.: KL0L-FM, Jim Hilly: 1, 2, 3, 5, 8, 10, 11, 13, 16, 17, 22
JACKSON, MISS.: WZZQ-FM, Keith Carter: 1, 3, 4, 5, 8, 11, 17
KANSAS CITY: KUDD-FM, Mark Cooper: 1, 2, 3, 4, 5, 6, 11, 12, 13, 14, 19
KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford: 1, 2, 3, 5, 7, 9, 12, 13, 14, 17, 18, 22
LOS ANGELES, CALIF.: KMET-FM, Joe Collins: 1, 2, 3, 4, 5, 9, 11, 12, 13, 17, 18, 21
LOS ANGELES, CALIF.: KWST-FM, David Perry: 1, 2, 5, 7, 8, 9, 12, 13, 14, 15, 17, 18, 21

MILWAUKEE, WIS.: WZMF-FM, John Houghton: 2, 3, 7
MILWAUKEE, WIS.: WQFM-FM, Bobbin Beam: 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 15, 16, 17
NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 4, 5, 6, 7, 8, 9, 10, 11, 15, 17, 18, 21, 22
NEW YORK, N.Y.: WNEW-FM, Dennis Elsas: 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 13, 14, 15, 16, 17, 18, 22
NEW YORK, N.Y.: WQIV-FM, Lisa Karlin: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 13, 15, 16, 22
ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, 17
PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 17, 18, 21
PROVIDENCE, R.I.: WBRU-FM, Jeremy Butler: 1, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 17, 19
SACRAMENTO, CALIF.: KZAP-FM, Robert Williams: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 15, 16, 20, 21
SAN DIEGO, CALIF.: KGB-FM, Art Schroeder: 1, 3
SAN FRANCISCO, CALIF.: KSN-FM, Bonnie Simmons: 1, 2, 3, 4, 5, 8, 9, 12, 14, 15, 21
SAN JOSE, CALIF.: KOME-FM, Ed Romig: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 15, 16, 21
SANTA BARBARA, CALIF.: KTYD-FM, Laurie Cobb: 1, 2, 4, 5, 6, 9, 11, 12, 15, 16, 19, 21
ST. LOUIS, MO.: KSHE-FM, Shelly Belfman: 2, 3, 4, 6, 8, 9, 10, 14, 15, 16, 17, 19, 21
SYRACUSE, UTICA, N.Y.: WOUR-FM, Steve Huntington: 1, 3, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22
SYRACUSE, N.Y.: WAER-FM, Dan Neer: 1, 2, 3, 6, 7, 8, 9, 13, 14, 15, 17, 18, 21
TAMPA, FLA.: WQSR-FM, Mark Beltaire: 1, 2, 3, 4, 5, 6, 8, 9, 11, 12, 14, 15, 17
TORONTO, CANADA: CHUM-FM, Benjy Karch: 1, 2, 3, 4, 5, 6, 8, 9, 11, 15, 22
TOLEDO, OHIO: WIOT-FM, Neil Lasher: 1, 2, 3, 4, 5, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22

MEXICAN POLYDOR

Luis Baston Attempting To Balance Domestic & International Releases

By MARV FISHER

Latin Scene

MIAMI

In an exclusive to this publication, and denying all previously published reports elsewhere, **Carlos Granados** of Miami Records has received notice from Polydor and Philips that Miami will continue to be the U.S. distributor for those two labels. In a telegram signed by Mr. Kruska of Polydor and Mr. Sunderman of Philips, the contract will be renewed.

Fania Records hosted a cocktail party at the Centro Espanol to celebrate the opening of **Celia Cruz** (Vaya) at that club, and the release of her new LP with **Johnny Pacheco** should coincide with her engagement here. **Maacyr Franco**, a talent from Brazil, has a new release on Audio Latino and **Morris Albert's** "Feelings" is doing well on RCA in English and Audio Latino in Spanish.

Borinquen has released product by **Lisette** in a new LP, "Lo Voy A Vi Vivir," which is selling well locally, and LPs by **Pellin Rodriguez** and **Siglo VI**, a new salsa group from Puerto Rico. **Joe Cuba** (Tico) at Numero Uno until Labor Day. . . Musart has released LPs by **Organo Melodico**, **Antonio Aguilar** and synthesizer music by **Danny** and his **Electronic Orchestra**. **Lorenzo de Monte Claro** (Oro) selling well all over U.S. as is **Los Pasteles Verdes** (Gema).

El Gran Combo (EGC) doing big business at dances and concerts for two weeks, plus good sales of their new LP. . . Local group **Adams Apple** signed and recorded by Sound Triangle. The label also is releasing product by **Orlando Valdes' Orq. Sensacion**, and **Los Jovenes del Hierro**. Local Spanish radio stations waiting for the latest ARB ratings to appear, as formats, jobs and even kinds of music played may be decided by the results.

ART "ARTURO" KAPPER

TEXAS

Adelante Productions (Jerry McCord and Ramiro "Snowball" De La Cruz) has set July 20 as the

date for their 12-hour Festival Musical Chicano 1975. The event, scheduled for Edinburg International Speedway will begin at noon and will feature some of the top names on the scene. Deejays and promoters are being invited as guests of honor for this tribute to Chicano music.

Juan Antonio Sifuentes is now heading his own record company, JAS Records with headquarters in McAllen. His latest single for the label is titled "Ni Mirar Tu Cara" b/w "Sueno Contigo." The musical backing on the record is furnished by **El Mariachi Guadalajars de Silvestre Vargas** and **Tony De La Rosa** on the accordion. **Chacha Jimenez** is also featured on the vocals.

CRC Productions has three new singles on the CRC label. These are: **Los Cachorros** with "Si Quieres Tu" b/w "Los Desvelos De Mi Madre"; **Kike Montalvo** with "Te Dejo Un Panuelo" b/w "Corazoncito," and **Los Duendes** with "Me Marcho Lejos" b/w "Cruel Traicion." White **Los Cachorros** continue work on their next LP for CRC, the push is on **Kiko Montalvo's** latest album where he is backed by **El Mariachi Oro de Mexico**. Other artists recording for CRC include **Los Hermanos Layton**, **Cristo Salinas**, **Los Heroicos**, **Pancho y Aurelia**, **Ruben Naranjo**, and **El Dueto Estrella**. **Rene Sandoval** and his group continue drawing top crowds at Johnny's Papillon Club in McAllen. **LUPE SILVA**

MEXICO CITY

First Latin American TV musical co-production via satellite was beamed June 28 from here and Caracas, with each country sharing the costs plus selloff profits to other nations. . . Participating locally were the **Ballet Folklorico De Mexico**, under the direction of **Amalia Hernandez**, **Lucia Mendez**, **Guadelberto Castro** and the **Mariachi Vargas**. . . Performing from the Venezuelan capital were **Yolanda Moreno**, **Mirtha Castellanos** and **Hector Cabrera**. . . It was transmitted from Vena Vision in Caracas at 9 p.m., from here 7 p.m. out of Televisa's Telecentro

MEXICO CITY—Polydor is seeking to equalize the balance of more national product in relation to international imports.

Since its inception here more than a decade ago, the label has had the stigma of being mostly an importer of foreign lines.

"But that's all changing," emphasizes Luis Baston, general director of the label.

"Right now, we are at a level of 70 percent international against approximately 30 percent domestic." He adds that this compares with a 60-40 reverse national to international ratio at the present time.

Within the next four years or at least by the end of the current decade, Baston aims to maintain the balance at a level of 50-50. "We have started the wheels in motion towards such a goal," he predicts, "and we know it will work to our advantage when we do achieve it."

Baston is referring to the fact that if the label could build more national sales, Polydor, like its competitors, would have a better chance of breaking artists elsewhere in the world. "We're at the stage of promoting them right now," he says.

Two prime examples pointed out by Baston who are on the verge of hitting strongly in other markets are Victor Yturbe "Piruli" and Oscar Chavez. He highlights the strong national reaction both have been getting in the past couple of years, con-

main studio. . . **Sonora Matancera** celebrating their 50th anniversary as a group with their latest Orfeon hit single, "El Alacran" ("The Scorpion").

Antonio Basurto, in association with Artimexico, kicked off first big summer attraction at the Fiesta Palace July 1 with **Sergio Mendes and Brasil '77**. . . Group also is slated for a July 13 date at the Auditorio Nacional. . . Musart mounting a special campaign for **Mike Laurie's** "Las Mariposas Locas," a Spanish-language double entendre about homosexuality. . . **Harris Chalkitis**, Greek composer-singer, here for the first time for the same label, doing special promos for his latest hit, "Riding Free, Living Lonely," and others. **MARV FISHER**

sequently an extra emphasis on their promotion.

One of the first big hits by "Piruli" was in 1973 with the song, "Veronica." He recently returned from Los Angeles where he received a "Disco De Oro" trophy from that annual event presented there at the Sports Arena by Tony De Marco.

Baston cites other Mexicans who are close behind in the national market, and those who are categorized as selling heavy "regionally." Included in that group are: **Alvaro Davilla**, **Luz Roja De San Marcos**, **Los Hermanos Banda**, **Tehia**, who sometimes duets with Chavez, and **Generacion 2000**.

"We don't carry a large list of artists," the Polydor director says, "as we feel it is much safer to do things with quality instead of quantity."

Not neglecting the international catalog, Baston mentions these acts

who fortify the Polydor line: the **Osmonds**, **Julio Iglesias**, **Elio Roca**, **Demis Roussos** and a host of black performers who have been grouped together in a sales campaign of "Bumping Music." Latter includes: **James Brown**, **Kool and the Gang**, **Gloria Gaynor**, the **JBs**, **Gladys Knight** and the **Pips** and **Johnny Bristol**.

Baston adds another artist who shows signs of becoming a big national favorite, as well as selling strong on the international market is **Patrizio**, whose hot album is "El Cantar—Me Estar Gustando (I Like Singing)".

Although sales in the Mexican market are low by comparison to the U.S. and Europe, they are increasing each month. Latest figures given by Baston are 400,000 in the EP and singles sales and 100,000 or more for a top selling album.

Billboard SPECIAL SURVEY for Week Ending 7/19/75

Billboard Hot Latin LPs™

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	9	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027
2	LOS MUECAS Roguera De Amor, Caytronics 1413	10	ANGELICA MARIA Angelica Maria, Sonido Internacional SI 8009
3	VICENTE FERNANDEZ El Idolito De Mexico, Caytronics 1420	11	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
4	JUAN TORRES A Borinquen, Musart 1640	12	CELIA & JOHNNY Quimbara, Vaya XVS-31
5	LOS FREDDYS Epoca De Oro, Peerless 1041	13	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
6	NELSON NED Nelson Ned, United Artists 1550	14	LUCHA VILLA Los Discos De Oro, Musart 1636
7	LOS BABYS Como Sufro, Peerless 1769	15	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
8	HECTOR LAVOE La Voz, Fania XSLP-00461		

IN NEW YORK

1	WILLIE COLON The Good, The Bad, The Ugly, Fania XSHP-00484	8	SONORA MATANCERA 50 Anos, Secco SSD-4001
2	JOSE FAJARDO Estrellas Del 75, Coco CLP-115	9	EL GRAN TRIO A Que No Te Atreves, Montilla 272
3	HECTOR LAVOE La Voz, Fania XSLP-00461	10	ORCH. IDEAL Orch. Ideal, Artol-6001
4	TIPICA 73 Candela, Inca 1043	11	FANIA ALL STARS Vol. 1 & 2, Fania 476-7
5	CELIA & JOHNNY Quimbara, Vaya XVS-31	12	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
6	HARLOW Live in Quad, Fania QXSLP-00472	13	RAY RODRIGUEZ And Duro, Mericana XMS-130
7	TICO ALEGRE ALL STARS Live at Carnegie Hall, Tico 1325	14	JOHNNY VENTURA En Accion, Discolor-70
		15	MANGUEL & PATATO Understanding Latin Rhythms, LP Ventures-337

Mexico Rises In Intl Song Mart

Publisher Grever Says It's Closing In On Others

MEXICO CITY—"Mexico has been behind, but it is starting to make strides to get closer to the United States and Europe in the international song market," asserts Charles E. Grever, head of one of Mexico's biggest independent publishing houses, Grever International, S.A.

The veteran publisher and son of one of Mexico's most prolific women composers, Maria Grever, who reigned during the first half of this century, summarizes the situation because of these recent steps and accomplishments:

1. Learning to deal better with international houses. He feels the rest of the world still thinks of Mexico as "infants—and they actually are when it comes to the knowledge of the business."

2. The catching-up process has been slow, but certain barometers point towards Mexico beginning to pick up a good percentage of the world.

3. Composers are learning how to

write better music which will be acceptable and salable on the world market.

4. The finding of good lyricists (American) has been difficult, but the thinking should start to turn before the end of this decade.

Grever, who alternates every other month between here and San Antonio, where he maintains with his son, Robert, the American publishing outlet, Golden Sands Enterprises, recently came upon a team which shows great potential. They are **Bebu Silveti**, an Argentinian and **Armando Manzanero**, latter's biggest solo hit being "Somos Novios" (changed to "It's Impossible").

Grever says the pair has lately written five potential hits, all geared for the modern market around the globe. He also cites **Los Locos**, released by Musart here, A&M in the States, who show additional promise.

Some of Grever's exclusive writers (by Mexican law, they are only allowed to be under contract for one

year), and who typify what is a vast melting pot of tunesmiths, are **Ismael Armenta**, who a couple of years ago wrote a big hit for the domestic as well as the U.S. Latin market, "Tonto"; **Rosendo Montiel** and **Tobi Sanchez**. He also has had some luck with **Angel Barragan**.

Although there has been considerable consolidation of various publishing houses, Grever has been more than holding his own as a leading independent handling the administration on a subpublishing bases.

Besides the 1,000-plus songs in his own catalog, he has thousands more to supervise in Mexico for such houses as the **Aberbach Group**, **Hill and Range**, **Aaron Schroeder**, **E.B. Marks**, **Shapiro-Bernstein**, among a few others. He recently lost **Robbins** when it went to **United Artists**, and **Chappell** when it went to **Inter-Songs**.

As an adjunct to his straight publishing activities, Grever currently operates two record labels, **Lado A** here and **Cash** out of San Antonio.

www.americanradiohistory.com



Fania All Stars Latin-Soul-Rock

With Guest All Stars:

Manu DiBango
Jorge "Malo" Santana
Billy Cobham
Jan Hammer

Distributed by Fania Records



Compatible Stereo XSLP 00470

Catch the Fania All Stars Live at
Roberto Clemente Coliseo, San Juan, July 18, 1975



ARTUR INKS—Pianist Artur Rubinstein, left, chats with Kenneth Glancy, president of RCA Records, when he recently flew from Paris to New York to sign a new five-year contract to record exclusively for RCA.

Nippon Columbia Flies 'Q' Equipment To Prague

PRAGUE—A consignment of PCM quad recording equipment is being flown from Tokyo to Prague by Nippon Columbia, before being transported by bus to a small village on the Czech/Polish border, where it will be used for recording two joint Nippon Columbia and Supraphon projects. The equipment is being installed in an old church in the village of Lucany, which has excellent acoustics. Recording staff from both companies will supervise the recordings by the Smetana Quartet.

The recordings being made include the Mozart Quartets K. 387, 438, 464 and 465, and Beethovens

Archduke Trio, Schubert's B flat Piano Trio and Notturmo op. 148 by the Suk Trio.

The same equipment will then be flown from Prague to Paris and then taken to Tours, where Josef Suk and Zuzana Ruzickova will record a set of six violin-harpichord sonatas by Handel, also a co-production.

A further recording production is expected to take place in the autumn with violinist Yurika Kuronuma and pianist Jan Panenka. Due to the expense involved in transporting the recording equipment from Tokyo to Paris, Nippon Columbia expects a lot from this project.



CLIBURN VICTORIOUS AT WATERLOO—RCA pianist Van Cliburn drew more than 4,000 paying customers recently to the Waterloo Music Festival at Stanhope, N.J. He is shown here at the festival with (from left) Percy Leach, co-founder of the Waterloo Village and the festival; Jack Pfeiffer, RCA Records executive producer, and conductor Morton Gould.



Columbia Masterworks recently completed original soundtrack from the show, "A Chorus Line." The show is running at the New York Shakespeare Festival's Newman Theatre and will move uptown to the Shubert Theatre on July 25. Goddard Lieberson is producer (far left). Shown with Lieberson at a recent recording session are (l to r): Marvin Hamlisch, who composed the score for "A Chorus Line"; Donald Pippin, who did the musical orchestration both in the show and on record; and Michael Bennett, who conceived, choreographed and directed "A Chorus Line."

3 To Double At Mostly Mozart Fest

NEW YORK—Violinist Pinchas Zukerman, pianist Philippe Entremont, and flutist Jean-Pierre Rampal will conduct as well as appear as soloists in this year's Mostly Mozart Festival at Lincoln Center's Avery Fisher Hall. Rarely have three such soloists been assembled to conduct complete performances, and in addition, participate in chamber music programs and pre-concert recitals.

On July 21 and 23, Zukerman will lead the Mostly Mozart Festival Orchestra in the opening all-Mozart concert: Serenade No. 6, K.239, Piano Concerto in C, K.503, with Misha Dichter as soloist, and the Jupiter Symphony (No. 41 in C, K.551).

On Aug. 15 and 16, Entremont will conduct and perform as soloist three piano concertos—Mozart's K.415 and K.537 (Coronation), and the Piano Concerto No. 1 by Beethoven.

On Aug. 18 and 20, Jean-Pierre Rampal will conduct and play the Mozart Andante K.314 and Rondo K.184 for Flute and Orchestra and the Concerto for 2 Flutes in G, by Cimarosa, with Ransom Wilson assisting. The remainder of the program under his baton will be the Mozart Piano Concerto in F, K.459, with Anton Kuerti as soloist, and the Mozart Symphony No. 36 (Linz) K.425.

CMBA Meet Aug. 14-17 In Akron, O.

CLEVELAND—The Concert Music Broadcasters Assn. will hold its annual meeting Aug. 14-17 at the Blossom Music Center near Akron, Ohio. Panels and speakers have been set for the conference, and discussions will center on sales, engineering, announcer and commercial policy, programming, and radio marathons.

Also scheduled is an informal session with record industry representatives, which will take place Aug. 14. The keynote speaker is undetermined at this time, but WCLV's C.K. Patrick will talk on the purpose and the over-all program of the convention.

Various social functions have also been planned. These include a wide variety of entertainment, a cookout, tours and a Cleveland Orchestra concert. Accommodations are at the Hilton Inn, Akron.

Nonprofit Music Groups Get Break

CHICAGO—The Chicago Theatre Coalition is including nonprofit music groups in a plan to supply low-cost tickets to music events through a ticket voucher system.

The system will be similar to those already in effect in New York, Buffalo, Boston and Minneapolis. The difference in costs is absorbed through public and private grants and subsidies, says Ruth Higgins, chairman.

Behind the plan is the idea of involving culturally deprived patrons in an enjoyment of the performing arts, as well as supporting local arts organizations.

www.americanradiohistory.com

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 7/19/75

Easy Listening

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	PLEASE MR. PLEASE Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)
2	2	10	THE HUSTLE Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
3	5	6	RHINESTONE COWBOY Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
4	6	9	FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
5	3	8	EVERYTIME YOU TOUCH ME (I Get High) Charlie Rich, Epic 8-50103 (Columbia) (Algee, BMI/Double R, ASCAP)
6	14	6	AT SEVENTEEN Janis Ian, Columbia 10154 (Mine/April, ASCAP)
7	4	12	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
8	10	6	LISTEN TO WHAT THE MAN SAID Wings, Capitol 4091 (McCartney/ATV, BMI)
9	16	4	MORNIN' BEAUTIFUL Tony Orlando & Dawn, Elektra 45260 (Appleclider/Little Max, ASCAP)
10	7	14	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
11	8	6	SEND IN THE CLOWNS Judy Collins, Elektra 45243 (Beautiful/Revelation, ASCAP)
12	12	11	PLEASE TELL HIM THAT I SAID HELLO Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
13	17	5	JIVE TALKIN' Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)
14	27	3	BLUEBIRD Helen Reddy, Capitol 4108 (Skyhill, BMI)
15	9	12	OLD DAYS Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
16	29	3	HOW SWEET IT IS (To Be Loved By You) James Taylor, Warner Bros. 8109 (Stone Agate, BMI)
17	11	9	THE LAST PICASSO Neil Diamond, Columbia 10138 (Stonebrige, ASCAP)
18	21	6	ROCKFORD FILES Mike Post, MGM 14772 (Leeds, ASCAP)
19	13	10	SWEARIN' TO GOD Frankie Valli, Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)
20	22	7	BURNING THING Mac Davis, Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)
21	25	5	FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds, Playboy 6024 (J.C., BMI)
22	15	13	WHEN WILL I BE LOVED Linda Ronstadt, Capitol 4050 (Acutt-Rose, BMI)
23	31	4	THERE'S A WHOLE LOT OF LOVING Guys 'N' Dolls, Epic 50109 (Dick James, BMI)
24	20	10	SUSANNA'S SONG (In The California Morning) Jerry Cole & Trinity, Warner Bros./Midget 8101 (Moppet, BMI)
25	18	7	ATTITUDE DANCING Carly Simon, Elektra 45246 (C'est/Jacob, ASCAP)
26	37	3	COULD IT BE MAGIC Barry Manilow, Arista 0126 (Hamikazi/Angel dust, BMI)
27	19	14	WILDFIRE Michael Murphey, Epic 50084 (CBS) (Mystery, BMI)
28	32	4	YOU ARE MY SUNSHINE GIRL Lettermen, Capitol 4096 (House Of Gold, BMI)
29	35	8	I'M NOT IN LOVE 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)
30	40	4	TAKE GOOD CARE OF YOURSELF The Three Degrees, Philadelphia International 3568 (CBS) (Mighty Three, BMI)
31	36	2	ONE OF THESE NIGHTS Eagles, Asylum 45257 (Long Run, ASCAP)
32	23	7	WOODEN HEART Bobby Vinton, ABC 12100 (Gladys, ASCAP)
33	28	16	LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
34	33	5	MAKE THE WORLD GO AWAY Donny & Marie Osmond, Kolob 14807 (MGM) (Tree, BMI)
35	41	4	WHAT I DID FOR LOVE Jack Jones, RCA 10317 (Wren, BMI/Red Bullet, ASCAP)
36	45	2	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka, Rocket 40426 (MCA) (Don Kirshner/ATV, BMI)
37	42	3	RAG DOLL Sammy Johns, GRC 2062 (Hampstead Heath, ASCAP)
38	44	3	WASTED DAYS AND WASTED NIGHTS Freddie Fender, ABC/Dot 17558 (Travis, BMI)
39	39	7	KING KINGSTON George Fischhoff, PIP 6503 (George Fischhoff/Mourbar, ASCAP)
40	38	5	FEELIN' THAT GLOW Robert Flack, Atlantic 3271 (Lonport, BMI)
41	49	2	OUR LAST SONG TOGETHER Bobby Sherman, Janus 254 (Chess/Janus) (Don Kirshner, BMI)
42	NEW ENTRY		EL BIMBO Herb Alpert & The T.J.B., A&M 1714 (Artic Wayne/Reizner, ASCAP)
43	47	2	(All I Have To Do Is) DREAM Nitty Gritty Dirt Band, United Artists 655 (Acutt-Rose/House Of Bryant, BMI)
44	43	5	FOREVER AND FOREVER Englebert Humperdinck, Parrot 40082 (London) (Mam, ASCAP)
45	46	4	TWILIGHT TIME Jose Feliciano, RCA 10306 (Devon, BMI)
46	NEW ENTRY		TIL THE WORLD ENOS Three Dog Night, ABC 12114 (Leeds/Antique, ASCAP)
47	NEW ENTRY		BIG STAR Stark & McBrien, RCA 10314 (Stark & McBrien Enterprises, ASCAP)
48	50	2	BLUE SKY Joan Baez, A&M 1703 (No Exit, BMI)
49	NEW ENTRY		WOULD I STILL HAVE YOU Lobo, Big Tree 16040 (Atlantic) (Famous, ASCAP)
50	NEW ENTRY		CAN'T GIVE YOU ANYTHING (But My Love) Stylistics, Avco 4656 (Avco Embassy, ASCAP)

BILLY SHERRILL

Creative Spark Ignites Artists Everywhere

By **BILL WILLIAMS**



YOUNG DISCOVERY—With his newest young discovery, Faith O'Hara. He plans to build her into a superstar, but he's having friend Norro Wilson produce her.

HERE ARE PLENTY OF BILLY SHERRILL STORIES AROUND, and even those that are true are good ones. For example, he was the son of a travelling evangelistic preacher in Alabama. He got his early musical training playing piano at the meetings held by his father. These were their only source of revenue. Times got pretty rough. During the collection, Billy noodled at the piano. He could tell the way things were going by the time it took for the collection plate to pass. One evening it took

an unusual amount of time. Billy, unrestrained, began playing a slow but meaningful version of "That's Where My Money Goes." Fortunately for Billy, only his father recognized the song.

The simple story illustrates, to a degree, that Sherrill, even at a tender age, had a great mind for improvisation, for originality, and a necessary ingredient for anyone in the record business: a sense of humor.

Billy was to discover this even to a greater degree later when he formed his own band and played a place called the Jinmachi Club at Fort Campbell, Ky. Someone in the audience was killed the first night. It was disconcerting, to say the least, and might have been a prohibitive deterrent to a lesser man. But Sherrill went on to become musician, songwriter and producer, and to be at the top of the list in all respects. He also was a recording engineer, and probably has done just about everything there is to do in the way of recording.

Officially now he is vice president, artists & repertoire, CBS Records, Nashville. His list of credits as a producer is almost unbelievable in itself; yet he can just about match it as a songwriter. Incredibly, virtually every song he has ever written has made the country charts, and some 80 percent of these have gone to the number one position.

Draw a little circle around Northern Alabama. There are such towns as Muscle Shoals, Tuscumbia, Florence, Sheffield, Huntsville, and perhaps a dozen more, including the town of Phil Campbell, where Sherrill was born.

Now, all of these are referred to, at times, as the Muscle Shoals area. The towns are of less importance than the region itself. It is probably safe to say that no section of America has

produced more greats in the music field. Any one who disputes this might do a little research on the subject. It's a staggering sociological and geographical study.

A lot of these people grew up together, too. Others came to know one another as professionals in music. Somehow, they all attract one another. Tammy Wynette was born just across the line in Mississippi, but was close enough to be a part of that ultimate business attraction to Sherrill.

One of these is Buddy Killen, from the "Muscle Shoals area," who considers Billy Sherrill his best friend. "He gives out various images of himself," Killen explains, "but most of these are false. Basically he's not only one of the finest people in the world, but certainly one of the most talented." Killen has the qualifications with which to speak. The one-time bass player now is executive vice president of Tree, Int., heads Dial productions where he produces everyone from the country acts to Joe Tex. He is considered one of the best music men in the business, and yet he thinks Sherrill is the greatest in the world. Pretty strong stuff.

Buddy, along with some other Muscle Shoals buddies, was the individual responsible for getting the first Sherrill-written

WITH WILLIAMS—Andy Williams has had plenty of hit songs. It was a challenge for Sherrill to try to give him a new sound in Nashville.





DEAR BILLY,

Record

EVERY TIME YOU ~~TOUCH~~
ME (I GET HIGH IN
THE CHARTS).

Charlie Rich
The Silver Fox

Billy Sherrill Catalog



RICH REWARDS—With Charlie Rich in the studio, discussing the production of a hit.



SEALS SINGS—Billy at the keyboard with the hottest current songwriter in the business, who Billy is now producing as an artist: Troy Seals.

Sponsored By The Friends Of Billy Sherrill

C

CADILLAC BABY
CANZONE TRISTE (My Song Of Love)
CEN EST QU UN HOMME (French: Stand By Your Man)
CE SOIR A SAINT TROPEZ (French: Southtown U.S.A.)
CEREMONY, THE
CHICKEN PICKIN
CLASS RING
COMING AFTER YOU
COOL SEPTEMBER, A
COUNTER MELODY
CRY SOFTLY
CRYING STEEL GUITAR

D

DAVID'S SONG
DAY THAT LOVE WALKED IN, THE
DET AR DEN STORA KARLEKEN (My Elusive Dreams)
DET ER SVAERT NAR MAN LAENGES (Almost Persuaded)
DIE GIRLS VON NASHVILLE
DON'T MENTION TOMORROW
DOOR, THE
DRAG RACE, THE
DREAM ON (She'll Break Your Heart)
DREAMWALK
DROMMAR AV GULD (My Elusive Heart)
DU MASTE TRO MEJ (Almost Persuaded)
DU TILLHOR MEJ (Scandinavian: Stand By Your Man, Olga)
DULCE E INOCENTE
DULCES LABIOS (Spanish: Sugar Lips)

E

END OF A LOVE AFFAIR, THE

F

FAITH
FIRST WORD, THE
FORGET ME NOT

G

GIT IT
GONNA GO DOWN TO SEE MY BABY
GONNA GO DOWN
GONNA LAY DOWN MY BURDENS
GOOD
GOOD LOVIN MAKES IT RIGHT
GOOD NEWS
GOOD THINGS

H

HAVE A HEART
HAVE A LITTLE FAITH

A

ACHTERBAHN (German Version Of the Drag Race)
AFTER CLOSING TIME
AIN'T GONNA WAIT NO LONGER
AITI SUN KALTAISES (Scandinavian Lyr. To I Wish I Had a Mommy Like You)
ALLES WAT GOED IS IN DIE LEWE (Afrikaans Lyric to Good Things)
ALMOST PERSUADED
ALMOST PERSUADED NO. 2
ALREADY IT'S HEAVEN
ANOTHER LONELY SONG
AROUND MIDNIGHT
AWAY IN A MANGER (Arrangement)

B

B LINE
BABY'S COME HOME
BALLAD OF LOVE
BALLAD OF A HILLBILLY SINGER
BEDTIME STORY
BEFORE YOU TRAVEL ON
BEINAH VERLOREN (Almost Persuaded)
BLI HOS DIN MANN (Scandinavian: Stand By Your Man)
BLIJF TOCH BIJ MIJ (Ce N Est Qu Un Homme)
BO BIT PART I, THE
BO BIT PART II, THE
BORJAN TILL SLUTET (Almost Persuaded)
BRING HIM HOME SAFELY TO ME
BROWN SUGAR

HE'LL NEVER TAKE THE PLACE OF YOU
HE LOVES ME ALL THE WAY
HE'S A JOLLY GOOD FELLOW
HE'S READY
HE'S STILL MY MAN
HE WAS ALMOST PERSUADED
HOLD THAT TEAR
HOME SWEET HOME
HOMECOMING
HONEY LET ME BE
HOW TO CRY

I

I DO MY SWINGING AT HOME
I DON'T WANNA PLAY HOUSE
I FOUND YOU JUST IN TIME
I LEFT YOUR BAGS AT THE HONKY TONK
I'LL TAKE YOU TO MY WORLD
I LOVE A RAINBOW
I LOVE HOW SHE NEEDS ME
I LOVE MY FRIEND
I'M DOWN TO MY LAST I LOVE YOU
I'M GONNA GO DOWN TO SEE MY BABY
I'M NOT MAN ENOUGH
I MAY NOT BE LOVIN YOU
I TURNED TO WINE
I WISH I HAD A MOMMY LIKE YOU
I WONDER HOW JOHN FELT (When He Baptized Jesus)
IF THE WORLD DON'T END TOMORROW
IF THINGS DON'T GET BETTER
IF YOU STOP LOVING ME
IF YOU THINK I LOVE YOU NOW I'VE JUST STARTED

(Continued on page 48)

Artists Currently Produced By Sherrill

Barbara Fairchild
Don Potter
George Jones
Bob Luman

Jody Miller
Johnny Paycheck
Charlie Rich
George Jones-Tammy Wynette

Brenda Smith
Tammy Wynette
Troy Seals
Steve Davis

Other Artists Produced

Freddy Weller
Gene Austin
Avant-Garde
Jim Neighbors
Andy Griffith
Stan Hitchcock
Lois Johnson
David Houston
David Houston-
Barbara Mandrell
Tanya Tucker
Debbie Lori Kaye
Kris Kristofferson
Jim & Jesse
McReynolds
Nashville Strings
Patti Page

Jimmy Payne
Peaches & Herb
The Poppies

Sandy Posey
Poza Seco
(Don Williams)

Vivian Reed
Shel Silverstein
Jerry Vale
Bobby Vinton
Charlie Walker
Andy Williams
Otis Williams
Chuck Woolery
Merle Kilgore
Nancy Ames
The Staple Singers
Ted Taylor
Goldberg Blues Band
Major Lance
Glenn Sutton
Barbara Mandrell
Vicky Fletcher



BRENDA & BILLY—Another new young talent whom Sherrill is developing: Brenda Smith.



TANYA'S TRIP—Billy Sherrill built Tanya Tucker from a young teen-age singer into a superstar, only to lose out in the bidding with MCA for her services later. They remain close friends.

"Baby There's Nothing Like You" (Epic)
"Lovin' You Could Never Be Better" (Epic)
"Nothing Ever Hurt Me (Half As Bad As Losing You)" Epic
"Once You've Had The Best" (Epic)
"A Picture Of Me Without You" (Epic)
"The Days (I Barely Get By)" Epic
"The Grand Tour" (Epic)
"The Door" (Epic)
"Memories of Us" (Epic)

Need I Say More About The Greatest Producer In The Business!!!

Many Thanks!!!
GEORGE JONES

Fantastic!!

AL GALLICO MUSIC CORP.
ALGEE MUSIC CORP.
ALTAM MUSIC CORP.
ROADMASTER MUSIC CORP.
MAINSTAY MUSIC, INC.

President

Al Gallico

65 West 55th St.
New York, N.Y. 10019
(212) 582-1368

Nashville Office

1207 16th Ave. So.
Nashville, Tenn. 37212
Norris Wilson, Mgr.
(615) 385-2922



Pioneer Nashville Publisher Al Gallico Vital Part Of Sherrill Success



THINK OF FOUR NAMES OF PEOPLE WHO CAME OUT OF NEW YORK and were instrumental in the start of the country music industry in Nashville. Those would be the names of Paul Cohen, who more than anyone else worked with Owen Bradley in creating the climate for recording studios; Steve Sholes, who brought RCA into the country business and brought Chet Atkins into initial prominence; Fred Rose, who had started in Chicago, hit the big time in New York, and established the first Nashville-based publishing company; and Al Gallico, who began making trips to Nashville in 1939 to find songs for Shapiro-Bernstein, for whom he then worked.

Of these, only Al Gallico is still living, and his indelible mark on the industry is felt more strongly today than ever before. He was also as much a factor in the growth and development of Billy Sherrill as anyone in the business.

During one of his trips to Nashville, Gallico came to know Lillian Evans, whose name is not a household word in the music industry, but who had just become the mother-in-law of Sherrill. Actually, Gallico was in Nashville to see the late Beasley Smith and Francis Craig, who had written such songs as "Lucky Old Sun," "The Old Master Painter From the Faraway Hills," "Near You" and "Beg Your Pardon." He was, admittedly, that much into country music in Nashville, for what he needed he usually found in Chicago or New York, where writers were then pitching their songs.

Under the persuasion of Mrs. Evans, Gallico went to the old Sam Phillips studio and there, to his amazement, saw Billy cut

a record. It didn't take long to recognize his musical genius. Billy did the entire record himself, played the instruments, engineered, produced and mixed it. And it was a song he (Sherrill) had written.

"He was getting paid \$75 a week for his engineering work and I told him I'd pay him \$100 a week as a writer if he'd turn out some things for Shapiro-Bernstein. That was our first experience of working together.

"I left that company in April of 1963 and formed my own company, and I spoke to Dave Kapalek and Len Levy, who were running Epic, about hiring Sherrill to produce for the label. I had just sold them a David Houston master for \$500, and it became a monster record.

"It was about this time that I found Glenn Sutton, too, and got him and Billy writing together. They had 22 straight number one songs. Funny thing, I only had to give Sutton \$50 a week. Tillman Franks (manager of David Houston) had contacted me from Shreveport and told me about Sutton, who was living in Jackson, Miss., and couldn't get anyone to listen to him. I hired him, and though he doesn't write for me anymore, I still consider him one of the outstanding lyric writers of all time.

"But Billy Sherrill has a great reluctance to sign contracts, which is why he's not signed to me as an exclusive writer. He can, and does, write for whom he pleases. I'm just particularly happy that a good deal of what he writes is for me. He does, of course, co-write with many of my people."

Gallico's two biggest copyrights to date are "Almost Persuaded," which was co-written by Sherrill, and "House of the Rising Sun." However, he is convinced that "The Most Beau-

tiful Girl in the World" will surpass them both eventually, although "Almost Persuaded" is still a very active money-maker. So is "Stand By Your Man," another Sherrill tune, which went to number one twice in Great Britain.

So the close relationship between Gallico and Sherrill continues, and although Al has moved from his New York home to the West Coast, he still makes his regular trips to Nashville. He never expects to find another Billy Sherrill, for that only happens once in a lifetime.

Sponsored by the Friends of Billy Sherrill

JULY 19, 1975, BILLBOARD



*Honored to be
part of your tribute*

Billy

We'll keep the "Faith"
Faith O'Hara

First single
**"Crying
Steel Guitar"**
*produced by Billy Sherrill
& Norro Wilson*

Newest release August 1st.
"Rockin' Robin"

*Faith Enterprises: P.O. Box L, Stateline, Nevada 89449
Barbara Barber (702) 588-6122
Dee Fuller (702) 458-4498*

I Met Him...

I Fell In Love With Him...

I Married Him...

and Now...

I'm Stuck With Him...

and I Still Love Him...

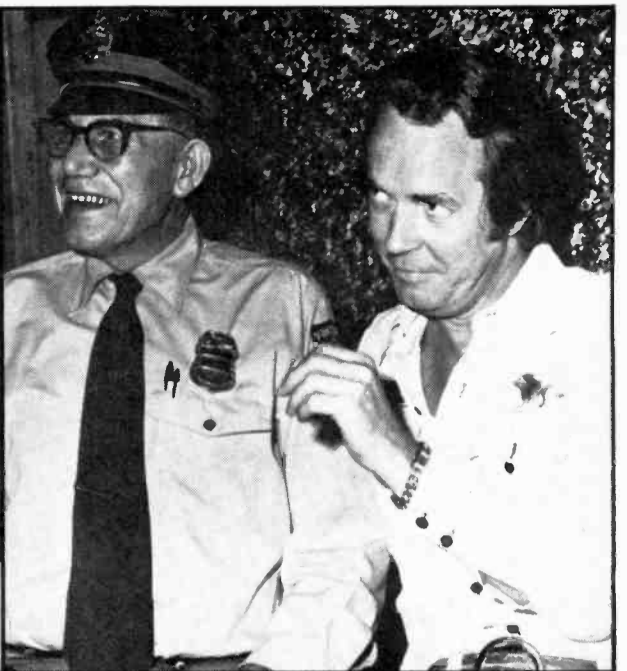
Charlene

me too

Cathy



Billy and Charlene Sherrill welcome CBS executives with their own special party. Left to right: Don Ellis, vice president, A&R; Bruce Lundvall, vice president & gen. mgr., Columbia Records; the Sherrills; Ron Alexenburg, vice president, general mgr., CBS Custom Labels; Irwin Segelstein, president, CBS Records Division. At right, Sherrill with Pinkerton guard. Below with Connie Smith, Ronnie Bledsoe and Joe Casey, S.E. promotion manager.



"He's So Fine"

Jody Miller

**Billy Sherrill's
Columbia/Epic
Successes Have become
a legacy!**

We are privileged to
welcome him as the host
of this year's Country Show
at the CBS Convention in
Toronto, Canada

Columbia Records of Canada, Ltd.



© COLUMBIA MARCAS REG. © 1975 CBS INC.

**With
Your Ideas
Who Can
Stop You:
Thanks,**

*Joe, Wendy,
Dolores, Hurshel*
**THE NASHVILLE
EDITION**

A little Italian girl was born...



Victoria Gilano

...Now Country Music has an Italian Singer

...ADDING A TOUCH OF OLD ITALY
TO THE NASHVILLE SOUND.

Vicky Fletcher

ON COLUMBIA RECORDS

"CHE BELLA GIORNO"
(A Beautiful Morning)



Thank You
**BILLY
SHERRILL**



NASHVILLE, TENNESSEE
37203 • 615/244-4336

Personal Management
Dee Fuller
(702) 458-4498

• Continued from page 31

which he slept. Meanwhile, he was working square dances in the area, and other dances as well, playing saxophone.

Now let's move to Carmol Taylor, another of the great writers from Hamilton, Ala. (Muscle Shoals area), who has been turning out hit songs for as long as most people can remember. He also has done considerable singing, in all fields.

Taylor had his own band in Hamilton when he met Sherrill. Billy was performing, either the saxophone or piano, in other bands in the area. They also both were writing songs, but not together. They became friends. Taylor had a radio show on WERH in Hamilton. Billy would sit silently through the show, then rap through the night. Rapping with Sherrill wasn't the easiest thing in the world. He was a man of very few words. He still is not what one would call an endless talker. He has perhaps reached the point in conversation where Chet Atkins stood 10 years ago.

When Taylor did his first recording session on the Tag label, an MOR-country thing, he had some heavies on the session, although he didn't realize it then. There was Herston, Sherrill on piano, and Hall and Wigginden doing the voices. Eventually the friendship of Taylor and Sherrill grew, and eventually they wrote some songs together.

Taylor still makes his home in Northern Alabama, commuting to Nashville. He still sees a lot of Sherrill, whom he considers to be one of the most talented people in the world. That's talent talking about talent.

Consider now the words of Norris "Norro" Wilson, writer, producer, entertainer, and a man who runs the Al Gallico office in Nashville. It wasn't until eight years ago that he got to know Billy. Sherrill already was writing for Gallico. We must consider two things here: neither Wilson nor Gallico is from North Alabama. Nonetheless, they're part of this great admiration society.

When Wilson got to know Sherrill, the latter was doing most of his writing with Glen Sutton, who then was both producing at Columbia and turning out hit songs for Gallico. Wilson, who is from Scottsville, Ky., has since written a dozen songs with Sherrill. Mostly they write in Billy's office at CBS, which has no windows. That shuts out the outside world. They get a lot of work done.

"We've tried writing in his home and my home, in his boat and my boat, but nothing works as well as his office," Norro says. "We are manufacturers of songs, writing what needs to be written. We don't have to work ourselves into some sort of mood, or wait until the right frame of mind hits us. We get serious about it, get in his office, and turn out a song." His appraisal of Sherrill: "There is no one in this business any greater."

On the subject of greatness, the name of Sam Phillips comes to mind. Yes, the same Sam Phillips who came out of the Muscle Shoals area, lent his engineering talents to Nashville, and then went on to Memphis to become one of the greatest names in the history of recorded music. The same Sam Phillips who discovered and cultivated the likes of Elvis and Johnny Cash and Carl Perkins and Roy Orbison, and Jerry Lee Lewis, and Charlie Rich, and so many others whose names have become part of the Memphis legend. The same Sam Phillips who created a form of music, who turned the recording world around.

The meeting of Phillips and Sherrill took place in the Masonic Lodge Building on 7th Avenue North in downtown Nashville.

The building, no longer in existence, had quite a history. It was in the same block as the National Life and Accident Insurance Company, owner of WSM, which housed the "Grand Ole Opry." Next to National Life was the old Clarkston Hotel, which holds a million stories, some still untold. Then came the Masonic Building, with a fledgling Tree Publishing on the first floor, along with the Wil-Helm Agency where Loretta Lynn was discovered and a few assorted others in the music industry. When Billy Sherrill moved to Nashville he built a small studio on the third floor of that building, a studio which was to have quite a history.

Billy was doing the engineering there as Phillips recalls. Sam wanted a Nashville studio for his Sun operation, so he took this over. He retained Billy as his recording engineer. "He was very timid, but also very sharp," Sam says. "That was obvious from the beginning."

The two got to be close friends (a quality many attribute to Sherrill because of his basic honesty and his genuineness).

"Billy gave me a lot of ideas," Phillips continues. "I was impressed with the man from the start. He was the ideal person in that he had ability, and he was hungry. One could tell instantly that he had talent, and he came from that country cooking area."

"I hired him as a control board man. He never missed an opportunity to learn something about production. It was obvious that he had a sensitive ear for what was commercial. There's another important thing: Billy was never influenced much by what others had to say. He was his own man. That always meant a great deal. He asked me for the opportunity to produce, but we had plenty of producers. We needed him more on the board. Even though we had Mort Thomason and others, he made believers out of all of them because he kept right on learning."

"Finally a job at Epic opened, and Billy had the chance to produce full time. That's really what he wanted to do, and he had the decency to come to me and to talk it over. I told him to 'go get it.' It was something I knew he could do."

"Now I was spending much of my time in Memphis. Fred

Foster bought out my Nashville studio. It was about six months later when Sherrill came to me and said things weren't going well, that he couldn't produce hits, and asked if I'd come back to Nashville with another studio. I told him just to stick with what he was doing. I knew he had the talent. I reminded him that it once had taken me six months to get anyone even to listen to me. So Billy stayed with it. Suddenly Epic turned from a cold into a hot label. It was Billy who turned the switch. He started turning out one hit after another, and everyone knows what happened after that.

"Billy Sherrill may not be the most innovative person in the world, but he knows how to do things right. He has greatly broadened the base of country music, setting a little different pattern here, a little different one there. He lends something new to everything he's doing. He has been consistent, and, consistently good. Now that he's reached where he is, I look for him to become more extravagant, to spread his wings a little more, to innovate more than he has in the past. He'll feel the freedom to expand and to experiment. That's the best thing that could happen in the music industry."

Phillips, who now spends most of his time with his various radio stations while his talented son, Knox, runs the Memphis studio, said a tribute to Billy Sherrill was "greatly in order."

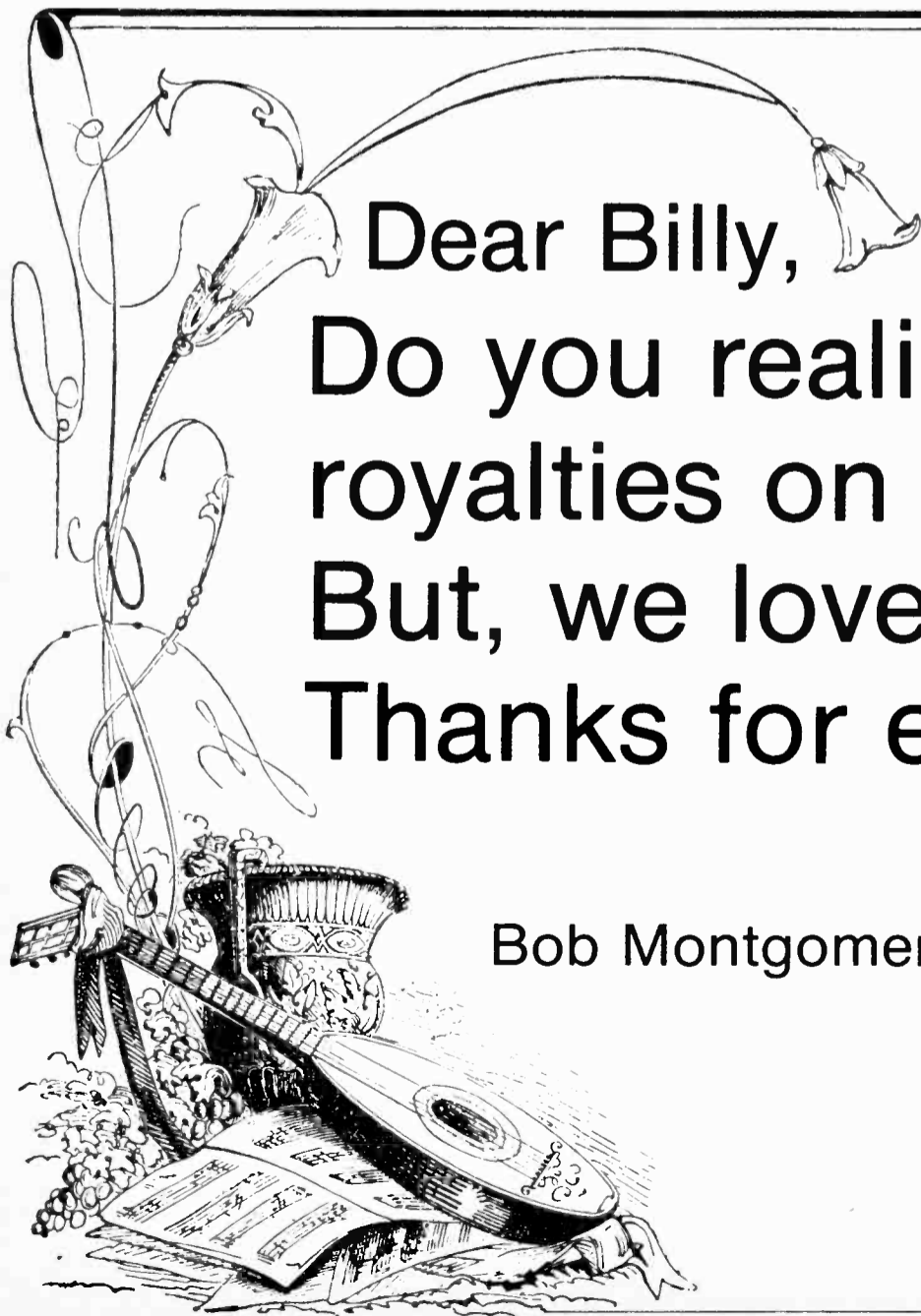
Rick Hall shares those feelings, the same Rick Hall who built FAME (for Florence, Alabama, Music Enterprises) in Muscle Shoals, who wrote plenty of hit songs himself, and who, as a producer, has 25 gold records, seven gold LPs, and two platinum singles. The same Rick Hall who grew up there in Northern Alabama, who shared early experiences with Sherrill, and, who went his separate way later, becoming one of the most respected music men around, with a \$4 million studio complex, plus all of his other successes.

Hall recalls meeting Sherrill when he (Rick) was playing with Carmol Taylor's band, mostly at square dances, and that was about in 1956. Later this band picked up Billy as a side man, playing the sax.

"Both of us had lost our fathers about that time," Hall recalls, "and we, in a sense, began to lean on each other. We got very close. We both moved to Hamilton, Ala., playing in different bands, working at the radio station, writing songs. When we formed our own band, I played the bass. Before that I'd played the fiddle and mandolin, and Billy played the piano and sax. It was a very successful band."

"It gave us a chance to get to Nashville a lot, because we were playing every weekend at Fort Campbell, Ky. That would take us through Nashville, and allow us to spend the night there pitching songs. That's when the first publishing company was formed, called FAME. Our real cohort at the time was James Joyner, who had started things off in the Muscle Shoals area by writing 'Falling Star,' and people knew we could write hits in that part of the country. In Nashville we'd

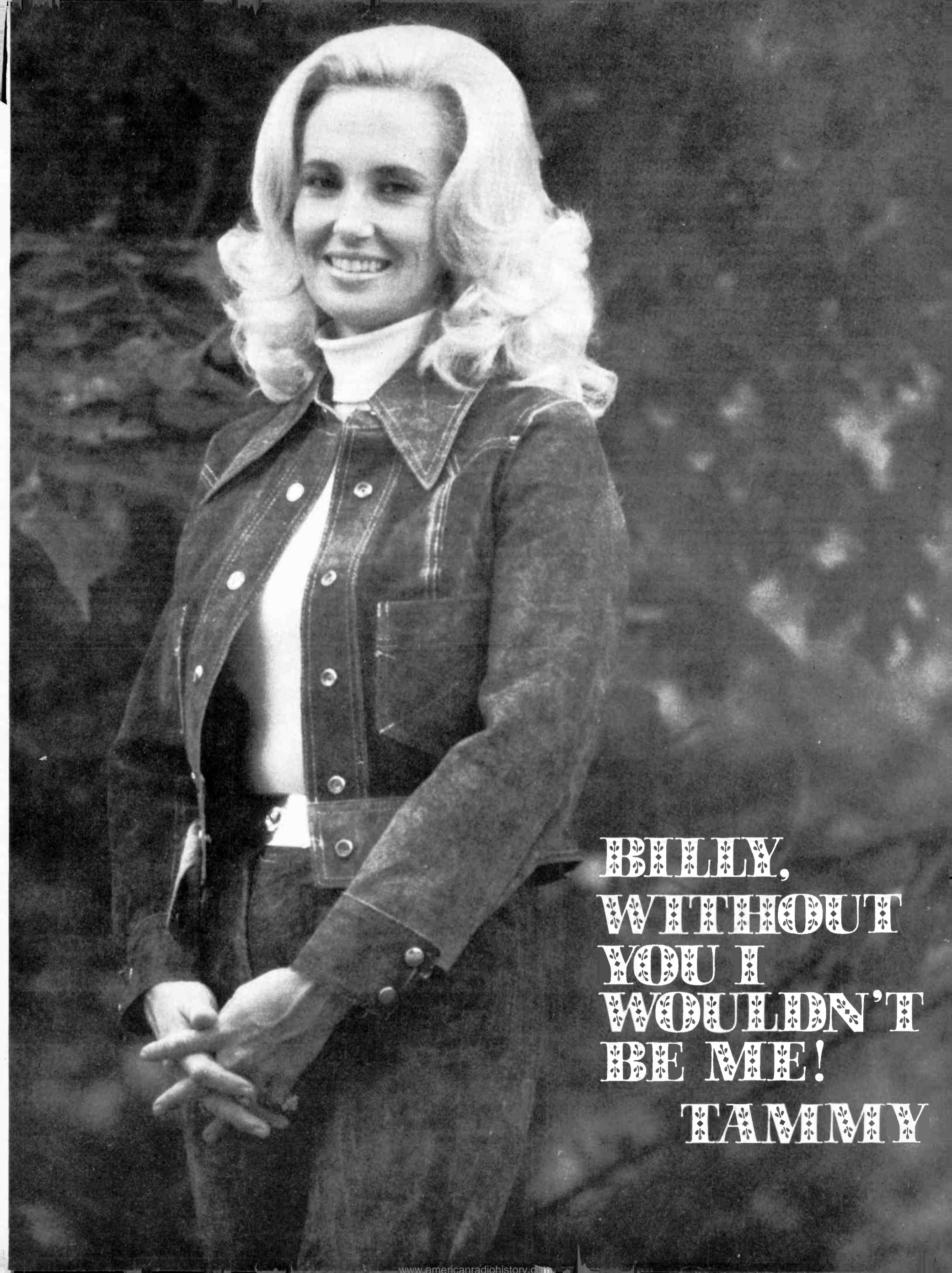
(Continued on page 44)



Dear Billy,
Do you realize this ad cost the
royalties on 69,800 records?
But, we love you anyway.
Thanks for everything.

Bob Montgomery, Bobby Goldsboro, Kenny O'Dell

HOUSE OF GOLD
salutes you.



**BILLY,
WITHOUT
YOU I
WOULDN'T
BE ME!**

TAMMY

**Four
biggest
in the
industry:**

of the words recording

Produced by Billy Sherrill.

• Continued from page 40

see Buddy Killen, Wesley Rose, Bill Hall, and all of the biggies. We were getting plenty of tunes cut.

"Although this is a tribute to Billy, and rightfully so, I feel that two other names should be mentioned: those people who really helped us at the beginning because they listened to us and helped, and gave advice, and did so much for the industry that we tend sometimes to forget. The two are Chet Atkins and Owen Bradley.

"As I said, we were getting songs cut then—by George Jones, Homer & Jethro, the Browns, Brenda Lee, and others. That's when Billy and I built that small demo studio at the Masonic building. We also both got married about that time."

When Sherrill opted to stay with Fred Foster, Hall returned to Muscle Shoals and, with \$15,000, built his first studio there. The first record he produced hit the top ten, an r&b record. The second did the same. "I had sudden visions that all of the money wasn't in writing, but in producing," he says. "I felt I could do both."

Indeed he could, and has, and Hall has built Muscle Shoals into a massive recording center with nine studios. He has just recently been elected president of the new Muscle Shoals music Association, the logical leader for the post.

"Even though we went our separate ways, I love Billy like a brother," Hall says. "He has been a tremendous success, and I remember our tough days together. All I want for him is more success, along with peace of mind and happiness."

One man who works with Billy, day by day (and frequently socializes on the boat on weekends) is Ronnie Bledsoe, the native Nashvillian who rose through the ranks to become vice president of Nashville operations for CBS.

He had met Sherrill somewhat earlier, but got to "know" him when he returned to Nashville three years ago.

"I look at Billy differently than most people," he says. "Not many people are really close to him. But what I'd heard about Billy—the stories people told—were different than what I came to learn.

"First of all, he's a song man. The song to him is everything. He's not partial to his own songs, nor to those of any individual or publisher. If someone else has a better song than his own, he'll take it in a second. He'll take anything that he feels will be a hit. A perfect example of that is 'Behind Closed Doors,' which Kenny O'Dell wrote.

"It's not really true that a person can't get close to Billy. He sees other songwriters every day. He is not aloof. But he does see those writers in whom he has confidence and belief, because he simply doesn't have the time to see everyone. It would keep him out of the studio, keep him from his own writing.

"He can sit down and write a hit song the night before a session. He can even write a song during the session. But he can't waste his time seeing squirrels, and there are plenty of them around.

"Billy has a phenomenal memory for songs. He can recall anything he has ever heard, even years later.

"As a person, I'd have to say first of all that he is different, which covers a multitude of things. He is, above all, sincere. He is honest but reserved. Yet he is charitable—something few people know about, and something he'd just as soon they didn't know about. It's because he honestly cares for people.

"We work together all week, of course, then frequently spend the weekend on the boat. It's a combined business and personal relationship. We try to relax as much as possible on weekends, but it's impossible to divorce business entirely, especially when we've been discussing it all week. I have complete respect for Billy, although it would not be correct to say that we always agree. Perhaps we're both opinionated, but we never put each other down. There is too much respect involved for that.

"What we do at our daily business meetings is to discuss the signing of new artists, talk about songwriters, independent producers and the like. I get myself involved in negotiations, mostly to keep Billy in the studio. That's where he is at his creative best, and I never want to let him get bogged down."

Bledsoe had other accolades for Sherrill, but one could sense that strong feeling of real admiration, knowing that Billy is his own man, knowing that he would give everything he has, never holding back on any session.

Sherrill sits, somewhat uncomfortably, in a tastefully decorated, sizable room in the CBS building in Nashville, with massive speakers dominating the walls, the traditional guitar (which is functional as well as decorative) propped against one segment of the room near a couch; 21 trophies and plaques, eight gold records (there are more, but they are not presently hanging), tapes in neat stacks throughout the room, and an upright piano. It, too, is functional, and will ultimately determine the melody of a song.

Billy Sherrill was born in that small town of Phil Campbell, Ala., moved shortly thereafter 13 miles away to the town of Haleyville which is, Billy notes, the home of Jake Hess, one of the leading gospel quartet singers and soloists of our times. From there he stayed through high school, accompanying his father while he did the evangelistic swings, and then spent a couple of years in Texas where his father was establishing churches and holding revivals. Billy recalls that his dad loved the evangelistic end of religion rather than being tied pastorally to one church, so there was almost constant travel. This was always in the South: in Texas, Oklahoma, Arkansas, Mississippi and Alabama, the Bible belt.

Sherrill learned to play the piano in church—just picked it

up—banging out the basic melodies in the key of C. "If you couldn't sing in C, you were out of luck," he remembers.

The church, Billy feels, was an ideal place to become involved in music. Aside from the spiritual uplifting aspect of it, he feels that the early gospel quartet songs produced the greatest melodies the world has ever known. Many of those melodies, in or out of the public domain, are borrowed today in many songs. A southern churchgoer learns to recognize them.

"Today's writers are just learning what LeRoy Abernathy, Vep Ellis, Virgil O. Stamps and others knew 25 years ago," he says with conviction. "There were great harmonics then." Billy, by the way, was only about six years old when he began to play church music.

His life changed considerably when he finished high school. Playing in the school band, he performed on a rented saxophone. Realizing his love for music, his dad brought him a saxophone, and Billy began to make a living with it.

"I blew in a honky tonk on Friday and Saturday, then took off the pink and black outfit, put on my church suit, and played in church on Sunday. My father once asked me just never to do anything that would embarrass him, and I never did. Strangely, I picked up certain licks both from the church music and the honky tonk music, which aided the other.

It was at this point, however, that he got a "little flakey" that one time in church and, with some 25 people contributing to the collection, played his very slow version of "That's Where My Money Goes."

As noted earlier, he played in a dance band with Hall, who was to become a close, lifetime friend. But a strange thing happened along the way. Rick was strong into country music, while Billy, when he got away from gospel and spiritual, was heavy into rhythm and blues. It's paradoxical that these roles were to do a complete turnabout in later years, with Billy the leading country producer in the nation, and Hall turning out both rock and r&b hits.

Despite the band and the weekend gigs, Sherrill and Hall were almost literally starving to death. There simply wasn't enough money to sustain them (rent, gasoline, food, ad infinitum) so they solved at least one of their problems by sleeping in their 1942 Mercury parked under a bridge near Hamilton. Later, when things got a little more prosperous, they graduated to a 1951 Buick, which protected them from the elements. The living standard continued to improve when they ultimately moved onto the back porch of the family of Hershel Wiggenton and then, finally, to a hotel, which cost a dollar a day.

Billy was about 20 when he first started to write. His first money from his writing came from "Your Sweet Love," which was the B side of a Bob Beckham song.

Things got a little better when the band was playing regu-

(Continued on page 46)



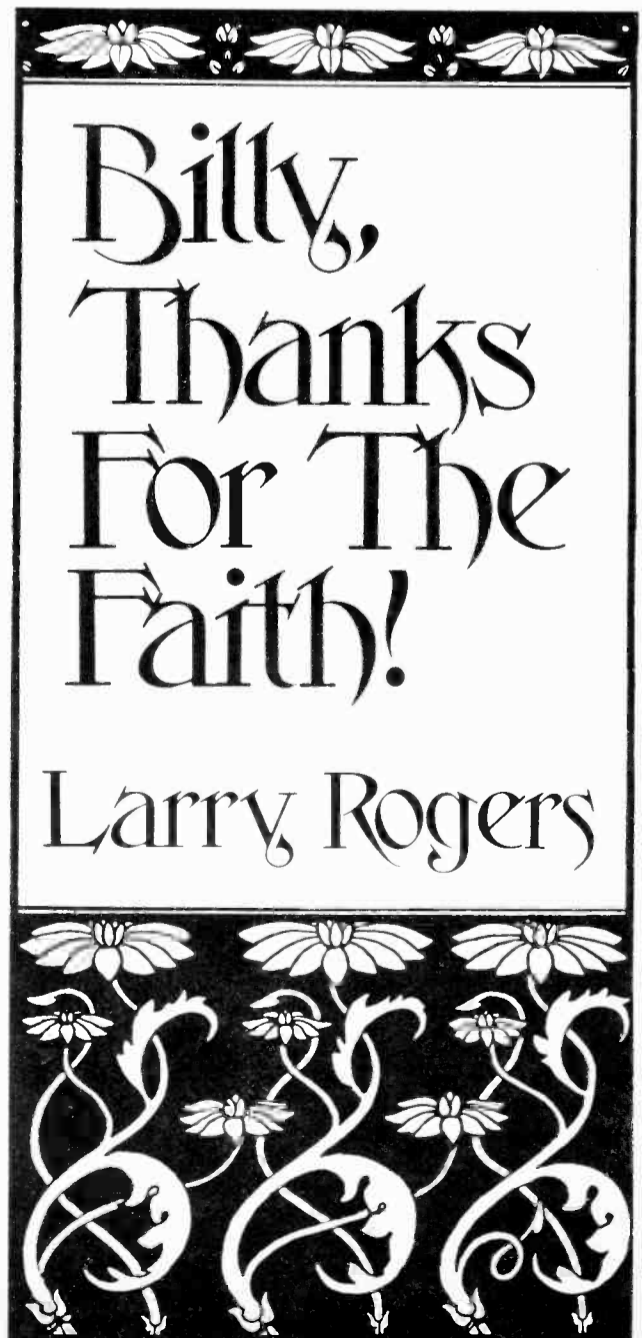
—MEMO—

BILLY

Many thanks for everything!
From all your friends at—

**SCREEN GEMS-
COLUMBIA MUSIC/COLGEMS MUSIC
AND
SCREEN GEMS-COLUMBIA
PUBLICATIONS.**

The Music Division of Columbia Pictures Industries, Inc.





**'fire'
chief
of music row.**

Congratulations! . . . to a Red Hot producer and close personal friend.

*Tree
International*



Jack Stapp, President
Buddy Killen, Exec. Vice President

708 17th Avenue South, Nashville, Tennessee 37203

Tree Music, Wilderness Music, Stallion Music, Twitty Bird Music, Uncanny Music, Warhawk Music, Cross Keys Music, Dial Records, U.S. Offices: Nashville, New York City, Hollywood. Foreign Offices: London Tree, Frankfurt Tree, Paris Tree, Stockholm Tree, Madrid Tree, Amsterdam Tree, Prague Tree, Tokyo Tree, Sydney Tree, Latin American Tree with offices in Buenos Aires, Rio de Janeiro, San Jose and Mexico City.

• Continued from page 44

larily at Fort Campbell, Ky. That's when Sherrill and Hall moved to Florence, because it was a few miles closer. Still playing the saxophone, it was mostly r&b. Billy was memorizing all of the songs he played. Although he can follow notes even today, he's not much, admittedly, at sight reading. He feels this tends to diminish improvisation anyway. When performing from memory, it's an easy task to add some licks.

Billy says he writes in his office, at home, in his boat, or in his car—just whenever he gets an idea or an urge. He prefers co-writing, because it gives each creative person the opportunity to bounce ideas off the other. Sherrill is willing to give full credit to anyone who just has an idea or a title that can be developed. "Just sparking an idea is every bit as important as the one who spends six months getting it all together."

In reply to a direct question as to whether he thinks of himself primarily as musician, producer or writer, he replied: "I think of myself as one who God has blessed with being able to do what I want to do. There's no way I can separate writing or producing or playing."

Asked about any special aim or ambition for the future, he didn't hesitate. "I want to write and direct a soul-stirring film, which is also money making. I've always had this ambition, and I guess I always will. I really have no idea whether I'll ever do it, but it's one of the things I want to do."

Quietly, Billy is still a musician, and he performs more than in the key of C. He frequently overdubs his own sessions, playing the vibes, the piano, the organ. But he never does it while other musicians are around.

"Those session musicians are something else, and I never want to get in their way," he says. "So, if I want to add something, to fill a hole, I wait until they're all gone, and then do it myself."

Sherrill also explains how he makes use of both the piano and guitar in his office. "If I want to write something really melodic, I use the piano. It has such a tremendous range, and one can do so many things with it. 'I Love My Friend' is an example of that. But if the song is heavy on lyric, if it's something in which the words are selling the song, such as something I'd do with Tammy (Wynette), then I use the guitar. I can just strum away, with a basic melody in mind, and play heavy on the lyrics."

Billy also explains his often-misunderstood writing-publishing affiliations. "Originally I was signed by Tree, and became an exclusive writer for that company, working mostly with Buddy Killen. I was coming to Nashville frequently, and was staying longer each time. But when my contract expired with Tree, I never again signed exclusively with anyone. I wanted then, and still want, to be independent. I still write songs with

Norro (Wilson), with Carmol (Taylor), with Buddy (Killen), and with others. It doesn't matter to me what publishing company they're with, as long as the song is good. I own a publishing company with Al Gallico, and some of my songs go there. Norro is with Al, and so is Carmol, but Buddy and Curley (Putman) are with Tree. Rory Bourke has written with me, and he's with another company. I'll write with anyone who can write well, and will take any good song from any company.

When Billy first began producing for Epic, the label admittedly was one of the coldest around. His first task was to do a song with a disk jockey named Ray Lynn, a thing called "Wisdom of a Fool." Although the song did nothing, Billy still believes in it. He cut it a couple of months ago with Charlie Rich. It may be one of his singles one of these days.

"The only other artists Epic had on the roster then were Jim and Jessie (who later recorded for Capitol and finally, Opryland Records) and David Houston, who had hardly been heard from back then."

Jerry Kennedy had left Epic to return to Mercury, and the label, something of a stepchild of Columbia, was lying in limbo. Sherrill, setting out to do something about the situation, first signed Charlie Walker, and turned out a tune called "Close All the Honkey Tonks," which was a fine selling record. Eventually he built the roster to eight.

Sherrill's office was in a house next door to the current CBS building, and his next signee was a young girl who had lived in Northern Mississippi (just across the line from where the others came from), who dropped in on him and auditioned. She was, of course, Tammy Wynette. While Sherrill, like other producers, looks primarily for artists who can write, Tammy was not writing at that time, but there was that unusual quality in her voice which carried her to the top (although, also incredibly, she has never had a million-selling single). People around Billy learn to write, if only by osmosis. That includes his lovely and talented secretary, Emily Mitchell, who has written or co-written some hits.

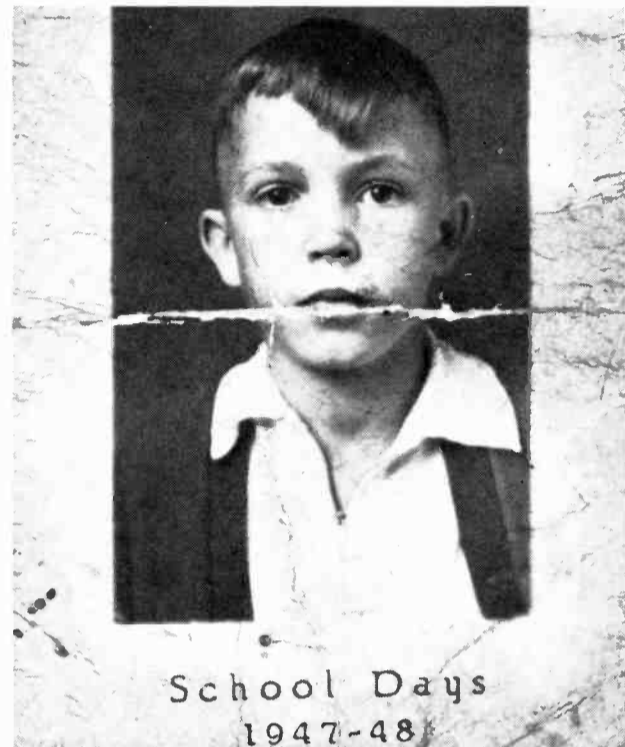
In those building days at Epic, Sherrill wrote 15 number one country records with Glenn Sutton, almost all of them were in succession. Most of these were sung by Tammy Wynette, David Houston and Ronnie Dove. And then Charlie Rich moved back into the picture.

Billy had engineered Charlie when Rich was recording for Sam Phillips in the Masonic Building in downtown Nashville. Back then, with only a burning desire to produce, he remarked to Charlie that one day he'd like a crack at it. Charlie made a tentative agreement to that effect. And after Rich had gone through a succession of songs and labels, he finally signed with CBS, where Sherrill would have that opportunity.

"He had other chances, maybe better ones," Billy says. "Plenty of labels wanted him, and some offered him advance money. We didn't offer him anything in the way of money, yet he came with us." One of Rich's LPs, of course, has exceeded

three million units in sales. It's been one gold record after another, a whole new and full career for the man from Arkansas who did most of his early recording in Memphis, and now does it all with Sherrill in Nashville.

That's the way it's been since Sherrill first played the piano at six in Alabama, and had that incident with the collection. In fact, he never quite got over his precociousness. Some years later, while his father was conducting a funeral, Billy became convinced that no one really cared much about the deceased, despite the accolades which automatically pour forth for the "dearly departed." There weren't but a couple of loyal souls on hand for this ritual, through which all must go in the pre-burial solemnity. Fully aware of the hypocrisy of it all, Billy's fingers did the walking on the keyboard. In a slow dirge, so that none could recognize, he played the last lament of the lady who probably was glad finally to depart from this earth. He considers it one of his better renditions in the key of C—"Bye, Bye, Blues."



If editors are perplexed trying to get a photograph of Sherrill smiling, the famous songwriter-producer is equally fussy about his photos. He says this one from his school days is his favorite. He still isn't smiling.

THANKS

Johnny & Sherry Paycheck

**We're
ALMOST
PERSUADED
To STAND BY
OUR MAN
In spite Of His
ELUSIVE
DREAMS.**

**Danor Music, Inc.
Troy, David, Norbert**

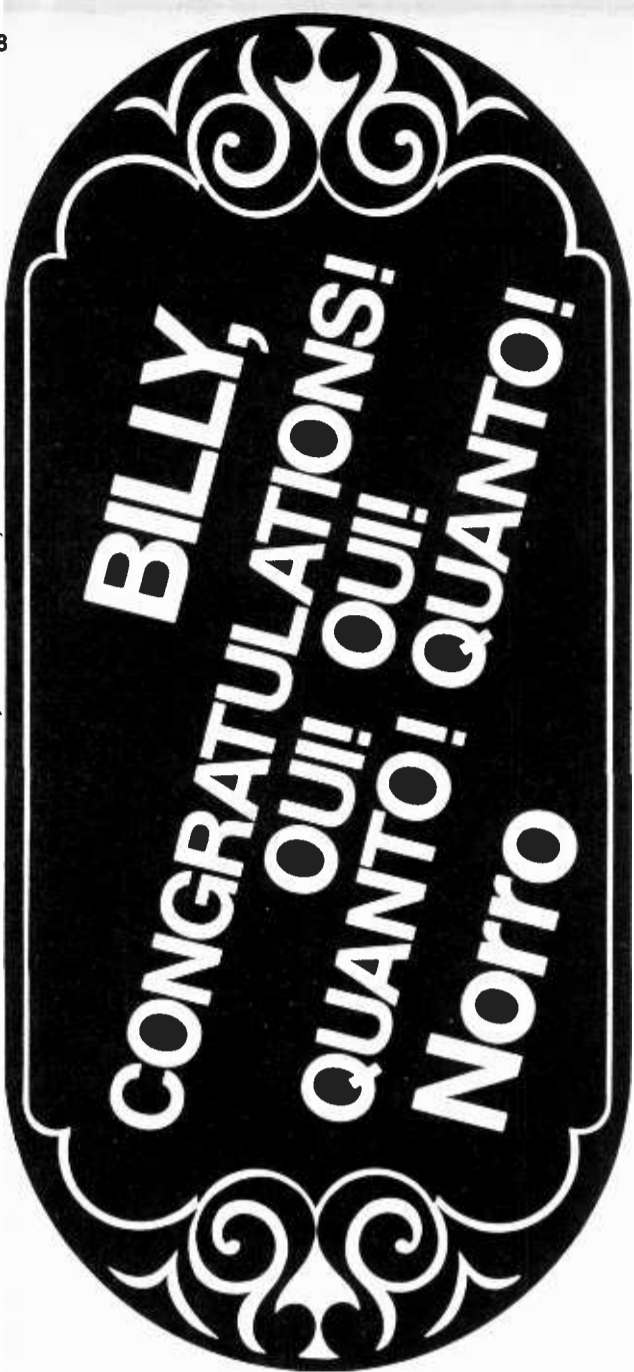
Billy Sherrill. Nashville's Ambassador to the World.



He's one of the prime movers responsible for the phenomenal growth of country music at home and abroad. He's been setting the standards of quality, and topping himself nearly every time out, with artists as diverse

as Tammy Wynette and Andy Williams. We're justifiably proud of our association with Billy, and we're glad that CBS Records International has helped Billy carry his songs up the international charts. Thank you, Billy.

CBS Records International



Billy Sherrill Catalog

• Continued from page 33

IN A MILLION DIFFERENT WAYS
IT CAME UPON THE MIDNIGHT CLEAR (Ar-
rangement)
IT'S ALL OVER
IT'S BEEN A BEAUTIFUL LIFE LOVING YOU
IT'S BEEN A BEAUTIFUL LIFE
IT'S BEEN SUCH A BEAUTIFUL LIFE

J

JAMAICA BLUE
JOY TO THE WORLD
JUST A CLOSER WALK WITH THEE (Ar-
rangement)
JUST A LITTLE TALK WITH JESUS

K

KIDS SAY THE DARNDDEST THINGS
KISS AWAY
KORLEKENS HUS (Living In a House Full of
Love)

L

LA PLUS BELLE FILLE DU MONDE (French:
The Most Beautiful Girl)
LABIOS DE AZUCAR (Spanish: Sugar Lips)
LADY BIRD

LEAD ME TO THAT ROCK
LES MOTS D AMOUR (Stand By Your Man)
LET'S WAIT A LITTLE LONGER
LEV SOM DU LAR (Scandinavian: Stand By
Your Man)
LIGHTER SHADE OF BLUE
LIKE MAKIN LOVE
LITTLE ANKLE LEE
LITTLE BOY BLUE
LIVIN IN A HOUSE FULL OF LOVE
LOSERS CATHEDRAL, A
LOVE SONG, THE
LOVE SONG, THE
LOVIN KIND, THE
LULLABY OF LOVE
LULLABY TO A LITTLE GIRL

M

MAIDEN'S PRAYER (Arrangement)
MARRIAGE ON THE ROCKS
MIDDLE AGE TEENAGER
MILKY WHITE WAY, THE
MILLION DIFFERENT WAYS, A
MONKEY BUSINESS
MOST BEAUTIFUL GIRL IN THE WORLD
DU BIST DAS GROSSIE (German: Most
Beautiful Girl)
MY DADDY DOLL
MY ELUSIVE DREAMS
MY LOVE AND I
MY MAN
MY SONG OF LOVE
MY WOMAN'S GOOD TO ME

N

NINETY POUND WOMAN
NO, YES OR MAYBE
NOTRE CHANSON D AMOKR (Lullabye of
Love)

O

O LITTLE TOWN OF BETHLEHEM (Arrange-
ment)
OH HAPPY DAY
OLD BLIND FIDDLER, THE
OLD TIME RELIGION
ON KAIKKI ENNALLAAN (Scandinavian: He
Loves Me All The Way)
ONE MORE CHANCE
ONLY LOVE CAN SAVE US NOW

P

PIED PIPER
PLAYIN AROUND WITH LOVE
PRECIOUS MEMORIES
PROMISE LAND
PROUD OF YOU BABY

R

REACH OUT YOUR HAND AND TOUCH
SOMEBODY
RESTE AVEC LUI (Stand By Your Man)

CREDITS

Special issues editor, Earl Paige. Editorial conception and
writing, Bill Williams, country & gospel music editor. Copy
editing, John Sippel, marketing editor and Dave Dexter, copy
editor. Photos: CBS. Art direction Bernie Rollins. Sales coordi-
nation, John McCartney. Production, John Halloran.

What else can you say
about a great producer-
only that he's a great
person too.

FROM PETER PHILLIPS AND ALL OF US AT
KPM MUSIC GROUP

21 Denmark Street, WC2H 8NE
Telephone 01-836 6699
Cables: EMIMUS London WC2



A member of the EMI Group of Companies.
International Leaders in Music, Electronics, and Leisure.

RINGS
ROCK AND ROLL TEENAGER
ROCK ON BABY
RULES OF THE GAME
RUN ANGEL RUN

S

SA TA DE LITE LUNGI IBLAND (Scandinavian: Safe In These Lovin Arms of Mine)
SAFE IN THESE LOVIN ARMS OF MINE
SANGEN OM DE (Norwegian: Stand by Your Man)
SANT HANDER IBLAND (Where Love Use to Live)
SHADOW OF THE CACTUS
SHE'LL NEVER TAKE THE PLACE OF YOU
SILENT NIGHT, LONELY NIGHT
SING UNTO HIM A NEW SONG
SINGING MY SONG
SINUN UNESI (Swedish: My Elusive Dreams)
SLIP UP AND SHE'LL SLIP AWAY
SOUL SONG
SOUTHTOWN USA
STA SOM EN MANN (Stand By Your Man)
STATE LINE DADDY
STILL AROUND
SUGAR LIPS
SUGAR SWEET
SWAMP WALK
SWEET AND INNOCENT
SWING LOW SWEET CHARIOT (Arrangement)
SWISS MADE HEART

T

TAKE ME TO YOUR WORLD
TAKE MY HAND PRECIOUS LORD
TEEN HOPE ROCK
TELEPHONE CALL, THE
THAT'S WHY I CRY
THERE'S A PARTY GOING ON
THERE'S A SONG ON THE JUKEBOX
THIS TIME I ALMOST MADE IT
TIA MARIA
TIME SQUARE
TINGLE, THE
TIPSY PART ONE
TIPSY PART TWO
TONIGHT
TONIGHT MY BABY'S COMING HOME
TOO FAR GONE
TOO GOOD TO BE TRUE
TOO MANY DADDYS
TOO MANY HONKY TONKS BEHIND HER TORCH
TOUCHING LOVE
TOUCHING ME TOUCHING ME
TOUCHING ME TOUCHING YOU

U

UN ARCO TRIS (I Love A Rainbow)
UNBELIEVABLE (new version)

V

VERY SPECIAL LOVE SONG, A

W

WANN KOMMT DER TAG (My Elusive Dreams)
WAYS TO LOVE A MAN, THE
WE CAN MAKE IT
WE'LL SING OUR SONG TOGETHER
WE SURE CAN LOVE EACH OTHER

(Continued on page 50)

Dear Billy,

You've truly captured your ELUSIVE DREAMS.

Hang in there!

But, if you ever get lonesome COME LIVE WITH ME on ROCKY TOP.

Felice Bryant
and her Italian friend, Alfie Richey

P.S. My favorite bearded songwriter says you're his favorite songwriter.

HOUSE OF BRYANT

Billboard Today,
Tomorrow The
World!

P.S.

The Steel Guitar Did It.
Pete Drake

BILLY,

It's been ONEderful,
thanks to your guidance
and help!

Sincere
Congratulations,
**BARBARA
FAIRCHILD**



Sponsored By The Friends Of Billy Sherrill

JULY 19, 1975, BILLBOARD

Billy Sherrill Catalog

• Continued from page 49

WELCOME HOME
WER LIEVE SUCHT MUSS AUCH LIEBE
GEBAN (Stand By Your Man)
WERE YOU THERE
WHAT MY WOMAN CAN'T DO
WHAT WILL I DO
WHEN THE SAINTS GO MARCHING IN
(Arrangement)
WHEN THEY RING THE GOLDEN BELLS
(Arrangement)
WHEN YOU LIE
WHERE COULD I GO BUT TO HER
WHERE DO BABIES COME FROM
WHERE LOVE USED TO LIVE
WHIRLAWAY
WILD ROSE
WILL THE CIRCLE BE UNBROKEN
(Arrangement)
WITH ONE EXCEPTION
WOE IS ME
WOMAN ALWAYS KNOWS, A
WOMAN TO WOMAN
WONDERS OF THE WINE

Y

YOU MAKE ME WANT TO BE A MOTHER
YOU MEAN ALL THE WORLD TO ME
YOU'RE EVERYTHING
YOU STOPPED LOVING ME
YOUR ELUSIVE DREAMS
YOUR GOOD GIRL'S GONNA GO BAD
YOUR SWEET LOVE
YOUR SWEET LOVE RAINED ALL OVER ME

CONGRATULATIONS

Billy Sherrill

HALL-CLEMENT
PUBLICATIONS

a division of
VOGUE
MUSIC INC.



JACK & BILL
MUSIC COMPANY

a division of
T.B. HARMS
COMPANY



1513 Hawkins Street-Nashville, Tennessee 37203

BILLY,

YOU'VE COME A LONG
WAY SINCE I KNEW YOU
IN FLORENCE, ALABAMA,
WHEN YOU USED TO
SLEEP ON A COT IN A
DINGY ROOM OVER THE
CORNER DRUGSTORE. I
COULDN'T BE HAPPIER
OR MORE PROUD FOR
YOU THAN I AM TODAY.

SINCERELY,

KELSO HERSTON
KELSO HERSTON PRODUCTIONS

Country

Local Talent Ignored By Radio Stations—Williams' FCC Beef

WHEELING, W.Va.—The age-old problem of refusal of radio stations to play records of local talent has been taken to the Federal Communications Commission By Doc Williams, a 40-year veteran of country music.

Referring to a "monopoly of music in local radio and television," Williams notes that almost no local music input is included on most radio and television stations.

The longtime member of the

George Morgan Dies Following Heart Operation

NASHVILLE—Funeral services were held here this week for George Morgan, 50, who died at a local hospital following open heart surgery.

Known for years as "The Candy Kid," following his million selling record of 1948, "Candy Kisses," Morgan had been a member of the "Grand Ole Opry" most of his adult life.

The song, written by Morgan, was a hit not only for him but for several other artists.

A native of Waverly, Tenn., Morgan worked at stations in Ohio and West Virginia before returning home and becoming a member of the "Opry." He recorded for Columbia for a number of years, with numerous hit songs, including "Room Full of Roses," "Almost," and "You're The Only Good Thing."

In 1966 Morgan ended an 18-year association with Columbia, moving to Starday. He later recorded for MCA and, at the time of his death, was on the 4-Star label. His latest album had just been released.

He had been president of the Assn. of Country Entertainers (ACE) until his recent illness. That illness first was diagnosed at a minor heart ailment, but tests showed muscle damage and an inoperative valve. Following surgery he at first made strong progress, then relapsed.

Among his survivors were his wife, Anna, and daughter Candy, the latter named for his biggest hit. She frequently accompanied him in recent years.

His constant music partner was Roy Wiggins, who performed on all his sessions and all his dates. Known by his close friends as "Whitey," Morgan still averaged up to 200 show dates a year.

80,000 Storm Nelson Picnic

AUSTIN, Tex.—A crowd of more than 80,000 attended the July 4th Willie Nelson Picnic at Liberty Hill, 30 miles from here, according to Columbia Records.

After the crowd hit 50,000, Neil Roshen, Nelson's manager, opened the gates free to latecomers.

It was an 18½-hour musical marathon. Guest artists included Kris Kristofferson, Rita Coolidge, David Allan Coe, Billy Swan, the Pointer Sisters, the Charlie Daniels Band, the Doug Sahn Quintet, Johnny Bush, Donnie Fritts, Delbert McClinton, Milton Carroll, Billy "C" and Floyd Tillman.

The crowds caused traffic jams within an 11-mile radius. A decision as to whether to release a live album from the performance will be made soon.

"Wheeling Jamboree" says this has resulted in superstars operating out of Nashville, Detroit, Bakersfield, New York, and the like with television buying nationally syndicated programs at a small fee or no fee at all.

"Radio stations use music tapes put together by syndication groups, thereby shutting out the local-regional performer," Williams notes. "I strongly suggest that radio and television stations should be requested not only to program local news events, sporting events and otherwise, but also should present recordings and musical programs on radio and television by local-regional artists."

Williams says that practically none of the radio stations in the Pittsburgh-Wheeling area play recordings by many "fine local-re-

gional artists." He notes that this presents a "terrible and discriminatory disadvantage to the local-regional musicians and performers."

Turning to the situation in Canada, he points out that this nation had to legislate a requirement that radio and television stations use Canadian talent to a specified degree. While not suggesting similar legislation in the U.S., Williams feels the FCC can bring pressure to bear upon local programmers to use a certain amount of local-regional talent that is available. He also wants television stations "to produce at least two to five hours or more per week of local musical programs, depending upon the size of the market . . . to provide incentive to local musicians and entertainers." He says it not only will create more jobs, but increase good will.

OBSERVES THIRD ANNIVERSARY

Mountaineer Opry House Booms

MILTON, W.Va.—The Mountaineer Opry House, observing its third anniversary, is drawing bigger crowds and making more money than ever.

While half a dozen other country music halls have opened in Southern West Virginia in the past few years, with bigger promotion, bigger budgets and better known acts, this

is the only one of consequence still operating.

The Mountaineer Opry is considered a showcase for new talent, having introduced from 150 to 200 local acts since it opened. Its location midway between the state's two largest cities—Huntington and Charleston—gives it a distinct advantage. Managed by Paul King, it was built in

UA BOSS PROPOSES

Indie Producers: Their Time Is Now

NASHVILLE—The day has come in country music for independent producers, according to Larry Butler, who heads country a&r for United Artists Records here.

"I believe in them," Butler says, having been one himself. "They should pick the songs, the singers, the musicians, the studios, the whole bit, even if I disagree with them."

Butler, through both his writing and producing, has turned UA around in its country department, consistently improving the lot of the artists on the roster.

While Butler produces Del Reeves, Jean Shepard, Billy Jo Spears, Sunday Sharpe, Roger Bowling and Ed Bruce for UA; Rex Allen Jr. for Warner Bros., and Dick Feller for Asylum, he uses independent producers down the line. They include Pete Drake, Allen Reynolds, Buddy Killen, Jimmy Key, Johnny Slate and Larry Henley.

Butler says he moved into the UA position because he became convinced that UA was serious about wanting to be successful in its country operation. "They had a fantastic staff already, including field and promotion people. All they needed was good records." And Butler has given them these.

In addition to his producing, he wrote, with Chips Moman, the B.J. Thomas hit, "Somebody Done Somebody Wrong." It was a tune Moman had started to write but was unable to finish. Together they finished it in 20 minutes, and it was a smash hit despite all the factors working against it: the title was too long, and Thomas hadn't had a hit

in a few years. Writing hit songs was nothing new to Butler, who turned them out with regularity a few years ago. Now he's at it again, and has written more in the past 12 months than in the past 12 years.

(Continued on page 54)

WSM Rates As Tops On Country Air

NASHVILLE—Laurence Roslow, associate director of The Pulse Inc., ranks WSM here as the top market for country music in the nation.

The report, sent to John Harmon of WOVJ, Jacksonville, Fla., follows processing of the top 60 markets, including those which are part of the consolidated areas.

Paradoxically, WSM programs country music less than 50 percent of its broadcast time. Ranking behind that station, in order, are WAME, Charlotte; WIRE, Indianapolis; KVOO, Tulsa; WONE, Dayton; WMC, Memphis; WMNT, Columbus; WOVJ, Jacksonville; WSLR, Akron, and WINN, Louisville.

A similar Pulse study was last run in 1950, and at that time the only three stations that were in the top 10 and repeated this year were WIRE, WSLR, and WOVJ.

Oddly, not a single Texas station was in the top 10, nor were such 50,000-watt country giants as WHO, Des Moines; WWVA, Wheeling, W.Va., and others with strong listener reputations.

Benton Mural Will Assist In CMF's Communicating

NASHVILLE—The addition of a major art work to the Country Music Hall of Fame and Museum "will increase the ability of this institution to communicate with its patrons," according to Frank Jones, chairman of the board of CMF and a vice president of Capitol Records.

The major art work to which Jones refers is a six-foot by 10-foot mural entitled "The Sources Of Country Music." It was unveiled here this week after having been commissioned in 1973 by the CMF. It was the last work of American artist Thomas Hart Benton, who died only hours after completing it.

Jones noted that Benton had Tennessee roots, and was himself a musician, having made a series of recordings in the early 1940s.

The original concept for the mural was brought before CMF by Joe Allison and the late Tex Ritter. It was

partially funded by the Tennessee Arts Commission and the National Endowment for the Arts. The CMF phase of the negotiations was handled by Bill Ivey, a director.

A champagne reception followed the official unveiling. The mural will remain in its present location until after a \$1 million expansion program is carried out at the museum within the next few months, when it will be assigned a permanent place.

Country Music On Chicago's Rush St.

CHICAGO—Country music has been introduced on the famous Rush St. area by a new club, named Country On Rush. First artist opening the club July 3 was Don Drumm with a single on Charts Records.

The 200-seat club, owned by two Japanese brothers and a German-born manager, will aim at an MOR country sound.

WADE PEPPER PROMOTIONS

1195 Mt. Paran Rd. N.W.
Atlanta, Ga. 30327
(404) 233-5167

COUNTRY MUSIC PROMOTION AT ITS HIGHEST LEVEL. REPRESENTING PUBLISHERS, ARTISTS AND RECORD COMPANIES.

JULY 19, 1975, BILLBOARD

CONGRATULATIONS

BILLY

IT'S A PLEASURE
WORKING WITH YOU!

BILL McELHINEY

CORONA RECORDS

PROUDLY PRESENTS

EDDIE DUNLAP

(THE SINGING POLICEMAN)



HIS BRAND NEW HIT SINGLE

"POLKA ON A BANJO"

A TRIBUTE TO THE LATE AND GREAT RED FOLEY.
b/w

"WE LIVE IN TWO DIFFERENT WORLDS"

THE BEAUTIFUL FRED ROSE SONG
CORONA #217

JIMMY BERKLEY

(A SUPER SOUND)



WITH HIS LATEST HIT

"WHAT MADE YOU CHANGE YOUR MIND?"

Written by: David Allan Coe
Published by: Window Music
DESTINED TO BE A COUNTRY SMASH!
b/w

"THE WOMAN OR THE WINE"

Written by: W. Keeling/J. Berkley/Bredan-Paushe Publ.
CORONA #220

CUSTOM SESSIONS
(502) 443-4157
ARTIST BOOKINGS
(502) 442-6607

A DAN McCLINTOCK-JOHN CHERRY-JOE SPEAKES PRODUCTION

CORONA RECORDS
EXECUTIVE BUILDING SUITE 203
115 South 17th Street
Paducah, Kentucky 42001
(502) 443-4157

Billboard Hot Country Singles

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	9	TOUCH THE HAND—Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)	35	39	7	BURNING THING—Mac Davis (M. Davis, M. James), Columbia 3 10148 (Screen Gems/Columbia/Song Painter/Sweet Glory, BMI)	68	56	11	COUNTRY D.J.—Bill Anderson (B. Anderson), MCA 40404 (Stallion, JMI)
2	1	9	MOVIN' ON—Merle Haggard (M. Haggard), Capitol 4085 (Shade Tree/Kpieth, BMI)	36	47	4	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson (L. Hargrove, M. Nesmith), Columbia 3 10160 (Window/Screen Gems/Columbia, BMI)	69	73	7	RED ROSES—Eddy Arnold (R.C. Bennett, S. Tepper) MGM 14780 (Mills, ASCAP)
3	5	9	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez (L. Hargrove), Mercury 73682 (Window, BMI)	37	45	5	YOU'RE NOT THE WOMAN YOU USE TO BE—Gary Stewart (G. Stewart, B. Eldridge), MCA 40414 (Forrest Hills, BMI)	70	81	3	IF I COULD ONLY WIN YOUR LOVE—Emmylou Harris (C. Louvin, I. Louvin), Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI)
4	3	13	LIZZIE & THE RAINMAN—Tanya Tucker (K. O'Dell, L. Henley), MCA 40402 (House Of Gold, BMI)	38	46	8	STORMS NEVER LAST—Dottsy (J. Colter), RCA 10280 (Baron, BMI)	71	74	5	MAKE THE WORLD GO AWAY—Donny & Marie Osmond (H. Cochran), Kolob 14807 (Tree, BMI)
5	4	16	RECONSIDER ME—Harvel Felts (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI)	39	40	8	I DON'T LOVE HER ANYMORE—Johnny Paycheck (R. Lane, D. Morrison), Epic 8-50111 (Columbia) (Tree, BMI)	72	64	7	STRINGS—Johnny Carver (B. Willis, T. Saussy), ABC 12097 (Milene, ASCAP)
6	7	11	THAT'S WHEN MY WOMAN BEGINS—Tommy Overstreet (J. Gillespie), ABC/Dot 17552 (Ricci Mareno, SESAC)	40	37	8	HONKY TONK WAYS—Kenny O'Dell (K. O'Dell), Capricorn 0233 (Warner Bros.) (House Of Gold, BMI)	73	76	5	YOU BELONG TO ME—Jim Reeves (P.W. King, R. Stewart, C. Price), RCA 10299 (Ridgeway, BMI)
7	8	9	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich (B. Sherril, C. Rich), Epic 50103 (Columbia) (Algee, BMI/Double R, ASCAP)	41	51	9	PUT ANOTHER LOG ON THE FIRE—Tompall (S. Silverstein), MGM 14800 (Evil Eye, BMI)	74	79	7	DON'T DROP IT—Fargo Tanner (E. Presley) Avco 612 (Rambler, BMI)
8	12	9	LOVE IN THE HOT AFTERNOON—Gene Watson (V. Maltheus, K. Westberry), Capitol 4076 (Jack, BMI)	42	20	12	DREAMING MY DREAMS WITH YOU— Waylon Jennings (A. Reynolds), RCA 10270 (Jack, BMI)	75	80	3	THE SAME OLD STORY—Hank Williams Jr. (L. Morris, W. Keith, H. Williams Jr.), MGM 14813 (Hank Williams Jr., BMI)
9	18	6	PLEASE MR. PLEASE—Olivia Newton-John (Welch, Rostili), MCA 40418 (Blue Gum, ASCAP)	43	62	4	BANDY THE RODEO CLOWN—Moe Bandy (W. Shater, L. Frizzell), GRG 2070 (Acuff-Rose, BMI)	76	66	12	FIREBALL ROLLED A SEVEN—Dave Dudley (R. Banam), United Artists 630 (New Keys, BMI)
10	14	8	DEAL—Tom T. Hall (T.T. Hall), Mercury 73686 (Phonogram) (Hallnote, BMI)	44	60	3	BOUQUET OF ROSES—Mickey Gilley (S. Nelson, B. Hillard), Playboy 6041 (Hill & Range, BMI)	77	82	3	FROM THIS MOMENT ON—George Morgan (B. Guitler), 4-Star 5-1009 (Four Tay, BMI)
11	16	5	WASTED DAYS AND WASTED NIGHTS—Freddie Fender (B. Huerta, W. Duncan), ABC/Dot 17558 (Travis, BMI)	45	48	6	I'LL BE YOUR STEPPIN' STONE—David Houston (B. Darnell, M. Luper), Epic 8-50113 (Columbia) (Central Songs, BMI)	78	NEW ENTRY		BLUE EYES CRYING IN THE RAIN—Willie Nelson (F. Rose), Columbia 3-10176 (Milene, ASCAP)
12	19	7	THE SEEKER—Dolly Parton (D. Parton), RCA 10310 (Owepaw, BMI)	46	58	4	EVEN IF I HAVE TO STEAL—Mel Street (R. Carter), GRG 025 (Chess/Janus) (Peer International, BMI)	79	NEW ENTRY		ALIMONY—Bobby Bare (S. Silverstein), RCA 10318 (TRO-Holbis, BMI)
13	10	12	FREDA COMES, FREDA GOES—Bobby G. Rice (A. Hammond, M. Hazelwood, R. Cook, R. Greenaway), GRT 021 (Chess/Janus) (Cookaway, ASCAP)	47	57	4	BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis (T. Seals), Mercury 73685 (Phonogram) (Danor, BMI)	80	90	2	IT MUST HAVE BEEN THE RAIN—Jim Weatherly (J. Weatherly) Buddah 467 (Keca, ASCAP)
14	13	13	HELLO, I LOVE YOU—Johnny Russell (R. Rogers), RCA 10258 (Newkeys, BMI)	48	27	11	CLASSIFIED—C.W. McCall (B. Fries, C. Davis), MGM 14801 (American Gramophone, SESAC)	81	86	2	I'M TOO USE TO LOVIN' YOU—Nick Nixon (Ben Peters), Mercury 73691 (Phonogram) (Ben Peters, BMI)
15	11	10	T-R-O-U-B-L-E—Elvis Presley (J. Chesnut), RCA 10278 (Jerry Chesnut, BMI)	49	53	5	LET THE LITTLE BOY DREAM—Even Stevens (E. Stevens), Elektra 45254 (Delidave, BMI)	82	83	4	THERE HAS TO BE A LOSER—Diana Trask (P. Anka), ABC/Dot 17555 (Spanka, BMI)
16	17	10	WHAT TIME OF DAY—Billy Thundercloud & The Chieftones (R. McCown), 20th Century 2181 (Sawgrass, BMI)	50	32	13	PICTURES ON PAPER—Jeris Ross (G.F. Paxton), ABC 12064 (Acoustic, BMI)	83	85	4	THAT'S JUST MY TRUCKIN' LUCK—Hank Thompson (J. Koense, B.T. Barker), ABC/Dot 17556 (Chess, ASCAP)
17	23	7	RHINESTONE COWBOY—Glen Campbell (L. Weiss), Capitol 4095 (20th Century/House Of Weiss, ASCAP)	51	61	3	YOU NEVER EVEN CALLED ME BY MY NAME—David Allen Coe (S. Goodman), Columbia 3-10159 (Kama Ripa, ASCAP)	84	88	5	LET ME TAKE CARE OF YOU—Bobby Lewis (F. Stanton, A. Kent), Ace Of Hearts 00502 (Golden Horn, ASCAP)
18	22	9	I WANT TO HOLD YOU—Stella Parton (B. Dean, S. Parton), Country/Soul 039 (IRDA) (Myownak, BMI/Owlofus, ASCAP)	52	35	15	TRYN' TO BEAT THE MORNING HOME—T.G. Shepard (R. Williams, T.G. Shepard, E. Kahane), Melodyland 6006 (Motown) (Don Crews, BMI)	85	NEW ENTRY		SHOTGUN RIDER—Marty Robbins (D. Winters, D. Winters), MCA 40425 (Mariposa, BMI)
19	21	8	FARTHEST THING FROM MY MIND—Ray Price (J. Weatherly), ABC 12095 (Keca, ASCAP)	53	36	16	THERE I SAID IT—Margo Smith (M. Smith), 20th Century 2172 (Jidobi, BMI)	86	NEW ENTRY		DAYDREAMS ABOUT NIGHT THINGS—Ronnie Milsap (J. Schweers), RCA 10335 (Chess, ASCAP)
20	24	7	HELLO LITTLE BLUEBIRD—Donna Fargo (D. Fargo), ABC/Dot 17557 (Prima-Donna, BMI)	54	69	5	I'LL GO TO MY GRAVE LOVING YOU—Statler Brothers (D. Reid), Mercury 73687 (Phonogram) (American Cowboy, BMI)	87	91	6	LONELY RAIN—Wynn Stewart (D. Earl), Playboy 6035 (Singletree, BMI)
21	26	5	FEELINS'—Loretta Lynn & Conway Twitty (T. Seals, D. Goodman, W. Jennings), MCA 40420 (Danor, BMI)	55	43	14	WHEN WILL I BE LOVED—Linda Ronstadt (P. Everly), Capitol 4050 (Acuff-Rose, BMI)	88	98	3	FALLING—Leffy Frizzell (S.D. Shater, A.L. 'Doodle' Owens) ABC 12103 (Acuff-Rose/Hill & Range, BMI)
22	31	6	WOMAN IN THE BACK OF MY MIND—Mel Tillis (R. McCowen, R. Jaudon), MGM 14804 (Sawgrass, BMI)	56	67	3	LOVE IS STRANGE—Buck Owens & Susan Raye (Smith, Baker, Robinson), Capitol 4100 (Ben-Ghazi, BMI)	89	NEW ENTRY		HERE I AM IN DALLAS—Faron Young (L. Morris, R. Hughes, T. Ashmal), Mercury 73692 (Phonogram) (Hank Williams Jr., BMI)
23	30	7	DEAR WOMAN—Joe Stampley (M. Sherril, S. Davis, J. Stampley) Epic 8-50114 (Columbia) (Al Gallico/Algee, BMI)	57	44	18	WORD GAMES—Billy Walker (R. Graham), RCA 10205 (Show Biz, BMI)	90	NEW ENTRY		OH HOW LOVE CHANGES—Don Gibson & Sue Thompson (K.P. Powell, D. Orender), Hickory 350 (MGM) (Acuff-Rose, BMI)
24	28	7	THIS HOUSE RUNS ON SUNSHINE—La Costa (B. Bennett, M. Redway), Capitol 4082 (Al Gallico/Algee, BMI)	58	70	3	THIRD RATE ROMANCE—Amazing Rhythm Aces (H.R. Smith), ABC 12078 (Fourth Floor, ASCAP)	91	94	2	DON'T TAKE IT AWAY—Jody Miller (T. Seals, M.D. Barnes) Epic 8-50117 (Columbia) (Danor, BMI)
25	15	10	WHY DON'T YOU LOVE ME—Connie Smith (J. Williams), Columbia 3-10135 (Fred Rose, BMI)	59	49	13	SHE TALKED A LOT ABOUT TEXAS— Cal Smith (D. Wayne), MCA 40394 (Coal Miners, BMI)	92	93	3	BOOM BOOM BARROOM MAN—Nat Stuckey (T. Seals, M.D. Barnes), RCA 10307 (Danor, BMI)
26	33	5	LOVE THE BLUES AND THE BOOGIE WOOGIE—Billy "Crash" Craddock (D. Statler), ABC 12104 (Chappell, ASCAP)	60	50	9	SEARCHIN'—Melba Montgomery (P. Drake), Elektra 45247 (Hill & Range, BMI)	93	96	2	HE LOVES ME ALL TO PIECES—Ruby Falls (Rils. Fields) 50 States 33 (NSD) (Sandburn/Music Craftshop, ASCAP)
27	6	13	LITTLE BAND OF GOLD—Sonny James (J. Gilreath), Columbia 3-10121 (Beak, BMI)	61	71	2	THE BARMAN—David Wells (T.J. White) Epic 8-50118 (Columbia) (Tennessee Swamp Fox, ASCAP)	94	95	2	THE TELEPHONE—Jerry Reed (J. Owne) RCA 10325 (Vector, BMI)
28	29	8	MOLLY (I Ain't Getting Any Younger)—Dorsey Burnette (B. Linde), Melodyland 6007 (Motown) (Mynowa, BMI/Owlofus, ASCAP)	62	78	2	STAY AWAY FROM THE APPLE TREE—Billie Jo Spears (A. Butler, R. Bowling), United Artists 653 (Unart/Brougham Hall, BMI)	95	97	2	(All I Have To Do Is) DREAM—Nitty Gritty Dirt Band (B. Bryant) United Artists 655 (Acuff-Rose/House Of Bryant, BMI)
29	42	4	THE FIRST TIME—Freddie Hart (J. Grayson), Capitol 4099 (Hartline, BMI)	63	52	11	UNCHAINED MELODY—Joe Stampley (H. Zaret, A. North), ABC/Dot 17551 (Frank, ASCAP)	96	NEW ENTRY		EASY—Troy Seals (T. Seals, D. Goodman), Columbia 3-10173 (Danor, BMI)
30	25	10	GOD'S GONNA GET'CHA (For That)—George Jones & Tammy Wynette (E.E. Collins), Epic 8-5099 (Columbia) (Heritage/Altam, BMI)	64	54	10	EARLY SUNDAY MORNING—Chip Taylor (C. Taylor), Warner Bros. 8090 (Blackwood/Back Road, BMI)	97	99	3	CAROLYN AT THE BROKEN WHEEL INN—Joe Allen (B. McDill, J. Rushing), Warner Bros. 8098 (Jack, BMI)
31	38	6	SPRING—Tanya Tucker (J. Tipton), Columbia 3-10127 (Galleon/Motola, ASCAP)	65	75	2	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton (D. Parton) RCA 10328 (Owepaw, BMI)	98	NEW ENTRY		WANTED MAN—Jerry Wallace (N. Davenport), MGM 14809 (Four Tay/Locomotive, BMI)
32	41	6	THINGS—Ronnie Dove (B. Darin), Melodyland 6011 (Motown) (Hutson Bay, BMI)	66	55	12	THE DEVIL IN MRS. JONES—Billy Larkin (E. Conley, M. Larkin), Bryan 1018 (Blue Moon, ASCAP)	99	NEW ENTRY		TAKE MY HAND—Jeannie Seely (H. Cochran), MCA 40428 (Tree, BMI)
33	34	10	MR. RIGHT AND MRS. WRONG—Mel Tillis & Sherry Bryce (K. Westberry, H. Harbour), MGM 14803 (Sawgrass, BMI)	67	77	4	BACK IN THE USA—Carmel Taylor (C. Berry), Elektra 45255 (Chuck Berry/Arc, BMI)	100	NEW ENTRY		ONE MONKEY DON'T STOP NO SHOW—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40427 (Forrest Hills, BMI)
34	9	15	YOU'RE MY BEST FRIEND—Don Williams (W. Holyfield), ABC/Dot 17550 (Don Williams, BMI)								

Hot Country LPs

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	10	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
2	1	13	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot D0SD 2020
3	4	11	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
★	6	20	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
5	5	8	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
6	7	4	TODAY—Elvis Presley, RCA APL1-1039
7	8	21	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
★	10	5	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
9	9	10	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot D0SD 2021
★	14	3	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
★	15	5	RECONSIDER ME—Narvel Felts, ABC/Dot D0SD 2025
12	13	5	T.G. SHEPARD, Melodyland ME 401 S1 (Motown)
★	20	3	MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)
14	3	30	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
★	18	13	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
16	12	17	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
17	19	5	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
★	30	2	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
19	11	9	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
20	22	19	OUT OF HAND—Gary Stewart, RCA APL1-0900
21	16	20	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
22	17	9	TANYA TUCKER—MCA 2141
★	29	3	MY KIND OF COUNTRY—Cal Smith, MCA 485
24	23	18	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
25	28	12	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
26	21	18	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
27	24	24	LINDA ON MY MIND—Conway Twitty, MCA 469
28	31	3	I WROTE A SONG ABOUT IT—Tom T. Hall, Mercury SRM 1-1033
29	26	16	REUNION—B.J. Thomas, ABC ABDP 858
30	27	17	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
31	36	2	CHARLEY—Charley Pride, RCA APL1-1038
★	40	2	LIVE IN PICAYUNE—Jerry Clower, MCA 486
33	25	21	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
★	44	13	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
35	33	19	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
36	35	5	GREATEST HITS VOL. 1—Joe Stampley, ABC/Dot D0SD 2023
★	47	3	ANNIVERSARY SPECIAL VOL. 1—Earl Scruggs Revue, Columbia PC 33416
38	41	52	BACK HOME AGAIN—John Denver, RCA CPL1-0548
39	37	24	PROMISED LAND—Elvis Presley, RCA APL1-0873
★	NEW ENTRY		THE BEST OF MEL TILLIS—MCA2 4091
41	43	9	THE GUITARS OF SONNY JAMES—Sonny James, Columbia KC 3347
42	49	19	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
43	45	2	FOR THE LAST TIME—Bob Wills & His Texas Playboys, United Artists UA-LA216 J2
44	32	5	41ST STREET LONELY HEARTS CLUB—Buck Owens Capitol ST 11390
45	42	9	WITH ALL MY LOVE—La Costa, Capitol ST 11391
★	NEW ENTRY		THE WONDERFUL WORLD OF EDDY ARNOLD—MGM M3G 4992
47	46	20	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot D0SD 2015
★	NEW ENTRY		WHAT TIME OF DAY—Billy Thundercloud & The Chieftones, 20th Century T 471
49	50	2	HONEY ON HIS HANDS—Jeanne Pruett, MCA 479
50	38	38	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)

★ Star Performer—LPs registering proportionate upward progress this week.

Country

Nashville Scene

By COLLEEN CLARK

Jacky Ward joins Lynn Anderson and Ray Stevens at the Minnesota State Fair Aug. 24. ... Jim Ed Brown and wife Becky have moved into their new southern colonial home outside Nashville. ... Fred Carter Jr. in Woodstock, N.Y., last week working on album session with Paul Butterfield for the Bearsville label. He also performed with Paul, Taj Mahal and others at a rock concert in Rhode Island July 5. ... Conny Van Dyke busy doing television shows the entire month of July. She is scheduled to appear on the "Show-offs," "Match Game," "Tattle Tales," "Rhyme And Reason" and the Merv Griffin Show. ... Jerry Clower was on the Univ. of Southern Mississippi campus recently to deposit his memoirs in the library archives as part of the school's oral history program.

Bob Hope will play in the first Roy Clark Celebrity Golf Classic to be held in Tulsa Sept. 19-20. Proceeds will go to benefit the Children's Medical Center there. ... Linda Hargrove and Larry Ballard were recently signed to Capitol Records. ... Ray Baker Productions has firmed a contract with Jimmy Dean. The first release will be out soon on GRC label. ... T. G. Shepard sings the theme song for the new 90-minute motion picture "Live For Now." The film depicts the daredevil feats of the Death Riders, a touring group.

WAGO Records has signed Donna Douglas and will release both a single and album in the near future. Donna played Ellie May Clampett on the "Beverly Hillbillies" for many years. She will be produced by Paul Huffman and Joanie Keller. International Record Distributing Assn. will handle distribution. ... Randy Matthews has completed his new album for Myrrh Records at Creative Workshop in Nashville. The album was produced by Austin Roberts and an extensive college concert tour is being planned for early this fall to correlate with the album's release. ... Don Williams left the Roger Jaudon Talent Agency and joined the Jim Halsey group. ... Radio station WGUF in Gulpfort, Miss., has requested permission to use Paul Ott's "I Am The South" as its sign-off song.

Already adopted as the special theme song of the Southern Nevada Bicentennial Commission, Donna Fargo's "U.S. of A." has earned another plaudit. This time the song was given a citation of merit by the Oregon Branch of the Ladies Auxiliary to the Veterans of Foreign Wars. ... An 18 x 24-inch color poster is included in the newly released Charley Pride album, "Charley." It's his first album this year and has a big promo

(Continued on page 54)

OOPS! VICKY OVERLOOKED

NASHVILLE—CBS artist Vicky Fletcher is among those singers still actively being produced by Billy Sherrill.

The talented femme was inadvertently left off the list in the supplement on Sherrill in this week's Billboard of those currently under the production arm of the country a&r director.

However, she has been and continues to be one of his production prides.

Chappell And Welk Buy Song Catalogs

NASHVILLE—Two major catalogs have been sold to outside publishing interests here.

Chappell has purchased the entire Tom T. Hall catalog for a reported \$260,000. They are contained in his Hallmark Music.

Lawrence Welk has purchased the entire Bill Hall catalog for an undisclosed amount of money. It, too, contains a substantial number of hit songs. Hall will be retained to run the Welk office.



A great, new, sentimental single from Johnny Cash.

This is Johnny's greatest country single in a long time. It's destined to become another smash.

"Look at Them Beans." On Columbia Records.

ACE, Now 100 Strong, Wars On Bum Checks, Other Problems

• Continued from page 1

ganization has grown to some 100 members.

Founded primarily to preserve some long-existing forms of country music, the organization was surrounded at first in controversy, then set off on a program of positive action that has brought it some accolades, and larger membership.

One of its first activities was to issue a warning to one of its more prominent members that, if he continued to drink before performances and react accordingly on stage, he would be suspended from membership and that other members of the organization would refuse to work with him. That individual now has not had a drink in two months, and has been "straight" on every appearance.

Through both ACE and the Nashville Talent Agency Assn., it was discovered that a club which long had booked country talent in Indiana had been issuing rubber checks to

performers. This information was first relayed to the AFM (local 257), and then, through the membership of both organizations, the word was quickly relayed in regard to the consequences of working the club. As a result, no agency or artist here will work the place and it has had to close its doors.

The organization now is chaired by Vic Willis, one of the Willis Brothers, who formerly recorded as the Oklahoma Wranglers, doing backup work on all of the original Hank Williams tunes among others. Although the brothers still perform regularly on the "Grand Ole Opry," Vic Willis is one of the most successful jingles producers here.

He estimates that country artists are burned to the extent of \$500,000 or more a year by unscrupulous promoters, many of whom change names and locations after having been pinpointed as sources of bouncing revenue. In the past some bookers, eager to take a chance at

the expense of the artist, made few advance money demands, but now certain guidelines have been laid down and, for the most part, are being followed.

The concept of ACE is to bring to an end as many evils as possible, taking the stand that no group by itself is blameless. It met recently with talent buyers in an effort to understand the existent problems in regard to filling houses, and some efforts are being made to cut back on prices. However, this has not (and likely will not) affected those of superstar status, who continue to name their ticket in regard to prices.

There are evidences, however, that even this practice, while not crumbling, is showing cracks. Artists who heretofore were adamant in regard to price now are expressing a willingness to do a second show to help the buyer make his nut. Others are holding fast, preferring to spend extra days at home in an effort to hold the price where it is.

Willis says ACE will continue to try to weed out the bad apples in all areas of entertainment, even at the expense of losing some of its membership.

Jack Norman Jr., the attorney who represents ACE, notes that talent buyer Hap Peebles has minced no words in his approach. He sends out a regular newsletter advising every booking agent of every bad check issued, of every irregularity in promotional practices, and generally calls a spade a spade. He says the approach has been effective.

Nashville Scene

• Continued from page 53

push behind it. Pride just received his 11th gold album. . . . WYZE of Atlanta sponsored a David Rogers Day to welcome him back to his hometown. It was so successful he was booked for an immediate return engagement. . . . While on a month-long tour of Europe, Jerry Naylor made a guest appearance of the German variety show Musikleden. The show has featured American rock artists but Naylor was the first country artist to be starred for one hour.

Diana Trask made her second guest appearance on the Dinah Shore Show last week. . . . Lester Flatt has been moved into the intensive care unit of St. Thomas Hospital in Nashville. He suffered a heart attack. . . . Tom T. Hall returned to Spencer, W.Va., recently to help his old neighbors celebrate the designation of Spencer by the National Municipal League as an All-American City, one of 12 cities to receive the honor this year. Tom lived there in '61 and '62, while managing local radio station WSBZ.

Indie Producers

• Continued from page 51

He still plays occasional sessions, and feels he can never quit the piano. In fact, on Aug. 2, there will be a special Larry Butler Day at Pensacola, Fla., his home town, and he will perform a concert at the auditorium, with Nashville backup musicians. Admittedly frightened, Butler nonetheless has the abilities. He studied advanced piano for 16 years before Buddy Killen and Kelso Herston got him started in writing and producing.

Talent In Action

• Continued from page 28

ifornia. With an ethereal guitar style rooted in Jimi Hendrix, California led the band through an hour-plus show with selections from its new double set on Mercury and a trio of chestnuts from the original band.

The old favorites were the crowd pleasers but they also served to illustrate the band's live limitations. "Nature's Way," a gorgeous ballad and Spirit's signature song, ached for more instrumentation while California's barrelhouse rocker, "I Got A Line On You," from its second album, adjusted well to being a guitar raver and brought the crowd to its feet to call for an encore.

Kansas cooked up a hurricane while maintaining a low profile. Closing its set with "Incomunudro—Hymn To The Atman," from its second Columbia LP, the six players worked themselves into a dynamic ascending riff which climaxed with a 20-megaton stage explosion that left spots before the eyes of the crowd which cried for a well-deserved encore.

Hydra, a Capricorn band that opened the show, proved to be a solid two-guitar quartet with a fondness and feeling for tough British-styled rock as well as the twin-guitar finesse of their Southern brethren. **JOHN MILWARD**

DANNY DAVIS & NASHVILLE BRASS PURE PRAIRIE LEAGUE

Waterloo Music Festival,
Stanhope, N.J.

Two RCA country acts with widely varying kinds of performance—but singularly talented in skill—opened the festival June 28 in splendid fashion.

Davis and his contingent offer the kind of country music that has wide appeal. Mixing country with pop arrangements featuring tunes such as "Dueling Banjos," "2001 Theme" and "St. Louis Blues March," the group shines throughout. The examples noted also display the kind of musical menu served up by the Brass.

But it's not all music. Davis also offers a built-in show for an hour and a half, joshing around at members of his band, especially the banjo player, Terry Cardell.

The audience, which consisted of people of all ages, seemingly couldn't be enjoying themselves more. Called on to sing along, or to clap, they responded with true feeling of fun. Davis' trumpet musicianship reminds one of Harry James', and he adds showmanship which makes the evening a total delight.

The Pure Prairie League is in a different league, offering country rock for about an hour that is strongly amplified and solidly arranged for the youth culture. The group is highly professional, with each member showing expert skills on his instrument. They not only play together with a unity of style, but they also show their adeptness as soloists, throwing off lick after lick with high-voltage taste. Simply stated, they did everything right. **ROBERT SOBEL**

MARLENA SHAW OLIVER NELSON

Grove, Los Angeles

Miss Shaw June 28 emphasized her ability to work as a traditional jazz interpreter but with the addition of a light, spicy ingredient in her act.

Backed by an 11-piece pickup band led by H.B. Barnum, Miss Shaw ran through 10 tunes during her 45-minute set which emphasized sexy love relationships.

Working without a stage monitor, she seemed to project a bit too strongly at times and commented that she couldn't hear what was coming off onstage.

But what was happening was a gut level attack on a broad bag of lyrics, which sparkled with her ability to stretch and expand syllables and emphasize phrases or words with shotgun repeats.

She is a bouncy singer who cooks with a lyric and she brought a fresh feeling to such works as "Thank You For Saving My Life," "You Taught Me How To Speak In Love," "I Won't Last A Day Without You" and a very special modified version of "Go Away Little Boy."

It is with this composition that she really lets loose with all the power and fire in her soul, telling a story of her no good man whom she sends out of her life only to melt at the last moment when he uses his love prowess on her.

The 18-piece Oliver Nelson band of local studio wailers, performed mechanically during its hour stint, with the emphasis on material from his LP "Skull Session."

The leader played excellent alto sax on two of the five compositions, "Stolen Moments" written in 1960 and possibly his best known me-

lodious work and "Swiss Suite," an extended work.

Trumpeter Oscar Brashear was given several solo spots and he continues to impress with a clean, sharp attack and very enjoyable melodic building ideas.

"Down By The Riverside" featured four trumpets in choral and solo bursts and in organized bursts of power working on and off the main melodic line. "Skull Session" featured Mike Wolford's fine electric piano as the band maintained the quasi-funky Latin concept of the piece.

"Reuben's Rondo" opened the set and is standard, big band fare with power and sweep elicited from all the sections. Three percussionists kept the rhythm in the spotlight, with plenty of Latin influences.

Nelson is a fine host who helps his audience understand something about his compositions.

ELIOT TIEGEL

BEE GEES REVELATION

Wollman Rink, New York

The Bee Gees (RSO) July 7 proved beyond a doubt that they are again on the ascension back to the top of the rock pile. Using a totally revitalized stage act and a mixture of material spanning more than 10 years, the Gibb Brothers started out slowly, but by the middle of the set they had achieved the highest peaks.

The two-hour-plus set featured more than 23 tunes, and was orchestrated by the keyboard-synthesizer work of Blue Weaver, late of the Strawbs. Whereas the group featured a string section on their last tour, they are now utilizing Weaver's work on the string synthesizer.

From the beginning of the set with "Gotta Get A Message To You" to the end with an encore of their current hit "Jive Talking," the Gibb Brothers were in total command.

In addition to their own rhythm section, the Bee Gees were augmented specifically on this date by the six-man Manhattan Horn section. This didn't really add to the show, as the Bee Gees are capable of carrying off the show with just their own band.

At the halfway point, the rest of the group left the stage while the three brothers, with Barry on rhythm guitar, sang a medley of hits that included "Run To Me," "Holiday," "How Can You Mend A Broken Heart," and "I Can't See Nobody."

Standout numbers off the new album, "Main Course," included "Wind Of Change," "Night On Broadway," "Come On Over," and "Edge Of The Universe." Other prominent numbers that brought a big response were "Words," "Throw A Penny," "To Love Somebody," "Lonely Days, Lonely Nights," "Massachusetts," and "I Started A Joke."

The vocal harmonies of the Brothers Gibb are sturdier than ever and they now seem more able to communicate with their audience than ever before.

Opening the show was RSO Records' Revelation, a four-man r&b gospel act from Brooklyn. The hometown crowd greeted them with much enthusiasm and each of the four singers has a distinct vocal style of his own. During the set they all took turns singing lead vocals and their music can best be described as hand-clapping, foot-stomping gospel-soul. A definite winner in the future. **JIM FISHEL**

MARVIN GAYE BLOODSTONE

Circle Star Theatre,
San Carlos

Marvin Gaye gave a pleasant, if somewhat predictable, nonchalant and foreshortened performance for a full house here June 27, in the first of four sold-out performances.

It was a much more sedate performance than he gave about six months earlier at the 14,000-seat Oakland Coliseum arena when he played up his bad Motown self.

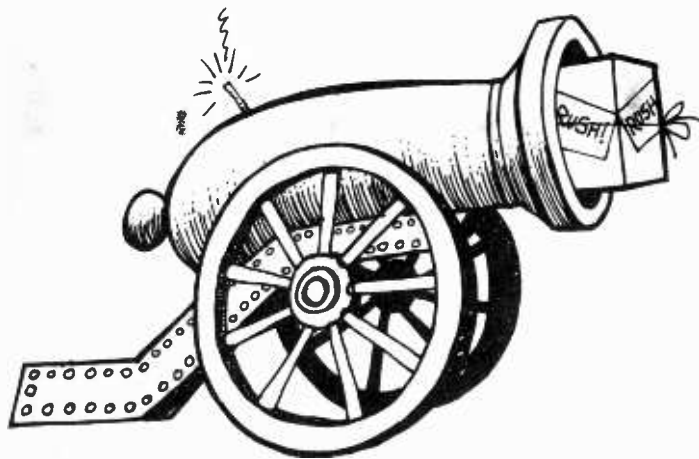
At the Circle Star he was addressing a more bourgeois audience, dressed accordingly in a pale three-piece suit and was backed by more than 30 orchestra players in the pit. In a show with such high class overtones, such things as a flashing strobe light and Marvin's rip-off-the-coat-and-tie-bump-and-grind clashed with the ambience, and for a star of Gaye's stature such antics seemed unnecessary.

Marvin the master of "make-out soul" did about 45 minutes of well-known material like "Trouble Man," "Inner City Blues," "What's Goin' On," "Mercy Me" and "Let's Get It On." He was not particularly tight with the orchestra and there was no encore.

During the set Marvin was accompanied on stage by a tall skinny fellow dressed all in red playing hand percussion. Many thought he was a not-so-subtly disguised bodyguard, but Circle Star personnel reported afterward that he was an outsider who slipped past security onto the

(Continued on page 65)

Immediate Delivery!



THAT'S WHAT WE OFFER YOU ON THIS EXPLOSIVE HIT RECORD! IF YOU DON'T HAVE A COPY GIVE US A CALL, THEN YOU CAN ANSWER THE CALLS YOU WILL RECEIVE FROM YOUR LISTENERS AND RECORD BUYING CUSTOMERS.

RON HAYDEN'S



"LEAD US NOT
INTO TEMPTATION"

c/w

"BABY, YOU GOT IT"

Produced by: Bobby Smith & Finley Duncan

BOBLO RECORDS

Distributed by: Nationwide Sound Distributors
207 12th Ave., South
Nashville, Tennessee 37202
(615) 242-2471

—DISTRIBUTORS ORDER NOW—

Jukebox Programming

MOA Chief Offers Tips For Survival

• Continued from page 3

records to fill locations, such as 50 country for country locations, rather than being aware of the subtle tastes for each location. Out of those 50 country locations, 20 might be bluegrass, 20 could be honky tonk country, and the remaining might prefer the livelier country sound.

"One of the best ways we have of determining location taste is to note which records are getting the most play on the meter. This gives a better, more positive approach to programming than just noting which records are not turning the meters," he confides.

While product choice is the most important aspect in creating cash, Collins suggests that upgrading the sound system helps to create music play.

New locations are programmed with music grouped into categories such as hard rock, pop, country and MOR. "By determining the amount of play of each category, we can plan for the most lucrative music mix for that location."

Collins, in business since 1961, sees a downtrend and lack of importance for jukebox music. "Many clubs are moving to live music in this area, with sometimes 16-18 piece bands, and jukeboxes are used only on weeknights and during breaks. This is affecting our take considerably."

Another trend hurting profits is the emergence of the discotheque. "Most young people tend to frequent discos, leaving the jukebox locations to cater to the 40-plus age group, and of course, there isn't that much music available for this group. Old favorites help in this situation, but not enough.

"While the soft economy is aiding such areas as games, it doesn't seem to be helping the jukebox," he concludes.

Special requests always help jukebox play, with one or two requests bringing in more coinage than five or six pressed records, he notes. "We cut out promotion money years ago because of the numbers involved."

Personal communication is very important in maintaining business, Collins feels. "When you keep in touch with your customers, you can find out what their problems are and help solve them. If an operator becomes too large, he loses this individuality and personality. If a loca-

tion is a large, commercial one, this element is lost also," he says.

To overcome theft problems, location owners are given a key to the box. "They empty the cash box at night and leave it open."

An area that concerns Collins greatly is the increased cost of business, and what to do about it. Although he saw a leveling off of the inflationary spiral about three months ago, costs over the past year or two have risen across the board about 30 percent, while the amount of money taken in has remained static. The bottom line has been reduced from an 8 percent to 30 percent range, to a present 13 percent to 18 percent range. Locations, meanwhile, continue to get a 50 percent net profit.

"It is imperative to reduce costs of service, and this will probably take the form of a service charge of some sort, and the operator may be forced to go two or three weeks before collections as a further help in cutting costs.

"Locations will have to realize that we can't operate on a 50/50 commission rate. All our new locations are now on a \$20-\$25 minimum per week per machine, and if the location isn't agreeable, we can't take the account." Service increases include payroll which has jumped 25-30 percent in the last two years with trainees being paid salaries equal to trained technicians of a few short years ago; cost of vehicles and gas (up to 61 cents a gallon compared to 27 cents two years ago); and service equipment (cleaning fluid rose from 80 cents to \$3 for the same amount in three years).

Record costs, the largest expenditure after equipment, have risen over 25 percent in the last year. Collins buys an average of 1,500 singles a week.

Collins suggests that record companies could be more involved in promotion, offering perhaps incentives such as cigarette companies do for vendors. "The record companies have become more active in communicating with operators and with direct mailings of sample records, but I would like to see them more active at the MOA convention. I believe it could be mutually beneficial," he adds.

With not as many locations doing \$100 a week in business as 10 years ago, operators have been forced to diversify into games. "You can only use one jukebox per location, but you might be able to place six games in the same location, bringing up profits and decreasing service and travel time. In some instances, the music is so marginal that it is only there to protect the games."

The passage of a copyright fee would force the restructuring of the commission split across the industry, as well as eliminate about 10 percent of locations, Collins asserts. "Locations that bring in less than \$20 per week would have to be dropped. It would eliminate the small businessman who uses the jukebox to pay his light bill, such as drugstores and corner candy stores. It is imperative that locations share the costs as well as the profits."

In his trips around the country as MOA president, Collins has noted an increase in business acumen over 10 years ago among operators. "There is more professionalism, and more sensitivity and concern about the growth and health of the industry. This good business sense will help the operator survive under today's trying conditions."



Bruce Talamon photo

HOLDUP—Joe Collins, KMET-FM (Los Angeles) music director, is "influenced" to consider the LP "Outlaws" by Arista promotion men Bob Gaiters (left) and Marty Goldrod.

Pickwick's Push Commemorates Old, Happy Rock

NEW YORK—Pickwick International has launched a massive merchandising campaign utilizing the theme "The Happy Days of Rock'n'Roll."

The drive centers on six new albums and 32 catalog LPs. The latter includes names such as Beach Boys, Chuck Berry, Paul Anka, Fats Domino, Bill Haley & the Comets and Jerry Lee Lewis. A 12-tune sampler on one of the new releases, "The Happy Days of Rock'n'Roll," will be sent to each participating retailer. A free standing record and tape floor merchandiser is being made available, complete with display sign.

Pickwick also has prepared a giveaway flyer with a newspaper format, featuring photos and articles of artists in the promotion, along with illustrations of several LP covers. These are being sent to retail stores in reams of 500 copies.

21 Firms Added To Sept. Musexpo

NEW YORK—Six foreign firms and 15 U.S. firms have been added to the list of confirmed participants for Musexpo '75 scheduled at the Las Vegas Convention Center Sept. 21-24.

Newly added foreign participants are Campi & Co./Sorrisi E Canzoni (Italy), Movieplay S.A. (Spain), Sonodisc (France), Penny Farthing Records (U.K.), Nippon Phonogram Co. (Japan) and Victor Music (Japan).

U.S. firms include A&M Records, Acuff-Rose Publications, Avco Records, C.A.M.-U.S.A. Inc., Casablanca Records, Charlton Publications, Country Music Assn., Curton Records, Everest Record Group, London Records, Peer-Southern Organization, A. Schroeder International, Screen Gems-Columbia Music, Stax Records and the Lowery Group.

Another development is the confirmation that several foreign governments will subsidize participants from their countries. These include the Australian Dept. of The Media and the French government export body, COFACE.

Roddy Shashous, president of International Music Industries, parent company of Musexpo, also reports that a talent showcase has been added to the event's agenda in response to requests from participating managers and record companies.

Don Whittemore in Los Angeles and David Maddox in Nashville have been named by Shashous to assist exhibitors and participants from their respective areas in preparing for the event.

www.americanradiohistory.com

Rock Singles Best Sellers

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 7/7/75

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

- | | |
|---|---|
| 1 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M 1672 | 23 SISTER GOLDEN HAIR—America—Warner Bros. 8086 |
| 2 MAGIC—Pilot—EMI 3993 (Capitol) | 24 PHILADELPHIA FREEDOM—Elton John—MCA 40364 |
| 3 LISTEN TO WHAT THE MAN SAID—Paul McCartney & Wings—Capitol 4091 | 25 SATURDAY NIGHT SPECIAL—Lynyrd Skynyrd—MCA 40416 |
| 4 WILDFIRE—Michael Murphey—Epic 8-50084 | 26 COULD IT BE MAGIC—Barry Manilow—Arista 0126 |
| 5 PLEASE MR. PLEASE—Olivia Newton-John—MCA 40418 | 27 BLOODY WELL RIGHT—Supertramp—A&M 1660 |
| 6 I'M NOT LISA—Jessi Colter—Capitol 4009 | 28 BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasha Band—Pye 71012 |
| 7 I'M NOT IN LOVE—10 cc—Mercury 73678 (Phonogram) | 29 HOW SWEET IT IS (To Be Loved By You)—James Taylor—Warner Bros. 8109 |
| 8 WHEN WILL I BE LOVED—Linda Ronstadt—Capitol 4050 | 30 (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas—ABC 12054 |
| 9 MIDNIGHT BLUE—Melissa Manchester—Arista 0116 | 31 ANOTHER NIGHT—Hollies—Epic 8-50110 |
| 10 DYNAMITE—Bazuka—A&M 1666 | 32 THANK GOD I'M A COUNTRY BOY—John Denver—RCA 10239 |
| 11 ONE OF THESE NIGHTS—Eagles—Asylum 45257 | 33 RENDEZVOUS—Hudson Brothers—Rocket 40417 (MCA) |
| 12 HEY YOU—Bachman-Turner Overdrive—Mercury 73683 | 34 EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich—Epic 8-50103 |
| 13 JIVE TALKIN'—Bee Gees—RSO 510 | 35 SWEET EMOTION—Aerosmith—Columbia 3-10155 |
| 14 THE HUSTLE—Van McCoy & The Soul City Symphony—Avco 4653 | 36 MORNIN' BEAUTIFUL—Tony Orlando & Dawn—Elektra 45260 |
| 15 ROCKFORD FILES—Mike Post—MGM 14772 | 37 THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips—Buddah 463 |
| 16 SOMEONE SAVED MY LIFE TONIGHT—Elton John—MCA 40421 | 38 JACKIE BLUE—Ozark Mountain Daredevils—A&M 1654 |
| 17 RHINESTONE COWBOY—Glen Campbell—Capitol 4095 | 39 ONLY YESTERDAY—Carpenters—A&M 1677 |
| 18 LOVE WON'T LET ME WAIT—Major Harris—Atlantic 3248 | 40 I'LL PLAY FOR YOU—Seals & Crofts—Warner Bros. 8075 |
| 19 MISTY—Ray Stevens—Barnaby 614 | |
| 20 THE LAST FAREWELL—Roger Whittaker—RCA 50030 | |
| 21 SWEARIN' TO GOD—Frankie Valli—Private Stock 45201 | |
| 22 ROCKIN' CHAIR—Gwen McCrae—Cat 1996 | |

Rock LP Best Sellers

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 7/7/75

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

- | | |
|---|--|
| 1 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142 | 21 GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045 |
| 2 VENUS AND MARS—Paul McCartney & Wings—Capitol SMAS 11419 | 22 PHYSICAL GRAFFITI—Led Zeppelin—Swan Song SS2-200 |
| 3 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 23 I'LL PLAY FOR YOU—Seals & Crofts—Warner Bros. BS 2848 |
| 4 FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury 1827 | 24 THE HEAT IS ON—Isley Bros.—T-Neck PZ 33536 |
| 5 GREATEST HITS—Elton John—MCA 2128 | 25 CUT THE CAKE—Average White Band—Atlantic SD 18140 |
| 6 WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic SD 18130 | 26 MADE IN THE SHADE—Rolling Stones—Rolling Stones COC 79102 |
| 7 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 27 Walt Disney's MICKEY MOUSE CLUB Mousekances and Other Favorites—Disneyland 1362 |
| 8 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 | 28 SPIRIT OF AMERICA—Beach Boys—Capitol SVBB 11384 |
| 9 HORIZON—Carpenters—A&M SP 4530 | 29 STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413 |
| 10 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280 | 30 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835 |
| 11 BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 31 SURVIVAL—O'Jays—Philadelphia International KZ 33150 |
| 12 STAMPEDE—Doobie Brothers—Warner Bros. BS 2835 | 32 METAMORPHOSIS—Rolling Stones—Abkco ANA-1 |
| 13 CHICAGO VIII—Columbia PC 33100 | 33 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 14 GREATEST HITS—John Denver—RCA CPL1-0374 | 34 IV—Led Zeppelin—Atlantic SD 7208 |
| 15 TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502 | 35 NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004 |
| 16 AN EVENING WITH JOHN DENVER—RCA CPL2-0764 | 36 GORILLA—James Taylor—Warner Bros. BS 2866 |
| 17 HEARTS—America—Warner Bros. BS 2852 | 37 CHOCOLATE CHIP—Isaac Hayes—Hot Buttered Soul ABCD 874 |
| 18 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411 | 38 WHY CAN'T WE BE FRIENDS?—War—United Artists UA-LA441-G |
| 19 FANDANGO—Z.Z. Top—London PS 656 | 39 CAT STEVENS' GREATEST HITS—A&M SP 4519 |
| 20 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358 | 40 DISCO BABY—Van McCoy & The Soul City Symphony—Avco AV 69006 |

Nashboro-Shelter Gospel Pact

NASHVILLE—Nashboro Records here will distribute, on an exclusive basis, all new product by Shelter's gospel artists.

The agreement was reached in Los Angeles between Shannon Williams, head of Nashboro's gospel department, and Ron Henry, general manager of Shelter Records.

First LP product to be released

will be the "Twenty-Fifth Year Anniversary Celebration," recorded live in St. Louis by Shelter, with the O'Neal Twins, currently the lone gospel act on Shelter.

The group is heavily involved with the activities of the Rev. James Cleveland's Gospel Music Workshop of America.

'Hawaii Calls' Celebrates Its 40th Birthday

HONOLULU—"Hawaii Calls" celebrates its 40th birthday this month. A series of specials will be aired, the first having taken place July 5—the actual date of the show's start.

The anniversary stanza was broadcast from the Halekulani Hotel with the remainder of the specials coming from the Cinerama Reef Hotel.

Show was launched by Webley Edwards in 1935. Danny Kaleikini has been its host since 1972. Show is offered free worldwide; for its first 12 years the Mutual Network beamed it to its 500 Mainland affiliates.

Edwards now is ill and no longer active.

Soul Sauce

St. Louis: Soul Music Ousts Pop

By JEAN WILLIAMS

LOS ANGELES—KKSS-FM. St. Louis, has switched from pop to soul, says vice president/general manager Allen Eisenberg.

"We changed our format because there are no black-oriented FM stations in this market. We now have a blend of r&b, jazz and disco music," says Eisenberg.

Within one and a half months following the switchover (April 9), KKSS-FM is ahead of its two r&b competitors KATZ and WESL in the 6 a.m.-12 a.m. time slots, capturing the 18-49 audience, according to ARB.

Frankie Crocker, popular air personality of WBLS, New York, is music consultant for the station.

"Crocker formulated the present format and cut all station identification spots. Each week he mails us a playlist, and we only add to it the records which are selling in this area," explains Eisenberg.

The style of the 100,000-watt station is now "low key" with its air personalities falling into this low-keyed pattern.

"The disk jockeys play records in a series of three, followed by back announcements of the records," he says.

"The station has lightened its commercial load, airing a maximum of 13 commercials an hour during the regular r&b programs," explains Eisenberg.

Since the resurgence of jazz, KKSS-FM has jumped on the bandwagon playing two hours of jazz daily, 10 a.m.-12 p.m. The station has tagged the jazz portion "Bonus Hours."

"During this time period, no commercials are aired," Eisenberg says. "In addition to progressive jazz, the two hours lend themselves to standards," he continues, "by such artists as Arthur Prysock, Billie Holiday or Dinah Washington. Plus contemporary jazz by the Blackbyrds, Grover Washington and the new stuff by Donald Byrd."

During the disco hours, Friday and Saturday 11 p.m.-4 a.m., non-stop disco music can be heard, with only one commercial each hour.

"Top 30 r&b and album cuts are incorporated into the flow of the other diversified music," says Eisenberg.

While changing its format from pop to soul, the station engaged in an extensive promotional campaign geared to the community.

Station released all announcers except Scott St. James and hired an entirely new staff. Bernie Hayes, formerly program director of KWK, St. Louis, and WVON, Chicago, is now program and music director in addition to taking over the 6a.m.-11 a.m. slot. Scott St. James, the only carry-over, is on from 11 a.m.-4 p.m. followed by Johnny Jones, formerly of WDFH, Chicago, 4 p.m.-8 p.m.; Scotty Lawrence, who hails from WESL, St. Louis, 8 p.m.-12 a.m. and Gary Perks from WLOU, Louisville, 12 a.m.-6 a.m.

KABC-FM, Los Angeles has extended its "disco power hour" from two to four hours. It can now be heard 10 p.m.-2 a.m. nightly and on Sunday, 12 a.m.-6 a.m.

It is staging its disco power hour at
(Continued on page 57)

Billboard Hot Soul Singles

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Table with 8 columns: This Week, Last Week, Weeks on Chart, TITLE, ARTIST, This Week, Last Week, Weeks on Chart, TITLE, ARTIST, This Week, Last Week, Weeks on Chart, TITLE, ARTIST. It lists 100 soul singles with their chart performance and artist information.

Billboard Soul LPs

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	6	5	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	★ 32	42	4	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
2	2	19	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	★ 33	41	4	CORNBREAD, EARL AND ME/SOUNDTRACK Blackbyrds, Fantasy F 9483
3	1	13	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698	34	36	8	ALVIN STONE: BIRTH AND DEATH OF A GANGSTER Fantastic Four, 20th Century/Westbound W 201
4	5	13	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	★ 35	NEW ENTRY		THE HIT MAN Eddie Kendricks, Tamla T6-338 S1 (Motown)
5	3	30	SUN GODDESS Ramsey Lewis, Columbia KC 33194	36	38	12	THE WIZ/ORIGINAL CAST RECORDING Atlantic SD 18137
★ 6	7	5	UNIVERSAL LOVE MFSB, Philadelphia International KZ 33158 (CBS)	37	32	18	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)
★ 7	8	22	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	38	27	11	THE BRECKER BROTHERS Arista AL 4037
★ 8	15	6	CUT THE CAKE Average White Band, Atlantic SD 18140	★ 39	49	2	STEPPIN' Ponter Sisters, ABC/Blue Thumb BTS 6021
9	9	19	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	★ 40	NEW ENTRY		GEORGE McCRAE TK 602
10	11	5	CHOCOLATE CHIP Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	41	31	5	INTERNATIONAL Three Degrees, Philadelphia International KZ 33162 (CBS)
★ 11	16	8	ADVENTURES IN PARADISE Minnie Riperton, Epic PE 33454 (Columbia)	42	44	9	KOKOMO Kokomo, Columbia PC 33442
12	13	7	MOVING VIOLATION Jackson 5, Motown M6-829-S1	43	21	30	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837
13	14	6	THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield, Curtom CU 5001 (Warner Bros.)	44	25	15	JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T 466
★ 14	23	6	TALE SPINNIN' Weather Report, Columbia PC 33417	★ 45	NEW ENTRY		COME GET TO THIS Nancy Wilson, Capitol ST 11386
15	17	6	THANK YOU BABY Stylistics, Avco AV 69008	46	37	7	NIGHT LIGHTS HARMONY Four Tops, ABC ABCD 802
16	4	12	ROLLING DOWN A MOUNTAIN Main Ingredient, RCA APL1-0644	47	50	5	RENAISSANCE Ray Charles, Crossover CR 9005
17	12	19	CAUGHT IN THE ACT Commodores, Motown M6-820 S1	48	30	14	TWO Bob James, CTI 6057 S1 (Motown)
18	18	25	A SONG FOR YOU Temptations, Motown C6 969S1	49	43	18	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368 G
19	20	6	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131	★ 50	NEW ENTRY		ODE TO MY LADY Willie Hutch, Motown M6-838 S1
20	10	8	SEX MACHINE TODAY James Brown, Polydor PD 6042	51	53	4	LET'S TAKE IT TO THE STAGE Funkadelic, 20th Century/Westbound W 215
21	19	24	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)	52	47	31	NEW AND IMPROVED Spinners, Atlantic SD 18118
22	24	12	IN THE POCKET Stanley Turrentine, Fantasy F 9478	53	56	2	HEAVEN RIGHT HERE ON EARTH Natural Four, Curtom CU 5004 (Warner Bros.)
23	22	13	CHOCOLATE CITY Parliament, Casablanca NBLP 7014	54	48	9	PHOEBE SNOW Phoebie Snow, Shelter SH 210 (MCA)
24	26	5	ROCKIN' CHAIR Gwen McCrae, Cat 2605 (T.K.)	55	46	21	MY WAY Major Harris, Atlantic SD 18119
★ 25	40	2	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	56	34	13	A QUIET STORM Smokey Robinson, Tamla T6 337 S1 (Motown)
26	28	6	THE SUPREMES Motown M6-828 S1	57	59	2	LOVE CORPORATION Hues Corporation, RCA APL1 0938
★ 27	33	18	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867	58	55	8	DUST YOURSELF Pleasure, Fantasy, F 9473
28	29	9	BLIND BABY New Birth, Buddah BDS 5636	59	NEW ENTRY		HALF A LOVE Chi-Lites, Brunswick BL 754204
★ 29	35	34	FLYING START Blackbyrds, Fantasy F-9472	60	NEW ENTRY		BEST OF Mandrill, Polydor PD 6047
★ 30	39	2	LOOK AT ME Moments, Stang ST 1026 (All Platinum)				
★ 31	45	2	FIRST IMPRESSIONS Impressions, Curtom CU 5003 (Warner Bros.)				

General News

Automation Comes To R&B Radio

• Continued from page 3

"I see the station owners switching money; putting it into news people, promotion or sales people," he says.

He also admits that the r&b disk jockey should now be qualified to branch off into other radio areas.

"They would still need people to do the news, cut commercials and do the weather," he explains.

St. Louis: Soul For Pop

• Continued from page 56

the Downstairs night club here each Tuesday night.

★ ★ ★

Jimmy Walker of television's "Good Times" has joined the staff of KAGB-FM as an announcer. His program will air each Saturday, beginning July 19, 12 p.m.-2 p.m.

Brett Lewis, music director of WKXI-FM, Jackson, Miss., says, "through the efforts of the station, we are attempting to bring disco music to Jackson.

"The city has no discos," he continues, "but the disk jockeys at the station are now staging record hops playing predominately disco sounds.

"We have also added disco music to the r&b format during the evening hours. The record companies are becoming involved with our effort to strengthen disco music in this area.

"They are now supplying us with straight disco product in addition to regular r&b records."

"Our regular format is to play hits all the time," he explains, adding, "when a record is no longer on the top 10 lists we do not take it off our playlist.

"We recycle it, playing two each hour for one year, the only criterion is that the record has to have been on the Top 10 national lists."

Lewis says the reason for the recycling is because the people in the area tend to keep their records much longer than in the rest of the country. Therefore, the records that are old elsewhere are not old in Jackson; they tend to have a longer life, he claims.

"Blues is very big in this area," says Lewis, "and approximately one weekend each month we feature blues for the entire weekend."

Lewis explains that WKXI-FM is not a personality radio station. The announcers do not inject their own personalities into their programs. He cites one exception—the morning man.

"People seem to like to hear the ends of records, and when announcers are doing a lot of talking over the records, a part of the music is lost. I find that people are more interested in hearing the music than the announcers," he says.

"In the morning, people are more susceptible to personalities. They do not seem to mind chatter in drive time radio."

Lewis joined the WKXI-FM staff one month ago following a stay at KPRS, Kansas City, where he hosted a morning show.

Herb Anderson, program director, takes the 5 a.m.-9 a.m. show followed by Herman Taylor, 9 a.m.-1 p.m. Lewis comes on 1 p.m.-5 p.m., Stephan 5 p.m.-9 a.m. and Tommy Marshall, 9 p.m.-2 a.m. (signoff).

Weekends have Lester Burgess hosting a gospel program 5 a.m.-12 p.m., followed by Lewis playing jazz 12 p.m.-6 p.m. and gospel again with Bo Brown, 6 p.m.-12 p.m.

★ ★ ★

Reverend Jesse L. Jackson,

Don Mack, music director of KDAK, Los Angeles, is r&b music coordinator for "Supersoul."

Mack states that although statistics indicate the average market for r&b music is 18-49, he has found the audience tends to be younger than 18.

Therefore, when programming oldies, he only reverts back as far as 1965.

"There are kids who feel that the

Jackson 5 are oldies, which means that they will not relate to records of the 50s. I have found that when dealing with the r&b market, even older people do not always relate to records that far back," says Mack.

Music on the automated format consists of national hits. The program is not geared to break records.

"The individual station will be able to insert records which are hits locally," says Kleinman, adding, "any new release will be in the station within five days." Therefore, the automated stations will not be far behind live programmed stations in airing hits. All programming is done from the Los Angeles office.

Kleinman claims that 20 percent of the stations across country are automated, and only 1 percent of these are r&b stations.

He suggests that in some areas, the station should carry a live morning man to offer a personality during morning drive-time.

The cost for a fully automated music service ranges from \$500-\$4,000 a month, depending on the market. The equipment can add an additional \$30,000 to \$70,000 to the startup cost.

In explaining the need for automated radio Mack says, "at one time, personalities in radio were needed because the r&b audience did not have the diversified outlets and interests that are available today. People seem to want to hear more music and less talk. The audiences are much more sophisticated now."

One of Drake-Chenault's country stations is in the process of switching to soul music.

Sons Of Champlin Seeks Distrib Deal

LOS ANGELES—The Sons of Champlin's Gold Mine label is currently represented with the LP bearing their name. The San Francisco band is currently seeking a label deal for manufacturing and distribution. Group formerly cut for Capitol.

Baltimore is all upset . . . Check out the one stops . . . We're too small to lie . . . We can be spanked for lying . . .

A WOMAN WILL DO WRONG

(FOR THE MAN SHE LOVES)

by

THE MAGIC TOUCH

FR-19106

Bigger than their last release.

"Step Into My World"

Our pressing figures prove that, and that's where it's at . . .

AIR PLAY

WWIN—Pick—#17

WSID—#20

WKND—Pick—#13

WGOK—Pick

WNOO—WIBB—WTHB

Instant Pop Air Play
100,000 Watt
WRQK-FM

D.J.'s Call Bill Seabrook

or

Write for Free Copies Today!

Seabrook International Corporation

22 Pine Street, Freeport, L.I., N.Y. 11520

(516) 546-8008

Royal Sound Adding Cassette Label Unit

By STEPHEN TRAIMAN

NEW YORK—A competitively priced cassette labeler is the latest expansion move for Royal Sound, 15-year-old basic OEM tape supplier that recently went national at the summer Consumer Electronics Show with its own branded cassette/8-track/open reel line (Billboard, June 21).

For president Merv Dayan who heads the lean (six full-time headquarters staff employees) company based in suburban Freeport, L.I., the labeler is a natural move in the firm's plans to consolidate its position as a "small major" supplier of blank tape and accessories.

Priced at \$1,095 with leasing plans

available for the smaller duplicator, the new labeler can handle up to 500 cassettes an hour with one operator, he claims. It uses a Royalmatic non-adhesive type fluid so that a customer can use any label supplier, Dayan notes.

In the accessory line, Royal now has a head cleaner either shrink-wrapped or blister packed at suggested \$1.95 list and its "Add 'n' Stac" interlocking storage modules for 8-track (6) or cassettes (8) at suggested \$1.98 each. Both modules fit into the firm's stackable carousels and carrying cases.

With its lean staff philosophy. (Continued on page 63)

Legal, Regulatory Focus At Product Liability Seminar

NEW YORK—The legislative and regulatory aspects of product liability in this country will come under the scrutiny of the New Jersey Institute of Technology's Newark College of Engineering when it convenes its sixth annual Product Liability Prevention Seminar, Aug. 19 at the Sheraton Heights Hotel, Hasbrouck Heights, N.J. The meeting regularly attracts key executives of major consumer electronics companies.

In addition to exploring legislative and regulatory aspects, the seminar will also look at the views of both plaintiffs and defendants in product liability cases, as well as cover such topics as views of management, insurance involvement and the engineering of safer products.

There will also be sessions on the economics of product safety, product recall, the legal force of standards, failure mode and effects analysis and fault free analysis, data collection and the National Elec-

tronic Injury Surveillance System.

According to Prof. Richard Jacob, general chairman, the confab is designed to interface the many disciplines involved in making safe products and keeping them safe, or risking liability consequences.

Lecturers at the seminar will include S. David Hoffman, vice president, standards and legal, the Underwriters' Laboratories; Richard Sena, manager of product safety, Matsushita Electric Corp. of America (Panasonic); William Rockwell, general counsel and director of certification, the American National Standards Institute; and August Mundel, engineering consultant in quality control, and a former vice president of the Sonotone Co.

Admission to the seminar is \$300 for members of any of the sponsoring organizations, and \$325 for non-members, plus \$75 for those wanting to attend the evening workshops. Registrations received before Aug. 1 qualify for a \$25 discount.

MAXELL PLANS: New A/V Blank Tape Line, Accessories In the Works

By RADCLIFFE JOE

MOONACHIE, N.J.—The Maxell Corp. of America will debut a line of blank tape products especially designed for the audio/visual market. The line, still in its planning stages, will be introduced sometime this fall, and will be geared to educational and industrial markets. Also

planned is a line of branded tape accessories.

Maxell will probably modify its popular UD line for the A/V applications, placing emphasis on bias latitude and ruggedness of design, instead of frequency response and other critical features inherent in the UD formulation.

Art and packaging designs will also mark a departure from current formats, with emphasis on concepts now used in library applications.

The line will be sold through regular A/V reps, as well as through Maxell reps wanting to carry it. According to Gene LaBrie, Maxell's national sales manager, regular reps will have first refusal at the line, and will be allowed to carry it on a probationary basis to see how they handle it. He says that some Maxell reps have already indicated that they will hire specialized A/V salespersons to push the product.

Marketing and merchandising plans for the line are still on the drawing boards, but LaBrie indi-

cates that there will be an expansion of Maxell's show activities to include the key A/V shows will play an important role in the formulation of any merchandising package.

Maxell is also planning to introduce a line of tape accessories, and is working with accessories' manufacturers on a line of OEM products that would include a tape care kit, and such individual items as head cleaners and demagnetizers.

The line is being developed in response to continued requests from Maxell's reps, dealers and consumers, according to LaBrie. No introduction date has yet been established for the products.

Also in the planning stages is an 8-track promotion to tie in with what LaBrie sees as a coming upsurge in the sales of 8-track blank tape products. This project, still in its early planning stages, is pretty much under wraps, with a reluctance by Maxell officials to elaborate on plans.

'Sears Audio By Fisher' In New Catalog

CHICAGO—The new Sears fall-winter catalog highlights the first "Sears Audio By Fisher" line as a new label for the giant retailer. Components by Fisher and other major hi fi companies have appeared in its special home electronics catalog, but this marks the first "built especially for Sears" tagline in the big book.

Featured are a 2/4 channel receiver with SQ matrix and an FM broadcast decoder at \$489.95, a stereo receiver at \$197.95, and three speaker systems.

Sears lowered price points on two new compact systems, dropping \$30 each for a unit with 8-track player at \$147.95 and a step-up with record mode at \$187.95. A Sears 8-track player/recorder deck dropped \$20 to \$78.99.

In the Sears cassette line, two improved models feature cueing/memory keys, with one at \$49.50 and a step-up with auto switching for chromium dioxide at \$69.50. Top-of-the-line unit with AM/FM radio is up \$10 to \$99.50 while the low-end model is \$1 less at \$21.95.

The Sears Autosound line has an added under-dash cassette player at \$59.95. Its 8-track model with FM/stereo radio is cut \$11 to \$88.95 and an under-dash 8-track player is \$27.88, \$2 less than last year.

SWEDISH IMPORT

First Sonab Cassette Deck

FOSTER CITY, Calif.—Sonab Electronics, U.S. subsidiary of the Swedish electronics firm that entered the market last fall, is adding its first cassette deck, a second receiver and a fifth speaker system to its line, according to Arne Gjers, international marketing director.

Marketed basically to high end audiophile outlets, the line has found good reception, according to Tom Marchiano of TMC Sales, Fort Lee, N.J., Sonab rep for metro New York and northern New Jersey. Of the half dozen Sonab dealers serviced by TMC, he cites Atlantis Sound as doing a particularly good job with the line.

Marchiano also is impressed with the new Sonab additions, previewed by the firm in a downtown hotel suite during the recent Consumer Electronics Show in Chicago, and

terms the new cassette deck "very impressive."

Priced at \$399, the C500 compact deck includes Dolby-B, standard/chromium dioxide tape selector, two peak value recording level meters, left/right channel mixing facilities, microphone, memory rewind, built-in headphone amplifier and a sophisticated tape transport with a servo-controlled DC motor and two permalloy heads.

Model R3000 stereo receiver offers 30 watts per channel RMS, unique tone balance and bass adjust controls, two tape record-monitor inputs and a claimed signal/noise ratio of 56 dB, with suggest list price of \$465.

Joining the Sonab speaker family is the OA116, largest unit utilizing the Stig Carlsson patented Ortho (Continued on page 60)

What Happens At a School For Serious Stereo Shoppers

By EARL PAIGE

LOS ANGELES — There are growing core groups of consumers with an increasing knowledge of how to shop for hi fi—enough perhaps, to keep retailers alert to the dangers of hypes and less than genuine merchandising methods. One source of the core groups are the efforts such as at UCLA in Los Angeles, where the adult extension is holding classes on hi fi purchase and maintenance conducted by an experienced retailer.

Typically, such classes do not attract audiophiles, and this points up how the average consumer is being upgraded, believes Peter Huber, president of University Stereo, an eight-store chain in Los Angeles, who taught the recent course (Billboard, Feb. 1, 8, 15) and who looks forward to an even more ambitious and similar UCLA course.

Loudspeakers tend to be a major item of interest, if questions and discussions during Huber's 8-hour course are any indication. But other items that sparked audience reaction include:

- Bait and switch advertising, house brands and suspicions about the profit on hi fi items.
- Guarantees, warranties, terms of sale.
- Technical questions.

- How to watch a salesperson and avoid hypes and phony demo techniques.

Of course, there is always the comic relief. One man with a 10-year-old Lafayette says he hears airliner pilots after dusk each evening. What's more, he isn't too bothered by this.

Both Huber and his assistant in the class, Ed Chernow, a University Stereo veteran, stress that hi fi is not a rip-off business. But they urge also that buyers get smart. "Nine times out of ten the sales you see in Calendar (Los Angeles Times Sunday supplement loaded with audio ads) are not really sales," Huber says.

Chernow describes as "100 percent unadulterated bull," the line by some salespeople that the customer must buy the item "today." Huber tells people to suspect instances where literature is not available on a certain brand the store says it carries or when the store's salespeople knock a brand.

On guarantees, Huber admonishes that both sides must be filled out before the customer leaves the store. Also, be sure to pin down everything: does the store deliver and set up, "Will there be an extra \$50 for wire." In short, get everything spelled out at the point of sale.

A lot of emphasis is put on comparisons.

Huber shows two speakers with 12-inch woofers that look somewhat similar. He knocks the back of one. "What most people don't notice but which is important is that the back is the weakest part of a speaker." He

Tenna Innovation Speeds Alignment

CLEVELAND—Tape head alignment from a front panel adjustment is now possible with Tenna Corp.'s car stereo model RR-2003MPX 8-track and AM/FM-stereo radio.

The unit is designed for easy in-dash installation using adjustable control shafts and trimplates. Other features on the \$129.95 list model are 3½ watts RMS per channel, and illuminated program indicator.

JVC Video Giveaway

NEW YORK—JVC dealers have a supply of Ken Marsh's 212-page "Independent Video" handbook as free giveaways with demonstrations of the firm's PVGC-4800 ¾-inch U-matic color VTR porta-pak system. Book is a practical guide to operating hardware and introduction to entertainment and educational applications of video software.

shows how to look for no terminal, just wires sticking out. "Watch for the joints to see if they're sealed. Look at this—the grille cloth is woven."

Then the clincher point. "I ask you which is better—this vinyl-covered speaker or the walnut?" The answer: the walnut is only a veneer. What counts is underneath and this is pressed board, the best for speakers, says Huber. "Look to see how

thick this is. Pressed wood has lower resonance."

Huber and Chernow are challenged. At one point, Huber warns to be sure screws are flush and evenly seated but a person in the audience recalls one brand where the screws are set at an angle to allow expansion. "That's one exception," Huber acknowledges.

Sometimes it's just opinion that (Continued on page 60)

'76 PRICES CUT

Trim Channel Master Line

ELLENVILLE, N.Y.—Channel Master has introduced its 1976 line of home stereo equipment at list prices of up to \$100 below last year's tags, according to Martin Charles, marketing vice president.

New to the line is a series of bass reflex speakers and Citizens Band products, but according to Charles the catalog is a compact one. "fine-tuned to maximize market exposure and minimize dealer inventory."

Charles explains that the advanced technology utilized in re-engineering and re-styling the line has made it possible to keep prices low and "provide the dealer with solid markups."

The line which, according to Charles, covers every price point in the popular-priced equipment field, includes seven stereo receiving systems, the bass reflex speakers, three cassette players, 13 car stereo players and radios, three scanner systems, car speakers, transceivers, record changers, headphones, clock radios and accessories. All the receivers feature matrix 4-channel sound.

As part of a comprehensive promotional campaign for the line, Channel Master is offering an AM/FM compact stereo system with 8-track player and speakers for \$99.

TOTAL DEMONSTRATION

Switching Panel Aids In Selling 4-Channel Equipment

By ANNE DUSTON

CHICAGO—The sale of quad equipment can be greatly facilitated by using a total demonstration concept possible with the installation of a switching panel to control source, amplifier and speakers, believes Jerry Gordon, distribution sales manager, Switchcraft.

The firm began manufacturing switching equipment three years ago with the Quadraswitcher I, and answered the demands of the market place for a smaller capacity unit a year later, with the Quadraswitcher II. The 28-year-old company has been a supplier of items such as connectors, jacks, plugs and cable assemblies mainly to the OEM market for customers like Fisher, Sherwood, Marantz and Sun Musical.

For demonstrating quad equipment, Gordon suggests that the best arrangement is for the switch panel to be located in the center of the demonstration room or showroom, with two chairs alongside for the customer to control through push-buttons the various speaker combinations, amplifier/receiver sources, and turntables, tape decks and tuners. Pilot lights can be installed on the various equipment and wired to the panel through a switched voltage output to indicate which equipment is on. Speakers are also keyed by numbering to correspond to the panel numbers.

The Quadraswitchers are modular, and can be rack mounted on wall, podium, floor, or any available space. Standard cabinets can be used from other manufacturer sources.

The original switching panel, the Quadraswitcher I, can accommodate up to 25 pairs of speakers, 24 sound sources and 24 different amplification sources. Manufacturer price is \$924.

The capacity on the second model was reduced to 12 to fill the needs of mom and pop stores, and costs \$650. Gordon believes the price is justified as a capital equipment expenditure, considering the dollar investment in inventory that can be totally demonstrated. The equipment is moved through a national network of 22 reps, and is not a distributor item, he emphasizes.

Power rating of the units is tested at 100 watts RMS, sufficient to handle most equipment available today.

For stores with a limited quad inventory, the units can be utilized to demonstrate stereo equipment, Gordon adds. For more equipment, the modular units can be hooked together, or individual parts can be added. While all of the engineering is within the unit, connecting wiring can be substantial, with one retailer in the Yorktown Shopping Center using four miles of wiring to connect his sources to the panel.

Gordon claims this type of capital equipment has not been affected by the decrease in quad sales, and as a

matter of fact, besides selling more units than ever this year, the panel

promotes additional sales in connectors to dealers, and has lead to the

development of additional new switching products for the industry.

In the future are plans for stereo tape deck and speaker comparators.

WHAT DOES FOUR-CHANNEL MEAN TO YOU?

(A multiple choice)



Being in favor of re-opening the Suez Canal?

A quorum of athletes making it from Dover to Calais?

The subject of Billboard's August 9 spotlight on Four-Channel Sound?

**If you're in the music industry, it's obvious:
You'll find out what four-channel means
in today's market
from Billboard's Four-Channel issue,
coming August 9!**

Find out what's happening with quad — an update on all the major systems, quad radio (and quad car radio). PLUS a multi-market retailer report on quad! Get it all: Hardware... software... broadcasting! And if your business is quad, why not let Billboard's worldwide readership find out what you mean to *four channel*? Give a call to your nearest Billboard sales representative:

LOS ANGELES:

Steve Lappin/Joe Fleischman
Harvey Geller
9000 Sunset Boulevard
L.A., Calif. 90069
(213) 273-7040

NEW YORK:

Ron Willman/Ron Carpenter
Norm Berkowitz
1 Astor Plaza
New York, N.Y., 10036
(212) 764-7300

CHICAGO:

Bill Kanzer
150 No. Wacker Drive
Chicago, Ill. 60606
(312) 236-9818

NASHVILLE:

John McCartney
1717 West End Ave., #700
Nashville, Tenn. 37203
(615) 329-3925

Vacuum Disk Cleaner

LONDON—Research Instruments, Inc., of Cornwall, England, is looking for U.S. distributors for its new Groovac vacuum record cleaner. Suction unit is acoustically isolated and system is actually similar in appearance and operation to pickup arm. Mounted magnetically or by adhesive onto motor board, it is connected by light tubing to suction unit adjacent to record player. Arm tracks inward, exerting force of only 0.02 ounce.

ISSUE DATE: August 9 AD DEADLINE: July 25

Martin Audio/Video Expands

NEW YORK—Martin Audio/Video, metro area distributor and "service station" for a number of major audio and video lines, has expanded services in two key areas establishing a new division to supply parts and construction material to the professional market, plus design of individualized sound systems for performing groups.

The new division for the broadcast/recording studio/sound reinforcement market is organized under the direction of Bruce Martin and operated by Jon Gildersleeve and Pat Chamberlain. It is designed to reinforce the firm's general sales and service operations, reports Larry Grossberg, vice president.

Grossberg attributes the expanding sound system consulting and design services to a demand for better sound from more sophisticated au-

diences and the often "less than professional" amplification systems found in many theaters and arenas on the tour circuits.

The coordination/design feature of Martin's dovetails with the new parts division that backs up equipment and accessories from more than 200 manufacturers, he notes. It has enabled the firm to custom design portable systems as well as perform emergency repairs in the metro area for studios, artists and broadcast outlets.

Among recent clients for the firm's sound services, Grossberg cites Showco, C.S.I., Cameron Sound, New Found Sound, I.E.S. and such performers as Alice Cooper, Harry Belafonte, Emerson, Lake & Palmer, Seals & Crofts and the Who.

Rep Rap

Recent rep appointments for the Aiko line of cassette products include: **Elrep Sales Co.**, for Georgia, Alabama, Tennessee, North and South Carolina; **Roussill Associates, Inc.**, for Washington, D.C., Maryland, and Virginia; **Schroeder Sales Co.** for Ohio, Western Pennsylvania, and West Virginia; **Charles Sheffer Co.**, for Indiana and Kentucky; and **Engel Export Enterprises** covering the West Indies.

A combination of products including commercial sound, broadcast, recording, CB, marine and business band radio, CCTV, MATV, CATV, audio/visual, security, and consumer electronics will be shown at an industry-only trade show in New York Sept. 30 and Oct. 1 at the Statler-Hilton Hotel.

The show is being arranged by 20 members of the **New York Chapter**, Electronic Representa-

tives Assn., and invitations can be obtained through **Irv Brown, Irv Brown Co. Inc.**, 401 Kingston Ave., Brooklyn 11225. More than 100 manufacturers will be represented, Brown says, including **Ampex, BASF, A-R, BSR, Electro-Voice, Irish Tape, Jensen, Koss, Midland, Phase Linear, Quam, Scintrex, Sennheiser, Shure Bros., Soundolier, Stanton, Technics, Uher** and **Utah**.

Named **Irish Magnetic Recording Tape** rep for northern New York is **Maury Farber Assoc., Inc.**, 695 Young St., Tonawanda, N.Y. 14150, phone (716) 692-1620. Principals are **Maury and David Farber, Lee Cole** and **David Schepsman**.

Herb Spokane, M.S. Sales, Cleveland rep, and **Dave Miller**, DMS Vantage, Seattle rep, were latest to join planeload of over 100 **Columbia Magnetics'** retailers and distributors and seven-day Costa del Sol, Spain, trip by exceeding quotas in firm's "Passports to Profits" promotion. **Ted Cohen**, national consumer sales director, presented tickets to winners at recent CES in Chicago.

Recent awards from **U.S. Pioneer Electronics** cites key reps and retailers:

Marty Gutenplan, Stereo Warehouse and Rabson's, New York, named "dealer of the year."

Herman Sacks and **Markal Sales**, Chicago, covering Illinois and Wisconsin, named "Midwest rep of the year," with firm's **Ken Levy, Bob Bakal, Vic Gust** and **Jerry Duro** sharing in presentation from **Jim Goodman**, Pioneer sales manager.

Ted Schwartz of Musicraft, six-store Chicago area chain, named "Midwest dealer of the year," with firm's **Dave** and **Linda Clark** sharing in presentation from Pioneer president **Bernie Mitchell**.



Adams & Others photo

REP MERGER—New **Vector Sales** team at Edina, Minn.-based firm, from left, includes **Harry Haugen, Jeff Broberg** and **Roy Hidok**. Other firms involved are **Haugen Assoc., Four-R Co.** (*Billboard*, May 31).

New Robins Degausser, 2 Splicers

NEW YORK—Robins Industries has introduced a new professional size bulk tape eraser and two new models of its "Gibson Girl" trim-cut tape splicer at popular prices, according to president Herman Post.

The new degausser is designed to erase professional and industrial size reels of magnetic tapes, as well as digital cassettes. According to Post, it will demagnetize reels up to one inch wide and 17 inches in diameter. It will also degauss 100 reels of 1/2-inch tape in approximately 15 to 30 minutes, he claims.

Post explains that one-inch reels are degaussed by doing one side and then flipping over the reel to repeat the erasing operation.

The unit, model R24024, is protected by a number of safety features that also insure a powerful degaussing field. The Robins' executive also warns that because of the unit's demagnetizing strength, items such as pace makers, electronic instruments, hearing aids and film with sound tracks should be kept at least two feet away from the unit.

In normal use the unit may be operated for 40 minutes continuously before requiring a 10-minute cooling-off period. The safety features include automatic overheat phase—indicated by a panel light—during which the magnetic field is automatically shut off. However, a cooling fan continues to run. There is also a three-conductor power cord, a pilot light and fuses.

The new models of the Gibson Girl splicer are models R26038 and R33047; one is designed for use with cassettes, while the other is for 8-track and 1/4-inch open reel tapes.

Special features incorporated in the units include a knob with cut and trim positions. Spring-loaded arms lock down to hold the tape in position, and the cutting blades, protected by soft rubber pads, are exposed only when actually splicing. A vibration-proof blade adjustment is provided for greater accuracy. Replacement kits for the cutting pads and blade assembly are available. Both units list for \$8.50.

Tape Duplicator

Cass-8Track Automation, a new division of **Unique Products**, Rochester, Mich., will manufacture automatic and semi-automatic cassette assembly machines in a new facility at 1009 Bedmar St., Carson, Calif. 90746, president **George Lusko** announces.

Headed by **Bill DeMucci**, formerly senior vice president, manufacturing, at **Audio Magnetics**, subsidiary will utilize a narrow 16-inch-diameter system of modules with the C-O raised up for insertion of (1) windows, (2) pins and shields with or without pressure pads, (3) rollers and pin lubrication, (4) pressure pads chopped off a reel.

DeMucci claims a different concept of adapting existing equipment to utilize one or more of the new modules so as not to make any operators current units obsolete. One operator can handle three of the machines, he says.

Firm plans to have an 8-track assembly machine and a C-O loader ready by year end.

Philadelphia chapter (Delaware Valley) of the **International Industrial TV Assn. (ITVA)** installed the following officers for 1975-76: Re-elected president, **Ron Brown**, MarketDyne International, and treasurer, **David Hunt**, INA Corp.; newly elected vice president, **Tom Thompson**, Smith Kline Corp., and secretary, **Mike Muderick**, Penn Mutual Life.

Hi Fi Buyers' School

• Continued from page 58

differs. One person said Marantz receivers are tremendous, "but the speakers are just average to my ears." Point: shop for individual components, not a whole line under one brand. Another discussion ensues over recommendations in magazines that test equipment. One person offers that a test machine can be different from the production run—different either way, exceptionally good or bad.

There are several ways to look at how to balance a system investment. Huber offers 40 percent for a receiver, 40 percent for speakers and the last 20 for turntable and cartridge. "Get an elliptical needle, it's only \$10 more."

However, someone in the audience thinks that a turntable is the most important item. "You figure in three years the person spends \$500 to \$600 on records and then this is money lost because the poor equipment ruins them."

Someone says: "Receiver, 40 percent; speakers, 40 percent; turntable and cartridge, 40 percent." And Huber kids back, "I love it. Did you say you were an accountant?"

Over and over again, the audience is urged to beware of tricky sales techniques. "Don't let the salesman control the demonstration," says Chernow. "Watch out that he is not shifting bass or treble control to make a house brand he may want to push sound better."

On bait and switch (the technique of offering an item just to lure people in), Huber warns, "If the store is reputable and is out of a sale item, they should give you a rain check for when it does come in or is available again."

Are there legitimate sales? Yes.

First Sonab Deck

• Continued from page 58

Acoustic principle blending directional and omnidirectional sound. Equipped with six matched tweeters, a mid-range and new bass elements, the system provides a frequency response of 28 to 15,000 Hz with 50 watts RMS power handling capacity. Available as a properly aligned stereo pair, each OA116 lists for \$489.

With fair trade pricing off the books in New York state as of July 1, and soon to end in New Jersey, Marchiano is uncertain as to the actual retail pricing for the existing Sonab units and the new additions. "I think all these price levels will find their own way," he emphasizes.

University Stereo was cutting its buying way down early this year and bought some onetime only items. "We were facing inventory taxes and that's a very good motive for us to offer a sale."

A Huber point is to consult friends. "Find out who has dealt with a particular store and if the service, warranties and goods are what they're supposed to be."

And there is no end to technical curiosity. "Even a Bose with nine speakers in it can still be one-way in design," Huber tells the audience. He explains the elemental fact that one-way, two-way, three-way so forth relates to how the sound spectrum is divided up, not necessarily referring to number of speakers in an enclosure. "Size is not necessarily quality." Also, "the highest efficiency is not necessarily the best."

Inexorably, a core of very knowledgeable hi fi shoppers is evolving.

VOR Bares Novel Dust Eliminator

IRVINE, Calif. — Dust-caused pops and crackles on records can be eliminated with a new product introduced by VOR Industries.

Named the Vac-O-Rac and available later this year in two models, the units are designed to remove static and microdust with a dry vacuuming and sweeping action.

The firm suggests that records be inserted before and after record play for a minimum of 30 seconds to prevent build-up and solidification of microdust, and to keep static to a near-neutral voltage to prevent the record from attracting more dust. The record rotates automatically in the unit.

Sweeping is accomplished with genuine mohair brushes, within the unit, which can be easily cleaned with a small brush.

Model 1100 will retail at about \$50 when introduced in the fall, and is designed with a wood-look base and smoked plastic top.

Model 3000 is a combination record cleaner and turntable cabinet. Any turntable or changer chosen by the user can be installed into the cabinet. Market date for the model is the beginning of next year.

VOR Industries entered the record cleaning market two years ago with the Model 100 dry vacuum system, and plans to introduce more product and combination products in the next year, according to **William Adler**, president.

CUSTOM CASE BLOWS THE LID OFF PROFIT!



DON'T KEEP YOUR PROFIT IN A BOX!

Dealer Special! \$ 2.25 ea. in lots of 100

Custom Case Mfg. Co., Inc.

6232 Bragg Blvd., P.O. Box 5866, Fayetteville, N.C. 28303

Phone: Area Code 919-867-6111

high quality level co cassettes and component parts

graphited mylar skins, technically accurate hubs made of acrylic resin, flanged guide, rollers on precision plastic pin, phosphorous-bronze spring pad



Available with or without lugs and pressure or screw closing

SIAT

SIAT s.r.l.
via Emanuella, 16
phone 02 - 9607450 9607485
21047 Saronno (VA) ITALY

New Products



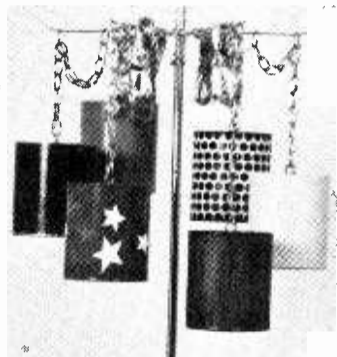
TINY DYNAMIC unidirectional Shure microphone, Model SM62, is only 124mm long. Has built-in wind filter for remote use.



A FEW DROPS of water on the charged sponge, and then applied to the velvet tube, cleans records with an anti-static chemical, with Duostat's new Duostat kit.

ACCENT SPEAKER DRUMS

LOOK BETTER
SOUND BETTER
DECORATE ANY ROOM



VARIED DESIGNS in speaker drums are available from Accent Electronics. The speakers are five watts RMS, and can be hung from 18-inch chain. List: \$15.



NEW TYPE cushion seals out environmental noise without surrounding the ear on Superex 11-ounce, square designed Classic headphones, at \$55 list.



SOPHISTICATED PACKAGING for counter or wall holds Recoton's new line of record care products under the Black Magic label.

Ampex Intl Rep For AMD Line

NEW YORK—The Ampex Corp. and Audio Designs and Manufacturing Inc., have entered into an agreement under which Ampex will distribute ADM's stock and custom audio consoles and components to the international recording and broadcast industries.

The two-year marketing agreement gives Ampex exclusive distribution rights to all international markets with the exception of Brazil. Detroit-based Audio Designs will continue to market its products in this country.

STORAGE CASE that doubles as furniture is from Display Media. Upper section holds cassettes or 8-tracks, and lower part stores 80 LPs. List is \$64.95.

New Standards For Tuners Out

NEW YORK—Copies of new Tuner Measurement Standards, co-sponsored by the Institute of Electrical & Electronic Engineers (IEEE), Electronic Industry Assn./Consumer Electronics Group (EIA/CEG) and the Institute of High Fidelity (IHF), are available from IHF.

Bearing IEEE standards number STD-185-1975 and updating obsolete 1958 standards, the 35-page booklet includes test equipment requirements, operating conditions, general test procedures, required mono and stereo performance tests plus 25 ratings that must be listed by manufacturers to fully describe the performance of their FM tuner or receiver products.

Royal Sound Adds Labeler

• Continued from page 58

Royal relies heavily on a network of 15 rep firms. "They're all marketing pros," Dayan emphasizes, "and we let them be their own sales managers and make the day-to-day decisions."

Dayan handles direct sales for some key "pockets" like Chicago, where Royal has four to six major OEM accounts which has been its bread and butter since 1961. Most of the OEM business is to large corporate accounts, both here and in Europe.

Royal has three manufacturing plants under production manager Charles Mitchell, in Freeport, Toronto and Sweden, which handles growing business from the Common Market countries. A fourth plant will open later this year in Kiel, Germany, to further expand production capability in a market recognized by other leading blank manufacturers as providing better profit returns than the U.S.

Helping handle both the OEM and branded blank tape business in the office are general manager Lily Bernard, with Dayan for seven years, and credit manager Anne Sheldon.

Added to the Royal cassette line are a chromium dioxide C-60 and C-90 at suggested \$2.99 and \$4.49 respectively, and a complementary "Ultra Linear" formulation that Dayan says requires no special biasing in the same lengths and prices. Regular low noise, extended range cassettes come in five lengths, from a C-30 at \$1.49 to a C-120 at \$3.98, all in screw-type Norelco boxes.

Royal 8-tracks are available in six lengths, from a 32-minute at \$2.29 to a 90-minute at \$3.99. The open reel line comes in three five-inch reels from a standard 600 feet at \$2.85, to four seven-inch reels topped by a triple-play 3,600 feet at \$11.95.

More accessories and equipment are definitely in Royal's future, Dayan emphasizes, with his timetable depending on both customer demand and the economy.

Tweeter Speaker

CHICAGO—An air suspension speaker with an independent tweeter for auto stereo and other hi fi applications is available now from Quam-Nichols Co.

Model 69C10FRCO features 6 x 9-inch oval speakers and three-inch tweeter with a voice coil impedance of eight ohms, at a \$24.75 list price.

Update From Asia

By HIDEO EGUCHI

TOKYO—Standard Shoji (Trading) has commenced introducing the Superscope brand to Japanese retailers who are selling audio products. The new Superscope line includes eight compact cassette machines and three grades of blank loaded cassette tape. The initial sales target, for the second half of this year, has been set at some \$2.5 million.

"Kay" Komatsu, managing director of Trio Kenwood, has denied persistent rumors in the Tokyo stock market that a foreign light electrical manufacturer was buying into the Japanese company or negotiating to become a major shareholder. . . . Aiwa will not re-enter the U.S. market until next spring at the earliest, sources close to the Japanese manufacturer say. . . . Onkyo, better known here as a manufacturer of hi fi speakers, marketed its first stereo cassette tape deck in Japan on June 14. List price of the TA-522 is equivalent to \$140. . . . Micro, which specializes in the production of single-play record players and turntables, is facing stiff competition from several other Japanese manufacturers including JVC, Matsushita (Technics), Nippon Columbia (Denon), Pioneer, Sony and Trio.

Kaoru Iue, president of Sanyo Electric, says his company is technically ready to start turning out TED videodisk players. . . . Eastman Kodak's "inevitable" entry into Japan in May 1976, when non-Japanese capital investment in color film manufacturing will be fully liberalized, is already feared by the Japanese video industry besides the photographic industry. One possible development could be a tie-up with Teijin in behalf of the EVR partnership, to produce a consumer video film machine competitive with

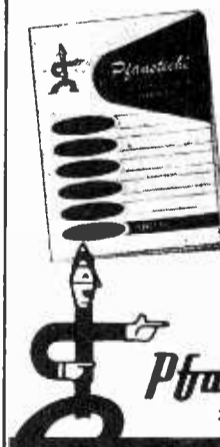
Sony's Betamax and other videotape systems.

Matsunaga Tsusho (Trading), a Tokyo-based exporter of consumer electronics and automotive parts, will establish a subsidiary firm in nearby Kawasaki next month, says Takatoshi Hasegawa, managing director of the 10-year old company. The subsidiary, Nippon Milux, will be engaged in auto radio and car stereo r&d production and quality control. . . . Harman International Industries Asia is currently pushing sales of Dynaco stereo/mono solid state or vacuum tube amplifiers and speaker systems in Japan. . . . Marantz Far East is marketing three models of AM/FM tuner in Japan, the Marantz 150, 125 and 112.

When Answering Ads . . . Say You Saw It in Billboard

Great Prices for
BLANK LOADERS CASSETTE DUPLICATORS DUPLICATORS
Make Empire your one-stop source for fast, personal service and premium quality tape on bulk cassettes, bulk cassette tape, 8-track lubricated tape and mastering tape. We serve the nation's leading duplicators. Find out what you are missing. Call or write NOW!
Empire Magnetic Industries
270-278 Newtown Road
Plainville, N.Y. 11803
516-293-5582

JULY 19, 1975, BILLBOARD



Pfanstiehl's needle guide gives you more

More set model numbers . . . More hard-to-find needle types . . . More cross reference information. More of everything you need to make the sale. Become a PFANSTIEHL DEALER and you'll be able to sell more LONG PROFIT Replacement Needles.

Pfanstiehl WRITE TODAY FOR INFORMATION ON YOUR LETTERHEAD
3300 WASHINGTON ST. / BOX 498 / WAUKEGAN, ILL. 60085

Good-bye, paper labels

On-cassette printing in up to 3 colors + full background color, at speeds up to 100 units per minute. Saves time, money and problems.

The APEX Printer from



1290 AVENUE OF THE AMERICAS
NEW YORK, N.Y. 10019, PHONE (212) 582-4870
CABLE: AUDIOMATIC/TELEX 12-6419

OVERSEAS OFFICE: 4 RUE FICATIER
92400 COURBEVOIE, FRANCE, PHONE 333.30.90
CABLE AUDIOMATIC/TELEX 62282

MARK FOUR INTERNATIONAL RECORDS is seeking NEW ACCOUNTS for PROMOTION PURPOSES

A consultation fee of \$25.00 will be required before any correspondence is acknowledged or when product is presented.

MARK FOUR IS A MAJOR PROMOTION COMPANY designed to disseminate your sounds around throughout our communication medias. Interested companies please send product to

MARK FOUR INTERNATIONAL RECORDS
1324 Walnut Street, Juniper Building, 2nd floor,
Philadelphia, Pa. 19107
(215) 732-2563

jy19

FREE FREE FREE

PROFESSIONAL MUSICIANS REFERRAL (a subsidiary of Boyd Hunt Enterprises) is offering a FREE 30-day Trial Registration for musicians seeking groups, and groups seeking new members.

CALL TODAY! (612) 825-6848 or (800) 328-8660—Toll Free
"P.M.R. is a service designed by musicians for musicians."
(void where prohibited by law)

tfn

DISTRIBUTING SERVICES**ATTN! OVERSEAS IMPORTERS and U.S.A. EXPORTERS**

We transport Records, Tapes, etc. from U.S.A. Offering: Great savings, low freight rates—New American Suppliers for buyers—Assemble various orders—Welcome you when you arrive in N.Y.

Contact
BERKLEY AIR SVCS. MARKETING
P.O. Box 665, JFK Airport
Jamaica, N.Y. 11430, U.S.A. tfn

TAPES FOR SALE Original Artists

Promotional LP's and 8-tracks, any quantity. Best prices, 24 hour shipping service.

Call or Write Today for Catalogs.
RECORD WIDE DISTRIBUTORS
1755 Chase Drive
Fenton (St. Louis), Mo. 63026
(314) 343-7100 tfn

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listing. Scorpio Music Distributors, 2933 River Rd., Croydon, Pa. 19020. Dealers only. tfn

ATTENTION, RECORD OUTLETS, WE have the largest selection of 45 rpm oldies and goodies and also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Records, Inc., 947 U.S. Highway #1, Rahway, N.J. 07065. tfn

MAKE MORE PROFIT WITH OUR LOWER prices on LP's, 8-tracks, quad-8's, and cassettes. Top 1000 list updated weekly. Write Tobisco, 6144 Highway 290W, Austin, Texas. (Mexican list available also.) eow

MAJOR LABEL MEXICAN BUDGET TAPES \$1.00, LP's 70¢. Guaranteed and returnable. Tobisco, 6144 Highway 290W, Austin, Tex. 78746. eow

GOLDEN OLDIES TRADING POST

Don't Miss It!! Classified Advertising Closes Every Monday. "WANTED TO BUY," "FOR SALE," "SWAPPING" Use the headline that fits your need.

Regular Classified: 75¢ per word. Minimum \$15.00
Display Classified: \$35.00 per column inch.

PAYMENT MUST ACCOMPANY ORDER TO:
Billboard Golden Oldies Trading Post
1515 Broadway, New York City 10036

FOR SALE

SOLD @ AUCTION: COLLECTORS RECORDS, LP's; Jazz-Soundtracks/Personalities/Original Casts-Country/Western/Blues. Indicate which list from: Ray Macknic (or) Theo's, 16114 Napa St., Sepulveda, Calif. 91343, U.S.A. tfn

ORIGINAL ROCK OLDIES 60's, 70's ALL 50¢ Catalog 50¢. 50 different Country Oldies—all winners! \$6.75. J.A.S. Box 58, Flushing, N.Y. 11379. eow

A \$1.7 Mil 'Clam'

NEW YORK — Bette Midler's "Clams On The Half Shell Revue" grossed \$1.7 million during its 10-week run at the Minskoff Theater here, according to the show's co-producer Ron Delsener. The final curtain for the show was June 21. Reportedly, the Atlantic Records songstress will tour the country this fall.

Prolific Mr. Balin

NEW YORK—Marty Balin, who joined Jefferson Starship on their most recent tour, has written or co-written five of their new "Red Octopus" Grunt album's selections and sings lead on a number of cuts. Distributed by RCA, LP shipped last week, and will get additional promo support in conjunction with an August tour by the group.

Vox Jox

Continued from page 20

wants **Bill Moore** from old WOSC, Fulton, N.Y. days to call him.

* * *

Red Jones writes from WSSA in Forest Park, Ga., where he's doing sales full time; he'd been doing an air show and sales at WFOM in Marietta, Ga. **Mark Stevens** is music director of WSSA. . . . At WHYY in Montgomery, Ala., you'll find program director **Larry Stevens** doing the 6-10 a.m. show, followed by **Kris O'Kelly** until 2 p.m., the **Thin Man** 2-6 p.m., music director **Lanny West** 6-10 p.m., **Jeffrey Tilden** 10 p.m.-2 a.m., new public relations director **Mike Sanders** 2-6 a.m., and a weekend staff that features **Bob O'Brien** and **Jeff Blake**.

* * *

Sam Cougar, first ticket, seven years of experience, looking for Top 40 work; 702-648-1832. Was at KENO, Las Vegas, which just went through a shakeup. . . . One more lineup: WDHF in Chicago has **Gary Bryan** 6-10 a.m., **Ronnie Knight** 10 a.m.-noon; **Terry Thompson** noon-4 p.m., **Tom Jeffries** 4-8 p.m., **Jim (Captain Whammo) Channell** 9 p.m.-1 a.m., and **F.J. Bailly** 1-6 a.m., with weekender's **Dave Morgan** and **Andy Carpenter**.

* * *

It's amazing how some people have the golden touch and continuously come up with winners. **Jack Thayer**, president of NBC Radio, is a winner and Mr. Enthusiasm Plus to his friends, of which there may be 50,000 conservatively. By Sept. 1, the NBC all-news radio format will be in the black and cooking on 80 radio stations. By the turn of the year, more than 120 stations will be using the all-news format developed by Thayer. Some of them will be powerhouse call letters in major markets. I frankly had my doubts about the success of the all-news format. Thayer never had any doubts at all. And, once again, the man who brought the world **Don Imus** has weaved his usual magic and created success out of mid-air.

RADIO-TV mart

Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage. Send money and advertising copy to:
Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

POSITIONS WANTED

COMMUNICATOR: VERSATILE MEDIA REP. Handles all your print/graphic/audio needs. Can manage/assist/represent Radio/Television/Record Firms and others. *College Degree in Journalism/RTV, with professional experience in management, public relations, print, and disc work with both Big Band and Progressive format.* 3rd. Phone. Married. Will relocate, but prefer Northwest U.S. For resume, Box 661, Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. jy19

Newberry College student seeks part-time position with small-medium market station in Central South Carolina. Two yrs. assisting in major market area (Miami, FL) has given me knowledge of Top 40, Pop, and Prog Rock operations. I have no formal experience but will work for low wages (in any job—sweeping floors?) in return for a place in radio. Call (305) 491-5109—Steve. jy19

Undeniably an asset. Want to boost your ratings, experienced black female professionally trained Disc Jockey, Announcer, Newscaster. (Preference D.J.) Will relocate. Box 660 Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. jy26

Toyota Sponsors New Radio Series

LOS ANGELES—Toyota will sponsor a new syndication radio show called "Inner-View" produced by Sound Communications here. The 90-minute talk-with-music show will feature Led Zeppelin, Rod Stewart, Loggins and Messina, and other rock names.

Jim Ladd, air personality with KLOS here, will host the show, which will be syndicated into 140 markets on a free-barter basis with Toyota retaining eight spots per show. Paul Herzog, vice president of Sound Communications, says that the series is a 13-week deal with the first set to air the week of July 28.

Dynamics, Bartell No Longer Partners

SANTEE, Calif.—Dynamics Programming Services has split from Bartell Media. Douglas P. Herman and Jack McCoy, who started the audience research firm, have acquired the stock. DPS has grown so much that McCoy, president, says "it has become necessary to open a computer center and create a data processing company in order to provide the Chapter One Service to our present and future clients." Chapter One analyzes ARB data and makes programming suggestions.

Joseph P. Cuff and Company, Los Angeles, will continue to represent DPS for sales.

Talent In Action

Continued from page 54

stage between sets, and Gaye chose to leave him onstage to indulge his fantasy rather than create a scene by having the redman removed.

Bloodstone, a group of five overdressed men of various sizes, shapes and vocal ranges, opened the show. The music was decent if not exceptional, the voices engaging and well-placed, the material stupid and third-grade. The most interesting moment came when they sang several lines of "Natural High" in Italian in honor of the song's acceptance in Italy.

JACK McDONOUGH

GLEN CAMPBELL THE LENNON SISTERS

Las Vegas Hilton

Pop-country recording star **Glen Campbell** proved again June 23 how he appeals to a broad cross-section of musical tastes, packing 18 songs into a 70-minute opening night act. He breezed through his melodies with simplicity, professionalism and ease backed by the 31-piece **Joe Guercio Hilton** orchestra before a near-packed house.

Campbell scored with numbers such as "Delta Dawn," "Dueling Banjos" with banjo sensation **Carl Jackson**, "Try A Little Kindness" and his new hit "Rhinstone Cowboy." But what brought the greatest audience response were naturally his past hits of "Wichita Lineman," "By The Time I Get To Phoenix," "Gentle On My Mind" and "Honey." He is a versatile artist with a strong, mellow voice which conquered the difficult **Jimmy Webb's** "MacArthur Park."

Not enough can be said about Louisville-born **Jackson** on banjo and violin. His bluegrass picking and strumming is electrifying. And not to be outdone, Campbell blasted out a decent version of "Oh Suzannah" on bagpipes. A classical treatment of "The William Tell Overture" with a homemade movie of Campbell as the Lone Ranger with **Jay Silverheels** brought a rousing reaction from the audience.

On the serious side, Campbell swayed with a gentle "Misty" and closed out the opening night performance with a "Salute To America" on film and narrative which was acceptable to persons of all political philosophies.

The **Lennon Sisters** opened with a 45-minute set full of easy listening numbers and medleys which carry the familiar harmonic blending of their four voices. **Dianne**, **Peggy**, **Kathy** and **Janet** sang a stirring rendition of "Scarborough Fair" a cappella, an **Andrews Sisters** take-off of "Boogie Woogie Bugle Boy" and final medley of "He Touched Me" and "What Are You Doing The Rest Of Your Life." **HANFORD SEARL**

JOHNNY CASH SHOW

Westchester Premier Theatre

Johnny Cash (Columbia) proves time and time again that one can be a man of superstar status without losing touch with his fans. During the course of his two-hour July 3 show, he displayed an uncanny ability to communicate with his fellow musicians as well as the audience. He brims over with stage presence and doesn't rely on his reputation to carry him through.

Not one to hog the spotlight, Cash showcased the abundant talent of his family and friends, intermixed with his own array of hits, near hits, and future hits. Performing with him on this tour are his super-talented wife **June Carter**, her sister **Anita**, fellow country star **Carl Perkins**, show-stopping fiddler **Gordon Terry**, the stalwart Tennessee Three, daughters **Rosanne**, **Rosey** and **Carlene**, and son-in-law **Jack Routh**.

Each one had a chance to perform individually, as well as an ensemble member. The types of music performed spanned folk, country, country-rock and even rock 'n' roll (as served up by the hands of Perkins).

The show opened with Perkins and the Tennessee Three, who were then joined by various touring company members. Then it was time for Cash to take the stage, amid a thundering standing ovation. Unlike many other country performers he drew a vast cross-section of music enthusiasts, and they let him know continuously that they were far from disappointed.

Highlights of the show included a medley of hits played to a back-drop of a movie, showing Cash on the railroad, with "riders of the rail" in prison, and in other visual material that was pertinent to the songs he sang. All of the familiar Cash hits were thus performed with additional meaning.

June Carter is the perfect foil for Cash. She is an exceptionally fine vocalist, as well as a fine comedienne.

Anita Carter and her husband, Tennessee Three guitarist **Bob Wootton**, sang a duet, "Lion In Winter," that had the ears of everyone, as did Cash's duet with **June Carter** on "Jackson."

Other standout numbers included classics like "Folsom Prison Blues," "A Boy Named Sue," "I Walk The Line," "Ring Of Fire" and "City Of New Orleans." As an encore the entire touring company sang "Will The Circle Be Unbroken" and "Daddy Sang Bass."

Cash proved himself to be even more of a superstar when he personally stayed onstage for a few additional minutes to shake hands with his fans.

JIM FISHEL

PETER FRAMPTON THE JAMES GANG

Wollman Rink, New York

The considerable talents of **Peter Frampton** drew an overflow crowd under the stars in Central Park June 28 and literally hundreds of his fans were sprawled around the perimeter of the facility boogieing enthusiastically.

The British-born artist has matured considerably since his early Humple Pie days and he features an incisive readily recognizable brand of music. For an outdoor performance, sound mix was excellent. Frampton maintained a level that complemented his offerings vocally and musically rather than obliterating them in a sea of overamplification. Lyrically some of Frampton's tunes resemble **Lewis Carroll's** Jabberwocky in seeming nonsense statements, but he more than adequately compensates with excellent musical skills.

The **James Gang**, as they have evolved at this time, seem to have degenerated into a sloppy semblance of what used to be a good band. Numerous player changes have produced a band which can easily be duplicated in any high school in the country that can sustain a repetitive boogie beat and offer screaming guitar solos. Contrasted with the clean sound of Frampton they looked and sounded even worse.

JIM STEPHEN

PATTI SMITH BARON STEWART

Other End, New York

Staring out from her book jackets, gaunt and oddly posed, poet **Patti Smith** invokes images of a debauched yet wifish reincarnation of Rimbaud. In person June 29 she invoked images of no one, simply because there has never been anyone like her before in the rock world or anywhere else for that matter.

Many rock performers have been acclaimed as poets after establishing stardom as musicians but **Patti Smith** is probably the first person to receive recognition as a poet before coming to rock and her songs reflect the talent and time she has devoted to her poetry. While her four-man group is playing good solid down-to-earth rock she takes off into outer space with her lyrics. There was a sad, haunting song about **Wilhelm Reich's** son waiting for his father to return in a UFO, an interplanetary anthem, "Space Monkey," and one of her most incredible songs is dedicated to "Mere Martian Orphans."

Her stage presence is akin to **Jagger's**, perhaps pansexual and a bit hard and tough but always a rock 'n' roller. If **Arista** can capture her successfully on record, **Patti Smith** is certain to achieve a typically American paradox—a poet of wealth and fame.

Opening the evening was **United Artists'** burly and curly **Baron Stewart**. Stewart is an engaging club performer who managed to put on a good show in spite of a cold. His own compositions like "Earl and Annie's Condominium," "Let's Ball Till The Walls Fall" and "I'm No Stranger Than You" are sharp and funny and delivered with great ease. Stewart accompanies himself on guitar and piano in a rather simple pounding fashion but his strong voice and solid lyrics more than made up for it during his hour-long, ten-song set.

LAWRENCE FROST

A Tricky Song

CHICAGO—Title songs from **Elvis Presley** hits make up the entire lyrics of the new Mercury single "E. P. Express." The song was written by **Carl Perkins** who worked with **Presley** on Sun Records, and assisting in the recording session were two members of **Presley's** original band, **Scotty Moore** and **D. J. Fontana**.

'Big Man' Opera Set

LOS ANGELES—Composer **Cannonball Adderley** and lyricist **Diane Lampert** have scored the music for a folk opera, "Big Man (The Legend Of John Henry)," which Fantasy will release in July. **Joe Williams** sings the title tune.

Instrumental Captures Italian Radio Contest; Series 'Success'

SAINT VINCENT—An instrumental piece, "Amore Grande, Amore Libero," was the winning song of the Italian radio contest which started in April and ended with a final on television.

The series, called "A Record For The Summer," proved a big success. Composer, publisher, performer and producer of the winning entry is Federico Monti Arduini, known here to millions as "Il Guardino Del

Faro" (The Lighthouse Man), and he is a pianist and moog player.

Age 34, he is a typical and leading exponent of the Italian music industry. He started as composer and singer with Bluebell in 1960. A few years later he was appointed international manager for Bluebell, moving on to become head of the company's music division, Telstar. He wrote "Solo Tu," which became a worldwide hit as "All My Love."

In 1969 he joined the Ricordi group and was soon appointed chief of the light music publishing division, Edizioni Musicali Ricordi. During this time he made his debut under the pseudonym of "Il Guardino del Faro," with an instrumental single "Il Gabbiano Infelice" or "The Unhappy Bird," operating on synthesizer. It was an instant hit, but he continued his executive work with Ricordi.

In 1974, he joined Phonogram as head of creative services, including a&r. This association ended last spring and he set up FMA, his own recording and music publishing company, and put distribution rights through RCA. A few days later he entered the "Record For Summer" competition, got the highest score in the eliminating heats, got the highest count in the semi-finals and went through to win.

It was the first time instrumental pieces were allowed in this kind of contest. Three others got through to the finals: "Aloha," by Andy Bono (EMI), featuring a sort of Santo and Johnny-style Hawaiian guitar, still very popular in Italy; "Paopop," by Enrico Intra (Rifi), a veteran jazz pianist and record producer; and "Popsy," by Johnny Sax (Produttori Associati), a pseudonym for long-established jazz saxist Gianni Bedori.

These instrumentals were placed sixth, ninth and twelfth, respectively. The other finalists were Al Bano and Romina Power (Libramm), Mino Retano (Durium), I Camaleonti (CBS), I Romani (Polaris), Orchestra Casadei (Produttori Associati), Nicola Di Bari (RCA), I Nuovi Angeli (Phonogram), Orchestra Vittorio Borghesi (Phonogram).

Arduini got 134 votes. Al Bano and Romina Power (movie actor Tyrone Power's daughter and married to Bano) got 69. Reitano scored 62, with 55 points to I Camaleonti.

Mid-Price Mart Getting Shot-In-Arm In England

LONDON—Several major companies here are poised to breathe life back into the depressed mid-price popular music market.

Key elements in the bid include high-quality repertoire, with chart names included in some cases, and packaging, plus extensive marketing campaigns and a high emphasis on tape.

A&M launches its new \$3.94 Hamlet line this month, while RCA unveils its \$4.38 Starcall series August. Polydor, which last week released the second round of its \$3.23 "Rock Flashback" albums is introducing a "Pop Flashback" line also in August.

United Artists is planning similar moves for September, while DJM is issuing a considerable amount of its DJM/Springboard mid-price product before the end of the year. There is activity, too, from WEA in August, with more "Midi" albums from Warner/Reprise and Atlantic.

And a further move in the mid-price area took place a few weeks back when CBS formed a special sales team to concentrate on the Embassy/Harmony range.

A&M's Hamlet package contains ten albums, including a re-issue of the first Carpenters' album "Ticket To Ride," originally out in the U.K. in 1971. All albums will be \$3.94, with cassettes at \$4.38 and cartridges \$5.04. A special sampler, "The Hamlet Collection," launches the series, price \$3.28.

Apart from the Carpenters, artists featured include Burt Bacharach, Herb Alpert, Quincy Jones and Sergio Mendes. Although many appeared on A&M's previous low-price line Mayfair, there are no straight re-issues of Mayfair albums. A&M marketing director Keith Lewis says: "Hamlet has been in the planning stage for over six months. We haven't rushed into it because we wanted to get packaging and repertoire right.

"For the future, we want the product to control the series, rather than the series control the product."

A&M expect a good trade reaction because of the high margin, and expect good tape sales.

RCA's Starcall launch takes in 11 albums, predominantly MOR. The company has mid-price material on the market now with its LSA series, but the \$4.38 line has become largely identified with country and western repertoire. RCA sees Starcall penetrating the mid-price sector across the musical board.

And Polydor's "Rock Flashback" release, selling for \$3.23, and following a March, 1975, launch, has albums featuring Focus, Eric Burdon and the Animals, Fairport Convention and the Pink Fairies.

Polydor product manager Terry Condon says sales of the first batch have reached 80,000, with high advance orders on the new releases.

"We also delayed our launch, with long planning to ensure high quality. It would be possible to sell the series on four or five big names, such as Jimi Hendrix, but we wanted to maintain an overall level of excellence."

The same philosophy applies to "Pop Flashbacks," with initial albums featuring the New Seekers, Petula Clark, Conway Twitty, James Brown, Bing Crosby, Cleo Laine, plus a TV-themes package.

In September this year Polydor launches "Jazz Flashbacks" to be followed by "Miscellaneous Flashbacks."

All this activity, designed to provide an "under 2" customer incentive, comes a short time after EMI's major promotion on behalf of its One-Up line and the launch by Harvest of its Heritage series. Nevertheless, sales of mid-price albums so far this year are known to be down on the 1974 figures in the popular music field.

In classical areas, mid-price and budget albums are improving their sales performance over last year. The top mid-price label in Britain is Decca's "World Of..." series.

Italian Critics List Best Records In 10 Categories

MILAN—Italy's National Association of Record Critics presented the annual awards here for the best records released between April 1974 and April 1975.

There were 10 categories, prizes being awarded as follows: Opera: Complete Works: "Incoronazione di Poppea," by Monteverdi (Telefunken); "Death In Venice," Britten (Decca); "The Abduction From The Seraglio," Mozart (DGG); "Assedio di Corinto," Rossini (EMI); "Aida," Verdi (EMI);

Recitals: "Leyla Gencer," (Cetra); "The Miracle Of A Voice: Giacomo Lauri Volpi," (RCA).

Historical Reprint: "Straussliederalbum," (BASF). Symphonies and Chamber Music: Gerardo Rusconi Prize: "Englische Suiten," J.S. Bach, with Gustav Leonhardt, harpsichordist (Philips); Other Prizes: "Fiori Musicali," Frescobaldi (Arion); "Como Una Ola Du Fuerza," Luigi Nono (DGG); "The Orchestra Works Of Zoltan Kodaly," directed by Antal Dorati (Decca); "Symphonies Of Dvorak," directed Vaclav Neumann (Supraphon-RIFI). Pop Music: Foreign: "Stevie Wonder," (Tamla-RIFI); Italian: "La Voglia di Sognare," (The Desire To Dream), Ornella Vanoni (Vanilla);

Foreign Progressive Music: "Rock Bottom" by Robert Wyatt (Virgin); Italian Progressive Music: "Craci!" by Area (Cramps); Anthology: "Bologna, September 2, 1974,"

by Dalla, De Gregori, Monti, Vendetti (RCA); Live Recital: "An Evening With John Denver," (RCA); Dialect Songs: "Bologna Invece, (Bologna Instead), Dino Sarti (Fontana); Sound Experiments: "A Rainbow In A Curved Air," Terry Riley (CBS); Revelation of the Year: "Tangerine Dream," (PDU); First Record: Dania (Vedette). Jazz: Giancarlo Testoni Prize: "Enlightenment," McCoy Tyner (Milestone); Re-issue: "That Toddlin' Town Chicago 1926-28," (Parlophone EMI); Documentary: "The Beginning And The End," Clifford Brown (CBS); Italian Jazz: "Live Suite," by Guido Manusardi (BASF).

Cabaret: "Conosci Il Paese Dove Fioriscono I Canoni," (Do You Know The Land Where The Cannons Bloom), by Adriana Martino (CBS). Film Soundtrack: "C'era Una Volta Hollywood," (That's Entertainment) (MGM Phonogram); Folk: "Brescia E Il Suo Territorio," (Albatros Vedette); "Greece," (Odeon EMI); Theater: "C'era Tutta Milano," (All Milan Was There), Luciano Beretta (Ariston). Documentary: "Le Voci Di Irma and Emma Gramatica," (Cetra); Children's Records: "Viva Fantasia," by Giogio Laneve (Phonogram); "Filastrocche In Cielo E In Terra," (Nursery Rhymes In Heaven And Earth) by Gianni Rodari (Fonti); "Robin Hood," (Disneyland CBS).



RINGO SIGNING—Newly signed to Ringo Starr's Ring O' Records is singer-composer Carl Crossmann, who has previously been with several other companies and has written hits for Status Quo. His first single is out this summer, with an album planned for the end of the year. Left to right: Barry Anthony, manager of Ring O' Records; Crossmann with his dog, Bodge; and Starr.

From The Music Capitals Of The World

LONDON

Steve Harley, chart regular with **Cockney Rebel**, is producing an album and single for EMI-Bovema artist **Patricia** in London, for worldwide release through EMI. She has had a string of hits in Holland since she was 14 and now has her own rock band, Heart.

Decca putting its own display team on the road next month, a four-strong unit, and one of the first marketing campaigns is for Gull Records product. Phonogram set up its own display team earlier this year. ... **The Pearls**, two girls with a track record of hits like "Guilty" and "Third Finger Left Hand" signed a four-year worldwide recording deal with **Larry Uttal's** Private Stock company.

Likely album release of the **Osmonds'** live shows here at Earls Court recently. ... Polydor comedian-recording artist **Billy Connolly** presented with a solid silver banjoearring by the Scottish Arts Council for his services to Scottish culture over the past year. ... Proposed **Gloria Gaynor** tour here cancelled for a while at last moment. ... 1975 Playgirl magazine selected CBS artist **David Essex** as major pin-up for his "pretty face and moody rebellious James Dean appeal."

Major promotional activity from Phonogram for the "live" recorded single "Delilah" by the **Sensational Alex Harvey Band**, including a 13-for-the-price of 12 dealer offer. ... Group called **5,000 Volts**, Philips' debut group with single "I'm On Fire" in photographic studio for picture session and the place caught fire. ... Release of ten albums of Gilbert and Sullivan by Pye to tie in with the G&S centenary this year.

GTO preparing a television pop chat show for the U.S., starting September, described as a teenage **Johnny Carson** show, and presented by **Peter Noone**. ... **Ray Stevens** in London for promotional and television work to back up his big "Misty" hit. ... Recent top fifty chart here contained 17 songs that were re-releases or re-issues. ... **Marc Bolan** on tour again with his new band including girlfriend **Gloria Jones**. ... **Procol Harum** to perform their new album material at the London Palladium prior to long U.S. tour.

Talent line-up for the Knebworth Festival in rural Hertfordshire included **Pink Floyd**, **Steve Miller Band**, **Captain Beefheart** and **Roy Harper**. ... In September, Phonogram a&r chief **John Franz** cele-

brates 21 years with the company. ... At farewell party for departing managing director **Dick Asher**, it was revealed that during his time in London, CBS sold 35 million records and tapes. ... Book "The Man Who Gave Away The Beatles," out, written by the group's first manager, **Alan Williams**. ... New version of "Telestar," 1962 chart topper, out by the **Original Tornados**, comprising original group members **Clem Cattini**, **Heinz Burt**, **Roger Laverne** and **George Bellamy**. **PETER JONES**

HELSINKI

New album by **Marion** (EMI), "El Bimbo," awarded gold disk just three days after release. ... Other EMI gold awards include "Mudrock I" by **Mud**; "Quatro" by **Suzi Quatro**; "Kun Plajon Antaa" by **Kisu**; and "Lauluja Sinusta" by **Marion**; all over just a few months.

Albert Jarvi, guitarist with the **Hurriganes** (Love), has left to concentrate on solo projects, and is replaced by **Ile Kallio**, who was originally with the Hurriganes in 1972. ... **Love Machine** (Barclay, Philips) and **Lena Zavaroni** (Philips) were the international stars of "Midsummer Night" here, the annual "Bacchanalia" of the Finnish people.

The Rubettes, U.K. Polydor group, attended the Korpi-Rock Festival, held at Mantyhärju. ... Finnlevy has launched its annual promotion for pre-recorded cassettes, with a special cassette release "Summer On Cassette" and a lot of poster, sticker and catalog material. ... Popularity of country music here shows an upward trend and YLE-TV has offered hours of solid coun-

(Continued on page 67)

Hatcher Joins MW

LONDON—Barry Hatcher has been appointed group advertising manager of Music Week, U.K. music-business weekly, and part of the Billboard Publications group.

Hatcher took up his duties this week, reporting to sales director Andre de Vekey and is responsible for directing the existing sales team and supervising all sales activities.

He has a wide background of the record industry and newspaper experience. He has worked at EMI and RCA and joins Music Week from Thompson Regional Newspapers, having previously worked with the West Surrey newspaper group.

French Talent Looks For the (Hit) Rainbow On International Level

• Continued from page 4

Chasseur" and has become very much influenced by rock culture. He had a Japanese No. 1 in 1971 with "Wight Is Wight" and another success was "Et Paul Chantait Yesterday."

South Africa is the only English-speaking country ever toured by Gerard Lenorman (CBS), and he sang there in French, but has become interested in several different languages as long as they can faithfully translate the meaning of imaginative songs like "Soldats Ne Tirez Pas" or "Je N'Ai Jamais Rencontre Dieu."

So Normandy-born Lenorman doesn't hesitate to record a Spanish version of one of his songs and he has built a reputation through records in Argentina.

Almost every year, since 1961, writer-singer Alain Barriere (Albatros-Discodis) hits the jackpot. From a long list it is worth mentioning "Ma Vie" which has been a huge hit in all Latin countries, though it did not do so well in English. His 1975 success is a duet with Noelle Cordier "Tu T'en Vas," which topped the charts with sales in excess of 800,000.

The year 1968, and the song "If I Only Had Time," a U.K. No. 1 for New Zealand singer John Rowles. The composer: Michel Fugain (CBS), then a newcomer but now a really big star. With a mixed-bag company, of comedians and singers and dancers, he is currently touring France as part of a tented circus

Will Reply To FNAC Charge, Ades Claims

PARIS—Lucien Ades, chairman of the French National Syndicat, is to reply "in due course" to the accusations made about record companies by the French discount house FNAC.

The original attack (Billboard, June 21) accused disk companies of increasing the price of disks above ceilings, by using the letter code system. In this way, by putting a record in a different category, it was possible to increase the price.

FNAC, in the house journal Contact, simply accused companies of acting illegally and of a commercial kind of sleight-of-hand. It said the "ceiling" placed on disk prices some years back was a "poisoned" gift as far as the public was concerned.

Ades said he had not yet properly studied the original article. But he claimed that because of expansion in the industry disks were in fact cheaper than 20 years ago.

He also says there are no official ceilings and if, in certain cases, it was necessary to use the code to increase the price of a record it was because costs had risen.

Referring to examples of imported records from the U.K., Ades said the comparison was "stupid" because records in Britain carried an eight percent Value Added Tax whereas in France the tax was over 30 percent.

He adds: "FNAC sets out to protect the consumer so it is normal and to be expected that it should give the impression that it is doing its job. But the public may not realize that the 20 percent discount given is before tax, and not after, which makes a considerable difference."

show. One of his biggest hits was "Les Acadiens," and he has international aspirations.

For disk jockeys, a good bet for the "hit of the summer" award is "Le Sud" because of its summery mood. The man who wrote it is Nico Ferrer (Barclay). He has been in show business since 1965, but only now has reached full stardom. His extra talent is an ability to write his songs in French and English at the same time.

Patrick Juvet (Barclay) is from Switzerland. He has made three albums and eight singles, selling at least 175,000 copies of each. His list of compositions, translated into virtually every language, has reached more than 100. Until recently he was very much a teenagers' rage, appealing to the 12-15 age group, but now he is deliberately changing his style to appeal to an older audience.

Already a composer for the soundtrack of "The Road To Salina" and soon to be credited with Terence Young's "Jackpot," starring Richard Burton and Charlotte Rampling (out this winter), Christophe has the talent to make it as a performer. His hit "Mots Bleus" has been selling a reported 8,000 copies a day.

To this list, so far, of 10 potential male international names can be added one woman. The reason for the disproportionate male-female ratio is that French women buy more records than French men. Nicoletta (Barclay) has never recorded in anything but French. A pity because her hit tune "Il Est Mort de Soleil" sold very well indeed through the Ray Charles version, called "The Sun Died."

While awaiting stardom, Nicoletta, singer and businesswoman, takes personal care of her publishing company Rapa Nui Music, with the Brazilian song "Fio Maravilha" being a particularly successful catalog asset.

Another new girl, Nicole Rieu (Barclay) represented France at the Eurovision Grand Prix with "Et Bonjour A Toi L'Artiste" which has earned reasonable international response.

Worth mentioning is Christian Delagrance (Carrere-Sonopresse), the French equivalent of Tom Jones, as far as vocal range is concerned. And there is John Gabilou (Phonogram), from Tahiti, who has just won the Festival of Mallorca.

In a different style, songs to be spoken rather than sung, there is Claude Michel Schonberg (Vogue), composer of "La Revolution Francaise," a rock-opera in the musical comedy field, which was a big success in 1973. He wrote "Le Premier Pas," has an Italian version by Bruno Dauzi as "Il Primo Passo," and an English-lyric title "The First Step" (by Rod McKuen), numerous instrumental versions, including those by Raymond Lefevre, Franck Pourcel or Paul Mauriat.

In the "outsider" class there is the Pathe Marconi group Il Etait Une Fois, with U.S. girl singer Joelle; Nicolas Peyrac (Pathe Marconi EMI), who often gives English titles to his songs; and William Sheller (Phonogram) who had a hit with "Rock 'n' Dollars."

And a special mention for Dave (CBS), a young and multilingual Dutchman who sells a lot of records and has been adopted by France for his "Mon Coeur Est Malade."

• Continued from page 66

try entertainment, with one show featuring Chet Atkins, Dodie West, Bobby Bare being produced by Norwegian television. Bare is one of the few country artists to make the top 20 here.

More than 250 Finns will attend "The Days Of Finnish Music Making" which is a festival of Finnish music to be staged in London between Sept. 21-28, and performing artists include the Radio Symphony Orchestra, the Helsinki Chamber Orchestra, Martti Talvela, Ralf Gothoni, Jukka Tolonen Quintet, the Finnish Jazz Workshop and Martti Pokela. Also present will be the U.K. Bournemouth Symphony Orchestra, under the direction of Paavo Berglund, and the program is of nine concerts and is promoted by the Finnish Cultural Ministry.

KARI HELOPALTIO

DUBLIN

Leonard Cohen to sing at the Carlton here, Sept. 15, with Johnny Cash in Sept. 25-26. ... And a series of concerts at the Carlton through October will include Demis Roussos (Oct. 9), Leo Sayer (13), Melanie (14) and the Blue Jays (16). ... Acker Bilk and Paramount Jazz Band did a week at the Tudor Rooms, Barry's Hotel early July.

"Jacques Brel Is Alive And Well And Living In Paris," the musical staged at the Eblana Theater a few months ago is at the Shelbourne Hotel, with a cast of Ann Bushnell, Susan Slott, Barry McGovern and Fran Dempsey of Duffie. ... The Big 8 back in Ireland, but has signed for a further five years at the Stardust Hotel, Las Vegas. ... Eyeless issued "The Buck Henry Waltz" on its own label, Red Line.

Ace, English group with Irish drummer Fran Byrne, at Belfield in November. ... Joe Loss and his orchestra toured here, the itinerary included Courtown, Tullamore, Dublin, Glenamaddy, Carlow, Mallow, Killarney, Salthill and Strandhill. ... "Musek '75," the group competition at the Tralee International Festival (Aug. 30-Sept. 4) has banned acts with electric instruments in the interests of "highlighting natural ability." Artists from several countries compete for a first prize of \$2,400; details from Festival of Kerry Offices.

Finnlevy Revamps

HELSINKI—The main operations of Finnlevy have been divided into three responsible departments, with all departmental heads reporting to John Eric Westo, managing director.

Chairman of the board is Roger Lindberg. And in addition to the departmental heads, Pauli Laimio has been appointed managing director of the company's record club operation, having joined the company from Reader's Digest in Finland.

The three departmental decisions are: Osmo Ruuskenen, appointed director responsible for exploitation of international and domestic a&r, and promotion and publicity in this field; Leif Lindblad, appointed director responsible for wholesale and rackjobbing activities and the distribution in this area; Kaj Arhipainen, appointed director responsible for administration and finance, the Finnlevy studios and the cassette-duplicating plant. Lindblad moves in from Philips, where he worked as director of audio division.

From The Music Capitals Of The World

U.K. group Chicory Tip on tour, visiting Castleblayney, Athy, Galway, Dundalk and Enniscrone. ... Kenny, U.K. group to appear in Ardboe (July 31), Ballymena (Aug. 1), Bangor (2), Tramore (3), Galway (4) and Banbridge (6). ... Cork group Sleepy Hollow start a six-week Belgian tour this week. ... Polydor Ireland to release a John MacNally single "Delta Queen" (Chelsea), and album "Mary In The Morning" (Polydor) and the artist has his own RTE television series "MacNally's Kind Of Music." KEN STEWART

TOKYO

Sales of tickets to musical performances in Japan totaled \$96 million in the 1974 fiscal year ended last March 31, nearly 40 percent over FY1973, the National Tax Administration Agency says. ... A "marathon" jazz concert was held at the Hibiya Bowl in this music capital. The all-Japanese participants include the Shigeharu Mukai Quintet, Shigeo Toya & the Masaru Imada Trio and Tatsuya Takahashi & the

Tokyo Union. Tickets to the 5-hour "battle of the bands" were priced at \$3.40 and \$5.10 (\$9.50 for a love seat).

An ardent fan of CBS/Sony recording artist Momoe Yamaguchi was planning to set fire to the Toho motion picture studio for producing a film that shows her in the nude, the local police say. ... Under Paul McCartney's foreign record licensing agreement with Toshiba-EMI, the initial release here June 20 of "Venus and Mars" will be followed July 20 by five more albums. They are "Paul McCartney," "Ram," "Wings/Wild Life," "Red Rose Speedway" and "Band On The Run." Initial orders for the first album totaled 105,000 pressings, the record manufacturer says. ... Willa Dorsey was due to give a recital at the Tokyo Baptist Church on Independence Day. The American gospel singer was invited to stay here July 4-6 as a guest of the Hotel New Otani's Garden Chapel and sing at

(Continued on page 68)



CYRIL SPENCER LTD.,
1, SHAFTESBURY ROAD,
EDMONTON, LONDON, N.18.

U.K.'s Largest Record Wholesalers Always have available large selections of Deleted and Current LP's and Tapes at the lowest prices for shipment anywhere in the world.

CONTACT

- SEYMOUR FISHER
- PHONE LONDON 01 807 8666
- TELEX 8811550 A/B Stersound.

EUROPEAN OFFICE

- LOU CLAOU
- Les Gardettes, St. Paul de Vence
Provence, France.

Under the direction of P. Levinson.

3 Budget Cos. In U.K. Increase Their Prices

LONDON—Albums from the three major budget companies here, Music For Pleasure, Pickwick and Contour have increased record prices.

All three companies are putting 12 cents on the present recommended retail price of \$2.28. At the same time, however, Pickwick has lopped 24 cents off the recommended price of its 8-track cartridges, bringing them into line with cassettes.

Further price increases have been announced by DJM and Precision Tapes.

Pickwick sales manager Alan Friedlander denied that slow movement of cartridge sales generally had forced his company to reduce the cost of its cartridges. "We have always enjoyed good 8-track sales here and they probably sell in a 1-3 ratio with cassettes.

"The only reason we have cut back is because the sales reps wanted it and the retailers wanted it and the fact that cassettes and cartridges now cost the same will make it easier for everybody concerned."

He adds: "The fact that our albums have gone up to \$2.40 shouldn't have too significant an effect on sales. It depends on the Chancellor of the Exchequer suddenly increasing Value Added Tax on records, but we are otherwise

confident of holding prices on tapes and disks until the end of the year."

Music For Pleasure records also go up to \$2.40, with the Surprise! Surprise! children's records up from 94 cents to \$1.08, but Sounds Superb and Classics for Pleasure remain at \$3.

Sales and marketing director Desmond Lewis says: "It's unfortunate but unavoidable. People might think we should have gone to 99 pence to retail on at under a pound, but we didn't go along with that."

Contour director and general manager John Newman says he believes budget record sales for his company would continue buoyant. It seems that continual price increases have made the public more or less immune to such increases as we have made."

DJM singles from August 1 will retail for \$1.56 while standard albums go up to \$6.60. And there are increases in maxi-singles, mid-price albums, deluxe albums and double full-price albums. Budget albums, double mid-price albums and Elton John's last album are unaffected.

Precision Tapes has announced price increases for its tapes—full-price cassettes and cartridges to \$7.18, full-price double play to \$9.12 being examples, and Precision accessories are also up in price.

30 OF 2,000 MAKE IT

French Singers: We Have Slim Chance For Success

PARIS—According to the Societe Francaises des Artistes, which represents French popular singers, no more than 30 or 40 at most out of 2,000 are given a chance to make a name in the industry.

And this, the Societe believes, is due mainly to the attitude of record companies, plus French radio and television, both of which tend to concentrate on just a few names.

The attack actually went so far as to infer that Philips and CBS—though the names were obviously taken at random—really run variety and pop in France, rather than the Ministry for Cultural Affairs.

The real culprit, says the Societe, is the State. If it had the means to run premises and a panel of experts looking for new talent then the situation would be very different.

When it was decided to separate the ORTF (Radio and Television Office) into three independent companies, the Societe hoped the change would give new talent a chance. But it has proved otherwise.

All three companies turn to the same talent over and over again, says the Societe, and then produces evidence to show how a number of

singers like Joe Dassin, Michel Sardou, Sheila, Sacha Distel and others are seen on the programs over and over.

To this accusation, Guy Lux—responsible for variety—has said this is not plugging at all, as the Societe seems to suggest, but simply reflecting the fact that the public demands stars.

This reply is rejected out of hand by the Societe. The reason, it maintains, is that radio and television are under the thumb of the record companies. Yet this statement is surprising considering that right now the National Syndicat, representing the companies, is ready to sue both radio and television and has even threatened to withdraw its support.

In less than six years the number of singers registered with the Societe has fallen from 1,904 to 999 and of this number half cannot find work. Only those artists who record stand a chance, and out of the total no more than 140 make records.

Says the Societe: "In 100 days, 1,000 pop songs are included in programs employing 450 artists. This accounts for ten different titles, for 30 minutes of song, five different artists per day. Graphs show that a singer heard once finds it difficult to obtain a second hearing but if heard seven times then, in all probability, the artist will be heard from 11 to 15 times over a period of four months."

This situation is laid at the door of the record companies who, according to the Societe, run pop-variety in France.

Yet most, if not all, record companies here are on the lookout constantly for talent. They often make mistakes. Artists believed to have what it takes sometimes flop. It is also true that in France artists manage to hold public enthusiasm and interest longer than in many other countries. The public decides in the long run, anyway.

International

Nice Jazz Fest Begins July 16

PARIS—The second Nice Jazz Festival, running for 10 days from July 16, is to include a double suite for jazz and philharmonic orchestra.

Written by French jazz pianist and composer Claude Bolling, it was commissioned by the mayor of Nice, Jacques Medicin, and lasts 45 minutes. Bolling will play the solo part, accompanied by the Nice Symphony Orchestra.

This year's festival includes Benny Carter, Joe Venuti, Teddy Wilson and Sammy Price. The basic organization is the same as last year, with some 50 musicians playing at different points in the Cimiez Arena from 7 p.m. to 1 a.m.

At the same time, Antibes is holding its own Festival of Modern Jazz, with guest artists including Dizzy Gillespie, Rhoda Scott, Count Basie and Joe Henderson.

PDU Offering Special Line Of Chamber Music

MILAN—PDU Records is offering a special series of chamber music recordings, made "live" during the Naples International Festival of Chamber Music, sponsored last November by the Neapolitan Associazione Alessandro Scarlatti.

PDU offers three sets, each of four records, with the overall title "Classic Live." The music performed is by Mozart, Franck, Mahler, Dvorak, Schumann, Brahms, Mendelssohn, Tchaikovsky, Schubert, Debussy, Boccherini, Rossini, Hummel and Bottesini.

Interesting feature of the PDU series, distributed here by EMI, is the "ad hoc" quality of the groups. Most of the artists do not play together in established ensembles, but participate at the festival, often on a onetime basis, with other soloists.

Among artists performing at the festival were Salvatore Accardo, Felice Cusano, Sylvie Gazeau, Pasquale Pellegrini, Carol Chiarappa and Jean-Pierre Amoyal, violinists; Christian Ivaldi, Martha Argerich, Claude Lavoix and Nerine Barrett, pianists; Luigi Bianchi, Dino Asciolia and Umberto Spiga, violists; Klaus Kannegiesser, Rohan de Saram and Alain Meunier, cellists; Luigi Tagliavini, guitarist; and Francesco Petracchi, double bassist.

WB In England 'Tightens Belt'

• Continued from page 6

tion we have been living beyond our means. As a company we have been living beyond our means, so I proposed certain stern economies."

The cuts mostly affect merchandising, with some in advertising, entertaining and traveling. And Taylor has also decided to cut back on a&r activities "because we would have to exercise greater restraint before signing new acts."

He says he had hoped the economies would have made the layoffs unnecessary but there has had to be unemployment. "It is not right, proper, sensible or decent to leave creative people in a position where they have to just sit and twiddle their thumbs. So with great regret I had to make redundant George Bagley, Bob Cole, Fred Dove, Jane Golding, Tim Knight, Sue Landy, Mary O'Brien and Toni Turner."

From The Music Capitals Of The World

• Continued from page 67

its Sunday worship service. . . . The **Finger 5** (Dec. 28, 1974, Billboard Talent in Action) song & dance group has switched its label affiliation from Philips to Polydor. . . . The six members of the **Pat Boone Family** may have played Japan together for the last time. **Cherry** and **Lindy**, the two older daughters, are getting married later this year.

Over 100,000 pressings of "Coming Home" by **Glen Campbell** (Capitol) have been sold since the single was released here May 5. **Kinji Ogino** of Toshiba-EMI says. And, apart from the album of the same title, additional orders have amounted to 5,000 pressings a day and total sales of the single are expected to reach 300,000 copies, or more than \$500,000 worth, he adds. . . . "Lili Marlene" of World War II fame has been resurrected by several record manufacturers in Japan. Incidentally, if King digs into its morgue of Telefunken masters, an instrumental version might be found. Anyway, over 15,000 Nippon Phonogram (Philips) pressings of the "**Adolf Hitler**" album have been sold in Japan to date, the manufacturer says. The set of two documentary LPs contains a radio transcription of the song. It was featured in the June 15 edition of the NET television network's "Concert Without a Title" series. . . . Arista recording artist **Melissa Manchester** is expected to make her first performance tour of Japan sometime next February. . . . **Holly Maxwell** is due here to sing with **Toshiyuki Miyama & His New Herd** following their return Monday (7) from the Newport Jazz Festival. Concert dates have been fixed in 10 Japanese cities from July 10 through Aug. 24 for the group's "Newport Report" series. . . . The All Japan Federation of Record Retailers' Association has appointed **Minoru Sasaki** as its president for the third year in succession. . . . **Carmen McCrae** was due for her fifth performance tour of Japan.

Arrowtats' international manager **Dennis Power** has concluded a catalog deal with the Central Tape Agency here, a BGM contract with Nippon Broadcasting Project and a foreign record licensing agreement with Warner-Pioneer for some of the U.K. firm's IA (International Artists) albums. He left this music capital for Hongkong June 15. . . . MCA's "**Tanya Tucker**" album is being rushed for release here Aug. 5 by Nihon Victor. . . . King Record is accepting individual reservations for the **Carpenters'** new A&M album "Horizon" that was released worldwide mid-June. **HIDEO EGUCHI**

AMSTERDAM

The **Kilima Hawaiians**, specialists for many years in Hawaiian music here, have signed a two-year contract with the BASF record company and, with **Nick Brents** producing, are working on an album, "Aloha," for September release.

U.K. guitarist **Dave Edmunds** and his new six-piece band topped Assen pop festival July 12, and other acts featured include **Hot Chocolate**, **Country Gazette**, **American Gypsy**, the **Bintangs**, **Massada en Red** and **White 'n' Blue**. . . . Five-day tour here for U.K. band **Sweet Sensation**, following release on VIP of their single "Hideaway From The Sun."

Radio Hilversum III broadcast concerts by **Paul Kossoff**, ex-Free guitarist, and his new band, and **G.T. Moore and the Reggae Guitars**,

from the Filter Furore Show in Enschede. . . . Belgian group **De Ele Gasten**, a cabaret-type band, here for promotional activity tying in with their Dutch-language disks. . . . Basart Records signed 18-year-old Amsterdam girl **Ely Baartsheer**, whose debut single is "Wonderboy," written and produced for August release by Dutch singing duo **Bolland and Bolland**.

In the throes of a comeback bid on Basart is **Anneke Gronloh**, with "Hey Papa," a cover of the U.S. hit. She was a big name performer in the 1960's. . . . "Spider Man" new single of **Cherry Vangelder-Smith**, who now works with a four-piece backing group, **Cheerie**. . . . U.K. band **Hawkwind** top the Vlissingen pop festival, July 24. . . . **Curved Air** touring Holland this month.

Tammy Wynette due for three-day visit to promote her single "Stand By Your Man," but instead flew straight back to the U.S. from London. . . . Release here of the **Orleans** album "Orleans II" through Bovema-EMI, the tapes originally made for ABC, and it is expected U.S. dealers will show import interest in it. . . . New album from **Helen Reddy** is "No Way To Treat A Lady" and is rumored locally to be about the hassles she had in Dutch and German television studios earlier this year.

TV station KRO transmitted a 45-minute special on Dutch girl singer **Marjol Flore**, having filmed it at Knokke in Belgium as part of the Golden Swallow Festival. . . . **Dutch State Police Band** completed U.K. tour, the 25th anniversary of the band and celebrated in the Hague, resident of the Dutch Government.

FRANS VANBERBEER

PARIS

Barefoot U.S. Hammond organist **Rhoda Scott** invited to play in the great gardens of the Tuileries in Paris; two years ago she appeared in the court of the Louvre. . . . Because of strike action by stagehands, the Paris Opera has been playing without scenery for several weeks.

"A Little Love And Understanding," released by Decca and sung by **Gilbert Becaud**, was originally out in French in 1972, under the French title "Un Peu D'Amour et D'Amitie," but the translation has been criticised by experts who say "amitie" is not the same as "understanding." . . . U.K. band **Uriah Heep** started a European tour with a highly successful appearance in Paris.

Average White Band to play Paris in August. . . . "I'm Not In Love," by **10cc**, Phonogram band, has been named best summer disk by France's top-selling daily France Soir. . . . **Roger Protheaux**, who killed **William Coleman** of the **Delta Rhythm Boys**, was sent to prison for three years. . . . Three Russians and a Japanese figured in the top four prizes given in the **Marguerite Long-Jacques Thibaud** musical competition.

Famed French actress **Alice Sapritch** has recorded an album for **Claude Carrere**, for release this fall. Unaware the actress had a singing voice, Carrere says he was fascinated by the way she spoke her lines in plays and had an intuitive feeling that she might be able to sing. After an audition, Carrere organised special lessons for her and engaged novelist **Francoise Sagan** to write lyrics for her, with **Francis Lai** engaged to write the music. **HENRY KAHN**

Baby Records Distributor Of 'Tornero'

MILAN—Baby Records of Milan, set up two months ago, is distributor in Northern Italy of the record "Tornero," or "I'll Return," performed by I Santo California, which is number one on the Italian charts. Baby Records also has the master and world publishing rights of the record.

Owner and managing director of Baby is Federico Naggiar, for many years one of Italy's noted record wholesalers.

Singles Sales Do Not Mean Profit: Casino

By MARTIN MELHUISE

VANCOUVER—According to Ray Pettinger, president of the recently formed Casino Records, a record company cannot survive on the sale of singles alone.

"If you don't have a hit artist, you can have all the hit singles you want and it is not going to make that much difference to the bottom line of the company," says Pettinger. "If you

don't have four of those hits a year, you're out of business."

Casino Records evolved from Goldfish Records which was co-owned by Pettinger and Terry Jacks. The company, which Pettinger bought out from Jacks and changed the name, had one of the largest selling singles in 1974 with Jacks' rendition of "Seasons In the Sun."

"I know how much money we made on that record in Canada," continues Pettinger. "We sold over 312,000 copies of that record in this country and we made about \$30,000, because we were getting about 10 cents a single. We spent \$30,000 alone on promotion on Terry and Susan Jacks, who was also on the label. I spent over \$20,000 on promo-

tion for Chilliwack and I haven't made that money back."

On the Casino label at the moment Pettinger has Susan Jacks, Chilliwack, Bim and Barry Greenfield. Pettinger feels that the company's future direction is clear. "I don't care whether Casino makes a hit tomorrow or today, we're going to make a hit album," he says. "That hit single today will only help us to build the artist, it won't make us money. Our profit margin is not very good. On an album our share is about 66 cents but then by the time we finish paying all the other things, that's whittled down.

One thing to realize is that we are not like every other record company. I'm paying our artists more than anybody else in Canada, unless they are major acts. I'm paying Chilliwack a good percentage. If you've got artists that sell, I believe that you should pay them well. Greenfield and Bim, two new acts are getting excellent percentages. If I can make money and still make that artist money, that's the way it should be."

From The Music Capitals Of The World

TORONTO

Record retailer Sam Sniderman has been making overtures to a number of managers of some of Canada's top acts with an eye to buying out their contracts for a planned record company. Seems Sniderman has some hefty backing lined up as some of the figures being bantered around are in the multi-million dollar range. Acts approached so far include Gordon Lightfoot and the Stampeders.

Rush made a triumphant return to their home town recently, selling out Massey Hall and turning away many ticket seekers at the door. After the show, Lori Bruner of Polydor Ltd.'s Toronto office hosted a small dinner for the band, selected media personnel and friends. ... Effective Tuesday (15), United Artists Records product will be distributed throughout Canada by Capitol Records-EMI of Canada Ltd. Capitol has represented UA in Ontario, Quebec and the Maritimes since Jan. of 1972. Thomas Rathwell Ltd. out of Winnipeg, Acklands Ltd. out of Calgary and Johnston Appliances Ltd. out of Vancouver formerly distributed UA product in the rest of Canada. ... During a recent appearance in Toronto at Le Coq D'Or Tavern, George McCrae was presented with a Company Platinum Award for his single "Rock Your Baby" by R.F. Cook, RCA Canada's vice president and general manager. The album of the same name is also awaiting certification of gold.

George Struth, vice president and

managing director of Quality Records Limited and Gerry Beadle, president of Badger Records have signed an agreement whereby Quality will manufacture and distribute all Badger product in Canada. The agreement also gives Quality worldwide rights to Badger product. The first release under the deal will be a single by Bobby G. Griffith entitled "Give My Love To Lady Canada." The next single will be "Why Don't We Sing Anymore" by Pauls People. ... "Hit the Road Jack" the single by the Stampeders has been charted and playlisted on almost every radio station in Canada. "Christina" by Terry Jacks is also making tremendous gains on charts across Canada. ... Paul Anka appears at the Edmonton Coliseum on Wednesday (16); the Montreal Forum on Aug. 27; and the Canadian National Exhibition Grandstand on Aug. 28. Other Canadian dates will be announced shortly. ... Shooter are currently in the middle of a western Canada tour which will run until Aug. 3. ... After working on an album with producer Jack Richardson at Toronto's Nimbus 9 Studios, Brutus will set out on a Western Canada tour. In the fall they will tour on the east coast of Canada. ...

MONTREAL

Lewis Furey from Aquarius Records in Canada (A&M in the U.S.) appeared at the Quiet Night Club in Chicago from July 2-6. ... The April Wine "Stand Back" tour with special guest Moonquake, which is currently playing to sell-out houses in the major venues in the Canadian Maritimes, has been extended to take in three additional dates in Northern Ontario: North Bay Memorial Gardens, Tuesday (15); Sudbiry Arena, Wednesday (16); and the Sault Memorial Gardens, Sault Ste. Marie, Thursday (17).

Musimart Limited has opened its own label under the name Planet Records. The first two single releases on the new label are "Sensation D'Un Amour D'Ete" by Michel Deloir Et Compagnie and "Summer Love Sensation" by Rick E. Blue and Sonic Stew. Both singles were produced by Bill Hill. According to Michel Kordupel, national promotion director of Musimart Limited, Planet will release only Canadian recordings. ... Mahogany Rush, on Kof'ai Records in Canada and 20th Century in the U.S., appeared at the Diamond Head Crater Festival in Hawaii on July 4. ... Beau Dommage, whose debut album has reached the 110,000 sales mark in Quebec, are currently on tour in Europe. While there, they will appear as special guests at the Festival International De La Chanson De Spa in Belgium. ... April Wine are to be presented with a gold record for sales of their "Electric Jewels" album.

Most of the top recording artists in the Quebec market including Jean-Pierre Ferland, Rene Simard, Les Sequin, Gilles Valiquette, Aut'Chose,

Harmonium, Guy Boucher, Mack, Michel Louvin, Renee Claude, Louise Forestier, Pauline Julien, Lise Payette, Willie Lamothe, Ti-Blanc Richard, Raoul Duguay, Manneige, Toubabou, France Castel and Ginette Reno appeared at Le Fete De La St. Jean held on the mountain Mont-Royal in the center of Montreal from June 20-24. The festival attracted over one million spectators over the five day period. ... The Montreal Playboy Club has set up a series of Sunday night jazz concerts with top name acts including Gary Burton, Gerry Mulligan and Chico Hamilton.

VANCOUVER

A three day festival was held on Vancouver Island from June 27-29, featuring a number of west coast groups. ... Christopher Weait's album "Four Centuries of Music For Basson" by Pyramid Records in Canada has been licensed to EMI in Australia. ... Anne Mortifee has completed her album for EMI at London's Abbey Road Studios. It will be released in the early fall. ... Cheyenne Productions, headed by Daryl Burlingham has signed with Mushroom Records for the release of their first single "Chasing a Dream" by Richard Stepp. ... Les Weinstein, manager of the Irish Rovers is now managing Attic recording artist Shirley Elkhart.

Bachman-Turner Overdrive's album "Four Wheel Drive" has been certified platinum in Canada. The band's four albums are now platinum in this country. ... Heart's new single "Magic Man" on Mushroom Records continues to pick up major market stations across Canada. ... Island Records are preparing for U.S. release of the new Jayson Hoover LP. Hoover is on the Mushroom label in Canada. His current single "Ridin' High (Hypnotized)" is receiving good disco response in Canada. ... Ray Pettinger has been traveling across the country promoting his new company Casino Records with a roster that includes Susan Jacks, Bim, Chilliwack and Barry Greenfield. Ms. Jacks recently completed a CBC-TV special in Montreal. Her new single is "Love Has No Pride." MARTIN MELHUISE

Stores Called Mister Sound

TORONTO—A name change has been announced by Capitol Records-EMI of Canada for that company's Scotty's and Sherman's record retail outlets. According to Brian Josling, general manager of the Sherman's/Mister Sound retail chain, the Sherman's stores in Toronto, Hamilton and London and the Scotty's stores in Edmonton and Calgary, changed their name to Mister Sound effective July 1.

In the Quebec region stores will continue to use the name Sherman's Music Centre. No explanation was given for the stores change of name.

Attic Activity Up In Month

TORONTO—Attic Records, headed by Al Mair and Tom Williams, has proved to be one of the most active of the independent labels in Canada in the last month.

In two separate licensing deals with the Canadian Talent Library, Attic has released two albums, "Piano Portraits," a classical LP by pianist Sheila Henig and "Homecoming" by Hagood Hardy. The latter LP features a single of the same name.

Selections for Ms. Henig's album which was produced by CTL's Mal Thompson, were chose in consultation with Arthur Collins of CFRB in Toronto with the needs of the broadcaster in mind. The cover features an original painting by Toller Cranston, the internationally successful painter and ice skater.

Attic artist Shirley Elkhart set out on an extensive western Canada tour on July 2. The tour, which will also feature her new band and RCA artist Rick Neufeld, will end on Friday (18) in Williams Lake, B.C. On her return to Ontario, she will appear at Ottawa's Camp Fortune with Ron Nigrini, another Attic artist, before an expected crowd of 30,000 over two nights, with CBC Radio taping the concert for network broadcast. Ms. Elkhart will then go into the studio in Toronto to work on her first album.

Fludd is in the Thunder Sound studios in Toronto recording a follow-up single to "What An Animal!" and Ken Tobias is in the RCA studios in Toronto recording his first album for Attic. Ron Nigrini, who is playing in a number of Toronto clubs, will have a new single out this month.

Debbie Fleming's single "Long Gone" has been released in England by ATV's Bradleys label after it became a much requested song in discos in Nottingham. From that initial interest came import orders for 3,500 units from the U.K.

Carla Whitney has just completed a tour of the Maritimes where she was held over for six weeks in Moncton. She has an album ready for release on Attic as well as a follow-up single to "I've Been Hurt (So Many Times)."

International Turntable

Ian Mannering-Smith and Chris Griffin have been appointed by WEA in London as field promotion representatives to work exclusively on the promotion of Atlantic releases. Mannering-Smith will concentrate on the Scottish area and Griffin, previously with RCA, will work in the Midlands, both reporting to field promotion manager Nigel Molden. The two existing representatives in these areas, Steve Dunn and Phil Baker, will now be responsible exclusively for the promotion of Warner Bros. releases.

Bus Stop Records and Intune, which incorporate Intune Productions, Casanova Music, Tiger Music and Golden Egg Music, have moved to new London premises.

Ken Maliphant, Phonogram's U.K. general manager (marketing), has been appointed to the board of directors of the company. He now becomes marketing director, and he has been responsible for the company's entire marketing operations, including pop product, sales administration, marketing services, plus classical and tape repertoire and creative services.

Corrine Palmes is leaving Chappell in London after four years because of family commitments. She originally joined Chappell recorded music library as personal assistant to John Parry and last year became joint manager with Ed Colyer. In a reshuffle aimed at strengthening the music division of Chappell, Jimmy Henney and Lou Hart have been made responsible for the exploitation of the Irving Berlin, E.H. Morris and Williamson catalogs.

Peter Swettenham has joined Warner Bros. U.K. as deputy to the company's head of a&r, Tim Knight. Age 25, he comes to Warner after two-and-a-half years at AIR (London) where he was both engineer and producer. He has also been house producer for Decca. He will be involved in Warner's drive to produce material for the U.K. singles market.

Brian Gibbon, appointed 18 months ago as financial director of Charisma, has resigned, but has agreed to continue as a consultant. The Charisma board now comprises Tony Stratton Smith (managing director), Gail Colson (general manager) and Marty Machat (legal advisor).

For the past four years manager of the EMI contracts department, Pat Feldman has joined CBS as co-ordinator of business affairs, reporting to director of business affairs Paul Russell.

Andrew Jackson has been appointed copyright and royalties manager for April Music. He takes over from Cathy Callaghan who, after three years with the company, has left to have a baby. Jackson has been working in the copyright department at DJM, and previously was with RCA and Polydor.

New assistant promotion manager for MCA Records, licensed here to EMI, is Marion Pittaway, previously secretary to press officer Geoff Thorne.

Ken Rowlands, former national accounts manager at CBS, has been made manager of tape and SQ sales and marketing. He is replaced by Bob Lewis who retains responsibility for sales and co-ordination. Neville Summers, while continuing to handle liaison with distributed labels, will also be responsible for dealing with wholesalers and distributors. All three report to John Mair, national sales manager, U.K.

David Morris has been employed by the William Morris agency in London to expand its light entertainment division. He was previously with MAM for six years.

Sylvia Tyson



PEOPLE ARE TALKING ABOUT THIS WOMAN'S WORLD

"There is an integrity through these songs that is much broader and, one suspects, will be much more long-lasting than any of the pro-feministic drivel singers have produced. It's the integrity of an artist who happens to be intelligent and capable of beautiful things. That this artist happens to be a woman and knows the woman's world is but an extra benefit."

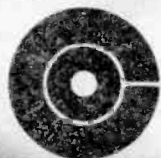
Peter Goddard (Toronto Star)

"... a compilation of fifteen years' work, hard-earned songwriting ability, and a voice capable of reaching out beyond the microphone to touch people where the heart of song is supposed to touch. Sylvia Tyson's album is much better than good."

David Farrell (Record Week)

After 15 years of writing and singing with Ian & Sylvia, Sylvia is writing and singing on her own. She has something to say to all of your emotions, and her melodies will linger in your mind . . . Sylvia Tyson's first solo album has been eagerly received by Canada's media and buying public. Look for "Woman's World" on Capitol U.S.A. and E.M.I. in Great Britain—Coming soon.

W O M A N ' S W O R L D



Capitol®

On Records and Tapes

SKAO 6430 8XT 6430 4XT 6430

1960 Date Of Antipayola

• Continued from page 4

fifties when the FCC and Congress, coming down parallel tracks, worked out the new antipayola section 508 amendment to the Communications Act. This would snare givers and takers among deejays, programmers, labels, distributors or whoever, for sub-rosa push of record play on the air. Penalties of up to one year in jail, or \$10,000 fines, were set.

The parent section 317 applies only to station licensees. It requires sponsorship identification whenever "service, money or any other consideration of value" is exchanged for air plugs—musical, political or promotional. It requires the licensee to be diligent in discovering and controlling payola on his station.

Actually, it is a "disclosure" law. As amended, it says anyone giving, taking or witnessing a sub-rosa payment violates the law if he fails to tell station management, so they can make the required announcement on the air.

The penalties for licensee failure to meet tightened supervisory requirements range from cease and desist order and fines, or short-term renewals, all the way to the possible revoke of a broadcast license generally worth millions.

Perhaps the most horrendous moment for the record industry, in 1960, was the FCC's historic March 16, 1960 proposal that every record given free to a station was in effect a "consideration"—and required sponsorship identification.

The payola-probing Oversight Subcommittee of the House quickly came to the rescue, after a torrent of

Playboy Plans

• Continued from page 3

tainly helped us, and with the label so strong in country that seems like a natural field for us to become involved in. (Mickey Gilley, Barbi Benton and Debbi Campbell have all enjoyed chart successes.) Also, I attended the country seminar at the Billboard Talent Forum and became even more aware of the openings in that field."

Arthur says the Playboy concert promotions to date have been primarily in halls seating 2,500 to 3,000. Most future dates will also be in such auditoriums, though he adds that larger venues are not ruled out.

"We felt Playboy had to move from the '50s to the '70s," Arthur says, "and the promotions are simply another step in this procedure."

Seating capacity of the Los Angeles Playboy Club will be expanded by some 100 shortly so that the facility will comfortably seat over 200. Artists including Mel Torme, Della Reese, Billy Eckstine, Louis Prima, Buddy Greco and Harold Melvin & The Bluenotes are set for the fall.

"The clubs are still open to key-holders only," Arthur says, "and we want to expose Playboy to more of the general public. This is another reason for moving into the concert field. And if we can take a young group and put them in the clubs, like we did with Manhattan Transfer in Chicago, then we can hopefully book them in concert later on." (Playboy is planning a Chicago Manhattan Transfer concert this fall.)

Progressive jazz is also high on the concert priority list, though Arthur says careful homework is necessary before placing an act of this genre.

The first country concerts, set for this fall, will feature Mickey Gilley and Barbi Benton, though not necessarily together.

record and radio station protests. Its report declared that such free (or at nominal charge) items in station programming did not constitute payola. No announcement was needed, unless the deejay made a special pitch in return for a consideration—such as a dozen or more free records ("freebies") he could sell.

NATRA Unity

• Continued from page 1

cial Hale, NATRA's elected president, has been inactive in the group since its move to Baltimore.

On the other hand, Hale stresses that he is still very much the active president of the group, and that he plans to run for re-election. He further states that the Chicago chapter of the group is the only active body at this time.

The one issue on which both sides are in total agreement is the need for resolving their differences and restoring the splintered image of the group. Says Hale: "We must succeed in doing this or we will be back to where we were several years ago when people saw us as little more than a bunch of jive artists." Hulbert agrees: "We are looking for dedicated and inspired leadership that can pull and hold the organization together," he says.

Hulbert complains that for too long NATRA has been the victim of self-seeking prima donnas out to satiate their own inflated egos. He continues: "For this reason we are opening this year's convention up to a series of rap sessions, so that we may learn from our members what they want."

From Hale, the observation that, "there are too many people in NATRA who still resist change." He says, "We must weed out the pettiness that still exists in the organization, and try to restructure it so that it addresses itself to all aspects of the music industry."

However, this piece of machinery seems to have already been set into motion. Hulbert discloses that a drive is underway to encourage radio station owners and record company executives to become NATRA members. He says that already two stations, WWIN-AM in Baltimore, and WAWA-AM in Milwaukee, have become NATRA members.

"What we are trying to do is convince the radio station owners and record company executives that we are not a union, that there is no reason to be suspicious of, or intimidated by us, and that we can be much more effective working together as one unified organization," Hulbert says.

He complains that up until now NATRA's biggest headache has been adequate funding, and he discloses that the organization is working on a blueprint that will net the group an estimated \$250,000 a year in revenues.

Hulbert's faction of NATRA is also working on a plan to give female members a greater voice in the organization's affairs. He says, "We will propose an amendment to our constitution that will assure women a greater role in NATRA." To back up his point Hulbert also discloses that Kitty Broady, the organization's general secretary, and a charter member of the group, will run against Hale in the upcoming elections for the presidency of the group.

Paul White, another long-standing NATRA member has also thrown his hat into the presidential ring.

The convention itself will run from Aug. 12-16, at the downtown Baltimore Hilton.

New Companies

Growth Power Records and Flashflower Publishing formed in Rochester, N.Y. Initial emphasis will be in the children's and inspirational fields. Albert Gordon is president. Patrick Dole is head of a&R.

★ ★ ★

Jerry Schoenbaum and Skip Drinkwater have formed Zembu Productions in New York. Firm will offer service to artists, writers and producers, which will include production, publishing, management and placement of acts. Schoenbaum will be based on East Coast, Drinkwater on West Coast.

★ ★ ★

Exclusively Jazz Ltd. has been formed in New York by Buddy Scott with emphasis on artist acquisitions, consultation and promotion of jazz production. The new offices are at 300 West 55th St., New York.

★ ★ ★

Thomas Williams departed Warner Bros. in Nashville to launch his own production and promotion firm. He will produce artists independently.

★ ★ ★

L & K Records, Chicago, formed by Larry Klein, issues its first single and it features Klein on "The Phantom Of The Road" with "Heartaches And Halos." Paul Strasser and the Raintree Country group also are set to record for L & K.

★ ★ ★

Energetic Productions, Riverside, Calif. formed by Harold F. Turnbull and specializing in music publishing and independent record producing has signed the Desert Sun and composer/lyricists Brooks Poston and Jane Boltinhouse.

★ ★ ★

Roger Robillard and Wayne Borden have formed Disco Starrs, a traveling disco in Somerset, Mass., featuring only tapes.

★ ★ ★

Concert promoters Irv Zuckerman and Steve Schankman of Contemporary Productions in New York has expanded their activities to include management, record production and publishing. The new firms to handle the added chores are: Artistic Vision, Soize Productions and Zuckschank Music, respectively.

★ ★ ★

Curtis Smith Music has been founded in Atlanta as a production-management-publishing operation by the recently exited GRC Records publicity director. Smith has signed three new artists.

★ ★ ★

Bragg & Associates, an aircraft design firm based at Santa Monica Airport, has branched into custom charter buses for music touring. The firm claims to be the first on the West Coast building and renting these luxury buses. Early clients are James Taylor and Kris & Rita.

★ ★ ★

Jim La Lumia's Rock 'n' Roll, Inc. publicity-management has been formed in Ronk, N.Y., to represent the group, Powerglide.

★ ★ ★

Todd B. Leshner has opened the doors of Zeus Recording Co., in Cincinnati. Leshner is serving as executive vice president and looking for new talent.

★ ★ ★

Ville Platte Record Manufacturing Co., a single and LP pressing facility has been opened in Ville Platte, La. The plant is owned by Floyd Soileau and managed by his brother Joseph.

Newport Fest Touch & Go

• Continued from page 28

standing up and dancing in the audience to the sounds of gospel's greats including Al Green, mentor Claude Jeter, sweet-voiced Marion Williams, innovator Thomas A. Dorsey with Sallie Martin and several others.

This show was followed by one of the biggest disappointments from the voice of Maria Muldaur. On paper, this show promised to be an interesting mix—especially with the band organized by Benny Carter—but it turned out to be a drowser instead of a cooker. When she sings Muldaur, she sounds very good, but when she tries to play Billie Holiday, et al., it's near-disaster. Too bad too, because the band featured some great playing from people like Grady Tate, Danny Stiles, Frank Wess, Seldon Powell, Garnett Brown, Bucky Pizzarelli, Hank Jones, Jimmy Nottingham and Cecil Payne.

Unlike most other nights, Monday featured two concerts only, and had them competing in the same time slot. Jazz on the Hammond had some good players like Brother Jack McDuff (who really got it on), Rhoda Scott, Larry Young and Don Lewis. Still, it was a rather unexciting and blase evening that needed much more spark.

Count Basie and his orchestra headlined the other show, with a display of fireworks instilled into his two sets. This group played with great fervor, possibly pushed on by the fine music of Miyama & The New Herd—a Japanese big band that blended traditional native folk music with elements of the modern big bands.

Tuesday was the start of the four-concert per night schedule. Dizzy Gillespie performed with Freddie Hubbard and the pairing of the two schools was interesting. The latter's contemporary pop tune renditions were well accepted, with some excellent accompaniment from his quintet. Gillespie definitely got it on, but was stopped before he really broke a sweat, when the plug was pulled 20 minutes into the set.

The piano solo concert was far less satisfying with each of the masters, except Eubie Blake, choosing to play heavy pieces, instead of being themselves.

Salute to the American Song started out nicely with Jim Hall and Zoot Sims doing the music of George Gershwin, but faded in the hands of pianist Cy Coleman, singer Johnny Hartman and trumpeter Chet Baker. The latter was frighteningly sad and was only moved by the playing of his saxman Bob Mover,

Tobill Chosen For Tony Bennett Label

LOS ANGELES—Tobill Records, the new company of Tony Bennett and Buffalo realtor-hotelman William Hassett Jr., will title its label Improv. First release is a just-completed Bennett LP, "Life Is Beautiful." Distribution is not yet set.

Fred Astaire composed the melody for the title tune. Tobill's vice president is Jack Rollins of Rollins & Joffe. Richard Roemer is general counsel. The company eventually intends to sign other artists besides Bennett.

Broadway TV

• Continued from page 12

gross rise. Sales increases ranged from a maximum of several hundred on some LPs during specific weeks to much smaller amounts. All dealers canvassed attribute the gains to the television spots.

an enthusiast of Charlie Parker. The only other real flash of the night came from the great Helen Humes, who took the songs of Fats Waller and made them her own with the aid of pianist Ellis Larkins.

Miles Davis (Columbia) was in rare form for his concert and, for the first time in months, decided to stop clowning long enough for the audience to hear the true genius of a trumpet innovator.

This report is the result of reviews filed by Radcliffe Joe, Robert Ford, Larry Frost and Jim Fishel, who compiled all the material.

Wednesday featured the music of the Brubeck family and it was a satisfying show from the audience point of view.

Stanley Turrentine, John Klemmer and Hampton Hawes all tried to stimulate the meager audience with their specific brands of jazz, but nothing seemed to work.

Chuck Mangione played a healthy set that showcased music from his latest release and won the hearts of the audience. He is playing much more piano now, but this blends wonderfully with the musicianship of his sidemen, most notably Gerry Niewood. Because his set lasted so long, Gato Barbieri was forced to cut it short in midflight.

Stan Getz organized a show with his friends and at certain times the friendships worked musically, while others fell short.

Charlie Byrd and Jimmy Rowles played so-so sets, and then the show hit a high with vibraphonist Gary Burton. He was only overshadowed by the singing of Mabel Mercer, a legend in her own time.

Thursday's schedule had a multitude of talent, mostly running concurrently. Singer Jon Lucien led off with a set that showed his capabilities and proved that his day is right around the corner. Also on the bill was guitarist George Benson, who wove his usual magic spell around the audience with lightning-quick riffs. Midway through the set he was joined by vibe legend Milt Jackson who only added to the already pleasing set.

The "In Crowd" concert was a mixture of the Ramsey Lewis Quintet with Max Roach and the J.C. White Singers. Lewis has been riding a crest lately, but his music seems to be losing some of its verve. Max Roach was a different story. Besides being a drum legend he also picks choice musicians as was evident in the hands of trumpeter Cecil Bridgewater and his brother Ron on saxophone. Roach's quintet cooked on one number before being joined by White and his 12 gospel singers.

Thelonious Monk's return to the stage after a relatively long hiatus was greeted with more excitement than anything else at the festival. One of music's true innovators, his set had the audience on its ear for its entirety. Aided by the great playing of saxman Paul Jeffrey (who often carried the load for Monk), bassist Larry Ridley and drummer Toot Monk, this quartet was phenomenal and should be put on record as soon as possible.

Cleo Laine and her hubby John Dankworth played their usual good set, but Dankworth's portion lasted too long. Ms. Laine's subtle blend of poetry and jazz is interesting and innovative.

The final two days featured outstanding performances by Rahsaan Roland Kirk, McCoy Tyner, Stan Kenton, Lionel Hampton, Maynard Ferguson and Bill Watrous. Art Blakey (featuring new saxman David Schnitter) and Sarah Vaughan.

BROADWAY REVIEW

Honesty Highlights New N.Y. 'Chorus Line' Show

By ROBERT SOBEL

NEW YORK—"A Chorus Line," musical housed at present at the Newman Theater in Greenwich Village, has many impressive elements. But above all, it has honesty, which makes it absorbing and engaging as well as totally entertaining.

Sewn together from remnants of honest-to-goodness lives of Broadway dancers from a concept by Michael Bennett, it is honesty's omnipresence in design, performance and atmosphere which gives the show the overall sensitivity and sensibility to make it a certain hit—even when it reaches a broader Broadway mounting next Friday (25).

Revolving around the theme of chorus line dancers, misfits who have somewhere misfired, the show unmasking their desperation, their futility, their dreams. Pathetic creatures, for the most part, all with hang-ups who let it all hang out as they're asked to bare their lives in front of the footlights by the stage director who auditions them.

It all takes a bit of doing, dancing and much demand by the performers, but they come through nobly. Perhaps individual performances should not be singled out—much like the anonymity in a real-life chorus. Nevertheless, Donna McKechnie, Pamela Blair, Priscilla Lopez, Dom Percassi, Robert LuPone, Baayork Lee and Michael Serrechia make outstanding contributions.

True, some of the characters are stereotypes. Gays, guys and dolls—again, much like real life. Sometimes the going is a bit too sentimental but the show takes an objective look at itself, comes up with either a dance or a song just in the right places, and moves back on the track.

The musical selections (lyrics by Edward Kleban; music, Marvin Hamlisch) are somewhat unorthodox and certainly are not the usual kind of melodic fare that one hears onstage. If one draws comparisons, they have a Brechtian, bittersweet quality. Also, almost half of the tunes accent dance routines (which are widely varied) or are selections geared for the entire company. Yet, the songs are not sacrificed. They relay meaning fittingly and unobtrusively, as they should. A kind of partnership exists which results in absorbing and provocative theater.

Two of the tunes are exceptional and should bring recording interest. These are "One," sung by the company, and "What I Did For Love," sung by Ms. Lopez and the company. CBS Records has recorded the original cast version, guided strongly by Goddard Lieberson. A strong promotional program is already under way, which included this showing of the play July 2 for dealers, trade press and others, and a party afterward. E.H. Morris is the publisher.

Bank Underwrites Its Own Free N.Y. Noontime Music

NEW YORK—A series of free noontime jazz concerts sponsored in midtown Manhattan by the Greenwich Savings Bank, and featuring such artists as Lionel Hampton, Zoot Sims as Earl Hines, was part of a flurry of jazz activity scheduled here to coincide with the 1975 Newport Jazz Festival.

The festival was launched June 27 at Carnegie Hall with the New York Jazz Repertory Co. playing the music of Bix Beiderbecke.

The series sponsored by the Greenwich Bank ran from noon until 2 p.m. daily and ended Thursday (3). They were held at Rockefeller Center.

Also scheduled for Rockefeller Center is "Jazz For A City Evening," produced by The Town Hall, and sponsored by Rockefeller Center, Inc., in cooperation with Time, Inc., McGraw Hill, Inc., and the Exxon Corp.

This schedule got underway June 25, and will run through July 30. It

will feature such artists as Art Blakey and the Jazz Messengers, Eubie Blake with his ragtime piano, Earl Hines, Marian McPartland, Red Norvo with his vibraphone and Chris Connor with Lenny Hambro. The concerts are free.

Another schedule of free jazz in the city is being sponsored by the Jazzmobile which is entering its 11th year of free concerts in New York. These concerts got underway Tuesday (1) and runs through August 1. They will be held at locations in Manhattan, Queens, Brooklyn and Bronx, and will feature such acts as Billy Taylor, Freddie Hubbard, Art Blakey, Roy Haynes, Junior Mance, Jimmy Heath, Mongo Santamaria, Tito Puente, Roy Eldridge, Lou Donaldson and Larry Harlow.

The Jazzmobile concerts are being sponsored by The New York State Council on the Arts, National Endowment For the Arts, New York City Dept. of Cultural Affairs, Office of the Manhattan Borough President and Office of the Bronx Borough President.

In addition to the freebies, a number of private clubs and organizations are sponsoring what they call mini jazz festivals, featuring an interesting mix of the popular and the unknown.

Art D'Lugoff's Top Of The Gate, is sponsoring the Gate Summer Jazz Festival with Lonnie Liston Smith and Ahmad Jamal among the lineup. The Ladies Loft in lower Manhattan is sponsoring a Summer Loft Jazz Festival that will run through July 6. A donation of \$3 is being accepted.

There is also "Rhythm On The River," a series of Hudson River boat rides featuring top entertainers in the jazz, rock, pop, soul and Latin fields. This schedule runs through Sept. 17, and offers four hours of music at \$9 per ticket.

CY LESLIE TO BE FETED ON SEPT. 25

LOS ANGELES—Seymour "Cy" Leslie, founder and chairman of the board of Pickwick International, Inc., will be honored at the Century Plaza Hotel here Sept. 25 by the Music-Appliance-Radio-Television Industries chapter (MART) for the City of Hope.

Proceeds will be used to establish the Leslie research fellowship at the City of Hope.

Leslie, in his 29th year in the record business, was chosen for his "dedication and contributions to his industry," says Jerry Moss, president of A&M Records, who serves as chairman of the event.

Mexicans Reach Union Accord

MEXICO CITY—AMPROFON (the 17-member Mexican Recording organization) and SUTM (the Mexican musicians' union) reached a new two-year agreement here July 8, thus insuring a full go-ahead in recording activity at all studios.

Two of the key points reached in the contract, favorable for both sides, were a 15 percent increase for the musicians on all sessions and only a 50 percent payment of salary for groups and orchestras doing promotional appearances, mostly relegated to television. Previously, SUTM had asked for the full 100 percent for their members.

Says an AMPROFON spokesman: "the benefit of the record companies being able to do that much more promoting at virtually half the cost will create more jobs eventually."

Another major point is that at the end of the first half of the pact, there could be an adjustment to enable the musicians to live with any foreseeable runaway inflation.

Chappell Issues Weill Songbook

NEW YORK—Chappell Music has issued a songbook, said to be the only major collection of Kurt Weill's American songs, "Kurt Weill In America."

The book, which inaugurates the 75th year of the birth of the composer, is dedicated to Lotte Lenya, widow of Weill, and spotlights his contribution to the musical theater and his work with American lyricists such as Ira Gershwin, Maxwell Anderson and Alan Jay Lerner.

Fifty songs are represented in the 228-page book, which features over 75 photographs and stills. A poster featuring the songbook cover will be used in stores, exhibits and at other events planned to honor the composer. Also planned are concerts, a television special and a Broadway gala evening during the year-long celebration.

Cutout Market

• Continued from page 12

dipped a bit and states that he now pays 10 to 25 cents for "junk," and from 60 cents to \$1 per disk if he is permitted to "cherry pick." In the latter case, much of the merchandise consists of overruns rather than deletions.

In a somewhat apocryphal observation, whose authenticity could not be validated, one salesman was recently noted traveling the dealer circuit in California pushing cutouts. Across his T-shirt was emblazoned the legend: "Yesterday's Rock is Today's Schlock."

CHARTALK

MOR Singles Show Muscle In First 6 Months Of '75

LOS ANGELES—Sixty percent of the singles that have reached the top 10 of Billboard's Hot 100 thus far this year have been big MOR hits.

A study of the 70 singles that have made the top 10 since January shows that fully 42 have been represented on Billboard's easy listening survey. Twenty-three of the hits have seen action on the soul chart, while only eight have made the country listings. And, surprisingly, 12 songs have made the top 10 this year without charting in any of the three formats. (The total exceeds 70 because some records hit in more than one format.)

The total of 42 top 10 singles that have scored in easy listening includes seven soul and eight country crossovers.

The seven "progressive soul" records include "Never Can Say Goodbye" and "Swearin' To God," which hit first in MOR and crossed to soul, and "Pick Up The Pieces," "Walking In Rhythm," "Love Won't Let Me Wait" and "The Hustle," which went from soul to MOR. "Lovin' You" hit both format charts the same week.

The eight "progressive country" records include three MOR-to-country hits: "Another Somebody Done Somebody Wrong Song," "Please Mr. Please" and "Sally G," the flip side of "Junior's Farm." Also included are three country-to-MOR hits: "Before The Next Teardrop Falls," "When Will I Be Loved" and "I'm Not Lisa." "Have You Never Been Mellow" and "Thank God I'm A Country Boy" hit both charts simultaneously.

Public Broadcasters Ask

• Continued from page 3

administrative costs of distribution to BMI members and affiliates would take \$45,000 out of its \$90,000 first year total.

ASCAP counsel Korman declared that the public broadcasting program is not only government subsidized, but had actual commercial sponsorship by big corporate "underwriters" of programs. He cited three court opinions that no matter how delicately worded the sponsorship of public broadcast programs, the station and sponsor were still making money and for a profit.

In answer to a question from subcommittee chairman Kastenmeier on music performance, the public broadcasting spokesman said they wanted 1—negotiations for fees they can afford, with all rights to be included and 2—a guarantee of continuing negotiations and clearances in the future, under copyright tribunal supervision. Private negotiations would be "encouraged" during the tribunal's determination on rates.

Subcommittee member Robert Drinan (D-Mass.) questioned the erosion of composer and authors rights if Congress goes along with these requests. The PBS spokesman answered that Congress had urged the widest dissemination of creative works and their use "by the children

Correct Karol Men

NEW YORK—The feature, "A Day In The Life Of Ben Karol," carried in the issue of July 12, inadvertently transposed captions, resulting in incorrect identifications. Also, Karol's display man, Sid Sesskin, was identified incorrectly as Lou Weinstein of Columbia Records.

That leaves 27 top 10 records that scored exclusively in easy listening and 16 that have made it exclusively in soul (including hits by such white pop acts as Grand Funk and Elton John), but none that hit exclusively in country. The closest thing to a pure country hit making the top 10 was the No. 1 ranking of the MOR hit "You're No Good" with its country flip side, "I Can't Help It."

Perhaps the most surprising finding of this survey is that 12 records have made the top 10 without so much as denting any of the three format charts. They are: "Lucy In The Sky With Diamonds," "#9 Dream," "Lady," "Can't Get It Out Of My Head," "Don't Call Us, We'll Call You," "No No Song," "Chevy Van," "Emma," "Jackie Blue," "Long Tall Glasses," "Bad Time" and "Magic."

Presumably the only reason these records didn't make it to the MOR listings is that they are generally teen-oriented. They are surely closer to the easy listening sound than to soul or country.

The similarity between the Hot 100 and the MOR charts has important implications for the industry. It is undoubtedly an indication that easy listening stations are becoming more contemporary by adding progressive records like "You're No Good" and "One Of These Nights" to their playlists.

It also underscores that the prevalent sound of 1975 is easy to take pop. Even in this day of disco, easy listening records continue to quietly account for the bulk of the top 10 week in and week out.

PAUL GREIN

of America"—apparently regardless of any erosion of rights.

Rep. Herman Badillo (D-N.Y.) said there was a good case for government subsidy for public broadcasting, but not for denying rights to composers, which had been conferred by Congress. A "private tribunal" should not be able to take away the copyright owner's right to permit or deny performance of his work, and then to negotiate payment, he said.

Soviets Finally Sign Macmillan Pub Deal

NEW YORK—The deal calling for Macmillan Inc. to represent all Soviet music in the Western hemisphere, although announced more than six months ago, was signed only last week in Moscow.

Executives of Macmillan, parent company of G. Schirmer and Associated Music Publishers, inked the pact with the Russian copyright agency VAAP that is understood to call for a \$1 million guarantee over a 10-year period.

Fiji Piracy Now a Thing Of the Past

WELLINGTON, New Zealand—A combined effort of local government and the record industry here has wiped out cassette and record piracy in Fiji, according to Mike Wells, managing director of EMI Records. "Almost all—98 percent—of the recording industry in Fiji was by bootleggers, with material coming from Singapore and Taiwan."

Now, EMI, Phonogram and Festival have teamed up to establish a cassette operation in Fiji, exporting the pancakes and assembling them on the island.

Spotlight



URIAH HEEP—Return To Fantasy, Warner Bros. BS 2869. Most varied set yet for the veteran British band, with the hard rock trademark still a vital part of their repertoire but some interesting tinges of blues, soul and some good ballads added here as well. Instrumental segments dominated by the various keyboards of Ken Hensley and guitar work of Mick Box, while lead singer David Byron works his way through more styles than on previous LPs. Some horn work used sparingly is effective for change, as are the soulful backup vocals used on several cuts. No great change from past efforts, but enough of a difference to indicate the band is progressing. Side two by far the strongest side. Usual good vocal harmonies.

Best cuts: "Beautiful Dream," "Prima Donna," "Your Turn To Remember," "Why Did You Go," "A Year Or A Day."

Dealers: Group due for extensive tour at end of summer. Past two LPs have gone gold.

REO SPEEDWAGON—This Time We Mean It, Epic PE 33338 (CBS). REO Speedwagon, like Aerosmith, is one of those bands that sell several hundred thousand LPs each time out and that nobody seems to know. Here, they come up with their most versatile set yet, mixing in strains of the band (particularly with the strong keyboard emphasis and harmony vocals), a country flavor, Mott in spots and their own of blending vocals and keyboards. If there is such a thing as easy to listen to hard rock, this is it. Well done technically, good mix of raucous and softer sounds, keyboard work that flows throughout and good blend of melodic vocals and rougher singing.

Best cuts: "Headed For A Fall," "River Of Life," "Out Of Control," "Lies," "Dance," "Dream Weaver."

Dealers: Group managed by Irv Azoff and has been touring with many of his groups.

POCO—The Very Best Of, Epic PEG 33537 (CBS). (2 Records). Now that Poco has moved on to another label, Epic is starting to launch a campaign on the band's excellent catalog. Set here contains the definitive history of the pioneer country rock band—including performances from past members Richie Furay and Jim Messina. Few have recognized the group for the many contributions it made to the country rock genre, but this double set should help put the band in better perspective. Fine liner notes covering each of the group's LPs from disk jockey Pete Fornatale.

Best cuts: "A Good Feelin' To Know," "Grand Junction," "Rocky Mountain Breakdown," "Here We Go Again," "Pickin' Up The Pieces."

Dealers: Open cover to show photos of all eight previous LPs to aid in moving catalog.

DAVID CASSIDY—The Higher They Climb The Harder Fall, RCA APL1-1066. Cassidy began to show people he was really a singer on his last few Bell LPs, and with his first RCA project he works through a number of solid rock cuts (some original, some oldies) as well as some fine ballads and reinforces the feeling that he is far more than a creation of television. Vocals carry more strength than on any previous project, production (Cassidy co-produced set with Bruce Johnston) is strong throughout and instrumental backup is full when it needs to be and basic when required. Backup vocals on several of the cuts sound suspiciously like the Beach Boys. Most impressive however, is the variety of material the artist handles with ease. Material from Cassidy, Johnston, Brian Wilson, Mike Love, Harry Nilsson and Richie Furay.

Best cuts: "When I'm A Rock 'N' Roll Star," "Be-Bop-A-Lula," "I Write The Song," "Darlin'," "Get It Up For Love," "Love In Bloom."

Dealers: Artist getting major push from RCA.

ESTHER PHILLIPS w/Beck, Kudu KU 23SL (Motown). With a little luck, this album could turn out to be this songstress' biggest yet. The material is a melange of standards and contemporary tunes, but it is the gentle blend of Ms. Phillips' voice and the production of guitarist Joe Beck that makes it totally worthwhile. Her voice shows more texture than on previous sides and the backing group is essentially the Brecker Brothers Band. Creed Taylor has paired his production knowledge perfectly with the experience and talent of Esther Phillips.

Best cuts: "One Night Affair," "What A Difference A Day Makes" (already a disco hit), "Mister Magic," "I Can Stand A Little Rain," "Hurtin' House."

Dealers: This lady has been recording for many years and her loyal legion will love this one.



KC AND THE SUNSHINE BAND—TK 603. Good rocking disco set from the company that counts George and Gwen McCrae, Little Beaver and Betty Wright among its stars. Sunshine band made up of many of the musicians who play on the sessions that come from the TK Studios. Material here, all of which features the distinctive TK disco bottom, penned by Casey & Finch, the writers who work with and produce George



McCrae and others. Strong horn riffs and excellent wah wah guitar dominate much of the sound, along with infectious chanting vocals simple keyboards work well.

Best cuts: "That's The Way (I Like It)," "Get Down Tonight," "What Makes You Happy," "I Get Lifted."

Dealers: Make consumer aware of who band is and display in disco section if you have one.



STATLER BROS.—The Best Of, Mercury SRM 1-1037. This is a super collection of the hits amassed over these recent years by the men from Staunton, Va. And hits they all have been. Most of them were written, individually or collectively, by members of the group. And there's a little unusual twist to this. The pictures of the wives of the Statler's appear, front and back, on the album, and they refer to these ladies as the best of the Statler Brothers—Brenda, Gloria, Joyce and Wilma.

Best cuts: "Do You Remember These," "Flowers on the Walls," "Bed of Roses."

Dealers: The reference to the cover already has been made, and it's unusual enough to attract attention.

EDDIE RABBITT—Eddie Rabbitt, Elektra CM-3. The label has pulled one out of the hat with this. Rabbitt, long known as an outstanding writer, performs his own tunes and, not unlike many writers, has that special feel for his own material. He turns out a batch of good ones, the best of which are "Love Me To Sleep," "Forgive and Forget," "When I Was Young," and "I Should Have Married You."

Dealers: Clever art work on cover, featuring, naturally, a rabbit.

ACE CANNON—Super Sax Country Style, Hi SHL 32090 (London). It's instrumental, and it has a lot of Memphis Sound, but the songs are undeniably country, for the most part, and Cannon can handle the reed with the best of them. Using fine backup musicians, he gets into some standards and mixes in a few more up to date. The result is very commercial, and makes for good listening.

Best cuts: "A Legend In My Time," "Raunchy," "Welcome to My World," and "Satin Sheets."

Dealers: As well as being a fine collection of songs, the back cover is most unusual.

JAMES TALLEY—Got No Bread, No Milk, No Money, But We Sure Got A Lot Of Love, Capitol ST 11416. Once one gets beyond the lengthy title, it's easy to find a different sort of album of mostly country music, a mixture of the traditional and modern, up songs and slow ballads, and Talley has to be (for comparative purposes) somewhere between Jimmy Rodgers, Willie Nelson and Bob Wills. His single from the album, "W. Lee O'Daniel and the Light Crust Dough Boys" is the best cut, with the album title song close behind. Also exceptional is "Take Me To The Country."

Dealers: He's new, and the album is a concept, but it should pick up rapidly.

GEORGE MORGAN—From This Moment On, 4-Star 75-002. Everybody knows what a great guy Morgan is and what a fine singer he has been over the years, but it's the little things that count. George always manages to note on his LP's that they feature "Little" Roy Wiggins, one of the great steel men, who had a long career with Eddy Arnold. It's praise well deserved, but seldom given. George also happens to have a fine bunch of tunes, with such writers as Lorene Mann, Bonnie Guitar, Betty Jean Robinson, and some of the long established greats such as Cindy Walker, Max Powell and Eddie Miller.

Best cuts: "Before You," "From This Moment On," "I Just Want You To Know" and "Soft, Sweet, Warm Wonderful You."

Dealers: More than 20 years of professionalism here.

BOB DYLAN & THE BAND—The Basement Tapes, Columbia C2 33682. Cut in the basement of Big Pink, where the Band cut their first LP, these 1967 tapes have floated around for years in bootleg form and have become near legendary since word of them leaked out. This set features remixed versions of 24 songs that have been cut by the Band or others since but never heard properly in their original form. Dylan handles lead on some, various members of the Band on others, and while the material may not be as professional sounding as a planned studio set, the raw talent of Dylan and the group shines through. Of special interest are the excellent Dylan vocals and the superb guitar work of Robbie Robertson. Material covers rock, blues, ballads and various hybrids. Singing on many of the cuts more powerful and earthy than on studio versions, with the emphasis on spontaneity.

Best cuts: "Million Dollar Bash," "Lo And Behold," "Tears Of Rage," "You Ain't Goin' Nowhere," "This Wheel's On Fire," "Too Much Of Nothing," "Crash On The Levee (Down In The Flood)," "Please, Mrs. Henry"

Dealers: Dylan and the Band are both magic names. Cover is also an eye catcher.



THE NEW YORK JAZZ QUARTET—In Concert In Japan, Salvation SAL703 S1 (Motown). Several months ago bassist Ron Carter, drummer Ben Riley, pianist Roland Hanna and flute-soprano-sax man Frank Wess toured Japan and this finely performed album is the ensuing product. The playing is all very sensitive, yet exciting and the choice of material includes two Hanna numbers, one Carter tune and a Thelonius Monk classic. One of the better live jazz sides in some time.

Best cuts: "Little Waltz," "Well You Needn't," "Introspection," "Mediterranean Seascape."

Dealers: Make sure to identify the musicians present on this one when you merchandise it.

SONNY CRISS—Crisscraft, Muse MR 5068. This album definitely proves that alto saxophonist Sonny Criss is back. Recorded several months ago in Los Angeles, with the aid of a top-notch four-man rhythm section. Criss proves himself to be more of a genius on his instrument than most gave him credit for in years past. Guitarist Ray Crawford and pianist Dolo Coker share in the soloing and the music never hits a lull, in fact it's almost startling to hear the speed and precision that is sometimes known as the Criss trademark.

Best cuts: "The Isle Of Celia," "Blues In My Heart," "This Is For Benny," "All Night Long," "Crisscraft."

Dealers: Position this in the saxophone section as well as in the Criss section.

WOODY SHAW—The Moontrane, Muse MR 5058. Trumpeter Woody Shaw's premier on this label features sessions from last December that showcase some of the finest young musicians in the world. Included are pianist Onaje Allen Gumbs, Aar Lawrence, Buster Williams, Cecil McBee, Steve Turre, Victor Lewis, Tony Waters and Guilherme Franco. All of them are featured in solo performances throughout the body of the music. Shaw has personally never sounded stronger. This is good straight ahead jazz with a modern twist to it.

Best cuts: "Moontrane," "Are They Only Dreams," "Tap-sott's Blues," "Sanyas," "Katrina Ballerina."

Dealers: In-store play will help sell records.



KOSSOFF—Back Street Crawler, Island ILPS 9264. Hardly the first time around musically for Paul Kossoff, who became known to the public as lead guitarist for Free and as part of Kossoff, Kirke, Tetsu and Rabbitt. This is, however, his first solo venture and it's a skilled blend of blues, jazz and rock. Instrumental for the most part, with the vocals coming from the likes of Paul Rodgers (Free and Bad Company and Jess Roden). Highlights are Kossoff's instrumental breaks, which demonstrate a skill that did not always show during the often basic Free lead guitar spots. Side one consists of a single 17-minute blend of blues and jazz, while two is divided between vocal cuts and some excellent slow blues guitar solos. Other guests on LP include Simon Kirke, Rabbitt, Andy Fraser and Trevor Burton.

Best cuts: "Tuesday Morning" (all of Side one), "Time Away," "Molten Gold" (reuniting the original Free), "Back Street Crawler."

Dealers: Emphasize Kossoff's background.

RANDY PIE—Polydor PD 6515. Odd but effective pot pourri of disco soul, jazz, rock, classical and electronics from German sextet. The soul and disco material sounds like a European version of the TK sound, the classical passages with the rock interludes and smoothly flowing vocals remind one of ELO in spots and the intermixing of jazz and classical key-

boards with soulful vocals is an original sound. Most interesting parts are the long solos, particularly those centering around keyboard and a straight jazz saxophone.

Best cuts: "Microfilm," "Super Sid," "Winter Song," "It's A (Civilized World)."

Dealers: In-store play should help.

ALQUIN—Nobody Can Wait Forever, RCA APL1-1061. Combination of jazz, rock and a vocal style that sounds a bit like Procol Harum at a faster speed ends up as an interesting set. Vocals are punctuated by long instrumental breaks, with emphasis on the rock guitar of Ferdinand Bakker and the jazz sax of Ronald Ottenhoff. Strong keyboard work (organ, electric piano, moog) throughout LP as well, with mix of jazz and rock again the styles. Good balance between reasonably short cuts for single possibilities and long material for FM play.

Best cuts: "New Guinea Sunrise," "Farewell, Miss Barcelona," "Wheelchair Groupie," "Revolution's Eve."

Dealers: Place in rock, jazz and electronic music sections.

RUBY STARR AND GREY GHOST—Capitol ST-11427. Lady who spent a lot of time touring with Black Oak Arkansas comes up with versatile set with a touch of Southern rock, a sound similar to that of Janis Joplin at times and a willingness to rock that makes her sound a bit like a female Johnny Winter at times. Strong soul feel as well on this mix of rockers and ballads with good solos from keyboards and guitars throughout. Powerful shouting, yet controlled vocals remain the highlight however.

Best cuts: "Sweet, Sweet, Sweet," "Everything Comes And Goes," "Long Wait," "You Need A Chain," "Living Proof."

Dealers: Capitol is enjoying remarkable success with its female roster.

OUTLAWS—Arista, AL 4042. Intriguing blend of who manages to combine the two musical genres instrumentally and vocally. Some good long instrumental passages (with emphasis on twin lead guitars), four competent lead singers who also handle harmonies well and vocals that sound at times like Roger McGuinn, Neil Young, the Eagles and other country rock groups. The sound, however, is an original one. Production from Paul Rothchild works well. Temptation to be derivative is avoided for the most part. One straight country instrumental works well.

Best cuts: "There Goes Another Love Song," "Song For You," "Cry No More," "Stay With Me," "Green Grass & High Tides."

Dealers: Arista set to launch major campaign on band.

SUSAN WEBB—Bye-Bye Pretty Baby, Anchor ANCL-2006 (ABC). Jimmy Webb's sister comes up with a respectable effort of her own, synthesizing a little girl voice with some Joni Mitchell styled phrasing on a good mix of ballads, mid-tempo cuts and rockers. The quiet vocals are mixed well with double tracking, strong, soul flavored backup vocals, instrumental work from some of the best musicians in Los Angeles (Dean Parks, Jimmy Gordon, Albert Lee, Jim Keltner and Joe Osborn) and enough variety of material to keep the artist out of any one particular category. Excellent production from brother Jimmy.

Best cuts: "Helplessly Hoping," "Isn't That So," "A Case Of You," "Tommy And The Rah Rabs," "Bye-Bye Pretty Baby" (a '20s flavored tune).

Dealers: Lady sings well on her own, but let consumer know who her brother is.



GEORGIE FAME—Island ILPS 9293. One of the pioneers of British jazz rock comes up with his first set in several years, a blend of blues, jazz and rock with even a touch of reggae tossed in. Keyboardist Fame is a top notch player in either the blues or jazz idioms, and his soulful singing still ranks as one of the best in the British blues tradition, along with Alan Price and the early Eric Burdon. Backup is from simple combo to big band. **Best cuts:** "Donut Man," "Leaving The City Behind," "Johnny Too Bad," "Survival."

FAIRPORT CONVENTION—Rising For The Moon, Island ILPS 9313. Usual set of superb British folk from band that never seems to put out a poor LP. As always, the haunting Sandy Denny vocals are the highlight, with the subdued guitar work of Jerry Donahue and Trevor Lucas and the fiddles of Dave Swarbrick also excellent. Group remains faithful to their sound. **Best cuts:** "Rising For The Moon," "What Is True," "Dawn," "After Halloween."

CARAVAN—Cunning Stunts, BTM 5000 (Chess/Janus). Veteran band comes up with good blend of symphonic sounds, straight rock and some jazz-flavored material. Almost a British folk feeling to some of the milder cuts, and vocals

(Continued on page 75)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

Billboard HOT 100 *Chart Bound

Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ROCK & ROLL RUNAWAY-A&E [Anchor 21002 (ABC)] CHASING RAINBOWS-Blue Magic (Atco 7031) SO IN LOVE-Curtis Mayfield [Curton 0105 (Warner Bros.)] SEE TOP SINGLE PICKS REVIEWS, page 75

Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, and WKS ON CHART. Includes entries like 'LISTEN TO WHAT THE MAN SAID', 'THE HUSTLE', 'I'M NOT IN LOVE', etc.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; 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; TMK = Triangle Music/Kane; WBM = Warner Bros. Music; A-R = Acuff-Rose.

HOT 100 A-Z - (Publisher-Licensee) listing. Lists song titles and artists in alphabetical order, such as 'Action Speaks Louder Than Words', 'At Seventeen', 'Ballroom Blitz', etc.

FLYING HIGH

b/w
'ALL I ASK'



THE

BLACKBYRDS

FANTASY 747



SINGLE PICKS

BLACKBYRDS, "FLYING HIGH" (prod. by Donald Byrd/Blackbyrd Prod.) (Blackbyrd, BMI). Even this record's stock number is airborne! Guys who soared with "Walking in Rhythm" send out a similarly broad-based sound from their musical cloud nine. This one's even more spirited, once again inviting pop, soul and MOR markets to fly along. Fantasy 747.

Billboard's Top Single Picks

THE BLACKBYRDS—Flying High (3:29); producer: Donald Byrd; writer: Keith Killgo; publisher: Blackbyrd, BMI. Fantasy 747. Group comes off their top 10 "Walking in Rhythm" with another instrumentally melodic, vocally harmonic mid-tempo tune filled with soul and jazz flavors and carrying the same infectious disco beat as the last single. Flip: All I Ask (3:30); producer: same; writer: Kevin Toney; publisher: same.

cash box singles pick of the week

BLACKBYRDS (Fantasy F-747)—Flying High (3:29) (Blackbyrd/BMI—K. Killgo). The Blackbyrds are flying high, indeed, with this full-bodied vocally-elegant track that features well-produced strings, horns, and all the ingredients that go into smash material. A totally happy sound from a great bunch of folks. Should be big for the Blackbyrds—stick with it. Flip: All I Ask.

Poco Is Head Over Heels



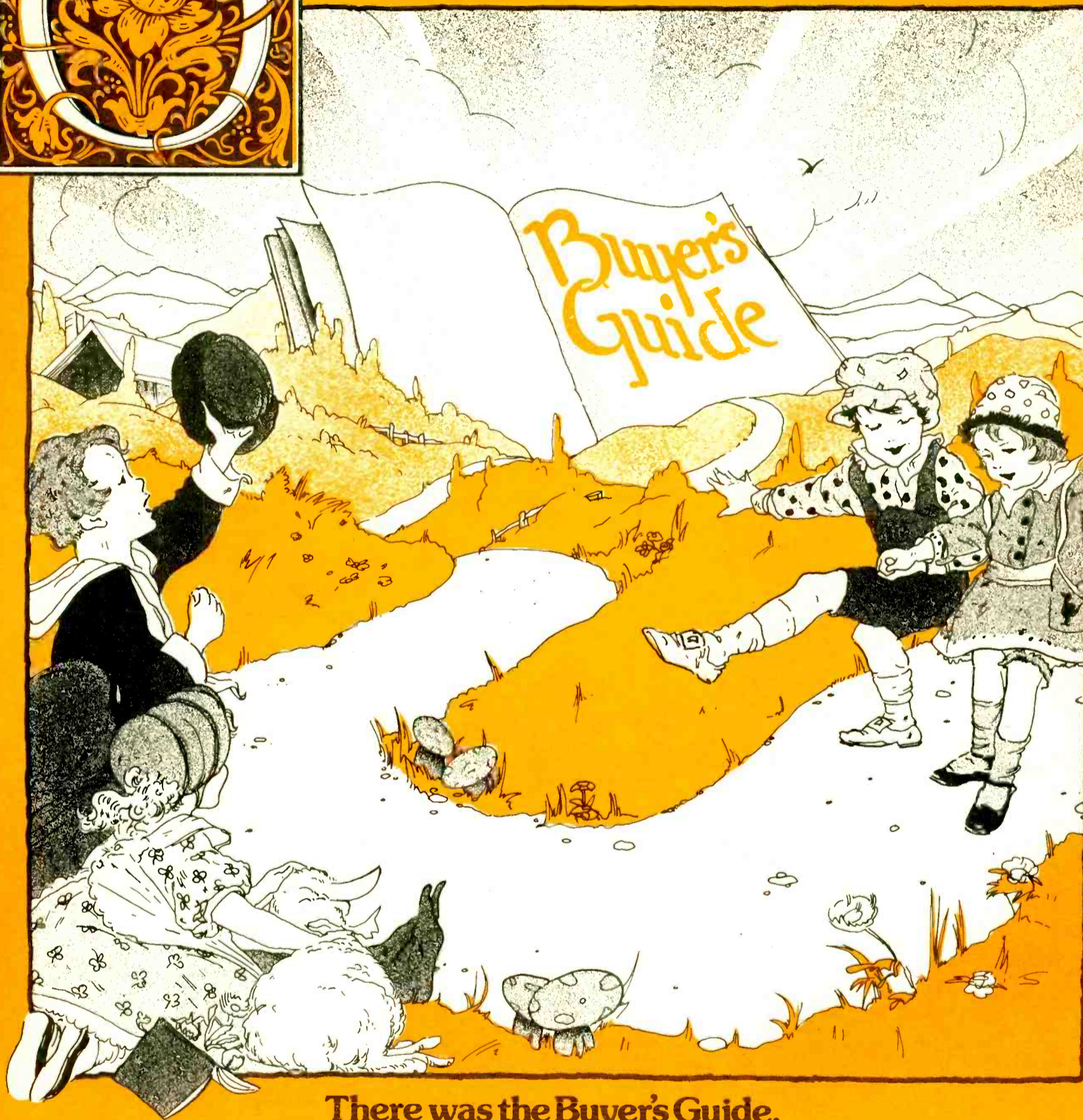
ABCD-890



With Their First Album On 



nce UPON A TIME...



There was the Buyer's Guide.

... And it's still the best guide in the land. Every year since 1959, Billboard has compiled the best buyer's guide in the music business—a **relied-upon handbook of information to more than 70,000 important people in our industry.** Billboard's Buyer's Guide contains extensive listings, including:

■ Record Companies ■ Music Publishers ■ Record & Tape Wholesalers ■ Record & Tape Accessories ■ Licensing Organizations, Printers, Packaging, Pressing Plants, Design and Artwork ■ Manufacturers of Store Fixtures and Merchandising Aids ... and even more!

So fairytales might be nice to listen to ... but when it gets back to reality, you need a sure thing. Billboard's Buyer's Guide is a sure thing ... and that's no story!

ISSUE DATE: SEPTEMBER 13 AD DEADLINE: AUGUST 15

Contact your Billboard Sales Representative for details:

NEW YORK:
Ron Willman / Ron Carpenter
Norm Berkowitz / Mickey Addy
1 Astor Plaza
New York, N.Y., 10036
(212) 764-7300

LOS ANGELES:
Steve Lappin / Joe Fleischman
Harvey Geller / Bill Moran
9000 Sunset Blvd.
L.A., Calif. 90069
(213) 273-7040

CHICAGO:
Bill Kanzer
150 N. Wacker Drive
Chicago, Ill. 60606
(312) 236-9818

NASHVILLE:
John McCartney
1717 West End Ave., #700
Nashville, Tenn. 37203
(615) 329-3925

JAPAN
Hugh Nishikawa
Atlantic Building, 4th Floor
20-6 Azabu Jikuracho
Minato-Ku, Tokyo Japan
585-5149

UNITED KINGDOM
7 Carnaby Street
London, W.1. England
(01) 437-8090

Germano Ruscitto
Piazzale Loreto 9
Milan, Italy

Inside Track

Is **Cat Stevens** following the Jackson 5 as the next artist to switch to CBS. . . . **Simon & Garfunkel** reunited for the duration of at least one just-cut single. . . . A more permanent reunion for **Mark/Almond**.

Led Zeppelin due back stateside for more gigs next month, kicking off Aug. 23-24 at the 5,000-seat Oakland Stadium. . . . LATE SIGNING: **Richard Pryor** to Warner Bros., with live comedy LP "Is It Something I Said?" due by the end of the month.

Richard Lamm of **Chicago**, who broke an arm a few tours ago, did it to his leg this time. He was playing in a basketball game backstage while the 19,000-seat Washington Capital Centre Arena emptied out after a show. . . . That wedding we announced atop last week's inside track is being annulled by the bride. Better luck next time. **Cher** and **Gregg**.

Steve Borkum exited Management III to start his own management office with some major clients to be announced. . . . **Tammy Wynette** and Boston Patriots star **Tommy Neville** are a hot item. . . . Allwest Distributors president **Buck Stapleton's** wife, **Beryl Davis**, is singing at the Beverly Hills Little Club.

Ian & Sylvia are still married even though they are now recording and performing solo. . . . **Commander Cody** exited Joe Kerr Management and is now helmed by **Rick Higginbotham** of San Rafael. . . . **Larry Taylor**, veteran songwriter and publisher, now selling at Beverly Hills Mercedes-Benz.

Mike and **Sandy Brewer** had a daughter, **Carrie**. He's half of **Brewer & Shipley**. . . . **Haven Hamilton** of "Nashville" (**Henry Gibson**) hosted 20th Century's ice cream party for **Ambrosia**. . . . The **Supremes'** new act being staged by Broadway dancer-director **Geoffrey Holder** and songwriter **Phil Moore**.

Elton's latest band addition is an electric keyboardist, **James Newton Howard**. . . . **Wynn Stewart Country World** played Las Vegas Sahara Space Center benefit for **Glenn Gross Memorial Fund**. . . . **Danny Cox** moved from his Mexico ranch back to Kansas City, where he's cutting a single for manager **Stan Plesser's** new Cowtown label.

The **Dennis Lavinthals** (he's ABC's marketing vice president) are expecting their second child late in the fall. . . . UA released 25 "Best of" LPs last week, probably a modern record for key oldie collations in one simultaneous release. . . . WEA Corp. huddled with its branch personnel at LaCosta near San Diego last week. . . . **Verne Cupples**, veteran distribution executive, has opened a Bay area firm. He was last with **Eric Mainland** there. . . . **Geoff Schnake**, son of Record Bar marketing chief **George Schnake**, has been elevated to a store manager in the chain.

ASCAP President **Stanley Adams'** standard, "What A Difference A Day Makes" coming back via a 98 first week on the best-selling soul singles by **Esther Philips**. . . . BMI has set its third year of sponsoring the **Len Chandler/John Braheny** Songwriters Showcase in Los Angeles.

Motown has a disco DJ contest for choosing cuts in vol. four of their Disc-O-Tech series. . . . **Lynyrd Skynyrd** "Saturday Night Special" ads were banned in Atlanta and Jacksonville even though the LP is anti-handgun.

Carpenters won two World Disc Grand Prix awards,

for single and artist of year. . . . **Neil Sedaka** touring with the **Carpenters** this summer prior to Nevada debuts.

Lou Levy, former chief and founder of Leeds Music, soon will announce his return to an active role in the music business. . . . Atlantic has debuted a new 12-inch "disco disc" for discotheque programmers. . . . More than 140 members of the Osmond Brothers Fan Club in London have chartered a Utah plane to see the group and their hometown.

Folk music fans will have four "field days" in Escoheag, R.I., beginning Thursday (24), when the first annual New England Folk Music Festival opens. Appearing during the long weekend will be **Arlo Guthrie**, **John Prine**, **the Eagles**, **Seals and Crofts**, **Richie Havens**, **Tom Paxton**, **Steve Goodman**, **Rambling Jack Elliot**, **The Country Gentlemen**, **Vassar Clements** and many others.

Beverly Hills B'nai B'rith will honor **Jerry Weintraub** with its man of the year award on Sept. 27 with **Frank Sinatra** and **Mickey Rudin** as honorary chairmen. . . . 20th-Century Records and **John Addison** hosted a gala party at New York's Le Jardin to celebrate the opening of **Barry White** at the Westchester Premier Theatre.

Teresa Brewer has signed a new Las Vegas pact with the Sahara Hotel. . . . **Peter Nero** recently returned from the West Coast where he guested on a variety of television shows. . . . Orchestra leader **Sy Oliver** pays special tribute to his old boss, **Jimmy Lunceford**, during a special one-month stand at New York's Rainbow Room. . . . Crossover Records has rush-released **Ray Charles'** version of **Stevie Wonder's** "Livin' In The City" due to strong requests from radio and jukebox people.

Erroll Garner is scheduled to appear as a guest soloist with the National Symphony in Washington, Aug. 28. . . . **The Deadly Nightingale**, **Lily Tomlin** and **Gloria Steinem** appeared in Detroit recently at a benefit for **Joan Little**, the black woman fighting to avoid the death sentence in North Carolina. . . . The new **Bobbi Martin** single is on Green Menu Records, not London as earlier reported. . . . **Donna Fargo Day** in Fargo, N.D. was rained out, but will be rescheduled shortly. . . . **Sha Na Na** planning an international tour with a new stage act and props.

David Forest's Fun Production in Los Angeles grossed \$350,000 in June for their biggest month ever. . . . **Rod Stewart** was in the Philippines while **Britt Eklund** was in a movie there. . . . **Manhattan Transfer** to Berlin Music Festival Aug. 28.

Helen Reddy makes first Japan tour in September. . . . **Joy Baez** and **Hoyt Axton** touring as summer package. . . . **Emmylou Harris** opens **James Taylor** tour. . . . A 14-minute tape of the new **James Taylor** LP "Gorilla," with voiceover pitch, is playing intermissions at the Century Cinema theaters in Los Angeles.

Atlanta Rhythm Section plays Friday (18) with **Atlanta Symphony Orchestra**. . . . Motown releasing oldies soundtrack LP for "Cooley High." . . . RCA releasing **Enno Morricone** score for "Moses" TV specials. . . . **Jerry Goldsmith** scored "Take A Hard Ride." . . . **Luchi De-Jesus** scoring Brut TV film, "Xanadu."

Ozark Mountain Daredevils kick off world tour with England's Reading Festival. . . . **Tennessee Ernie's** 58th album is his first cut in Nashville. . . . **Bobby Bare** Family in Group W TV documentary.

The Superscope Story Teller^{T.M.}



NOW! . . . from Superscope, 14 exciting new Story Teller productions! This gives you a total of 26 of the world's best known stories in our expanded line. Two of the packages in the new series are double programs at the single program price! Sales of over 3,000,000 Story Tellers have proved the popularity of this fast moving impulse item. You're assured of non-obsolence at a high profit, a point of purchase display program, plus immediate delivery.

Contact your Superscope Story Teller Representative for all the details, or use the convenient coupon below.

Do it now! Get the full story on the Superscope Story Teller.

SALES REPRESENTATIVES

ATLANTA Steve Brookmire (404) 351-9816	DENVER Charles Satter (303) 399-7493	NEW YORK CITY Don Sanders (212) 757-5544
BOSTON Steve Fisher (617) 963-0956	DETROIT Roger Beutner (313) 676-5188	PHILADELPHIA Saul Melnick (215) 474-3300
CHICAGO Sherwin Schneider (312) 679-3600	HONOLULU Lee Gaber (808) 839-9059	PORTLAND Bill Jones (503) 222-3501
CLEVELAND Marly Waak (216) 248-7085	LOS ANGELES Herb Krauss (213) 981-5711	ST. LOUIS Ron Lee (314) 652-3000
DALLAS Ed Miller (214) 661-5002	MIAMI Manny Brookmire (305) 751-9752	VIRGINIA BEACH Paul Mallas (804) 460-1194
		WASHINGTON, D.C. Joseph Casele (215) 657-1414

Tape Duplicating Division
455 Fox Street
San Fernando, California 91340
Telephone: (213) 365-1191

Please send me additional information on the Superscope Storyteller.

My name _____ Title _____

Company name _____

Address _____

City _____ State _____ ZIP _____

Stock, Wages Involved In Suit Charging Handleman

LOS ANGELES—Herb Sandel, veteran distribution executive, and co-defendants are suing the Handleman Co. alleging the Detroit firm failed to live up to a sales contract.

Herb and Joy Sandel, Terry Tate

and a trustee for three Sandel minors, who were the stockholders in Sandel Corp. claim Handleman Co. still owes them 65,000 shares of common stock as agreed in an Oct. 27, 1972, pack between the plaintiffs and the defendant when Sandel Corp. sold out to Handleman.

Handleman failed to deliver 26,923 shares at time of contract and failed to turn over to the National Bank of Detroit another 38,077 shares of common in escrow, it's claimed. In addition, the suit seeks \$845,000 damages.

Herb Sandel for himself is suing Handleman over unpaid salaries. He claims he's owed \$58,333.32 for salary between Sept. 1, 1973, and Oct. 31, 1974. He asks an additional \$4,166.66 per month since Nov. 1, 1974, claiming he has never been notified of termination.

Sandel started in distribution in Minneapolis, working for the late Harold Lieberman. He came to California in the late sixties, opening a racking operation in Santa Ana, Ana.

Audiofidelity Buys Downtown

NEW YORK—Audiofidelity Enterprises has acquired Downtown Sound Recording Studio in a move aimed at extending the company's base of operation. The studio is an outgrowth of Chiaroscuro Records' Hank O'Neal's Warp Studios, a small, informal facility that has been used primarily for jazz.

The studio was designed in 1973 as a living room run in the most informal fashion and it is equipped with a vintage 1925 Steinway piano, as well as jazz memorabilia. In addition to jazz artists like Earl Hines, Zoot Sims, Teddy Wilson, Mal Waldron and Dollar Brand, the studio has also been used for special audio engineering classes associated with the New School For Social Research.

The Studio will be open for business on Sept. 1 at which time it will also be available to outside recording projects.

Several improvements will go into making the facility a 16-track studio, but the informal atmosphere will be kept when it is enlarged, according to Audiofidelity president Herman D. Gimbel.

FBI Hauls In Alabama Tapes

HUNTSVILLE, Ala.—FBI agents here have raided the premises of Dixieland Sales Co., seizing more than 3,000 allegedly pirated 8-track tapes with an estimated retail value of \$12,000.

It is the second raid on the firm in less than three months: agents seized more than 20,000 tapes on the premises in April.

In another raid, agents seized more than 6,000 allegedly pirated 8-track tapes at Murphy Enterprises Inc., a wholesale supply firm in the town of Hartselle. Estimated retail value of the seized goods was placed at \$25,000.

The Superscope Story Teller™



...Speaks for Itself

SMASHING



URIAH HEEP
RETURN TO FANTASY,
ON WARNER BROS.
RECORDS AND TAPES,

URIAH HEEP ON TOUR.

7/31 WAR MEMORIAL, BUFFALO

8/1 PUBLIC AUDITORIUM, CLEVELAND

8/2 CONVENTION CENTER, LOUISVILLE

8/3 COBO HALL, DETROIT

8/7 AUDITORIUM, W. PALM BEACH, FLA.

8/8 BAYFRONT CENTER, ST. PETERSBURG

8/9 MUNICIPAL AUDITORIUM, MOBILE

8/10 MARTIN COLISEUM, LITTLE ROCK

8/14 SPECTRUM, PHILADELPHIA

8/15 CIVIC CENTER, PITTSBURGH

8/16 SCOPE, NORFOLK, VA.

8/17 CAPITAL CENTER, LARGO, MD.

8/21 MUNICIPAL COLISEUM,
FORT WAYNE, IND.

8/22 AMPHITHEATRE, CHICAGO

8/23 SPORTS CENTER, MINNEAPOLIS

8/24 ARENA, MILWAUKEE

8/27 KIEL AUDITORIUM, ST. LOUIS

8/28 CONVENTION CENTER,
INDIANAPOLIS

8/30 COLISEUM, JOHNSON CITY, TENN.

8/31 OMNI, ATLANTA

9/3 CENTRAL PARK, NEW YORK

9/5 MUNICIPAL AUDITORIUM, UTICA, N.Y.

9/6 MUNICIPAL AUDITORIUM,
BANGOR, MAINE

