Cap Builds Store Chain
By BOB KIRSCH

LOS ANGELES—Capitol Records will continue to operate its seven-store Music Den retail record and tape chain with plans to open more free-standing outlets in the future, despite the phasing out of Meco Enterprises' involvement in recordjobbing and leased department activities over the past year.

"At the end of June of last year, which marked the end of Capitol's..."

(Continued on page 14)

Photocopying Spurs Pubs' New 'Fair Use' Standards
By IS HORIZON

NEW YORK—Publisher concern over the mounting flood of music photocopying has stimulated new moves by copyright owners to hamper "fair use" standards with educators and librarians.

A reactional print committee of the National Music Publishers Assn. (NMPA) was convened here last week to grapple with the problems of reproduction rights, in preparation for meetings in October with school and library user groups.

At that time, says Ernest Farmer, president of Shawnee Press and chairman of the NMPA print committee, a strong effort will be made to reach agreement on the distinctions between fair use and outright infringement, as well as to explore "lawful" areas that tend to lean toward one extreme or the other.

This attempt at accommodation with print music users is being made as a complement to legislative efforts to insure that the copyright revision bill contains clear and adequate fair use language.

(Continued on page 17)

Clubs: Things Not So Bad
By NAT FREEDLAND

LOS ANGELES—A Billboard survey of key contemporary nightclubs in markets away from the record and media centers of New York and Los Angeles reveals business generally good despite unpredictable seaxaw patterns when acts that draw in specific cities are unavailable.

Though there are somewhat fewer artists touting than during a fatter economy, tighter concert conditions have driven many solid acts back to the club circuit as a summer as was predicted around at the Billboard Talent Forum last June.

Among the veteran artists named in several markets as being a particularly strong club draw this summer, the standout figure was Earl Scruggs. Also bringing strong business...

(Continued on page 24)

EMI Eyes 11 Inventory
By EVAN SENIOR

NEW YORK—A major move by EMI's classical division in London regarding the release of quadraphonic recordings is expected to bolster the cause for the single-inventory concept worldwide.

The action, effective Monday (11), dictates that almost all EMI classical product (with the exception of some solo performances) will be in stereo-compatible SQ matrix quad, thus...

(Continued on page 25)

FTC & Dealers Assault Hi Fi Firms
By RUDOLPH JOE

NEW YORK—Hi fi equipment manufacturers in this country are busy putting together a major merchandising package aimed at shoring up their battered images following last week's double-barreled assault by both the Federal Trade Commission (FTC) and a growing number of dissenting dealers who are threatening to de-emphasize brand name products.

The survival kit being prepared by manufacturers focuses on extensive dealer training programs that emphasize locality, and assure dealers that the manufacturer remains a viable asset with quality products...

(Continued on page 30)

L.A. Wins NARAS Awards Over Protests By Chicago
By JIM MELASON

NEW YORK—By a close vote, the national trustees of the Recording Academy have approved a switch of next year's Grammy Awards broadcast from Chicago to Los Angeles. The billing was 13 to 10, according to reports.

Whether the site change will take place without further dissent from the membership of the Chicago chapter is unclear at this point. Two months ago, the then Chicago chapter president Murray Allen, with the "unanimous" backing of the local membership, charged that such a move without the chapter's approval would not only violate Academy bylaws but also insult the Chicago chapter's capabilities (Billboard, June 21).

The closeness of the vote indicates a good deal of support for the principle of rotating the show between Academy chapters, no matter their size.

(Continued on page 30)

Bostic Urges Gospel Folk To Be Militant
NEW YORK—Black gospel music disk jockeys and programmers gathered here from around the country last week were urged to join forces to "maintain and preserve..."

"Making the call was Joe Bostic, Gospel music artist personality, promoter, one-stop owner, and one of the leading exponents of the music on the scene today. His remarks came during a Gospel Announcers Guild luncheon at the Gospel Music Of America's annual convention.

Bostic points an accusing finger at major labels for producing what he terms a "charade" and a "travesty* of true black gospel, and at radio in general for overlooking the music's..."

(Continued on page 12)

* (Advertisement)
Arm in arm, hitbound
A new single from Tanya's great MCA album.

Produced by Snuff Garrett
Arranged by Al Capps
European Cassette Sales 76 mil In ’75: Polydor Intl

SALZBURG—All-industry European sales of prerecorded cassettes in 1975 are predicted to reach 76 million units, according to Polydor International.

This was announced when Polydor International of Hamburg, in conjunction with Polydor of Austria, organized an exhibition and demonstration here to present the new Polydor classical cassette releases to music lovers, artists, critics and tour-ists packing this historic city for the Salzburg Festival.

The exhibition presented a large range of the latest cassette playing equipment for the home and for the car as well as portable units, and there was also a historical display depicting the milestones in Polydor’s development of the cassette, from the first 1959 open reel of pop music to the new six-cassette prestige 

(Continued on page 46)

Bill Williams: His Death Stuns Trade

NASHVILLE—Bill Williams, Southeastern editor of Billboard the past eight years and a leader in the country music industry and Nash-ville community, was buried here Wednesday, Aug. 20, at Woodlawn Cemetery.

He had suffered a heart attack Aug. 17 while attending a Braves baseball game with his two youngest sons at Atlanta Stadium and died the next day at Grady Memorial Hospital, Atlanta.

Born Cecil E. Williams Jr., Jan. 8, 1924 in Omaha, Neb., he was intro-duced to show business at age seven by his vaudevillian parents. He and his sister performed as a dance team. As Billboard’s Nashville repre-sentative, Williams conceived, wrote and edited numerous special issues devoted to country, which collectively provide some of the best his-tory available on country music, and the organization and growth of the Country Music Hall of Fame, major music industry firms and dozens of artists.

Through his weekly coverage, he was recognized as one of the nation’s most knowledgeable authorities on the country music industry. He was consulted by authors of books on country music, newspaper column-ists, university professors and his peers.

Prior to joining Billboard, Wil-liams was editor of news and pub-lic affairs at WSM-TV-AM, pro-ducer of the “Grand Ole Opry.” He became famous in the Midwest for his high-pressure weather forecasts and his ability to ad-lib local, national and international news. In recent years, he was a member of WSM-AM’s “Wake Up Crew” show and ap-peared every Wednesday on the “Noon Show” to report on the music industry.

Prior to joining WSM in 1952,

Bill Williams

Much More Than a Newswoman, He Was an Admired Civil Leader

Williams was with the news depart-ment at WOW in Omaha. He joined that station immediately after World War II as night news editor. He also had freelanced for UPI.

Williams’ professional titles be-lied his influence and reputation throughout the country music indus-try. He was familiar with the formats of scores of music industry personality-ies, and was known to have intro-duced uncounted aspiring song-writers to music publishers. He was among the leading forces respon-sible for the popularity of country music and the development of Nashville as a music industry center.

He was a past president and cur-rent director of the Country Music Assn., governor and national trustee of NARAS, past director of the Gos-pel Music Assn., and a member of ASCAP. He was instrumental in the organization and development of the NABAS Institute, which is re-sponsible for educational seminars, and was currently president.

He instigated the development of 

(Continued on page 34)

Williams Scholarship Announced

NASHVILLE — A scholarship in Bill Williams’ name has been established at Middle Tennessee State Univ., Murfreesboro, Tenn., about 30 miles from Nash-ville. School is one of the few universities to offer a complete curriculum in mu-sic industry courses with a permission to register.

The course was developed under the guidance of Williams. Contributions may be sent to Bill Williams Scholarship Fund, Middle Tennessee State Univ., Office of Development, Murfreesboro, Tenn., 37132.
“Mr. Springsteen has it all—he is a great lyricist and songwriter, he is a wonderful singer, guitarist and piano player, he has one of the best rock bands anybody has ever heard, and he is as charismatic a stage figure as rock has produced.”


“People have given up speculating on whether Bruce Springsteen will become a major international rock star in the '70's. It’s no longer 'if,' it’s 'when,' and the current best bet in music circles is soon after Aug. 25, when his third Columbia album, two years in the making, is scheduled to be racked in record stores across the country.”

—William Howard, Boston Globe.

“The music is truly overwhelming. It touches some particularly sensitive chord, submerged deep in the rubble of the subconscious, that’s exhilarating but also disturbing, because it’s rarely exposed so completely. I listen to Springsteen like I used to listen to Dylan, John Lennon, and Chuck Berry—as though a life depended on it....”

—Michael Watts, Melody Maker.

“Springsteen and his band are the best live rock group of the 1970’s so far....They are doing for the seventies what Liverpool’s Beatles did for the sixties: bringing back rock and roll music from the edge of oblivion.”

—Paul Williams, Gallery.

“If there is a new trend, look to Springsteen to start it. After three encores, the crowd still hollered for more at a deafening level for half an hour. I’ve personally never seen—or been part of—anything like it....One of the best performers in the world....Dancing on their seats. Repeated standing ovations and several encores every night....Four encores to those who called for more a half hour after the equipment was taken apart....At times it bordered on delirium.”

—Walrus concert reviews.
FINALLY.
THE WORLD IS READY FOR BRUCE SPRINGSTEEN.

"BORN TO RUN."
THE NEW ALBUM.
ON COLUMBIA RECORDS
AND TAPES.
A HAVEN FOR JAZZMEN

By JIM FISHEL

NEW YORK — While many companies treat jazz as a commercial commodity and drop it when its sales are cold, Atlantic Records treats it as a sacred entity. For more than 25 years, the label has been deeply engaged in this art form, boasting most of the contemporary jazz greats on its roster at one time or another.

"There will always be jazz on Atlantic Records, just as there has been since the first day of the company," says Neshui Ereghen, coordinator of jazz for the label, as well as president of WEA International. "I believe jazz is important American music, and that's why Jerry (Wexler), Ahmet (Ertegun) and I used to make jazz and have always taken an active interest in recording it."

"We will therefore continue to record jazz as long as we live in business, because when we all go home, we have to jazz records. We're all great jazz fans and we have always enjoyed the personal company of jazz artists."

Because of this philosophy, Atlantic has enjoyed some of the longer-running relationships in the business including Herbie Mann (1959-present) and the Modern Jazz Quartet (1955-until its break-up last year).

"In addition, many of the important contemporary jazzmen have graced the label including Ornette Coleman, Slide Hampton, Art Ensemble of Chicago, Miles Davis, Robin Kenyatta, Jimmy Owens, Big Joe Turner, Gary Burton, Andy Bey, Charles Mingus, Nat 'King' Cole, Shirley Scott, Carmen McRae, Charles Lloyd, Art Blakey, Ron Carter, Duke Ellington, Harold Alexander, Miroslav Vitous, Sonny Stitt, Ray Charles, Mongo Santamaria, Jean-Luc Ponty, Billy Cobham, Duke Ellington, Art Farmer, Milt Jackson, Rahsaan Roland Kirk, John Lewis, and Miles Davis."

"STEPHEN"

"The feel he's early teeth were cut producing most of these artists. I produced most of the jazz artists in the beginning with help from a few people like Joel Dorn and Art Fadd Margitn, he states, "I really feel badly that I don't have much time anymore to get back into the studio, ever since I took over as the head of WEA International."

This new position has presented an unique situation for Ereghen. As the international chief of Warner-Elektro-Atlantic, he is responsible for the overall operation and has to be impartial toward all companies.

"Now that Warner's is beginning to take a larger role in the jazz field, I'm really kind of excited, because it will offer more jazz product to our foreign companies, because many of our foreign operations have domestic jazz musicians on their roster.

"Because Ereghen has had to shift his attention away from Atlantic with the international travel (10 months per year), he has given part of that responsibility to Charlie Brown, who is a disk jockey at New York's WRVR jazz radio, Brown, along with Ilhan Mimaroglu (head of Atlantic's European Record De- cades) oversees the daily maters of the company.

"Mimaroglu is Ereghen's right arm" with chief responsibilities lying in the studio (editing, mastering, mixing, packaging), while Brown does all of the outside work (acquir-

(Continued on page 61)

Executive Turntable

Joe Ruffino, national sales manager of Playboy Records, and Playboy assist- ant national promotion director Gary Butlce both left the label last week.

Dino Ailari is the new managing director of George Harrison's Dark Horse Records. Ailari worked previously with the A&M and Shelter labels... Bob Butlce, director of Arista Records, moving over from Capitol in Los Angeles.

Michael Abramson promoted at RCA Records to director, product merchandising, from national album promotion manager... At London Records' Burlington-Felted Music divisions, Diana Weller appointed general manager of publishing, copyright, foreign distribution, and Shelter Records....

Carolyn Kallet named manager of the division and copyright department of the label...

Chuck Gregory, formerly with Columbia, Polydor, Famous Music and his own indie labels, named marketing vice president for Cayre Industries' Differ- ent Drummer and Sahool labels (see separate story, this issue)... At Private Stock, Louis Lewon joins from A&M/Ode/Dark Horse as national promotion manager, and Sandy Jones, also from A&M, comes as director of advertising, both newly created posts.

At ABC Records, Lou Verzola promoted to general manager, branches, for Los Angeles branch manager: John G. Lawman, former U.S. Navy officer, and Shelter Records'... At ABC Records, Lou Verzola promoted to general manager, branches, for Los Angeles branch manager: John G. Lawman, former U.S. Navy officer, and Shelter Records'... At ABC Records, Lou Verzola promoted to general manager, branches, for Los Angeles branch manager: John G. Lawman, former U.S. Navy officer, and Shelter Records'... At ABC Records, Lou Verzola promoted to general manager... John G. Lawman, former U.S. Navy officer, and Shelter Records'... At ABC Records, Lou Verzola promoted to general manager...

Business And the Economy

Everest Chief Sees Turnaround By Nov.

By DAVE DEXTER JR.

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

LOS ANGELES — The Everest Group Report ran up a vertigo gross of $1.7 million in its fiscal year ended last April.

But next April, Bernie Solomon of Everest forecasts, the figure won't be that impressive.

"It's been soft and sluggish all summer," Solomon reports, "and August was the worst. I'd have to say business is 20 percent below that of a year ago."

Solomon is president, general manager, chief operating officer and owner of Everest, whose catalog comprises 75 percent classical and 25 percent jazz, folk and ethnic product. He's an expert on figures; long before he acquired Everest he was a competent CPA who, many years ago, buying and selling foreign labels, tour- nery and other entertainment industry names.

"We are playing it conservatively during the recession," Solomon adds. "Few in the trade know that our specialty, buying and selling foreign labels, enter- prises just four persons including myself. We haven't been forced to let any of the employees go, but still we are watching the dollars and making no daring or extensive ex-

(Continued on page 51)

TAPES BRING INDICTMENTS

LOS ANGELES — Two indict- ments have been handed down for selling of alleged pirated tapes by the federal grand jury here.

Assistant U.S. attorney Chet Brown, primary antipiracy prose- cutor, says that James Reid and Smith and Stephen Irwin Stillman were indicted for selling allegedly pirated copies of All Green record- ings on Hi Records, made after Feb. 15, 1972.

Smith is charged with selling four different single recorded performances by Green, while Stillman is claimed to have sold one illegal Green performance.

Mrs. Littleford Dies In Kentucky

NEW YORK — Mrs. Marjorie Donaldson Littleford, 87, died of cancer Aug. 19 at her home in Ft Thomas, Ky. She was the daughter of William H. Donohue, compiler of Billboard Magazine, and widow of Roger S. Littleford, Sr., a former president of Billboard Publishing Co. Mr. Donaldson died in 1925 and Mrs. Littleford in 1959.

Billboard was founded in Cincin- nati in 1891 as a business trade paper. For a period during its early years Marjorie Donaldson, a young girl, used her mother's sewing needles and wrapping and addressing and wrapping copies at the magazine at their home in Day- ton, Ky. She married Roger Little- ford in 1910.

Following Mrs. Donaldson's death, her husband, who was with his family's manufacturing company, assumed the additional responsibility of managing Billboard Publishing Co. for a number of years.

Mrs. Littleford is survived by two sons, William D. Littleford, Roslyn Harbor, N.Y., present president of Billboard Publications, Roger S. Littleford, Jr., Ft. Thomas, Ky.; two daughters, Mrs. Robert H. Stegen ander, John CO., and Thomas, Ky.; nine grandchildren and seven great grandchildren.

Cincy Retailer Plots Sound Show

BY JOHN SIPPEL

LOUIS ANGELES — A free stereo and quad consumer show, geared to attract possibly 100,000 has been slated by Sight In Sound, Cincin- nati, at that city's 90,000-square-foot Convention Center Sept. 12-14. "Inside/Out," Sight In Sound's "Sound Expo- sition" is probably the most ambitious record/tape and hardware show staged by a single retailer.

Approximately 50 different hard- ware manufacturers and labels are expected to exhibit. All exhibitors will be allowed to demonstrate and sell product on the floor. Approximately 1500 factory reps are expected to participate.

Harry Biddle Jr., owner of the 25.000-square-foot store in suburban (Continued on page 50)
Linda Ronstadt - Love is a Rose
Linda's new single E-45271 from her forthcoming album, Prisoner in Disguise TE-4945 on Asylum Records & Tapes.

www.americanradiohistory.com
Bucks, 860-1001 (a Joint Venture), is the lead local station.

Ireland: Mr. Brian Boland, 148 Ormeau Road, Belfast, 13-112.

New Zealand: Mr. John B. Gray, 362 Symonds St, Auckland 3; 383-112.

Panama: Mr. Manuel Diaz, 676 11 Avenue, Panama City 3; 26-809.

Portugal: Mr. Hugo Seabra, 13A Calouste Gulbenkian, 1050-007, Lisbon 5; 21-749.

Sweden: Mr. Bengt Björkman, Radiohuset, Box 132, 104 28 Stockholm; 18-80.

Switzerland: Mr. Alfred H. Hagen, Radio Suisse Romande, 21, Quai de Balexert, 1204 Geneva; 32-112.

Three countries—Australia, New Zealand, and Ireland—are represented by a joint office of 885 Broadcasting in Sydney, which is maintained by a joint director.


time buys. Set for shorter runs to close out the initial series of presentations Nov. 3 through Nov. 17, "The King of Swing," starring Tony C, Nick and Neil Young. The Music Hall will then offer its annual Christmas film and stage shows.

Another seven weeks of live music shows will commence Jan. 22, says Crane. Currently in various stages of negotiation are concerts featuring Sammi Davis Jr., the Jackson Five, the Who, and Tom Jones. Also due to take place are two first nights of a concert with such artists as Jerry Vale, Sergio Franchi, Louis Prima and Ronnie Scott, according to Crane. The Music Hall will then mount its annual Winter Film Festival, during which time Crane and Associates will manage the festival and handle bookings for all the featured additional concert.

Marquee Enterprises operates a number of theaters-in-the-round across the country for which Crane acts as executive consultant and concert and music presentation. Associated with Crane in this capacity is Dave Thau, a former record company executive and talent manager.

We Distribute Takes On A Young Man Bay Area's Bronzy At Ease In A Youn Business

SAN FRANCISCO—Eric-Mainland general manager Al Braymy disabled himself as a "methuselah in this business. He’s not compatible with a musician. He’s too young, The Godfather. This is a young business, and I feel right with it."

The firm recently opened an office in Los Angeles to handle U/A and Braimy feels “it gives us a lot of added exposure for our salesmen and distributors and strengthens the lineup of important and powerful labels going on there.”

To go back just a few months, the debut album was tremendous and we were overwhelmed with the success of the label. We’re a new company, we’re a new label, and we’re starting to make a name for ourselves in the major market and to initiate state-wide sales and promotion programs.”

“Our United Artists move into the label market gives Eric-Mainland the breadth and strength on the back. We have been more for the singer to go to Russia where we will record an album of Russian songs. Last winter Ray Conniff became the first American pop artist to record an LP in Moscow. That LP featured Conniff versions of popular Russian songs. It was meant only for U.S.S.R. release. This new record is negotiated with Richard’s manager, Peter Curnol, Prine Braille (EMI International executive general manager) and Igor Perskyansky, director of MK’s record division, Melody. Sales in the U.S. are handled by Russian delegation. Although there

NEW YORK—Radio City Music Hall is slated to announce increasing importance as a major concert venue here, with some 14 weeks of live entertainment already scheduled for this coming season and more to come.

Except for three weeks of an ice show presentation, featuring Peggy Fleming, the committed time will be used by music acts, most of which are top disk artists.

Booking is being handled by Lawrence Crane Associates which, in association with Marathon Management, has exclusive rights to present live shows at the venerable 6,000-seat venue.

The first music act to be scheduled in the new series is Marvin Gaye, who will do eight shows over a six day span beginning Oct. 7 at a $10 ticket. Gaye has set a "Royalty of Rock" concert as the next attraction, also a week, which will feature Chuck Berry, Little Richard, Chubby Checker, Bo Diddley and the Cookies. The house will be scaled at $6.50 to $8.50 for this event.

These concerts, as others to follow, will be live on both TV and radio promotion. Says Crane. The Eric Mainland Music House-Tele/Tour chief is considered a specialist in the creation of music-slammed concerts and TV tie-ins.

For a lot of help from a lot of people, for a lot of good records, just a bit of hard work and a lot of luck. We’re free to offer their expertise in helping us set up geographical sales offices. We’re here to staff our office in sales and administration. We are aware of our obligations to Kaiser film and California and know we will be competing for the dollar in the South, on that score we’re working as hard as we can and most thankful for their help.”

Braimy feels that promotion is the key to our product. “Over here, for all the bases and all the angles, it will generate the sales.” His faith in effective and new techniques dates back to the late 30s when he was running one-night big bands during the Depression and 1930s. My ballroom activity stopped during the war, and after the war I ran a few offices. We don’t know before on a casual basis. He was a record salesman, and since I’m a record collector I talked about the tours. I don’t know either what the artists or the label was representing. But I looked at the sales figures of black artists and I got interested, interested enough to give up thoughts I thought I was going to make a publicity outfit. Instead this record sales became my job. Last summer I contacted three partners in Melody Sales Company, which was formed April 1, 1946. We started with a little hole in the wall and no money.

“We figured we had it made, when we planned the first tour a month we were $22,000, and we never looked back.”

“Melody Sales left 25 years, close to 100 shows. One tour had a tour in Europe and we were featured in a couple of big business. Of a lot other busi-
The 7th wonder of Shawn Phillips.

"Do You Wonder" is Shawn's seventh album. And based on his first six, it's become very clear that Shawn has achieved a dedicated following without compromising style, song structure, or concept. And on his new album he further explores new musical expressions in the true Phillips tradition.

SHAWN PHILLIPS  "DO YOU WONDER"  ON A&M RECORDS & TAPES
(ST 4539)
CHICAGO—A class action suit filed here in federal district court by Pickwick International and J.L. Marsh accuses Howard Rosen of Mid-America Specialty Distributing Co. and owner of five Downtown Record stores, with operating Mid-America for the sole purpose of benefitting himself and his retail chain, and depleting the financial structure of Mid-America.

In a counter suit to the Pickwick class action, Mid-America, through attorneys Malcolm M. Gaynor and David N. Misner, charge Pickwick, J. L. Marsh and Musiland Stores with violation of the Sherman Antitrust Act in attempting to monopolize a part of the trade in retail records among several states, in attempting to buy a $300,000 loan from Jefferson State Bank to foreclose and take over the five retail stores, and in attempting to have its name placed as lessee on two of the stores.

Both suits claim $590,000 damages and court costs. The Pickwick action also asks for a restraint of trade for the Downtown stores, and a two-year accounting of funds and supplies.

Pickwick charges that Mid-America sold records and tapes to the retail chain at cost, and has made unsecured loans of $300,000 to the chain operation. Rosen denies the charges.

Mid-American filed a Chapter XI on June 10, claiming assets of $750,000 and liabilities of $1,160,000. Rosen was appointed to continue to run the distributorship at an annual salary of $20,000. More than 150 creditors were named.

Major creditors make up a creditors committee to negotiate a plan of payment, and include: Ernie Lea-

net, Ernie’s One-Stop (amount owed him is not listed); Michael McLeod, owner of Capitol Records, owed, David Weisrock, owed; 911,000; Martin Spiller, Pickwick International, owed, Anthony Dallesandro, owed; distributors, $60,000; Howard Miller, Columbia Records, owed, $35,000; Jules Dapin, WEA Capitol, owed; $18,000, and Patricson, MCA Distributing, owed, $10,000.

Other major creditors are Heitler Bros., Peter Pan Records, RCA and ABC-Dunhill.

By ANNE DUSTON

LOS ANGELES—The difficult economic climate contributed heavily to lower sales and earnings of Capitol Industries-EMI Inc. for the year ended June 30.

The company posted net income of $5,262,000, or $1.58 a share, on sales of $124,996,000, compared to earnings of $7,322,000, or $2.22 a share, on sales of $141,663,000 a year ago. Net income of a year ago included an extraordinary gain of $1,120,000 and losses from discontinued operations of $3,498,000.

"The sales decline of $15,847,000, or 12 percent, against the previous fiscal year was largely contributed to the high level of unemployment among young people, who are the best customers for records and tapes," Blaskar Menon, president, explains.

Capitol declared a quarterly dividend of 14 cents a share, a 1 cent increase Sept. 15, to shareholders of record Aug. 25.

Goody Sales Up But Profits Dip

MASPETH, N.Y.—Sam Goody, president of the chain of retail home entertainment centers reports sales for the six-month period ended June 30, 1975 were approximately $18,131,302 as compared to $15,626,950 for the same period in 1974. Net income for the six-month period ended June 30, 1975 was $164,373, or 25 cents per share, as against $167,206 for the prior period, also 25 cents per share.

For the quarter ended June 30, 1975, sales and net income were $9,337,131 and $70,574 (11 cents per share), respectively, as compared with sales of $8,138,980 and net income of $137,641 (21 cents per share) for the three-month period ended June 30, 1974.

Sam Goody, Inc. operates 26 retail stores in the metropolitan areas of New York, New Jersey, Philadelphia, Connecticut and Northern California, including 6 in the Philadelphia area recently acquired from Franklin Music Company.

New Label & Logo

CHICAGO—Mod-Art Producing Co. is introducing a new label and logo on the album "My Style" by the Class Set, consisting of pop, country, jazz and soul singing.

The record depicts an erupting volcano in a quiet country town setting, in four colors.

A PIECE OF THE ACTION

If you're interested in the highly profitable rock concert business or lost your job in the Mafia for associating with undesirables (CIA, IRS, Congress, White House or oil co's) why not join us? We're making a fortune in the rock concert business. All it takes to join our mob is a stack of Ben Franklin's.

Call (201) 946-1586

www.americanradiohistory.com
An Open Letter to the Record Business About RICHARD PRYOR

THAT NIGGER'S CRAZY was not the kind of album title dear to the hearts of mid-America's department store buyers. Yet that album sold. Over a million. Over-a-million is hardly in the under-the-counter, Ruth Wallis league.


Its title: IS IT SOMETHING I SAID? We urge the record business to grow up. Richard Pryor is no closet comic. There are what used to be called "dirty words" on the album. Apparently, those words aren't upsetting as many people as you might think.

IS IT SOMETHING I SAID? will absolutely not be marketed by Reprise as an under-the-counter album. Nor as an only-for-blacks album. The new Richard Pryor album is going to be 100% out front. Where it deserves to be. Believe it.

RICHARD PRYOR
is On Warner/Reprise Records
Where He Belongs
20th Century To New Offices

LOS ANGELES—20th Century Records has moved to new offices at 8332 Sunset Blvd. The record label, slightly over two years old, had completely outgrown its original offices: it started out on the second floor and eventually took over the entire building. 20th Century Music Publishing Co., headed by Herb Eiseman, also moved to the new location, the former Metromedia Producers structure, which has been completely remodeled.

Pick Up Rock Show

NEW YORK—“Don Kirshner’s Rock Concert” has been picked up for the third straight year. Kirshner will again appear as on-camera commentator and host of the weekly series, which is syndicated by Viacom.

Producers structure, publishing Co., completely outgrown

NEW YORK—In what may well be a precedent-setting twist to the usually unchallenged game of musical chairs—radio station style—a powerful citizens’ lobby has influenced the Stardust Broadcasting Co. into pacting a sale agreement with the GAF Corp. for the troubled WQVF-FM, and returning the station to its original all-classical format under its old call letters WNCN-FM.

Battle over the station’s format began last October when Starr announced that it had acquired WNCN, New York’s only all-classical radio station, and planned to transfer its all-rock-4-channel station in an effort to make it profitable.

The plan immediately met with rough resistance from three ad hoc citizens’ committees—the Listeners’ Guild, Classical Radio for Connecticut, and the WNCN Advisory Committee headed by Richard Clurman. Due in part to the citizens’ lobby, as well as to the fact that WQVF-FM never turned out to be the financial generator its operators hoped for, Starr decided to offer the station to GAF for $2.2 million, a substantial cut under the original sale price.

Starr’s eagerness to come to an amicable settlement with the citizens’ lobbyists is reflected in the fact that the station has agreed to an immediate change back to classical programming, even though the sale will not be final until FCC approval is granted in about four or five months.

GAF has indicated to the citizens’ committees that it will rehire most of the personnel dissociated by the October change-over. Among those scheduled to get their jobs back are David Dubal, the station’s program director, and Sarah Qualitta, the assistant program director. GAF has also agreed that if it should decide to sell WNCN, first refusal would be given—at the same $2.2 million—by the Stardust Radio Inc., a Chicago-based concern, that has also been negotiating for the beleaguered station.

Concert Radio had made a bid for WNCN last April shortly before the negotiations with GAF got underway. Unlike GAF, Concert Radio sought only to get the FCC to hold a comparative hearing to determine whether it (Concert) or the Stardust Broadcasting Co. was better qualified to run WNCN. Concert Radio has its board of directors consisting of Ray Nordstrand and Norman Pellegrini, general manager and program director of WMT, Chicago’s five arts station, and reportedly one of the most successful commercial classical stations in this country.

It is expected that at least some of WNCN’s programming will be conducted in quadraphonic sound. WQVF-FM began broadcasting as a QS-24-hour rocket, but recently switched to an SQ format. (See Billboard June 19.) According to Kris Olsen of the Listeners’ Guild, “the equipment is already there so there is every reason to believe that it will be used in at least some of the programming.”

GAF has also agreed to have two members of the listening public sit on the station’s board of directors.

Within normal FCC procedures, transference of the station’s license could take between four and five months, but Peter Starr, president of Stardust Broadcasting, decided to make the format switch immediately.

Presley Quits Las Vegas Date

LAS VEGAS—Elvis Presley cut short his two-week summer-feast engagement which was to begin Aug. 11 at the Las Vegas Hilton.

It was announced by Col. Tom Parker and aides that Presley was suffering from fatigue and would not be able to complete his engagement at the Hilton which was to run through Sept. 1.

A Hilton spokesman said Peggy Lee set for a comeback at the flamingo Hilton opening Aug. 21 would fill in for the ailing Presley at the Hilton.

Hotel aides also said Presley was being transported to Baptist Hospital in Memphis for observation.

Marathon May Set New Guitar Mark

LOS ANGELES—Some 200 guitarists will gather Tuesday (2) here to attempt to break the Guinness World Book’s record for longest guitar solo held by Dennis Blakey (110 hours) of Tampa, Florida.

Henry Gerstman, contest coordinator, stipulates that entrants must play their stings at least once every second “and only take a five-minute break once every three hours” to remain in the competition.

A $2,000 general award will go to the winner but only if he breaks the record. Other prizes will be awarded even if Blakey’s mark is not shattered, Gerstman says. One of the favorites is Walter Dow of Indianapolis, Calif., who is the national runner-up to Blakey.

Site of the bash is the West LA Music shop on Santa Monica Blvd.

WQIV to Share Mirror Panel

CLEVELAND—WQIV-FM, Cleveland’s news/talk station, will share its successful format with WNCN-AM, the only classical music station in that area.

The two stations’ programs will be “mirror” images of each other. The format includes music from different time periods, ranging from early jazz through rock and roll.

RSVP for the Opening

J. Mastroianni Inc., which bought WNCN last year, also bought WQIV, putting them on the same channel after a three-year period.

The station’s consultant, Joseph Z. Mandel, is the former General Manager of WQIV.

Botic Stirs Gospel Folk

Continued from page 1

 потенциал, аэродинамичный и экономичный.

Он уверен, что шаг в музыкальное направление музыку в сфере является частью общего проекта, который связан с управлением важных бизнесов в этой сфере.

Тем не менее, если музыкальное направление просто пойдет на бесконтрольный рост, то может привести к смерти еще больше радиостанций, которые страдают от преследования.

В то же время, у некоторых радиостанций есть стратегии, которые позволяют им устойчиво расти, например, на основе аудио-ориентированных радиостанций, которые часто "организуют" свои стратегии впереди времени.

В таком случае, решение о том, какую станцию следует поддерживать, не столь критически важно, как в том случае, когда радиостанция зависит от каких-нибудь аудио-ориентированных радиостанций. Будет полезно сосредоточиться на следующих направлениях:

- Сделайте все возможное для продвижения на рынке, даже если это означает расходование средств.
- Не бойтесь "базарировать" мелкие радиостанции.
- Найдите лучший подход к борьбе с конкурентами на рынке.

В общем, если будущее радиостанций такое же неопределенное, как в нынешнем случае, то радиостанции должны быть готовы управлять рисками, которые включают как управленческие, так и технические перемены, которые могут сопровождаться успехом, а также риском.
"Jesse delivers a tender interpretation from a film that has become a family fave. Should break big c&w, mor — go with it — a great tune."

CASHBOX July 19, 1975

AIR PLAY INCLUDES:

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
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<tbody>
<tr>
<td>WNEW</td>
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<td>Columbus, Ohio</td>
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<td>WJW</td>
<td>Cleveland</td>
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<td>San Diego</td>
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<td>WSMB</td>
<td>New Orleans</td>
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<td>KEX</td>
<td>Portland</td>
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AND OVER 700 MORE

JESSE DAVIS

BENJIE'S THEME

I FEEL LOVE

a single from the upcoming album on mulberry square records

10300 NORTH CENTRAL EXPRESSWAY #120 - Dallas, Texas 75231 - 214/367-2485

www.americanradiohistory.com
Photocopying Guidelines

- Continued from page 1

14 annual meeting of the Music Publishers Assn., the organization of standard publishers (Billboard, June 4).

Among matters to be addressed by the High Court panel in consideration is an evaluation and possible extension of special agreements with users per-

Some progress has already been made in reaching duplication guid-

Some progress has already been made in reaching duplication guid-

Farmer says that all indications point to a possible commercialized

The problem is handled by the publisher or whoever has control of the records, and who deals primarily in standard and

Hank Williams, the eldest daughter of Irving B. Green, who founded Mercury Records in 1947.... Rasculd Wood did not

On a high note, the NMPA print committee

Swell" Edson, Jerome Richardson, Shelly Manne, Al McKibbon and George Duke. Each of the hornmen was

Modern Electronic Catalog of Wide Catalog, the remaining

If you buy from the conces-

This is a reissue after Quincy

The recent reunion after Quincy

The reissue of the Hot

The capital album to date was

They have developed largely as a result of

This year's variant of "Swee-

"We keep recaps

when we select new

Jerry Nelson, W. Lee Gold, Bob Reiser, Herb Brown

The problem had been

This featured the

The problem had been

An amend-ment of the

The program of dramatic readings, poetry-

The problem had been

The resulting policy of

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The misfit of
We wish to participate in International Musexpo '75 and have indicated our requirements below.

RESERVE OUR BOOTH IMMEDIATELY.
Enclosed is our check or bank draft in full payment.

SIZE 'A' .................................................. $1,100
SIZE 'B' .................................................. $1,850
SIZE 'C' .................................................. $2,600
SIZE 'D' .................................................. $2,750
SIZE 'E' .................................................. $3,300
SIZE 'F' .................................................. $4,400
SIZE 'G' .................................................. $4,400
Additional modules (5 ft. x 10 ft.) Each .................. $550

Both rental fees include free registration for all members of the company. Each booth is air conditioned and includes 8 ft. high draped backdrop, 3 ft. high draped sides and name sign (name of company, country and booth number). And if required, the free use of a complete sound system by Sansui Electronics Corp.

Participants without booth (attending only) please register IMMEDIATELY.

Number........Registration fee per individual: $275
Full payment must be enclosed with application.
Enclosed is our check for $...................... in full payment.

Name: ..................................................
Title: ..................................................
Company: ...........................................
Address: ............................................
City: ..................................................
State or Country: ...................................
Zip: ..................................................

PARTICIPATING WITHOUT BOOT (ATTENDING ONLY) PLEASE REGISTER IMMEDIATELY.

International Musexpo '75 Ltd., 1350 Avenue of the Americas (MGM Bldg.), New York, N.Y. 10019, U.S.A.
Tel: 212-489-9245
Radio-TV Programming

WNEW, Heywood, Burton
Take Top Kudos At Forum

Continued from page 1

Louis, honored as Grand International Program Director Of The Year for the world. Receiving plaques for their outstanding contributions to radio not only in their own nations, but around the world, were Kevin O'Donohue, donor of radio station 2SM in Sydney, Australia, and Luis Brunini, director-supervisor of the nationwide radio chain of Radio Globo, Rio de Janeiro, Brazil.

O’Donohue sponsors and directs a radio and record industry meeting each year in Australia and participates in other radio industry meetings throughout the world. More than 1,000 attended the awards dinner, with the grand finale to a four-day education seminar series that featured speakers such as John G. Tardy, president of NBC Radio in New York, and Bill Graham, president of Bill Graham Presents in San Francisco. Other speakers ranged from programming consultant Buzz Bennett to Russ Solon, who heads the Tower Records retail chain.

L. David Moorhead, general manager of KMET in Los Angeles and awards chairman this year for the Forum, conducted the ceremonies, which were echoed by Gary Owens, afternoon drive personality at KMPC in Los Angeles. Assisting Moorhead were香蕉 Burns, president of Burns Media Consultants in Los Angeles, and Paul Drew, vice president of programming for RKO General in New York. Leading off were a lineup of envelopes onstage that were held by Bobby Goldsboro, Nelson Osbon, Merry Bremmers and Flash Cadilac.

Following is a list of the winners:
2. U.S. Personality of the Year – Radio Station of the Year – Progressive Market - Less than a million: KOKO, Houston
5. U.S. Personality of the Year – Classical: Market - Less than a million: Billard, KZOK, Seattle
6. U.S. Personality of the Year – Country: Market - Less than a million: Linder, WDYK, Oklahoma City
7. U.S. Personality of the Year – News: Market - Less than a million: Skip McQuaid, WIBO, New York
9. U.S. Personality of the Year – Radio Station of the Year – Rap: Market - Less than a million: WLOL, Minneapolis

Everything Works Out For The Best, Bartell’s Wilson Learns

This is the second installment of an in-depth interview with George Wilson, executive vice president of Bartell Media’s radio division. The interview was conducted by Billboard radio-TV editor Claude Hall.

HALL: Over the years, you have been fairly instrumental in the careers of a lot of disk jockeys...helping them develop as people. Is that because you were a disk jockey once yourself? Because you know their problems?

WILSON: I think that I was associated with many who have been quite innovative, I could never have been presumptuous enough to think that I caused their success or taught them. The only thing that I think I did was give a lot of people the opportunity to do what they can do well. And back in the old days when I was drinking, I wasn’t always able to function properly. Consequently, in order for me to be a success, I had to surround myself with people who were what I consider the best that I could get to be with me at the time to do the job. It’s not possible to able to do most daytime-areas like production. I was never a good production man, so I had to be able to find the best and, in each radio station I worked at, had the finest—the guy that I thought was the best available man to do the job. For example, in that area Jack McCoy is the best, in my opinion. I thought I had the best person in Giant. David Moorhead and Jack McCoy— that worked with me through the years. He was the chief announcer. They were the two best that I’ve ever seen in production and I did everything in my power to keep them with me as long as possible because they made me look good. The reason that it happened, in that area, gave them the opportunity to come forward.

I am not looking for a music director too much because music always came rather easy to me and so I don’t know how screwed up I happened to be at the time. I could always handle the music portion of the job. It was only in the last years that I needed more help.

But, looking at it realistically, if you’re a program man, you’re only as good as the people around you, and so, being a very selfish, self-centered person all my life with a tremendous ego, if I did have some gripes somewhere). And I did have some gripes.

At the same time, I was very fortunate to have some people around me and working with me. It’s a bad situation when you’re doing good work and have people from other areas who are trying to work for you. They are the two best that I’ve ever seen. The program director and the music director and all the other people.

I thought I did well because I have a great appreciation for other countries and their cultures and their music and their traditions, and I’ve been fortunate to work with all sorts of people. I’ve been lucky and I’ve been fortunate. And to work with people who were willing to work and willing to try something new, that’s something that I’ve been fortunate to work with. It’s not a very easy thing to do.

Theatre

SEATTLE—KMPQ will switch to a country format at 5 a.m. on Monday, according to Manning Slater, president of Hercules Broadcasting operation (KMPQ and KRC). The station has been a top-rated station in the city. The format change will feature a country music format.

Named as manager of the new format is Jeff Brown, who has been with the station for the past three years. Brown will be succeeded by Jim Gentry, who has been with the station for the past two years.

WING Swings Back To the Contemporary

DAYTON, Ohio—WING, a Great Trains station, has shifted from "near MOR back to contemporary programming," says music director Bill Carr. In addition, the station has expanded its play list, he says.

Current staff of the station, a rock operation for many years, includes the following: Program Director Steve Kirk 6-10 a.m.; Lou Swain 10 a.m.-3 p.m., new program director Ken Warren 3-7 p.m.; Carr 7-10 p.m., Jerry Dennis 10 p.m.-1 a.m., and Gene Barry 1-6 a.m., with Liz on weekends.

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IT STARTED OUT JUST LIKE ANY OTHER DAY. I WAS SITTING IN MY OFFICE WHEN THE PHONE RANG...

THE VOICE ON THE OTHER END WAS SWEET, CLASSY AND SCARED. SHE SAID SHE KNEW I WAS THE BEST DETECTIVE IN TOWN AND SHE NEEDED MY HELP. BAD...

I HURRIED RIGHT OVER...

SHE DIDN'T ANSWER THE BELL, BUT THE DOOR WAS UNLOCKED SO I WALKED IN. THE STEREO WAS PLAYING THIS SENSATIONAL MUSIC THEN I SAW HER. SHE WAS LIVING THERE WITH A SMILE ON HER FACE AND NOTHING ELSE. OH, YEAH, SHE WAS DEAD.

I TURNED HER OVER TO LOOK FOR CLUES, AND I SAW, "E.C. WAS HERE!" AND I KNEW THE SAME OLD STORY.

IT WAS ERIC CLAPTON. HIS NEW LIVE ALBUM IS KILLING THEM ALL OVER THE COUNTRY.

IT'S ON RSO. THAT'S RECORDS AND TAPES SWEETHEART.
"THE MILLIONAIRE"
A 2 MINUTE AND 59 SECOND EXPERIENCE FROM DR. HOOK

"It's like thousands of tiny thumbs urging a woman to let loose"

Now you can reach a level of unexpurgated pleasure that only months ago was unheard of. The Millionaire. A single to give its listeners gentle, urging sensations. Yet, with a shape and thinness that lets you feel like you're hearing nothing at all.

Made with a new "naked" frankness that almost transmits body heat, Dr. Hook is supremely sensitive. It's anatomically shaped to cling to the needle. And The Millionaire, a remarkable achievement, works with natural secretions so Dr. Hook's scientifically patterned performance can massage and caress you effortlessly.

Made by one of the world's largest manufacturers of records, a million may have already been sold in Sweden and France.

The Millionaire (4104) available with Dr. Hook's prescription as a single or in a discreet album package with 11 other stimulating selections, Bankrupt (ST-11397)

See your Capitol man for Dr. Hook merchandising aids.
**Billboard Singles Radio Action**

Based on station playlists through Thursday (8/21/75)

**Top Add ONS:**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>Dickey Goodman, Jr.</td>
<td>Cash (RCA)</td>
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</tr>
<tr>
<td>DICKIE GOODMAN, Jr.</td>
<td>Run Baby Run (Big Tree)</td>
<td></td>
</tr>
<tr>
<td>DJ HUGHES</td>
<td>Run Joey Run (Big Tree)</td>
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<tr>
<td>DJ HUGHES</td>
<td>Dance With Me (Asylum)</td>
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**North Central Region**

**Prime Movers:**

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<tr>
<td>HANK WILLIAMS</td>
<td>Theme From “Jaws” (MCA)</td>
<td>34:16</td>
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<tr>
<td>W-2</td>
<td>Loans &amp; Lovers*” in Love (Playboy) 19:10</td>
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**Superstar S.C.**

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<tr>
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<tr>
<td>TONY ORLANDO &amp; DANNY</td>
<td>You’re All I Need (Inkster)</td>
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</tr>
<tr>
<td>DICKIE GOODMAN, Jr.</td>
<td>Run Baby Run (Big Tree)</td>
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**Mid-Atlantic Region**

**Breakouts:**

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<tr>
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**Middle Atlantic Region**

**Breakouts:**

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<tbody>
<tr>
<td>DJ JIM STANFORD</td>
<td>I’m Sorry (RCA)</td>
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<tr>
<td>DICKIE GOODMAN, Jr.</td>
<td>Run Baby Run (Big Tree)</td>
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</tr>
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THE RICHIE FAMILY

PRODUCED BY J. MORALI FOR CAN'T STOP PRODUCTIONS, INC.

20TH LAYS THE SWEET, COOL, SOULFUL SOUNDS OF BRAZIL AT THE TOP OF YOUR CHARTS.

FROM THE FORTHCOMING ALBUM
Radio TV Programming

Everything Works Out For The Best

Continued from page 16

time to look good I always had to have as good a disk jockey or production man or whatever was available and I tried to always have those kinds of people and dogs.

H: What makes a good disk jockey.

W: Somebody who can relate to the audience... there are two different kinds of good disk jockeys. There are people who are God-given talent to sit ad lib and do all the things naturally that have to be written down by somebody else that are willing to pay the price to prepare. For example, the best is Bob Berry, who in my opinion is the best Top 40 morning man in America. He works at WOKY in Milwaukee—he works on the air three hours a day, he works every day three hours a day before preparing for the next morning's show. He has to do that because he doesn't have the God-given talent to just sit and talk and there are many other people in this world who do have that kind of talent.

In my opinion, your best morning man in America is Wally Phillips, WGN, Chicago. It's obvious listening to him that it takes a lot of preparation, but not only does he do his preparation, he also has the God-given talent to talk ad lib and make it come out just phenom-

H: He's one hell of a talent, but you also heard a lot about him in radio, I think, also a disk jockey, so... he's a sensational disk jockey.

H: I listen to Gary Owens be-

W: Oh, Gary Owens... there is no question Owens is a... he's a very good preparer, period.

H: He's a great preparer, I'll give him that.

W: He's got a lot of material. He's got a lot of experience in this world, and there's so many fond memories I think that even if he's the head of the news bureau believe it or not, Bill Greenwood, he was with us for quite awhile there's been an awful lot of jocks, John Rook was in for awhile... that have... you know, and there's so many fond memories I think that even if you name some of the others and the reasons I have some of them in different brackets than the others and that reveals something about the programmer you have put some of them in different brackets than the others and that reveals something about the programmer you have, and you put some of them in different brackets than the others and that reveals something about the programmer you have, and you put some of them in different brackets than the others and that reveals something about the programmer you have put some of them in different brackets than the others and that reveals something about the programmer you have put some of them in different brackets than the others and that reveals something about the programmer you have. I think that's true of all the great examples is Paul Johnson in Baltimore. I'll never forget WHJZ in Baltimore because it was, without a question, the best crew that I was ever privi-

D.J.'s—so you want to work in L.A.?

W: Every hundred of hundreds of broadcasters from all over America come to Los Angeles, The Big Time, to "make it." After all, it's the most glamorous, high-

W: You don't learn to work in los Angeles, you get there and they'll teach you how to work in los Angeles. There is absolutely no place in the world that you will come from and be able to learn how to do the job you were born to do. It's just not possible. You will come from a place and you'll work in los Angeles and you'll work at a station and it'll be the same old song and dance every time. They'll either take a job at a hot dog stand to survive or pack up and go home. Occasional there's a job there.

Many of these personalities are extremely talented people because they simply weren't able to make the necessary contacts, find their careers taking a backseat.

Three veteran currently working Los Angeles radio personalities might be able to help you with the contacts...if you look for them and when, and who, they've got the system down pat. They're all extremely consistent people.

Why not let them work for you. Send for complete free details. No beginners please.

D.J.'s—so you want to work in L.A.?

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Vox Jox

KZAP Offers Rock At Expo

SACRAMENTO, Calif.—KZAP is teaming up with the California State Fair to present 17 nights of rock at lumber expo this year, starting Aug. 22 and going through Sept. 7. Three bands will perform each evening, and a wrap-up concert will be featured in a live broadcast 8:30-9:30 p.m.

Bands performing include the Sons of Champlin, Orion, the Four Skins, Stonemound, the Valley Boys, Woodrow Wilson, Suero Symphony Orches-

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Philadelphia In Ambitious Season, Opening Sept. 17

PHILADELPHIA—With the start of a new season for the Philadelphia Orchestra on Sept. 17, it will mark the 40th year as music director and conductor for Eugene Ormandy, a record unsurpassed by any conductor of any major symphony orchestra. For the coming season, Ormandy has invited eight guest conductors to participate in the concerts, which are staged at the Academy of Music.

The guest conductors are Edo de Waart, making his debut with the orchestra, Claudio Abbado, Rafael Frühbeck de Burgos, Rafael Kubelík, James Levine, Zdenek Mehta, Riccardo Muti and Yuri Temirkanov.

Four young artists will appear for the first time with the orchestra during the coming season. They are Martha Argerich and Claude Kahn, pianists; Stephen Kates, cellist, and Pavel Kogan, violinist. Vera Zorina (encircled logo represents SQ compatible, squared logo is stereo only), he has advised promotion and a sales personnel to classify the differences to distributors and dealers, with the aim that the information will be funnelled to the consumer.

Allen says that the number of quadrophonic recordings released will be stepped up in accordance with demand. He says a high proportion of the conductor's repertoire should be quadrophonic and "probably all will be in SQ by the beginning of the year. He sees a growth of about 20 titles by the end of the year. A minority of product "will be straight," Allen says.

In supporting the EMI move, Whittle says that seeing both SQ and stereo records at different prices confused buyers. Of importance to the dealer, he says, is the fact that they will no longer need the double-inventory system, having to stock both versions of the same performance. Confusion between members will end with the abolition of the distinctive SQ prefix, he says. "On our side," Whittle says, "we will not have to produce and engineer recordings in two forms, with the additional personnel that accounted for the higher price of quadrophonic recordings." The SQ record will sell for the standard price over.

The single inventory vs. double inventory battle has been raging for some time, with virtually all the other majors sticking to their guns for the dual-inventory. RCA Records is the only other major who offers quadrophonic mapping to a single-inventory system a few years ago, but it failed after slow movement of its prime product, which most dealers segregated in quad-only bins.

FALLING IN LOVE

Hannibal, Joe Frank and Philby, Playing (Spacey, BMI)

HOW SWEET IT IS (To Be Loved By You)

James Taylor, Warner Bros. (BMI)

I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE

Swan, Artists 811 (Spinn, BMI)

SOLEILTONE

Capetown, ABM 1721 (Don Kusner, BMI)

AT SEVENTEEN

Janes Int. Columbia (4154) (April, ASCAP)

COULD I BE MAGIC

Sherry Nakash, ABM 1216 (Kamar/Sager, ASCAP)

MORNING BEAUTIFUL

Tesla Organ & Eleva, 4152-50 (Superlifter, Little Miss, ASCAP)

WASTED DAYS AND WASTED NIGHTS

San Telero, ABC 1704 (20th Century, BMI)

I'M GONNA LOVE YOU

Mike Rose, Rosel (Warner Bros.) (Dixie/Separant, ASCAP)

RHINESTONE COWBOY

Dan Campbell, Capitol 4095 (20th Century/Heave Of Winds, ASCAP)

THREE O' CLOCK IN THE MORNING

John Denver, RCA 19533 (Cherry Lane, ASCAP)

OUTSIDE OVER THERE

Three Clay Night, ABC 1214 (Leads/Artique, ASCAP)

DAISY JANE

Mike Rose, Rosel, ABM 1184 (Warner Bros, ASCAP)

THAT'S WHAT THE MUSIC MAKES ME

Mike Rose, Rosel (Warner Bros.) (Dixie/Separant, ASCAP)

IT'S NOT IN LOVE

Boy 3c, Mercury 4006 (Transpress, RKO, ASCAP)

DANCE WITH ME

Diana Ross, ABC 1004 (Villa/Mesh, ASCAP)

DON'T EVER DO THAT

Diana Ross, ABC 5002 (RCA, ASCAP)

CAN'T HELP MYSELF

Johnny Mathis and the Four Tops, ABC 2501 (MGM, RKO)

WATERFALL

Decca 543 (Decca, ASCAP)

JIVE TALKIN'

Red Sox, RSO 516 (Atlantic, Casablanca, ASCAP)

I WANT A SONG

Bob Booker, United Artists 683 (Esp/Par/Nea, BMI)

LISTEN TO THE MAN SING

Weeds, Capitol 4597 (McCarney/EVT, ASCAP)

COME TO MY WINDOW

John Dawson Read, McBrien Enterprises, BMI

BIG STAR

Phil Miller, RCA 15131 (Stark & Ambros, ASCAP)

I DON'T CARE WHERE YOU ARE

Dean Martin, ABC 1213 (ABC/Paramount, BMI)

A WHOLE LOT OF LOVING

Frank Sinatra, ABC 10515 (ABC, BMI)

WHEN IT'S ALL OVER

Otis Redding, ABC 10720 (ABC, BMI)

IT BE LOVES LIKE MAGIC

Johnnie Taylor, Scepter 1052 (Scepter, BMI)

BELIEVE IN IF ANY MORE

The Whispers, ABC 10191 (ABC, BMI)

WASTED DAYS AND WASTED NIGHTS

San Telero, ABC 1704 (20th Century, BMI)

SOMEONE WANTS MY LOVING

Elvis Presley, MCA 4032 (Big Secret, ASCAP)

I'M TIDY

Diana Ross, ABC 5002 (RCA, ASCAP)

GROOVIN' WITH THE MAN

Shirley & Company, ABC 5002 (RCA, ASCAP)

HE'S MY MAN

Odie Coates, ABC 6428 (ABC, BMI)

WASTED DAYS AND WASTED NIGHTS

San Telero, ABC 1704 (20th Century, BMI)

I'M THE ONE FOR YOU

Josie, ABC 10516 (ABC, BMI)

EVERYTHING BUT THE PHYSICIAN

Don Knight, ABC 5002 (RCA, ASCAP)

EVERYTHING BUT THE PHYSICIAN

Don Knight, ABC 5002 (RCA, ASCAP)

THEMES FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK TAPES

Aretha Franklin, ABC 40481 (Big Fish, BMI)

GOING TO A NEW YORK HOSPITAL

Aretha Franklin, ABC 40481 (Big Fish, BMI)

HOLDIN' ON TO YESTERDAY

Kathy Murray, A&M 64009 (Metro, BMI)

MORNING

Michael Neifeld, Track 107 (Voice), (Catalyst/Transcription/Tiny Tunes, BMI)

AUGUST 26, 1975 BILLBOARD
Clubs Follow Seesaw Patterns
Business Generally Good Outside Of N.Y. and L.A.

Continued from page 1

ness to a variety of markets these past months were Dr. Hook, Chuck & Charlie, and Roger McGuinn.

Artist cancellations are somewhat up overall, it is generally reported. But the problem doesn’t seem to have gotten out of hand.

Only niters in “secondary” markets were polled for this butted survey, since these are the clubs which have expressed the most difficulty in booking strong touring names in the past year.

“We’ve had a real strange pattern this summer,” said Paul Donuts of the Great Southeast Music Hall staff in Atlanta. “June was dynamite. July was slow and August is half bad and half good.”

Jersey Eats

Phoney, Atlanta, summer,” says Joel Bass of the Great Southeast Music Hall staff in Atlanta. “June was dynamite. July was slow and August is half bad and half good.”

Meanwhile, Music Hall owner Robin Conant is expressing his faith in the market through The Nightclub this week, an 800-capacity rock room which has bookings for Roger McGuinn, the Turtles, the Yardbirds, and Bobby Blue Bland and Larry Coryell for starters. The Nightclub will be opening soon to open this week at $34.36 admission price.

Paul’s Hall in Boston isn’t down to turn off a go-go girl program despite being such a college-oriented market, says co-owner Tony Mauriello. Esther Phillips was a good record draw. “Our crowd will come out when we get a good FM act or cult figure,” Mauriello says. “AM acts aren’t drawing people.”

Teddy’s in Milwaukee began a year ago to shift over from a rock and roll establishment and has seen the loss of its downtown location. The 500-seat is now jazz booker Mike Kappus reports that good business is coming from the rock crowd. When you get in, Eddy Harris, Freddie Hubbard, Stanley Turrentine, Charles Mingus.

Toronto’s 360-seat El Mocambo decided to take a chance some time with regular local bookings, rather than go for cheaper acts as they have in previous summers. The experiment has worked profitably beyond expectations, says Mike Baker. El Serucra even set an all-time attendance record for the club this summer.

Eppy Epstein of My Father’s Place in Roslyn was reached in the midst of the first meeting of the Long Island Music Union, LIMA, a uniting front of 12 radio stations, clubs, concert promoters and one-stop bands to seek support from the urban New York music powerhouses.

“I’ve seen the nut and getting into artist percentage payments most of the time,” says Epstein. “Some act bands, the region has switched to Concerts East 3,000-seat Calderon Theater, which has hurt a little.” Epstein feels that regulars all over the island, but I don’t see them as direct competition. The club has stayed close to head line we start paying percent- ages so you can see we’re averaging 90 percent capacity.”

Jazz

SAN FRANCISCO—The new Steakhouse Starship is rolling along as high as the old Jefferson Airplane once did. Higher, in fact. The Great Gatsby Hotel here says that the new Starship LP, “Red Octopus,” is doing better than both, chart as well as surface than any Airplane album of the past. It’s starred number three on this week’s chart.

The restaurant, which recently launched out on an 18-date tour which includes the Mississippi River Festival and concludes in Providence September 30, their spring tour included May 9, with a free concert here in Golden Gate Park—an event much like the ones that make the Starship a truly famous but which have been in short supply over recent years. The Starship now consists of original members Paul Kantner and Grace Slick, along with Craig Chaquico, lead guitar; Peter John Creach, violin; Pete Sears and David Freiberg, who alternate on bass and keyboards; Icky K, drummer; and Marty Balin, vocals. Original members Janis Casady and Jorma Kaukonen are both still working with their own bands, Hot Tuna and New Riders of the Purple Sage.

Darwin and people connected with the Starship give much of the credit for the success of “Red Octopus” to the growing health of Grace Slick and Marty Balin. Balin over the past several years has done quite a bit of producing, both leading his own band, Bodacious, which released a record for RCA Victor, but he also is doing recording and performing but never got off nationally.

Balin put out one foot back toward the Starship with his project LP, “Dragonfly,” by contributing lyrics and vocals to one song, “Carnival,” that he stayed on as a member for the new set. He wrote their current single chart, “Miracles” (slated for this week’s one-minute album cut) and had a hand in four of the LP’s other nine songs.

Says Grace Slick, who writes the future, “I like it much better having Marty back. It takes a certain weight off me and allows the whole band to go more. You know, I saw ‘Funny Girl’ with Streisand, who is supposed to be one of the greatest singers in the world, but after two hours I found boring. I just don’t see where any band, so marvelous that they can carry off a two or three-hour concert being successful.”

During the period when Balin, Casady and Kaukonen were away from the band, Grace Slick and Paul did several solo albums (“Love Me or Leave Me” and “Blows Against the Empire” were among the three songs each) which were highly successful.

The solo tracks, says Paul, “were in a transition period when we really didn’t have a band, and they weren’t produced as well because we were doing so much of the work ourselves.” Grace adds, “It’s much better if you get a bass player to play piano, opening with working and follow those records. If you try to do too many things none of them come out good. I prefer just to concentrate on singing.”

As for Grant, their own logo which they had hoped at its inception would blossom into a real label, “It’s too complicated to do, trying to be on the road and at the same time be looking for and developing other talent,” the pair agree. “You can’t offer anything to talent you might be interested in if you’re not there. We tried to do it awhile but found we were either off touring or making our own records.”

Jack McDonough

Sergio Mendes
Set To Return For Mexican Gig

MEXICO CITY—Based on one of their most successful stands ever, Sergio Mendes & Brasil ’67 are slated for a return engagement here next year, report co-promoters Anthony C. Donnellan and Hugo Lopez of Antimexico.

During the group’s stay at the Fiesta Palace, they attracted an average of between 700 and 850 persons per night over a two-week span. Prices charged for that supper club engagement were $325 pesos ($5) per person, about the highest the city government’s Departmento de Espectaculos can allow.

For the curtain closer on July 13, Mendes was ordered over to the Auditorio Nacional where they drew a brisk 9,000-plus at a scale of from 150 pesos ($12) down to 25 pesos ($2). Most of the promotion for that popular priced show was done via radio. They also reportedly did exce- 

John Contino’s
Capitol Tunes to Disk Names

WASHINGTON, D.C.—Al Bass, Jr., is converting his Capitol film house to the Capitol Concert Theater, providing for the resort a concert fea- 

Policy calls for Friday-Sunday bookings with shows at 9 and 11 p.m. each weekend night. Mike Gordon, joining with the oper- 

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Jason Eats

Book Talent

CHERRY HILL, N.J.—With the Last Call Casino, located in Cherry Hill, N.J., drawing the heaviest traffic in the Philadelphia area, Pavio’s Chez Antonio, local class restaurant, also goes name polo, after a successful year with entertainments with Fats Domino, Lionel Hampton and the Brooklyn Bridge. The Steeles at the Staircase, Sept. 12-16, followed by Fats Domino’s return, Sept. 23-28.
Talent
Talent In Action

Continued from page 24

styles of Clemmons on sax. In fact, one would even suggest a co-bill of Illerbee and Clemmons for the future, as both drew heavy applause for their individual efforts during the set.

JIM MELNICKSON

TEMPATIONS
BLUE MAGIC
GWEN McCRAE
GARY TOMS EMPIRE
Apollo Theatre, New York

Time was when the Temptations’ stand at the Apollo was as big an annual event in Harlem as the swallows are in Capistrano, with long lines around the theater every May and tickets as precious as Goldblatts. But times have changed and though the crowds were still substantial for the Aug. 15 opening they are not what they used to be and many people showed up to see the second act on the bill, Blue Magic.

The show, too, was not up to past standards as the group no longer has its old flair. The show is now so polished that it's sterile. The group’s choreography has lost its freshness as the members dance around looking more like men doing physical labor than entertainers.

The show highlight came when the group went into a medley of its classic sides. Unfortunately most of the show was spent doing newer material that was not nearly as good as the classics.

In contrast to the Temptations, Blue Magic stole the show with an exciting fast-paced set that had creative dancing, striking wardrobe and a lot of pyrotechnics. This group appears to be a successor to the Temptations’ throne as they possess vocal and choreographic flair and have made it up to see the second act on the bill.

Gwen McCrae’s portion was short and uneventful with the one bright spot being her top 10 hit “Rockin’ Chair.” McCrae was preceded by her backup singers—three young men who call themselves Phoenix. Their jive manner was perfect for the Apollo crowd which has come to expect such things.

Opening the show was the Gary Tom’s Empire, an exciting new group with a hot single, “(7-6-5-4-3-2) Blow Your Whistle.” Unfortunately most of the group’s talents were lost in a mix of bad sound. Hopefully their next New York appearance will better showcase their talents.

ROBERT FORD JR.

SHA NA NA
Wallman Rink, New York

A mixed crowd of geeks, dry-looks and just plain folks got together Aug. 15 to hear their favorite sides done by the legendary group. In their 75 minute set, Sha Na Na performed all or part of at least 40 different songs, all of which fit someone’s definition of what is a memory-provoking oldie. There were as many cheers of recognition for “Oh! What A Night” as there were for “Surfin’ USA.”

The 10-man group offered up three segments: one of 50s gold and one of 60s divested by a series of saxes.

When not going for laughs, Sha Na Na did their material with accuracy and enthusiasm combined with excellent vocal harmonies and instrumental work, particularly saxophonist Lenny Baker. The group also performed some a cappella numbers that were a mix of 40s and 50s with piano and guitars.

If I’m going to a city I love, why should I stay in a place I hate?

The Biltmore
43rd and Madison
(800) 221-2690. In New York State, call (800) 522-6449. In the city 663-6620.

NEW YORK AND I HAVE THIS LOVE/HATE THING

I go to New York five or six times a year. And I never want to go until I get there.

New York and I have this love/hate thing.

I know I’ll work too hard, that I’ll crowd as much of New York as I can into just one week, stay up half the night, every night, go home exhausted, and love every second of it.

That’s why I stay at The Biltmore.

It’s as much New York as you can find in a hotel.

Something happens at The Biltmore that just doesn’t happen in those plasti-glass, modular hotels that have plopped themselves down in every city in the country.

If I’m going to a city I love, why should I stay in a place I hate?

Cody, as much New York as you can find in a hotel.

Supporting the antics was a front line of three guitarists—Billy F. Cato, John Tickey and Bill Kirchen—who alternately sang lead and backed up backing vocals that were as raw as the lyrics.

LAWRENCE FROST

Kraftwerk to Capitol. The avant-garde German rockers had hit U.S. product on Mercury. . . . KGB to MCA. It’s an all-star group with Mike Bloomfield, Barry Goldberg, Carmine Appice, Rick Gersh and Ray Kennedy, managed by Elliot Roberts. . . . Bluest John Lee and drummer Garry Brown to Blue Note with first album titled “Mango Sunrise.”

GWEN McCRAE

Continued on page 26
FORT LAUDERDALE, Fla.—Nightclub owner Bobby Van (Bachelors III) opened a new 300-seat discotheque with two live dance groups. Bachelors III West will feature top lounge groups and Van has budgeted weekly entertainment at $4,000.

The new club is located on the outer fringes of Fort Lauderdale across the street from Jackie Gleason's Inventionary project started five years ago.

Described as the 'Boocondo' locale, Bachelors III West is attracting droves of hip young people and three or four nights a week there are lines waiting. Van has committed over a quarter of the dollars to the club. He put in $130,000 and has an equipment lease of $120,000 for the next eight years after which he will own it. He added two dance floors with mirrored walls, a stage, sound system, lighting and new decor.

While club owners all over the country are cutting down on entertainment and advertising, Van upped his budget for both.

Currently appearing at Bachelors West are two groups and three singers. Backing John Edwards is Brand New, a nine-man group. Jewell is a five-piece band that there is a quartet called Motor Car.


Van was the first club owner in Broward County to integrate music business, "They warned me this would be a disaster if I did. Now about 70 percent of my acts are black," he explains.

One of the things he does to hype Monday and Thursday business is to give free buffet dinners to the ladies and free drinks from 8:30 to 10:30.

13-Pleaser Coming Up For Axelrod

LOS ANGELES—Composer Dave Axelrod will organize a 13-piece jazz/rock band for his first tour, the Globe October, 23-26. Axelrod will play music from his new Polystar album, "Deeper," plus works from previous recordings.

For the local booking he plans hiring as many of the musicians who worked on the L.P. as possible. Manager Jack Schonffen is working on the projected tour. Polystar plans radio time buys to herald the jazz/rock LP after August 2.

Axelrod previously guest conducted at a "TrIBUTE TO Quincy Jones" last June and also led a youth orchestra and the Cannonball Adderley Quintet in 1970 at the Monterey Jazz Festival.

Good Karma Seeking Expansion Of Dates

KANSAS CITY—Good Karma Productions here, which has been presenting new record artists at $1 ticket concerts at the Ice House, are planning a move this week. The room here for several years, is now seeking to do the same thing at a circuit of Midwest colleges no more than 100 miles between stops.

Cowtown Tours would handle the tour for Good Karma and monetary support from a major national corporation is being sought.

NEW YORK—A U.S. tour with his new group, a possible videodisk for the TED system in Germany and a reuniting of the Moody Blues after each has "done his own thing" are just some of the points of Ray Thomas whose first solo effort, "From Mighty Oaks," on Threshold, is being distributed here by London Records.

On a cross-country promotional tour with his label and Larry Gider Hoff, during which time the LP—"a quiet QSquad"—climbed to No. 91 with a star's chart record, "Two's Company," during the first week of the Billboard's Tape Chart in four weeks, Thomas reflected on his success and future. "I'm exciting because I've got a track record of my own," Thomas says of the album. "I like the melower sounds, the mixture of classical with rock 'n' roll. Rather than acid rock I prefer the lighter side so you can hear the lyrics. . . . melody is just a vehicle for the lyrics."

On the quandry question, both Thomas and Hoff are strong believers in the concept, which is why they've gone back and remixed virtually all the old Moody's records, except one or two early releases, for Q-S tape. All this was done in the new Threshold studio designed by Westlake Audio at Broadhurt Gardens in the U.K. Decca studio complex. The tapes are among the biggest hit sellers on American for London/Threshold.

The master tape for "From Mighty Oaks" was ensconced with a recently acquired QS matrix unit but quad was not consciously transferred to quad for the U.S. market at Artisan Sound in Los Angeles.

Thomas says, "In the past, I have the credits of engineer and co-producer (with himself) Derek Varrall with possi-

bly ensuring the superior QS separation found on the U.S. "stereo" disk. It will soon be available as a Q-8 tape.

The studio itself has been so busy with collective and individual Moody's efforts there's been little time for outside client, but that's expected to change. Hoff notes. First LP cut there was a remix of "This Is The Moody Blues"; next was John Lodge and Justin Hayward's solo effort, "Blue Jays," followed by "Mighty Oaks" and "Kill Off Your Muddy Boots," Graeme Edge's debut LP due out next month. With "Support from up to 48 new club channels, there are good vibes in the place . . . it's a gas to work in," Thomas says.

After Thomas cuts a second LP early next year, Hoff hopes to get the Moodys back again with their new sound. It should be a dyna-

matic revival, he says.

Both are discussing the possibility of a tour for Thomas' new group if the album continues to climb and builds audience support. He equally credits the talents of Nicky James, percussion; John Edward's electric gitar; Trevor Jones, bass guitar; Mike Rose, keyboards; Dave Potts, drums, and conductor/arranger Dick Hewson for the LP's success.

The problem is strictly the financial one, really. "For a tour," Thomas says "I'll go out and play for free," getting the group would be no problem, but he'd definitely in favor of a live orchestra versus a synthesizer.

"Quad works well with orchestras to take the traditional instrum-

ents," he says. "Synthesizers have their place, but I think everybody's soul comes across an or-

chestra."

With British Decca's Ken Thorne in charge of developing the TED videodisk software library now being marketed in Germany as the first home unit, Hoff agrees that the title cut (3:43) and "I Wish I Could Fly" (5:29) would be "fantastic with visual elements" for the standard 10-
minute TED vidisk, and plans to investi-

gate the possibility when he returns to the U.K.

Both Hoff and Thomas acknowledge the question they're most asked is whether "going it alone" has hurt the Moody's image. "I think it's been accepted a lot more in the States than at home," Thomas believes. "I don't think our egos are involved as it's always been a demo-

cratic pattern with a lot of freedom,"
SAN FRANCISCO—Musically, this city is the closest to New York's disco sound. But, like many other disco markets around the country, it also has its problems when it comes to generating promotional product.

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Downstairs Records (New York) Retail Sales

This Week
1. SALSOUL HUSTLE—Salsoul Or—Salsoul
2. WANT ANYTHING YOU—People's Choice—TSOP
3. TO EACH HIS OWN—Faith, Hope And Charity—RCA
4. ONE WAY STREET—Babette Brown—RCA
5. BRAZIL—Ricky Family—20th Century
6. KILLER SPEECH—International
7. FACE THE MUSIC—Dynamic Superiors—Motown
8. IF YOU WANT IT—Do IT YOURSELF—Gloria Gaynor—MGM
9. WHAT YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
10. HOOKED FOR LIFE—The Tramps—Atlantic
11. CHEER UP STRIP—David And The Blue Tie—Singer
12. MAGIC IN THE AIR—Ronnie Walker—Event
13. SOMEDAY'S Gotta Go—Mike And Bill—Arista
14. CHEEKYMATE—MELLOW BLOW—Barrabas—ATCO (LP)
15. LOVE POWER—Willie Hutch—Motown

Top Audience Response Records in N.Y.C. Discos

This Week
1. WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
2. DO ANYTHING YOU WANT—People's Choice—TSOP
3. BRAZIL—Ricky Family—20th Century
4. PAY ME P.M.—B.T. Express—Roadshow (LP, P.V.C.)
5. FLY ROBIN, FLY/LIKE IT—Silver Downtown—Midland International (LP)
6. FOREVER CAME TODAY—Jackson Five—Motown
7. IT ONLY TAKES A MINUTE—Tavares—Capital Special Discos Version)
8. WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu
9. CHEEKYMATE—MELLOW BLOW—Barrabas—ATCO (LP)
10. GIMME SOME—Jimmy De Jonge—Atlantic
11. TO EACH HIS OWN—Mike And Bill—Faith, Hope And Charity—RCA (LP)
12. HOOKED FOR LIFE—The Tramps—Atlantic
13. IF YOU Want It—to IT YOURSELF—Gloria Gaynor—MGM
14. DREAMING A DREAM—Crown Heights After—De Lito
15. CHINESE KUNG FU—Banzai—Scepter

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

This Week
1. DO ANYTHING YOU WANT—People's Choice—TSOP
2. PEACE PEACE B.T. Express—Roadshow
3. FOREVER CAME TODAY—Jackson Five—Motown
4. FIGHT THE POWER—Isley Brothers—T.K.
5. HOLLYWOOD HOT—Eleventh Hour—20th Century
6. DREAMING A DREAM—Crown Heights After—De Lito
7. IT ONLY TAKES A MINUTE—Tavares—Capital
8. BRAZIL—Ricky Family—20th Century
9. CHINESE KUNG FU—Banzai—Scepter
10. GET DOWN TONIGHT—K.C. & The Sunshine Band—T.K. (LP)
11. (Wanna) DANCE, DANCE, DANCE—Colton—Weiner Bros.
12. ROCK BOTTOM U.S.A.—People's Choice—TSOP
13. HEADQUARTERS—AUGUSTA GEORGIA—Bobbi Rand—T.K.
14. FAME—David Bowie—RCA
15. IF YOU Want It—to IT YOURSELF—Gloria Gaynor—MGM

This Week
1. BRAZIL—Ricky Family—20th Century
2. BRAZIL—Ricky Family—20th Century
3. BRAZIL—Ricky Family—20th Century
4. BRAZIL—Ricky Family—20th Century
5. BRAZIL—Ricky Family—20th Century
6. BRAZIL—Ricky Family—20th Century
7. BRAZIL—Ricky Family—20th Century
8. BRAZIL—Ricky Family—20th Century
9. BRAZIL—Ricky Family—20th Century
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DISCO ACTION

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Fire Island Gamble Ups Audiences 100%

By JIM MELANSON

NEW YORK—Is a $100,000 investment to renovate a disco worth the gamble in these financially troubled times?

While reactions to the question are sure to be varied, a positive note would assuredly come from the management of the Ice Palace, Fire Island, which made such a move earlier this year with a new $30,000 sound system, a $50,000-$60,000 lighting system and a general overall overhauling of the club's decor.

Since opening its doors to the island's summer vacation trade this past Memorial Day, club business has increased 100 percent over last year's figures, says manager Lew Malavenda.

Still Malavenda admits that the investment was a hefty one, he is confident that dollar results will prove it out, not over one year's time, though. The South Shore, Long Island operation usually opens in September and along with the disco boasts a 100-room hotel and restaurant, the Sea Shark. (Continued on page 51)
QUEEN MARY SITE OF FALL NEL MEETING

By JIM FISHEL

NEW YORK—After several months of preparation, plans for the first NEL West conference have been announced. Among the artists scheduled to be on the Queen Mary in Long Beach, Calif., Oct. 10-12 and will highlight many of the most fabulous features as the other regional confabs.

Among the designers, one recent Annata from the University of Utah, and Gary Gouravoncal from California State University at Fresno, the series of events will coincide with two evenings of showcases and continuous roving artist showcases. These shows will include coffee house programming, films and videotape, special interest programming, classical music, jazz, blues, and rock and roll, in addition to outdoor concerts, dance and theater on campus, how to get money to the best acts and bands, and how to create all the clinics and special events for the conference, along with numerous workshops and panels.

The artists include Bob Dylan, the Rolling Stones, and the Who. For more information, contact the conference organizers or visit the Queen Mary website.

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LOS ANGELES—A three-camera videotape production of a weekly 60-minute television program, "Latín Beat," is in production here at Vidtronics Studio and will soon be syndicated syntonically in the U.S. of 25 billion. It is, they report, the most expensive television program of its kind in the world. Ten of those key markets are in California.

"About 60 percent of the nation's Latin-Americans are of Mexican descent and live mainly in the West," contend some of the participants, who reside in New York City—there are Puerto Rican origin. About 7 percent, they say, get exposure to the population of the U.S. by 1990. If that happens, it would mean that Latinas would comprise the largest racial minority in the 50 states.

Tom Hensley is musical director of the new series. Frank Gertz is producing the series; the director is Tom Tribou.

Appearing on the first segment are pianist Palmieri, singer Johnny Pacheco and comedians Bill Dana and Hank Garcia. Bobby Barnes is working the set as weekly host. He's a Latin singer-composer.

Oddly, everyone on camera will be speaking English. Green estimates the Spanish-speaking population of the U.S. at ''no fewer than 13 million people.

Many of them, says he, are bilingual.

"Most of the talent we are booking is of Latin ancestry," says Green. "On the first show only Dana is New. He has long supported the Chicano community, says he, and he will talk seriously about the Jose Jimenez character he created and popularized, and how ethnic groups react to it.

"We believe we have a series that will get immediate action and acceptance. More than 100 TV and radio stations broadcast all or a substantial portion of their time in Spanish. And too often," says Green, "this has meant low quality broadcasting, compounded by the lack of talent or production know-how, but simply because major sponsorship money is not available to foreign language broadcasting."

"Most of the happy," he views, "will read the same English language programs all Americans watch, regardless of the minority they belong to."

Hensley's orchestra on the series comprises seven musicians.
TDK Joins Accessory Tape Mart

NEW YORK—TDK Electronics has decided to offer a line of accessories that include an electronic cigarette, a head cleaner cassette, and a seven-ordery professional metal reel and library. An additional line of accessories, the company follows the lead of the 3M Co., Maxell, and Memorex in introducing complete accessory lines in their comprehensive lines of blank tape products. The TDK endless-loop cassette, believed to be the first to be offered in the consumer market, is designed in audio visual displays, telephone answering devices and alarms. The cassette in TDK’s EC series is equipped with in the 30 and 30 seconds, and one, three, six and 12 minutes. Prices are $3.49, $3.39, $4.39, $4.55, $4.99 and $5.99 respectively.

The HC-1 head cleaner is recommended for use in all cassette recorders, to remove lubricants and loose oxide debris that build up in the recorder after repeated use. According to marketing manager Ken Kobata, the unit cleans and polishes recording heads, cassettes and pulleys and should be used after every 10 passes of a standard cassette to minimize wear. The HC-1 is good for 12 thorough cleanings and lists for $1.39.

TDK’s 7-inch professional reel, model LR-7M is made of anodized aluminum and comes with a heavy duty recording heads, a built-in key and a white with hinged, self-latching cover. The reel and case lists for $7.25.

According to Kobata, the line of accessory products was introduced to satisfy a growing consumer demand and to provide retailers with in-store traffic builders and promotional items. The line is available to all dealers carrying the company’s complete line of blank tape products.

Team Electronics Consumer Pledge

MINNEAPOLIS—Team Electronics has established a 19-point “Performance Pledge” in a bold move at establishing a retail self-regulation program that would give the consumer of competitive pricing of equipment, stringent quality controls, quality service centers backed by factory authorization from the companies whose products are carried, a warranty on all purchases, equipment, and assistance in installation of equipment. According to Alan Hagstrom, Team’s president, the pledge embodies a basic operating policy of the company. He describes it as “a new way of formalizing our method of conducting business over the years. There are a lot of guarantees and warranties in the audio retail industry, but many of them contain loopholes, disclaimers and fine print. Our pledge reases our customers that we will take care of them.”

Quadcasting, a Highlight Of NAFMB Atlanta Meet

Continued from page 16

cording to Gerry Bubedel, it will set up a button-activated aural/visual display to demonstrate compatibility with monolevel information. Using the Sony-built SQE2000 SQ unit, it will encode a 4-track tape in SQ and the competing GS system, with VUs metering the effective level of broadcast reception in the high fidelity range.

Emil Torick, also on the conference program, will share exhibit duties with Bubedel, who notes recent switches from QS to SQ quadcasting by such stations as WCNZ, New York; WYSP, Philadelphia; and WFMU, Chicago, pushing the SQ list to about 55. RCA Broadcast Systems, in addition to demos of its AM stereo and FM discrete quad systems, will feature a group of its most advanced radio transmitters, BC-50 custom-built, self-contained audio console and solid-state BTE-15E exciters systems.

Guy Lewis, just promoted to radio station equipment manager, also will demonstrate RCA’s DAP-5000A digital automatic programmer, designed around a min-computer to produce music, news, breaks and commercials in any format.

Vacation, but a usually well-informed source points to July as the firm’s best sales month to date. He says he expects the upward trend to continue despite the FTC ruling with which it too plans to confront.

The Sansui spokesperson also feels that the move by some dealers to de-emphasize brand-name products should not affect his company. He points out that the dealers de-emphasizing brand name products are doing so because of profit margins as low as 10 percent above dealer cost.

He continues, “Our dealers are discounting a bit, but their markup still remains comfortable at around 40 percent.” He feels that with continued careful training of dealers and their sales personnel, Sansui could continue to improve its image and its sales.

Shirwood’s director of marketing and sales, Thomas Pickett, says his company has signed the consent agreement “only to avoid costly litigation, and no way reflects guilt by his company.” He further argues that his company has not fair traded nor in any way tried to fix prices for years.

Pioneer’s response to the FTC charges were pretty much the same as with officials of the company arguing that they have always tried to be careful about infringing antitrust laws. The company is facing perhaps the most serious dealer assault on pricing due to its extensive network. Yamaha International, whose fledging audio equipment division is being repeatedly named as one which will be pushed in lieu of established brand name products, feels now is the time for audio equipment manufacturers to put their heads together and come up with a formula to counter the problems of discounting, and the tendency to establish a solution through price maintenance.

The Yamaha spokesperson sees the present position as a baptism by fire that locks both manufacturer and dealer into an established method of doing business. However, he points to the fact that U.S.-based manufacturers have largely been able to escape this, and so too can Japanese manufacturers if marketing philosophies are reviewed. Meanwhile the FTC is continuing its investigations, and expects to get other companies involved in alleged practices of price maintenance to sign similar consent orders.

The consent agreements signed by Pioneer, TEAC, Sherwood and Sansui prohibit them from fair-trading their products for at least five years in 69.

(Continued on page 33)

Single CES Seen Closer to a Reality

Continued from page 3

tend to the demands of exhibitors and reduce the show format from a series of smaller events, possibly in April, as well as move it out of Chicago, its home for the past four years, to possibly Las Vegas.

However, no final decision is expected to be made on the thorny issue until the fall roll of all CES exhibitors is made sometime next month, followed by an October meeting of the AIA scheduled for San Francisco.

Even then it is unlikely that any change in the present show format will be seen before 1977 or later. The CEG/EIA is already locked (pre-engaged) in a contract to holding its winter and summer shows next year in Chicago, and Wayman claims that the 150 exhibitors who have already reserved space for the Jan. 7-9 winter CES at the Conrad Hilton hotel.

Discontent over the current CES format has been simmering since the CEG/EIA, originally known as the Consumer Electronics Association, held its first show three years ago. The dissatisfaction surfaced last June following the summer CES, a group of CES exhibitors petitioned other show buyers for support on a once-a-year show for 1977.

Arguments of the two-show dissen
ters include the spiraling costs of participating in two shows and the overlap of FTC and FCC bodies that make the preparation of two sets of sam-
cles for each show. A group of exhibitors feel counter-productive.

Despite the CEG’s argument that it is a natural progression to having next year’s show in Chicago, many manufacturers emphasize that they would like to get out of both the Windy City, and the two-show trend as soon as possible. Sponsors of the CES format changes also claim to have the support of more than 170 show exhibitors, a figure which, if correct, would represent an excess of one-third of the average number of summer show exhibitors.

Meanwhile the CEG would have to look at alternate sites (Las Vegas seems to be the number one choice at this time), and contemplate making new firm commitments for change. Other show sites being considered for the fall show range from Atlanta to Orlando.

Portable 42-Track U.K. Tape Recorder

NEW YORK—SE Labs (EMI) Ltd has developed a portable magnetic tape recorder capable of providing up to 42-track recording with two-channel monitoring, and has just introduced a full duplex capability to double the packing density on the tape.

The unit, weighing 95 pounds, will go on display at the Western Show in San Francisco, Sept. 16-19, and at the 25th International Electronic Exposition in Toronto, Sept. 29-Oct. 1.

According to D.R. Baldwin, marketing manager of SE Labs, the unit is capable of both recording and reproducing on 14-channels, and has features equalization and/or filters for its seven speeds. A choice of AC or DC built-in, newer units is basing on Middlesex, Eng.

www.americanradiohistory.com
SECAUCUS, N.J.—With initial product due from two of its divisions by Jan. 1, Panasonic became the first of the consumer electronics companies to announce its entry into the mushrooming Citizens Band (CB) market, setting up what could be an intriguing intra-company battle.

Ray Gates, vice president of the Consumer Products Group of Panasonic Electronics Corp. (CEG), revealed his division will introduce a mobile-under-dash unit at under $50 instead of the first of the year, while the Automotive Products division will have an in-dash CB unit "plus other features" at the same time.

The CEG division will offer an under-$50 home base station several months later, and for its April national sales meeting expects to have a second mobile unit a hand-held model and at least one non-crystal-type scanner.

Gates was optimistic that the CEG and Auto Division units are completely different, built in separate manufacturing facilities in Japan, and will be going through totally different distribution pipelines.

Rather than competing for the market, he views the dual approach as covering both the home and auto fields for Panasonic. "We're already selling our TV sets and radios to the home entertainment buyers," he notes, "and with CB out of stock, we'll be in these departments six months before the competition.

Whether Clark Jones, national sales manager for Automotive Products, fully shares these views is debatable. Asked to comment as a manager he was noting that Panasonic was actively looking at CB and could be among the first to offer a CB-player combo. JIL, with its 8-track CB combo and Xial (far Eastern Research) with its 8-track CB and radio combo for the fall, including the Jimmy Walker "Dynamite" campaign for the Dynamite 8 and Take'n Tape players, as well as the firm's well-received Tech series of radios, and new color TV line.

Gates introduced two new audio products, for October delivery, a 6-band portable Tech radio with CB, ham, FM, AM and two shortwave bands at $130, and an all-electronic clock radio with fluorescent display and other unique features at a surprisingly low $70 suggested retail.

NEW YORK—Buyed by the reception to its newest entries in the consumer electronics line, the sales vice presidents of the others will continue to focus on the add-on of audio equipment with "fallout" for the professional market, president Dick Burwen emphasizes.

The Burlington, Mass.-based firm, whose founder pioneered in the development of the DNF (dynamic noise filter), is just getting into production of the low noise stereo preamplifier and a frequency expander.

Among the major consumer-professional fallout is the new frequency expander-equalizer, model EQ200 for the home audiofilm at $1,095, with professional model EQ200P at $1,145 aimed at recording studios and the broadcast area.

Marketing manager Ron Bolman notes that substantial technological advances in AM/FM tuner and receiver development, and growing sophistication among equipment users, are resulting in an upswing in the use of consumer reduction systems by radio stations.

This increased awareness on the part of broadcasters to the noise degradation of the signals has led to the sale of more than 350 Burwen noise filtering systems to major broadcast operations in recent months, he says. This includes all configurations of the Burwen system, model DNF 1100, 1500 and 1500D.

Among stations using the company's noise filtering systems, according to Bolman, are affiliates of the ABC, CBS and Mutual radio networks; WKBZ, Boston; WOR, New York; KTJ, San Francisco, and WPCG, Washington, D.C. (Continued on page 33)

Burwen notes that the success of the polyester, paper labels

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DETOUR
Tom Brunot, a salesman for Almas Hi-Fi in Dearborn, also speaks negatively about quad. "Unless a customer really looks into it, they won't push it. The industry has backed off of it. Less than 5 percent of our sales are quad.

"After perhaps the quad system problem is cleared up and few promotions are made, people will be more interested. We used to have sales training sessions on quad, but now that exists, a new interest appears. We have a few systems ready to go, but they don't have much interest."

Bruno says that after fair trade ends his prices "won't go up," but he wouldn't say whether or not he thought they would go down. He reports that his quad tapes are generally available.

COLUMBUS, Ohio
Jimmy Rea Electronics, central Ohio distributors for Marantz or six Marantz quad pieces, finds straight quad sales running about 5 percent of company sales.

"Quad preparation," or selling a stereo and preparing the customer for a set-up, is a sales aid that has been recommended by Jimmy Rea's approach to quad sales. "Of all the amplifiers we sell, 35 percent are quad," Jimmy Rea says.

He was puzzled by lack of response to the new quad sound. "We've really pushed it out in our ads. We recently advertised some Marantz with the SQ adapters built into them, but it just hasn't been moving that well." But rather than use sales aids from manufacturers, authorized retailers go to training to sell their sales staff himself to handle and sell all pieces of equipment.

Sun TV & Appliance Co., carries "eight or ten" pieces of quad in its seven locations.

"We've been pushing it, but there isn't really much push at this time. Demand is fairly steady. Our customers are aware that it is there. Excepting that it has little sales "effort," he said.

Located in suburban shopping centers outside the Philadelphia market, Sun TV and Appliance stores are located in Plymouth Meeting, Glenolden, Horsham, Lebanon and there in Conshohocken. the headquarters base, plus a sixth store in Moorestown, N.J.

Two years ago Rosenthal observes, Sanyo was all quad and was pushing quad. "I just got back from their show," he added. "It's been so long, I don't recall what they were doing."

While he prominently displays 4-channel set, records and tapes in all six stores that make up his West Three Record and Sound Stores catalog, Larry Rosenthal has a strong feeling that both the set manufacturers and record companies have not provided enough "peddling" quad. As a result, his demonstrations and displays are largely "rudimentary" and he feels that his customers are aware that there is quad. Excepting that it has little sales "effort," he said.

"Quad is not a dead loss," he said. "There is a market, we just need to push it."

In this 4-channel age, all stores are expected to have the ability to play quad. He feels that stereo dealers will have to "sell" quad, and that it's the responsibility of the manufacturer to "create" quad.

"The manufacturers have let us down," he said. "We can`t sell quad without pushing it."

CONSHOHOCKEN, Pa.
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FIRST IN CHICAGO
NEWCOM Regional Seminars

CHICAGO—Regional seminars of interest to manufacturers personnel in electronic distribution, industrial, service, communications, consumer product, and retail operations regarding video and CCTV are being planned by Electronic Industry Show officials in cooperation with the National Electronic Distributors Assn. and other NEWCOM sponsoring associations.

The programs will supplement the seminar activities conducted at the annual Newcom-Electronics Assn., formerly NEWCOM's education chairman, Lewis Shuler, Dixie Radio, Columbia, S. Furlin, model coordinator.

The in-the-field programs will be conducted by NEADA and its local chapters under Show Corporation auspices, and in cooperation with the Electronic Representatives Assn. and the Electronic Industries Assn. until the next show.

The first of the forums will be held in early January in Chicago, with the specific speakers and topics to be decided.


Tape Duplicator

BY ANNE DUSTON

In June of this year, an increase of 12.25 per cent in the dollar value of imported color video tape players over a June year ago was reported by the marketing and advertising department of the Electronic Industries Assn.

This represents an increase from $13,476 in

ITA Asks Better Tape Import Data

TUCSON, Ariz.—Citing a 30 per cent increase in blank magnetic tape imports to $43 million in 1974, the International Tape Assn. has proposed a more detailed breakdown of audio and videotape figures to the International Trade Commission, formerly the U.S. Tariff Commission, executive director Larry Finley reports.

At present, importers of all types of magnetic tape are lumped into one classification with only the dollar value shown. Ita has proposed both unit and dollar value reports for audocassettes and cartridges as well as videotapes and cartridges, with value only reported for audio and videotape imported in pancake (bulk) or open-reel format.

The tape statistical recommendations were part of a package of suggestions to the Commission from ITA designed to improve import reports for both tape handling and software.

Burwen Mix

* Continued from page 31

the professional filter led to development of the first consumer unit, the DNF 1201, which is doing "fairly well" and getting a growing number of overseas orders.

Introduction of the new consumer units is making the factory operation under manufacturing manager Ken Wilson "even more efficient." Burwen claims. He plans to expand the noise filter product line to other categories that overall, consumer business will play a bigger part in Burwen's future.

Sankyo Adds 2 Cassette Units

NEW YORK—The audio division of Sankyo, Minemoto & Co., Amstel, N.Y., has introduced a deluxe model AM/FM cassette recorder with mike mixing facilities, the time base resettable, portable unit, also with AM/FM radio and a $89.95 price tag.

The model STR-255, features what Gene Schillinger, national sales manager for audio products, calls modified military styling, a 4-inch dynamic speaker, and mixing capabilities for voice or music with a separate microphone.

With a list price of $119.95, the unit also features automatic recording level, a tape counter, built-in condenser mike, and a sleep switch.

Model STR-240 incorporates many of the features found in the STR-255, including total automatic shutoff in each mode, 4-inch speaker, complete pushbutton operation, automatic recording level and a variable monitor system. Both units are available for immediate delivery.
Old Rock, Country Hits Enjoy Chart Life

LOS ANGELES—Country, as well as rock, is looking to the past to come up with today's hits. Fifteen percent of the current Billboard top 100 country singles are either former rock hits or well-known country cuts.

Glen Campbell is riding the top of the charts for the second straight week with “RhineSTONE Cowboy,” a song released three years ago by his composer, Larry Weiss. The disk is also a huge pop hit. “Love Is Strange,” the familiar Mickey & Sylvia pop/soul hit from the ’50s, is a success again by Buck Owens & Susan Ryan in the number two spot. At number three is John Cafferty & the Force’s version of Joe Tex’s “Look At Them Beans.” Tex, a top pop/soul artist for years, is considered one of the pioneers in bringing a fusion of country and black music to the mass audience. 

At a starred 46 is Sonny James’ “What In The World’s Come Over You,” a huge pop hit for Jack Scott in the ’50s. Bobby Darin reached for the top of the charts a dozen years ago with “Things,” and Ronnie Dove is currently at 58 with the same song.

At 62 is Jerry Jeff’s version of “It’s All In The Game” a pop hit for nearly 20 years. Carmal Taylor is at 64 with Chuck Berry’s classic “Brown Eyed Handsome Man” incidentally, has had a number of his rock hits ("Too Much Monkey Business," "Brown-Eyed Handsome Man"—"Johnny B. Goode") successfully covered country. 

Narvel Felts is at a starred 70 with his version of Willie Nelson’s “Funny,” though Nelson is best known as a country singer/songwriter, the record enjoyed its biggest previous success as a pop and soul hit for Joe Hinton. 

Jumping on the charts at a starred 89 is Joe Stampley’s version of "Cry Like A Baby." The record went top five for the Box Tops in the mid-’60s. Country hits making comebacks include “Wasted Days And Wasted Nights” 6 for Freddy Fender. Fender had the record out himself years ago. Mickey Gilley’s “Boquet Of Roses” is at a former hit, while Willie Nelson’s "Blue Eyes Crying In The Rain" is a Fred Rose country classic. Eugene Hill is at a starred 13 with Charlie & Ira Louvin’s "If I Could Only Win Your Love." 

George Morgan is at 66 with the Bonner Guitar song, "From This Moment On," and Jim Reeves is at 69 with the Pee Wee King/Redd Stewart classic, “You Belong To Me.”

Country Music In Triumph At Lincoln Center In New York

NEW YORK—Sponsored by the Exxon Corp. and produced by Folk Life, the Lincoln Center’s Festival of Arts, announced the arts of try-dowment for the complex. “This year Friends of Country are involved in even more activities. Before the end of the year they will have worked with the Lower Manhattan Cultural Council, the Times Square Information Center, the Lincoln Savings Bank, the Brooklyn Arts and Culture Assn., the Mayor’s Office of Neighborhood Govern-ment, possibly Town Hall, and, of course, Lincoln Center For The Performing Arts.

Friends of Country are also working to establish a board of directors of distinguished New Yorkers who have a connection with New York or are interested in the exposure of country music as a musical art form. The board may be directed to any of the directors.

Country Music In Triumph At Lincoln Center In New York

Camelot Concerts Formed By Davis

NASHVILLE—Danny Davis has announced the formation of Camelot Concerts, Inc. an organization geared toward full service show productions, has been formed by Danny Davis. 

Camelot Concerts, Inc. will be managed out of Music City by newly appointed executive vice president John Ringley, who is a native of Charlotte, N.C. Ringley has been affiliated with Jim Crockett Promotions for the past 15 years and is recognized for his outstanding success on such shows as the Ice Capades and Harlem Globe Trotters.

In making the announcement, Davis states, “The primary purpose of our firm will be to specifically develop top name tours and provide an ample amount of advance show promotion, versus the vast void in that area of our industry. Throughout the years, too many performers have been victims of poorly promoted dates, and we hope to help correct that situation for the future, as well as for ourselves,” explains Davis, who is widely known for his creation of the Nashville Brass.

Davis and his Nashville Brass will continue to be booked exclusively by Buddy Lee Attractions, with all advance promotion for the group being channeled through Camelot.

Song Collector Sets Up Shop at King Workshop Visit

COSBY, Tenn.—A weekend of workshops in songwriting and song collecting will be held Oct. 24-26 at the Folk Life Center of the Smokies here.

Heading Jean and Lee Schilling, the Song Writing Workshops will focus on the folk tradition and will include other aspects of music according to the special interests of participants. Lyricists with expertise in various music forms will lead the workshops.

Bill Williams: His Death Stuns Trade

-Continued from page 3

music industry courses at Peabody and Vanderbilt universities and was influential in the formation of a recording industry curriculum leading to a bachelor’s degree at Middle Tennessee State Univ., Murfreesboro. He taught courses in recent years at MTSU and Peabody. He had attended several universities and received a BA from the Univ. of Nebraska and an MA in journalism from the Univ. of Arizona. Recognition of his efforts to develop university-level training in the music business is anticipated in his name at MTSU a year ago.

Williams was an untiring and devoted worker for civic, youth and music industry causes. He was known to say “no” when asked to organize, promote or manage a worthy cause. He was a board member of the Davidson County Fund and was established in his name at MTSU a year ago.

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The Statler Brothers have been notified that they will be induct in the 1975 issue of Who's Who In America. Loretta Lynn spent last month relaxing at her home in Hurricane Mills, Tenn. Her daze ranch is doing so well that next year she plans to add a zoo and is converting the old mill into a Loretta Lynes Calm. Jerry Wallace, Ralph Shore & Tennessee Travellers, Nerval Felts and Doug Kershaw in Toronto to tape Ronnie Prophet's Grand Old Country TV show.

Singer-songwriter Steve Davis has signed a recording contract with Epic Records. Davis has had songs recorded by Joe Stampley, Bobby Vinton, Percy Sledge, Tanya Tucker, Johnny Paycheck and Tammy Wynette. He will be produced by Bill Sherrill.

Dave Peel in Nashville going over material with producer Gary Paxton. Peel appeared in the movie "Nashville," which held its premiere here recently... Capitol Records is releasing the "Big Damn Fiddle Player In The World" by Merle Haggard and "Beaucoups Of Blues" by Ringo Starr. Both albums were cut three to six years ago. Merle dedicated the album to Bob Willis as Willis gave him his first fiddle. "Beaucoups Of Blues" was the first LP Ringo did by himself... Brian Collins on a 12-day tour of the Northeast promoting new single. Tampall Glaser touring Texas with his new band... The Statler Brothers set to make a guest appearance on Pop Goes The Country. They previously recorded the theme song for the show.

Tommy Cash completed recording soundtrack for a TV film, "Live For Now." Cash sings "Broken Bones" which is about life among a group of touring daredevil riders... Faron Young appeared at Orlando's Disneyworld for the third consecutive year recently. Portions of the show were filmed for the new fall TV series, The Wonderful World of Disney.

Edige Records has signed actress-singer Joyce Bufillant. Ms. Bufillantz has appeared in several TV shows, most recently as the wife of newsman Murray Slaughter on the Mary Tyler Moore Show. Mac Davis has been named entertainment columnist of this year's Special Olympics. Davis will appear at the games to be held at Central Michigan University in Mt. Pleasant, Mich...

Gene Watson has signed an exclusive booking agreement with the William Morris Agency... Dolly Parton's newest release "The Seeker" has firmly established her as one of the major songwriters around with five straight No. 1 singles. Young Texan Mike Wells has signed a booking agreement with Top Billing... Mike records for Playboy Records and appears nightly at the Western Room in Printers Alley in Nashville... Leroy Van Dyke just released an old Harlan Howard tune, "Busted" and returns to the Landmark Hotel in Las Vegas for a month after a sold two-month run of diverse fair and rodeo dates... Barbara Fairchild will appear with Roy Clarks at the Frontier Hotel in Las Vegas for three weeks beginning Sept. 26... The Amazing Rhythm Aces have just completed their first album for ABC. Also look for them on the Midnight Special soon...

Carl Mann is planning a four-week tour of Canada but not before he performs for his hometown Carroll County Fair... Multi-talented Sharon Vaughn is signing a writers contract with Jack and Bill Music. She has been writing with the team of Foster and Rice and her new single is a Foster & Rice composition... The Pointer Sisters will return recently to do an all-country album... Tommy Overstreet is set for an extensive month-long tour in Europe beginning Sept. 4-28, then opens his third Las Vegas date this year at the Landmark Hotel Oct. 5... Freddy Fender heavy into TV these days as he just taped a Dean Martin special and a Dinah Shore show, both of which will be aired early this fall. He will also be a guest on the Johnny Carson show and make an appearance on TV's "Latin Beat"...

Elektra artist Evan Stevens made his first appearance at the Grand Ole Opry recently where he performed his new single "Let The Little Boy Dream"... Stella Parton has signed with the Joe Taylor Agency for bookings. She records for Country Soul Records.

NASHVILLE—Joe Gibson of Nationwide Sound Distributors has added another label Sunflower, to his successful roster of independent labels which NSF distributes nationally.

Sunflower is headed up by well known Vic Willis, of the Grand Ole Opry. Willis Brothers, one of the first of the jingle field here, Willis will produce all product from Sunflower. The label will maintain five or six acts including Buddy Ring, Kit Johnson and the Crouse Twins, Kit and Kay, who are long associated with Willis from the time all were performing in the Kansas City area.

The initial release on the label will be on Buddy Ring...
THE SEEKER

THE SAME OLD STORY

ONE MONKEY

(P. David, C. Winters, T. Martin) Columbia 4095 (Capitol, ASCAP)

57 95 79

YOU NEVER EVEN

CRYING IN

MCA 40438 (King

WANTED MAN

(A. Diamond, O. Harris, S. Marks) BMI

12 72 44

FOOTBALL CLOTHES-

30)

50 14 79

LOVING YOU

A. Smith, T. Martin) Columbia 9269 (Motown, ASCAP)

I’VE NEVER

LOVE

B. Colter, G. Smith) MCA 40420 (King, ASCAP)

BACK

48 82 70

I SHOUTED IM-IT-OH

A. Diamond, S. Golden) BMI

15 80 83

IT'S BACK

ALL IN THE GAME

J. Stevens, G. Spivak) BMI

83 13 63

B. Colter, C. Winters, A. Smith) BMI

BACK

I'M NOT GONNA

28 47 39

14 61 76

14 69 92

82 70

SUSAN

R. Patterson, C. Winters, J. Stevens, G. Spivak) BMI

BLUE

T. Martin) MCA 40438 (King, ASCAP)

YOU

THE

59 14 79

A. Diamond, S. Golden) BMI

48 82 70

I'M NOT GONNA

12 72 44

I HAVE TO

NO WAY

THE

57 95 79

I'M NOT GONNA

LINDSAY

48 82 70

I HAVE TO

THE

12 72 44

I SHOUTED IM-IT-OH

A. Diamond, S. Golden) BMI

48 82 70

I'VE NEVER

LOVE

B. Colter, G. Smith) MCA 40420 (King, ASCAP)

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“We are playing both sides of this record. Good instrumentals like this are few and far between!!”  WYII MD.
“This is a good two sided hit. Will play both sides”  WMMG KY.
“Benny can burn the strings off a fiddle!!”  WSRV NY.
“Good on both sides. We have quite a few requests for Benny’s songs.”  KSEY TX.
“I like it.”  I think Benny is a very talented man!”  K-ZAK TX.
“This record is a smash hit with us.”  KJBC TX.
“Very good!!”  WLOR GA.
“Benny’s last record obtained him some fans out here in the Mojave Desert, and this song should bring in even more.”  KCIN CA.
“Geronimo is great. One of the better instrumentals.”  KCCC NM.
“It rates air play. KPET will play.”  KPET TX.
“I like it!”  KOAK IA.
“Folks here love good fiddlin’ music. Will play.”  WYRN NC.
“Both sides are fine work, will play.”  KTMY MI.
“Real good up-tempo material, keep it coming.”  WXYV/AM
“Good record — will play both sides.”  WVOC MI.
“Always glad to get instrumentals, nice production.”  WOTW AM/AM
“Both sides good — will play a lot.”  KPTE TX.
“The Harrah Stomp” is a good instrumental and we will play.”  KZOL TX.
“I like. This record is very good.”  WELD WV.
“This record is good country — will play.”  WANG/FM MI.
“Great!”  KVLG AM/AM TX.
“Good going on a great tune.”  KOPY TX.
“People around here are nuts about Kubiak”  KPST ID.
“Good! Always need more good instrumentals.”  WDDD IL.
“Both sides pretty salty”  KWSH OK.
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IRDA To Distribute Berry Hill Records

NASHVILLE - International Record Distributing Associates will handle distribution of Berry Hill Records. Reports Mike Shepard of IRDA.

IRDA will handle distribution of Berry Hill's first release, "Devil's Triangle" by writer/artist Buzz Carson. Carson is a familiar name in the music industry as a music publisher as well as a writer, including T.G. Shepards's newest, "Another Woman.

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Continued from page 16

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Continued from page 2

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**NEC Meet On QM**

Continued from page 28

gathering, there will also be an ex-

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Billboard magazine.
NATRA: An Overview Of '75 Meeting

By JEAN WILLIAMS

LOS ANGELES—The National Assn. Of Television And Radio Announcers (NATRA) held its annual meeting at the Baltimore Hilton Hotel Aug. 12-16 well over 500 persons across from the Coast.

Initially, the convention seemed to take on the air of confusion when visiting delegates or friends appeared not to know what was going on. But the report was the convention pulled together by Maurice "Hot Rod" Hulbert, the interim executive director, in a matter of four short months.

Hotrod previously announced that the 1975 convention would be structured without a show (except for a"Billboard" Aug. 23), but delegates, after arriving in Baltimore, voiced complaints over NATRA's lack of business meetings and workshops. On the other hand, veteran NATRA member Eddie O'Kay was seen various occasions trying to get some of these same delegates into after-festival discussion where states of national prominance were speaking.

The dinners or luncheons, which were hosted by Schwartz Brothers, Columbia Records. Atlantic Records and Polydor, seemed to command larger attendance.

After the second day, the convention's direction seemed to shift with the attention of no-dancing from workers to who is going to be NATRA's next presdient? Will it be Hotrod, a high powered man who seems to be a shoo-in versus whispers around the convention hall, or Cecil Hale, the soft spoken gentle-manne current president?

Little was said about Ms. Kathy Broady, the third candidate who walked through the halls inconspicuously, but shaking hands quietly and naturally talking to NATRA members.

While the delegation rallied around Hale and Hulbert, Ms. Broady slid into that background, making her the first woman ever to hold that position in the organization's forty year history.

Hale, who played a low-key role throughout the convention, formed a new group, Concerned Communications Coalition, only hours before Ms. Broady's victory. The division, which will remain a part of NATRA, appears to be a powerful addition, hopefully drawing into its fold organizations and persons in communications not previously associated with NATRA.

Out of this year's convention came a concerned women's group. The women vow to become a more intimate part of the organization by placing themselves in policy-making positions.

Most of the women are not of the radio and television area of communications, but from record companies and print outlets.

One of the high points of the event was the headline speech given by Georgia State Senator Julian Bond and Congressman Walter Fauntroy. Bond blasted the radio announcers for not giving back to the citizens information about the black communities, and Fauntroy, who will release his first record on Stax label in September, broke up the session when he sang "Imposible Dream" in its entirety, then quipped, "I told you that I could sing."

(Continued on page 44)
We take a lot of pride in what they are:

*Best Male R&B Group: The O'Jays
Best Female R&B Group: Labelle
Best Female R&B Vocalist: Minnie Riperton
Most Promising Female Vocalist: Minnie Riperton
Best Jazz Album: Herbie Hancock, "Thrust"
Best Jazz Single: Ramsey Lewis, "Sun Goddess"
R&B Producers of the Year: Gamble/Huff

NATRA Award Winners
on Columbia, Epic and Philadelphia International Records and Tapes.

Philadelphia International distributed by CBS Records.
An Overview Of The NATRA Convention

*Continued from page 42*

Dr. Carlton Goodlett, president of the National Newspapers Publishers Association, addressed his address to the audience and the members of the organization's board of directors. He outlined the major organizational goals for the upcoming year and how they relate to the future of the newspaper industry.

New York: Musicor Records has won a motion for an appeal on a non-payment of royalties decision rendered last week by U.S. district court judge Thomas Gries. The firm has been ordered to pay a $5,000 judgment plus costs, and it has successfully obtained a stay of execution pending appeal. The appeal is likely to set a precedent for the industry, and it is being closely watched as a test case for the enforcement of copyright laws.

GRT Prizes Go To 14 Distributors

SUNNYVALE, Calif.—Fourteen winners have been named in GRT Music Tape's "All-Star" sports promotion for distributors. The winners were selected based on their participation in the promotion and their performance in the tape大战.

Label Wins Appeal Plea

NEW YORK—Musicor Records has won a motion for an appeal on a non-payment of royalties decision rendered last week by U.S. district court judge Thomas Gries. The firm has been ordered to pay a $5,000 judgment plus costs, and it has successfully obtained a stay of execution pending appeal. The appeal is likely to set a precedent for the industry, and it is being closely watched as a test case for the enforcement of copyright laws.

Name Distributors

CHICAGO—Alligator Records has appointed two new distributors for the northeastern region. Helich-

College of Arts Opens In Memphis

MEMPHIS—A second College For the Recording Arts has opened with Eddie Ray as president and director. The first is operating in San Francisco. It is a nonprofit organization, and the school is located there as a division of the Sounds of Memphis recording facilities.

Nationwide Firms New England Pair

NASHVILLE—Nationwide Sound Distributors (NSD) here has appointed Barbara Strube and Steve Diamon as its New England frac-
**Stylistics' Drive**

**Polydor Ireland in Biggest Soul Drive**

DUBLIN—Polydor Ireland is promoting the album, "The Best Of The Stylistics" (Avco) with a major vacation-time promotion when it is released on RTE Television this week. The album is the biggest soul music release of the year, and is expected to be a major hit in the vacation market.

"It is not our intention to get a slight advantage from the Phonogram U.K. television campaign on the act," he said, "but rather to get the charts and sold exceptionally well. However, our belief is that there is an extra potential of sales available through the summer vacation business and this is what we are exploiting.

More than 30 television spots have been booked on RTE Television and about 40 spots on RTE radio, each of 30 seconds' duration, to run over a 16-day period up to Sept. 5. The advertising has been booked by Peter Owens, an agency associated with McCann-Erickson.

 Says Woods: "We saw the value of vacation-time promotion when we released an album on Pye called 'Golden Hour Of Irish Showband' a while ago. This covers the period of the vacation of Pye in Ireland over a period of more than ten years, including such names as Joe Dolan and Sonny Knoles. It has great nostalgic appeal—and a good time for nostalgia when Irish people, normally resident abroad, are back home on holiday"

"Similarly, during the vacation period, we get a lot of British and continental holidaymakers, together with a large influx of continental students who are strongly oriented in favor of soul music. We therefore feel that there is a greater potential for the sale of soul product during the holiday period than normally for 30 weeks of the year."

Imperial Tobacco made this year a direct contribution, in association with the Midland Bank, towards mounting a Garden production of Verdi's opera A Masked Ball, seen earlier in the year in London. The inclusion of the programme of the festival will be a revelation for all lovers of music, and the performance will be a musical highlight of the festival.

The main concert on the island on July 26 is with the Pori-Jazz Band, which is invited to Finland by the Pori Music Festival. The musical peak was achieved in the first year of the festival, 1973, when a group of four units made use of 40 different instruments with a basic core of 10 electric and acoustic guitars, basses and drums. All were handled with great skill by Ralph Towner, Colin Walcott, Glenn Moore and Paul Jackson. The artists have oriental overtones and are all full of sensitivity and beauty. The first festival was broadcast live, and the audience just floated with the music.

The main concert on the island on Saturday will be with the famous Quintet, the Jimmy Smith Trio, the Polish Radio Big Band and the Finnish Jazz Workshop. The hero of the evening was multi-instrumentalist Kirk who had the audience on its feet with his performance of "Volunteered Slavery.""Hey Jude" and "My Girl." Kirk was well supported by pianist Hilton Ruiz and percussionist Todd Barkan.

Jimmy Smith's music was not only captivating but also so unpredictable that we could barely anticipate the exacting knowledgeable and discriminating crowd at the festival. When Kirk chooses to, Smith can play with great fire and verve. Smith's vocal style is unique.

The Poli-Jazz Band led by Jan Wroblewski got off so enjoyably that it would be a sin if Crawford produced nothing really noteworthy.

By REX ANDERSON

**Morgan Attracts European Bookings**

BRUSSELS—Morgan Recording Studio S.A. in Brussels, which celebrates its second anniversary this month, is attracting bookings from various European countries.

Recent studio sessions have been with the French musical group "La Banda" and the Belgian group "L'Eau des Vaches," who have recorded songs for the Brussels discotheques. These bookings are expected to continue.

For example, the group "La Banda" has recorded a new album titled "Morgan," which is scheduled for release in the spring of next year. The album features a mix of original compositions and covers of popular songs, and has already garnered positive reviews from critics and fans alike.

The success of "Morgan" has led to the group receiving bookings from various European countries, including France, Italy, and Germany. The bookings are expected to continue, with the band scheduled to perform at several festivals and events throughout the year.

The success of "Morgan" can be attributed to the group's unique sound and their ability to connect with audiences. The band's members have a strong passion for music and a deep understanding of the art form, which is reflected in their performances.

The band's booking success is a testament to the hard work and dedication they have put into their craft. Their success is a source of pride for all who are involved in the music industry, and a reminder of the power of music to bring people together.
Ruthans To Cut U.K. Act?  

**Continued from page 8**

has been an agreement between EMI and Melodiya for nearly 21 years, but in “Abba,” it is a Russian-nationalized company. The Soviet music industry has been inspired by the Russian classics, and it is a testament to Russia’s rich cultural heritage. The Russian Union record market is still one of the largest in the world, with sales of singles of up to seven million.

**Popularity Across the Globe**

The Soviet Union record market is still one of the largest in the world, with sales of singles of up to seven million. The Russian delegation from Mejdantrudniadnya Kingsa were very keen to negotiate, while here during their recent visit, and seemed anxious to learn more about the importation of music from the Soviet Union.

**Commercial Success**

The Soviet Union record market is still one of the largest in the world. Sales of singles of up to seven million are not uncommon, and the importance of the Soviet record industry is reflected in the country’s economic climate and that the two companies have had to pull out all stops to sustain this sort of result.

Benjamin adds that the artists’ confidence was not affected by the recent Soviet government decision to allow the market to develop and that the industry will continue to thrive. This is good news for the Soviet music industry, which has been undergoing a period of expansion and growth.

**Future Prospects**

The Soviet music industry has made significant strides in recent years, and with the recent decision to allow the market to develop, it is expected to continue to grow and thrive. The future looks bright for the Soviet music industry, and it is anticipated that the country’s music market will continue to develop and grow in the years to come. The Soviet music industry is an important contributor to the country’s economy and is a source of pride for its people. The future looks bright for the Soviet music industry, and it is anticipated that the country’s music market will continue to develop and grow in the years to come.
### Britain (Country Music Week)

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<th>Week</th>
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<tr>
<td>This Week</td>
<td><strong>The Last Recording</strong> (EMI)</td>
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### Singles

- **41** **THE LAST RECORDING** (EMI)
- **46** **RICHARD NELSON** (Regent)
- **42** **THE BEST OF THE SUITES** (EMI)
- **38** **THE BEST OF** (EMI)
- **33** **THE BEST OF** (EMI)

### France (Capital Music Week)

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<td><strong>LOUIS ARMSTRONG</strong> (EMI)</td>
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### Singles

- **50** **THE BEST OF** - (EMI) **B. B. KING** (EMI)
- **46** **THE BEST OF** - (EMI) **NELSON** (EMI)
- **42** **THE BEST OF** - (EMI) **NELSON** (EMI)
- **38** **THE BEST OF** - (EMI) **NELSON** (EMI)

### Germany (Capital Music World)

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### Singles

- **44** **ALL I NEED IS YOUR SWEET LOVING** (EMI) **CARRIE DANIELS** (EMI)
- **50** **FUNKY FELIX** (EMI) **FRED HORN** (EMI)
- **46** **ROBIN HOOD** (EMI) **FRED HORN** (EMI)
- **42** **JOHN LENNON** (EMI) **FRED HORN** (EMI)
- **38** **THE LAST RECORDING** (EMI) **FRED HORN** (EMI)

### Italy (Capital Music World)

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### Singles

- **41** **SONGLYRICS** (EMI) **CLEVELAND** (EMI)
- **38** **THE BEST OF** (EMI) **CARRIE DANIELS** (EMI)
- **35** **THE BEST OF** (EMI) **CARRIE DANIELS** (EMI)
- **33** **THE BEST OF** (EMI) **CARRIE DANIELS** (EMI)
- **30** **THE BEST OF** (EMI) **CARRIE DANIELS** (EMI)

### MEXICO (Capital Music World)

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### Singles

- **41** **THE BEST OF** (EMI) **CARRIE DANIELS** (EMI) **DANIELS** (EMI)
- **38** **THE BEST OF** (EMI) **CARRIE DANIELS** (EMI) **DANIELS** (EMI)
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### Holland (Capital Music World)

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### Singles

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- **30** **THE BEST OF** (EMI) **CARRIE DANIELS** (EMI) **DANIELS** (EMI)

### Austria Sets Music Festival

Canada

Report Suggested Broad Changes For Industry

BY MARTIN MELIHUS

TORONTO—The first draft of a report on the future of the Record Industry in Ontario, prepared by Peter Klopche, the chief economist of the industry research branch for the Ministry of Trade and Tourism for Ontario, reveals that there is a number of noteworthy changes that are suggested for the Canadian music industry. Though the report is unpublished, it is likely that a number of questions are raised at the federal level.

The report primarily criticizes the multinational record companies operating in Canada. Klopche states that a multinational record company in Canada only has to pay half the amount of royalties when using a master tape from the U.S. compared to when using Canadian master tapes utilizing Canadian talent.

He bases this contention on a paragraph from Shenel and the republished "The Record Of Music," published by Billboard Publications Inc. The paragraph in question deals with the royalties due to the producer (including the artist royalty) have been known to real and present, the maximum royalty will be from 7 to 9 percent. For sales outside the United States, the royalty will tend to be not more than one half the domestic royalty.

From that, Klopche concludes, "This cost advantage is very significant, unfair to Canadian artists and producers, and should be eliminated. The economic advantage of using imported master tapes from the U.S. is obvious and the practice might be termed "tax advantage" or "hidden dumping." This particular so in the case of Canada because of the international market preference and cultural environment, particularly in English-speaking Canada, the absence of record industry to the U.S. There is a suggestion that a surtax at the retail level be put on all records and tapes manufactured from imported master tapes.

Klopche also states that his research has revealed that approximately 80% of all pre-recorded tapes manufactured in Canada have Canadian content and suggest that the Ontario record industry in the future should be by 1980 at least 25 percent of all records and tapes produced in Ontario have substantial Canadian content. By 1985, this ratio will rise to 50 percent.

One of the solutions offered is to treat the record industry in Canada much the same as it is treated in the rest of the country. The film industry has a public agency (the Canadian Film Development Corporation) which provides loans for the production of Canadian feature films. Tax incentives also exist. They suggest that there be a Canadian cultural agency that could give grants to investors in films produced in Canada and utilizing Canadian talent.

The report, using data from Statistics Canada and the Systems Research Group in Toronto, makes a projection for the future of the music industry in Canada in the future. It concludes that if the present trends continue, by 1981, 83.2 percent of all homes will own record-playing equipment. That figure represents 6.3 million households. In 1986, those figures will increase to 89.7 percent representing 7.8 million homes; 96.2 percent representing 9.3 million homes by 1991; and 100 percent representing 10.6 million homes by 1996.

Applying these figures to the manufacturer of records (both LPs and tapes), to meet with the subsequent demand, the report projects that in 1981, 678 million records, in 1986, 833 million records; by 1991, 100 million records; by 1996, 115 million records. The report does not pretend to predict the year 2001, 127 million records.

The report also dewires the lack of good managers available for artists from the Canada.

All in the Canada

Canada

Music Industry

MCA Sales Up 52%, Tapes 74%: Bibby

TORONTO—MCA Canada Ltd., under the leadership of Richard Bibby, the company's managing director, has had what Bibby describes as "a banner year." The company's album sales up 52 percent and tape sales up 74 percent.

"This year, in Canada, show that the record industry in Canada is up about 4 percent whereas in the U.S.," boasts Bibby. "In an interesting trend, a whole was up roughly 3 percent and we were up by about 74 percent. If you believe that the current music industry figures, it would seem that the industry is actually down from last year."

A sour note to all of this, though is the fact that the company's current success is the strength of the product that they have. "Elton John gets stronger with every album. 'Captain Fantastic' was shippedplain," he states. "The first time that that situation has ever arisen in the Canadian music industry. It has sold over 200,000 copies in Canada. A side plus we have some very good successes with artists like Golden Earring, Pharao and Memphis Blue. Our version of 'Tommy' took off with the movie. An album that is really doing well now is 'Jaws.' We knew the movie was going to do well for the company but I wasn't sure about the soundtrack album. We were out of stock for it in a month."

At the moment, the company is setting a strike at a strike at their pressing plant in Cornwall, Ontario. The strike, which has been on for the last three weeks, is a legal strike by that local of the International Union of Electrical Workers. Their contract expired in July.

Bellaphone Forms Pub

VIENNA—Bellaphone Austria has extended its operations by founding a music publishing affiliate, Bellaphone Austria. The company will be opening a record store in Vienna.

General manager Gunther Zitha said that the decision to publish would be the first of many. It is equipped with a four-channel sound system, a mail order system, and will sell 8-track cartridges. This fall Bellaphone will launch a publicity campaign for the store.
SPOTLIGHT ON CANADA
“A Total Music Industry”
SEPTEMBER 20 ISSUE

It’s Billboard’s 5th International visit to Canada...and we invite everyone to come with us!

During these past five years, Billboard has been instrumental in chronicling the events of Canada’s entertainment industry to the world. Every week, Canada is spotlighted in the pages of Billboard.

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The Country Music side of Canada...the ever-increasing French-Canadian music marketplace (one of the world’s largest “per capita expenditures”!)...a most unique retail set-up...and a world of talent known all over the world.

As the entire world has read through the pages of Billboard, Canada is a Total Music Industry.

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Billboard: Canada’s International Music Communicator
Jukebox Industry's Business Side Gets Airing On Novel KABC Series

Bill Moran Is Host Of L.A. Talk Program

host of indigent phone calls from listeners and performers alike.

This October he plans contacting some acts during the WSM country convention.

Guests are invited to talk for 50 minutes with the public phone inching to the line to talk about plans expanding his guest list away from pure musicians and artists to include record label executives and other businessmen. "You don't have to be a star to go on," he says.

People called in when he was a business manager on because he was talking about show business. So long as they talk about the fans, the show will go on, and stars will come when and how they come.

The opening show spoke about the history of rock, "the American Bandstand" show and contemporary music as programmed on national TV, among other things.

Marty Klein spoke on the role of the record company businessman and the deal for Gladys Knight and the Pips and NBC-TV. He spun stories of the Seeburg company's turnaround, and how it was that they found their prime time radio stars.

Glenn Campbell, on the second show (June 29) spoke via phone from the Las Vegas Hilton about country music, its awareness of contemporary composers, his current hit single and his opinions about why the world of country music shows on national TV.

Personal manager Jess Rand, appears on the show to discuss how to contact managers, into what they are listening to and how to get into the music world. He also talks about the act and raid for emphasizing rock over MOR. He also went into the difference between the two and as an agent. "He was phenomenal," Moran says.

Telly Savalas came in from Las Vegas on the third show (July 6) and discussed his background as a radio program director and record man, MCA LP and his interest in doing more cabaret shows. "He said he'd like to produce the Troubadour series and said "Dugout Weston called in and said he'd love it."

In the third show that was John Cavacas, film composer and arranger. He does all the music for Savalas movies and the above-mentioned CBS-TV series and spoke on the technical aspects of film composing.

The third guest show was John Call, on the phone of the acts of a rock star, on the regrouping of Steppenwolf and on the karma drugs have done to rock musicians.

The fourth show showcased Broadway and Las Vegas entertainer Peter Marshall and arranger-conductor Nick Perito, the latter offering his thoughts on the birth of successful musical variety shows on TV. He also spoke about plans for two of his "clients," Steve and Eyde Gass and Sharon "The Mamas."

Recently when a guest failed to materialize, Moran handled the show himself, making a set of his own. The recent Billboard radio programming forum, about the reactivated record promotion, and about the presentation of musical acts on national TV.

Moran, in his own guest, says the age span of callers has surprised him and has run the gamut of ten years and over. He likes rock music. Moran hopes to attract more MOR artists onto the show since the show is looked upon as primarily appealing to adults of all ages.

Prospect Opens a Columbus 1-Stop

LOS ANGELES—Columbus, Ohio has a one-stop concept. Prospect Record Service, Cleveland—one stop operation, founded by Don Rosenblum, has opened in the Seeburg distributorship of the Southern Radio Network—buyer for Columbus.

The program was distributed last week, as the third one-stop in Columbus. That firm handled only singles, while Columbus Record Service will stock all configurations.
Caytronics Enters Jazz Competition

By JIM MELANSON AND JIM FISHEL

NEW YORK—Latin music manufacturer/distributor Caytronics Corp. is the newest member in the growing club of jazz labels.

The firm makes its entry through the purchase of Adamo Music Corp., a label and publishing operation formed earlier this year by Chuck Gregory.

The move is the second prong of a Caytronics effort to make inroads on the American music market, one of the finest being the recent introduction of its Saloul label, featuring disco-oriented, ethnic-based productions with roots (Billboard, July 19).

While Caytronics' Latin music products are marketed through the firm's branch system, Saloul product and jazz discs are to be handled by indie distributors.

The jazz line carries a suggested list price of $6.98 and will carry a different Drummerific logo, the same as used by Gregory when he began the operation.

Gregory himself has joined Caytronics as vice president, marketing, for the new two labels.

Different Drummerific's first release consists of five titles, comprised of works by such artists as Prince Igor Covarr, Children Of The World, Buddy Fire, Billie Holliday and Jackie Paris and Anne Marie Moss. Ten additional titles are in the works. Some of these new releases, will be in the immediate future, says Caytronics president Joe Cayre.

Cayre explains that plans call for the label to be involved in a broad spectrum of both vocal and instrumental styled music.

Notably, the label was formed as an independent entity and is owned by the individual artists. The Holiday album was originally produced by Caytronics.

According to Cayre, the co-op concept will continue, and if and when a new title is released with a particular title from the catalog, the record automatically reverts to the artist/management. He says that there are contractual agreements protecting the label's interest in handling the discs as long as sales are produced.

Distributors handling Different Drummer and Saloul product include American Talent (New York, Ill.), Pils, (Cleveland), Heicher Bros. (Dallas, Opa Locka, and Detroit), Record Merchandising (Los Angeles and San Francisco), Record Sales (Memphis), Malverne (Long Island City and Boston), Associated (Phoenix), ABC (Seattle), Roberts (St. Louis, St. Louis, Schwartz Bros. (Washington, D.C. and Philadelphia) and Bib (Charlotte).

A review of the initial releases shipped follows:

The 440 LPs on the label are varied—covering vocal jazz, contemporary, classical, jazz and rock. The range includes Igor Covarr's "From Russia With Jazz," "Children Of All Ages," "A Day In The Life," "A Joy," "Buddy Fire," "Plays For Satin Dolls," and Jackie Paris and Anne Marie Moss' "Russian Maids."

Prince Covarr is in reality Prince Igor Yahrlevich, a transplanted Soviet Citizen of the Soviet Union. He has recorded in a variety of music from jazz to classical, as well as Dave Lieberman on sax and flute, bassist George Mraz, drummer Chip Warden, and the vocals of Maria Yahrlevich, and sand man. The music is a strong offering with the Prince's electric piano taking some fine solos.

Children Of All Ages was formed by saxophonist Arnie Lawrence several years ago and has been noted for its range of styles, even though much of the recording quality is fuzzy.

The Billie Holiday LP is a live recording that has been available before. Still, the conversation of Lady Day is well worth picking up. She is in fine voice on this trip of standards by pianist Jimmy Rowles and bassist Artie Shapiro, and her vocals are as good as ever, even though much of the recording quality is fuzzy.

Guitarist Buddy Fite has a strong sampling of his ample talent on this set of standards—some recent and others that he has recorded in the past. Compared with the great Les Paul many times in the past, he can now stand among other greats.

Jackie Paris and wife Anne Marie Moss are two of the more popular jazz singers on the world scene, and this live set is a fair sampling of where they're at today.

All of the above albums have liner notes, but this is kind of a weak spot. While they are accurate for the most part, in some instances they are repetitive. Jackie is one in awe by their constant mis- spelling of prominent jazz artists and names.

As for the packaging, it's a bit bland—in stark black and white—but then again it's the music that counts.

Hawaii Discos Mixing Them Up

HONOLULU—Discotheques in Hawaii mean clubs which play both live bands and spin records.

The leading chain is the Foxy Lady Disco, operated by Island Holiday Resorts and which stress local bands and fancy decor. They are located in the International Market Place here and on the outer islands of Maui at the Royal Lahaina Resort and Kona in the Keauhou Beach Hotel.

There are other three discos in Honolulu, Bobby McGhee's (formerly Jay Z's), which is bustling and is located in the Colony Surf Hotel near Diamond Head, Infinity, which is located in the Sheraton Waikiki Hotel, and the Point After, located in the Hawaii Regent Hotel.

All three boast of the same tourist interest in the Waikiki-located hotels.

Merchandising Campaigns Hit For ABC Rack

Hollywood, Calif., and $4.49 for tape, to $4.99 and $5.99 each. Each (except the first) is also available in a $6.98/89.98 front-line product, at both discount and regular department stores, according to marketing vice president Herb Mendelson.

More traditional elements of the promotion include the release of a Linda Goodman, advertising/promotion director and head of the rackers' new in-store advertising campaign, which included an in-store merchandising package (four header cards for each station, a display of seven station mugs, a Flyer and a post card for the record store to give to the customers), as well as an in-store clad the same at the time would enhance a record's instant sales.

"Just Make It" by the Philly Devotions is being picked up in discos in New York, Philadelphia, Boston, Chicago, Los Angeles, Washing- ton, D.C., as well as in San Francisco. In fact, Riche Kazzar, DJ at New York's Hollywood, describes "Just Make It" as the "Riche Kazzar" by the Riche Family (50s edition) will be available sometime late next month. Side A of the disc is "What You Make." "Peanut Vendor," "Friends," and "Brazil." The momentum on the side is constantly at the same level with no sign, however, of any record with the same musical feel for 19.50, regardless of the form of the recording, which is good, though Side B has two songs (all up tempo) "Dance With Me," "Casanova." "Just Make It," which is a tropical dance 

Up Rising In De Kalb

The disco party is open seven nights a week, with Sun- days and Mondays also offering a theater show at 7 p.m. On those nights, the disco goes into action following the live performances.

The live talent this summer have featured such acts as Morganfield, Pets, Della Reese, Sarah Vaughan, Michael Greer and Carmen McCrae, among others.

Tickets for the shows range from $5 to $10. With the exception of Saturdays, the disco doesn't have an ad- mission fee. Saturday nights charge $5, which also gets them a drink.

The club's capacity is 500.

Spinners for the disco are Bobby Ryan and Vinny Carato, formerly of New York's Le Jardin, and Vinni Carato. According to Gattadaro, the Palace's sound system includes two Technics turntables, a Bozak mixer, an ager in several cities, and the head of Nessa Records, is important manager on all, it could be difficult to choose a single source of business. Thanks to Barry Leder, DJ at the Sand- pine on Five Island, for turning us on to the album.

UP RISING IN De Kalb

NIU Students Get Spot Of Their Own

CHICAGO—Northern Illinois University is the setting for this fall of the Up Rising, the first disco opened in De Kalb, a college town 60 miles west of Chi- cago.

The club moved from live music to disco format in a $40,000 renovation and sound because of the increasing competition in live music. A notable feature of the club is entertainment with such rock and soul acts as Bobby Seeger, Hound Dog Taylor, Albert King, Sparkle, and not being returned as student attendance fell off and moved to lower-priced bars with lesser known talent.

The club will continue live enter- tainment on a regular basis, mainly in the nostalgic vein, with the Four Lads and Bobby Vee upcoming.

The 400-capacity disco on three levels features Dual studio turn- tables, four custom three-way speaker systems, queen and mini system, 10-way chasers, various spots, two kaleidoscope projectors and color organs and an antique mirror ball. Decor includes mirrored walls, painted ceilings and chandeliers.

A dress-up (no jeans) policy is in effect and the club is always advertising of decorum and minimizing security.

The club is owned by John Eggum and Don Kula, who are partners. Reopen- ing was July 10.

By ANNE DUSTON

Disco Action

"I just can't make it" by the Philly Devotions and "Messin' With My Mind" by Labelle. Gloria Gaynor's "Let's Get the Party Started" is also being talked about quite a bit, while "Life Is What You Make It," by Terry and Capitol has just been discovered by the clubs.

The latter record is an example of the lay creating the record instead of the other way around. New York has not only been a leader in creating the dance music scene, but have managed to work for weeks. Spinners here, as well as in a number of other cities, say that the number of dance discs at the same time would enhance a record's instant sales.

"Just Make It" by the Philly Devotions is being picked up in discos in New York, Philadelphia, Boston, Chicago, Los Angeles, Washing- ton, D.C., as well as in San Francisco. In fact, Riche Kazzar, DJ at New York's Hollywood, describes "Just Make It" as the "Riche Kazzar" by the Riche Family (50s edition) will be available sometime late next month. Side A of the disc is "What You Make." "Peanut Vendor," "Friends," and "Brazil." The momentum on the side is constantly at the same level with no sign, however, of any record with the same musical feel for 19.50, regardless of the form of the recording, which is good, though Side B has two songs (all up tempo) "Dance With Me," "Casanova." "Just Make It," which is a tropical dance

Executive Unemployed

"Continued from page 6

"Continued from page 6

ager, U.S. and Canada, from similar post in U.K. . Lear Jet Stereo ships Fred Seger from retail vice president position, succeeding D. How- ingborough who resigned. . . . At JVC Radio, Leslie Davis joins from har- ney Radio as home entertainment product manager, and Marc Aspaas, for- merly with Sharp, have been appointed to the top post at MCA. . . . President of the head of Empire Scientific and the Institute of High Fidelity, joins Harman International group.

* * *

George Chalats moves from Atlanta branch to Denver as local promotion manager. Epic and CBS custom labels. . . . Alan Miller, former U.S. rep for Canada's Nimbus 9 Productions, joins Rock Steady Management as an associ- ate... . . . Shirley Craig joins Sid Bernstein Productions in TV development.

A former music critic, Jerry Dallman, now is managing director of the National Assn. of Independent Record Distributors and Manufacturers, based in Washington, D.C. . . . Charles T. Nessa, former Disc Record Stores manager and currently with Kinnara Leflere Distributing, Chicago, . . . Ken St. John joins Starwood Management, Los Angeles. . . . Phil Prunkl, formerly with Capital, moves to

Mrs. Peers On Road

LOS ANGELES—Monique 1, President of the Peer Organization, a World Organization, is visiting each of the Peer-Southern branch offices with meetings planned with persons in Italy, Sweden, Switzerland, Holland, Germany, England and France.
ERIC CLAPTON--E. C. Was Here, ISO 9403 (Atlantic). Live set from Clapton showing a 360 degree turnaround to a live new set. This is an exciting set as the lead vocals are expected. Died in the Clapton bass fans will particularly enjoy this release. This release is long, fluid, and has some songs that have been lacking on recent efforts. Many of the songs heard on disk or last time, at least the presence that the tunes have been given a chance to compete in the basic arrangements. Several out and out blues cuts here which will make heavy use of a heavy rhythm section. That's prominent but not dominant keyboards and a production quality that stays away from gimmicks.

MIKE POST--Rainbow Overtures, MGM M/G 5005. Producer/arranger/keyboard Post Mark Foster with some beautiful arrangements of Post's Lennon/McCartney, Scarab, Manhattans, and others. This is a standard method of production which will allow the album to grow and be an important addition to the Classic Rock library. The band is well known for its strong lead vocals and excellent backing vocals. Guitar: Barry Gibb, George McCrae, Threadgill and Brian May.


JOHNNY RIVERS--New Lovers And Old Friends, Epic PE 3368 (CBS). For those who think rock and roll music, the good news is that Johnny Rivers is back. Rivers, with his distinctive Southern sounding vocals, his unique ability to achieve the best possible melodic form for himself and just as strong an ability to interpret that material. Rivers sings songs born from the areas of soul, surf, rock, reggae and blues. Better use of than in any of his previous albums. Arrangements, good use of the soulful backup vocals he has used throughout his career and a good mix between rhythms and ballads. Production scores very high on both songs and arrangements, with Joe Benay, Jim Horn, Ed Greene, David T. Walker, Dan Ponds and Friends. Joe Os- born, Larry Village, and Ralph Sactiva. "The man is a tour de force," he adds. Don't miss this album. A good LP for potential singles, which is really all rock and roll.


TOMMY HENDERSON--Tales From The Blues, Epic PE 3378. Twelve tracks recorded in 1969 with the group His Friends. The album includes are "Tales From The Blues," "One More 222," "Ain't Nobody Business," "Bustin' Stones," "Better Move." Debut: Place in pop and MOR.

THOMAS DEMPSEY--Tom Dempsey, Arista STS-15. First release for Arista by the new signee. The album includes are "I Can't Help It," "Mississippi Head," "What A Wonderful World," "I'll Be True To You." Debut: Place in pop and MOR.

DILL--We Got To Get This Thing Together, Cotillion CA 50026. This debut album is a solid effort by the band which includes are "I Got To Get This Thing Together," "We Got To Get This Thing Together," "I Can't Help It." Debut: Place in pop and MOR.


JOE BOWEN--You've Been Loved, MGM M/G 5106. A collection of 12 tracks recorded in London with the BBC Symphony Orchestra. The album includes are "You've Been Loved," "Keep The Time Running," "Tell Me," "I Want You." Debut: Place in pop and MOR.

PORTER WAGNER & DOLLY PARTON--Say Forever You'll Be Mine, RCA APL 1116. As always when this pair get together there are some beautiful arrangements of Porter's vocals and Dolly's vocals. Separate vocals are heard throughout the track. Production is high in quality. Complete album with Porter and his band. Debut: Place in pop and MOR.

DEBBIE DURKIN--Lone Star Lovers, MGM M/G 5006. A collection of 12 tracks recorded in Nashville with theBBC Symphony Orchestra. The album includes are "Lone Star Lovers," "Turn Around And Say Goodbye," "I'll Be True To You." Debut: Place in pop and MOR.
There's a time and a place for everyone and everything.

Merry Clayton is the everyone and her new album on Ode is the everything.

Her new album "Keep Your Eye On The Sparrow" from the hit single of the same name.
Buddy ORCHESTRA—Summer Of 42 (2:08);
Dickie is already a monster hit in Europe and is releasing the disc play here.

TIM CHARLES—You Say I Heart On Fire (5:36);
Budda: writer: Young; publisher: Chappell, ASCAP. Den Delay 309.
Strong vocal with some easy listening ballad translation from a French song, the big orchestra backing works well with the expressive vocals.

GRINGOS—The Life I Lead (2:15);
Budda: writer: John Lennon; publisher: Malcom, ASCAP. Leee Chicago styled group is way above average with this easy rocker. Farley arranged with nothing overemphasized.

RECOMMENDED

RAY STEVENS—Indian Love Call (3:26);
Budda: writer: Ray Stevens; publisher: Warner Bros. ASCAP. Epic 50185. The Key's Indian Harvey Womack; published: Warner Bros., BMI.

ANDY KIM—Baby You're All I Get (3:27);
Budda: writer: Andy Kim; publisher: Jobete, BMI. Capitol 4511.

LABELLE—Messin' With My Mind (3:20);

POCO—Keep On Tryin' (2:51);
POCO: writer: Pace & Mark Harmon; publisher: BMI. Tuff 10203.

MICHAEL DINNER—The Promised Land (3:05);

DIXIE GOODMAN—Mr. Jealous (3:03);

HYRON MCNAUGHTON & HIS ALL—ORCHESTRA—Right From The Shack's Jaw (The Jaws Interview) (2:41);

SLADE—How Does It Feel? (2:15);
Budda: writer: Chas, Chandra; publisher: Leo-Holder; publisher: Warner Bros., BMI. Warner 8134.

RONNIE WOOD—If You Want My Love (2:10);

CAROL DOUGLAS—Headline News (2:39);

BOBBY KEYS—Gimme The Key (2:24);
Budda: writer: Renee Lawrence; publisher: Tira. BMI. Ring O'Words 4815.

KEITH CHRISTMAS—My Girl (3:17);
Budda: writer: Pete Siniatik; publisher: W. Roberson R. White, publisher: Jobete, ASCAP. Mamonite 2045 (Motown).

RECOMMENDED

MARY LOU TURNER—The World Needs Country Music (2:58);

STEVE HARRON—The White Town Song (2:50);
Budda: writer: J. Armitage; publisher: Alfred Music, BMI. ASCAP.

FAT WALLY—Red Robin (3:20);

JENNY ROSS—Roll It Back (Then Be Sail Down At Home) (2:29);
Budda: writer: Rob Cheaney; publisher: C. Morgan; publisher: Pi Gem, BMI. ABC-Dot DOA 1753.

MATSUSHITA ELECTRICAL INDUSTRIAL 2nd qtr. 1975


Looking for more records? Check out Billboard's complete list of recommended albums at www.americanradiohistory.com.
INDIVIDUALLY, COTTON, LLOYD and CHRISTIAN HAVE SOLD 25 MILLION RECORDS
NOW, WATCH WHAT THEY DO TOGETHER!

Darryl Cotton, hails from Australia. As lead singer and founder of rock group Zoot, he had eight, top-ten records in a row.

Michael Lloyd, as a producer, from California, was awarded 19 gold records and a Grammy Award. He co-produced the CTC album.

Chris Christian, from Nashville, Tennessee, played guitar for Jerry Reed and Wayna Newton and has written songs for Elvis, Pat Boone and Jeannie C. Riley.

AN EXCITING NEW GROUP
AN EXCITING DEBUT ALBUM (T-487)
Featuring the single "I Go To Pieces" (TC-2217)
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<td>I GOT STONED AND I MISSED IT-Jim Stafford</td>
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<td>I'M SORRY</td>
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<td>FOREVER COME TODAY-Johnnie Ray</td>
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<td>HAVE EYES FOR YOU-J.D. Souther</td>
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<td>75</td>
<td>YOU'LL ALL NEED TO GET BY—Dennis King</td>
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<td>I'M NOT IN LOVE—Al Green</td>
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<td>76</td>
<td>I JUST CAN'T MAKE IT (Without You)—Phil Edwards, Al Scott, Sylvester</td>
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<td>DREAMING OF A CLOWN—Cameo</td>
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<td>KATHANDU—Bob Seger</td>
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<td>YOUR LOVE IS—Jim Stafford, Chano Pozo</td>
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<td>ALVINE STONE The Birth &amp; Death Of A Gangster—y Frampton</td>
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<td>HOW LONG I'M SORRY—Johnnie Ray</td>
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<td>IF I COULD ONLY WIN YOUR LOVE—Granite</td>
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**Steel music suppliers are confused to piano/keyboard sheet music copies and do not support to represent mixed publications distribution.**

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**A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Department of Billboard.**
ESTHER PHILLIPS
What A Diff'rance A Day Makes

What A Diff'rence A Day Makes
KU 285

HUBERT LAWS
The Chicago Theme

THE CHICAGO THEME
CTI 6058 SI

JIM HALL
Concierto

CONCIERTO
CTI 6060 SI

New York Jazz Quartet

Coolers

Summer Madness, From CTI and Kudu Records and Tapes. Distributed by Motown.

© 1975 Motown Record Corporation

www.americanradiohistory.com
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**TOP OF THE POPS**

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</tr>
<tr>
<td>JANIS IAN</td>
<td>Oasis</td>
<td>6</td>
<td>10</td>
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<tr>
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<td>The Highest &amp; The Lowest</td>
<td>4</td>
<td>9</td>
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<tr>
<td>JANIS IAN</td>
<td>The Magician</td>
<td>3</td>
<td>8</td>
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<tr>
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<td>Ain't No Way</td>
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**TOP OF THE POPS**

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<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>Chart Peak Position</th>
<th>previous week's chart position</th>
<th>Week's Sales Rank</th>
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<td>WINGS</td>
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<td>STEELY DAN</td>
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<td>HELEN REDDY</td>
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<td>Oasis</td>
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<td>2</td>
<td>5</td>
<td>450,000,000</td>
</tr>
</tbody>
</table>
PHIL BASILE of CONCERTS EAST
Presents at the CALDERONE CONCERT HALL
HEMPSTEAD, LONG ISLAND, NEW YORK

PHIL BASILE OF CONCERTS EAST
WOULD LIKE TO THANK EVERYONE; ARTISTS, AGENTS, AND MANAGERS FOR MAKING THE CALDERONE CONCERT HALL A HUGE SUCCESS

January 29
Linda Ronstadt
Tom Rush

March 2
John Mayall
Dog Soldier

March 7
Billy Joe Shaver

March 16
Entwistle's Ox
Joe Vitale's Mad Men

March 19
Jackson Browne
The Rascals
Snow

April 11
Tower of Power
The Joneses
Cathoon

April 12
Santana
The Image

April 13
Johnny Winter
James Cotton Blues Band

May 4
Hot Tuna
Bonnaroo

May 8
Nektar

May 31
Climax Blues Band
Al Stewart

June 6
Fleetwood Mac
Golden Earring
Henry Gross

June 7
Renaissance
Mike Brant

June 28
Electric Light Orchestra
Paulov's Dog

July 5
Dave Mason
Barry Gibb

July 11
Peter Frampton
Status Quo

July 17
Hot Tuna

July 18
Hot Tuna
Steven Soles

August 1
Paco
Livingston Taylor

August 7
Z.Z. Top
Stade

August 15
Weather Report
Gary Burton Quintet

August 16
J. Geils Band
Ruby Starr

August 20
Todd Rundgren's Utopia

August 23
J.J. Cale

August 23
Gentle Giant

August 24
New Riders of the Purple Sage

August 29
Blue Oyster Cult

September 19
Barry Manilow

September 20
Melissa Manchester

THE CALDERONE IS LONG ISLAND
AND WE CAN DELIVER AUDIENCES LIKE NOBODY ELSE CAN.
ON YOUR NEXT TOUR MAKE SURE YOU HIT THE HALL "WHERE THE MUSIC BELONGS"

Phil, Mark & Paco
<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Track</th>
<th>Label</th>
<th>Year</th>
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<td>1</td>
<td>1</td>
<td>1971</td>
</tr>
<tr>
<td>Use You</td>
<td>Art</td>
<td>3</td>
<td>1</td>
<td>1977</td>
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<tr>
<td>Sweet Science</td>
<td>Barbra Streisand</td>
<td>2</td>
<td>1</td>
<td>1973</td>
</tr>
<tr>
<td>Storm Front</td>
<td>BB King</td>
<td>4</td>
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<td>Bette Midler</td>
<td>5</td>
<td>1</td>
<td>1976</td>
</tr>
<tr>
<td>Random Shoes</td>
<td>Bink's Back</td>
<td>6</td>
<td>1</td>
<td>1975</td>
</tr>
<tr>
<td>Chasing The Dragon</td>
<td>Bob Dylan</td>
<td>7</td>
<td>1</td>
<td>1975</td>
</tr>
<tr>
<td>Time &amp; Temperature</td>
<td>Bob Dylan</td>
<td>8</td>
<td>1</td>
<td>1973</td>
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<td>The Norwegian</td>
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<td>The Machine</td>
<td>Bob Dylan</td>
<td>10</td>
<td>1</td>
<td>1974</td>
</tr>
<tr>
<td>The Riddle</td>
<td>Bob Dylan</td>
<td>11</td>
<td>1</td>
<td>1974</td>
</tr>
<tr>
<td>The End</td>
<td>Bob Dylan</td>
<td>12</td>
<td>1</td>
<td>1974</td>
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<tr>
<td>The Test</td>
<td>Bob Dylan</td>
<td>13</td>
<td>1</td>
<td>1974</td>
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<td>The Best Of</td>
<td>Bob Dylan</td>
<td>14</td>
<td>1</td>
<td>1974</td>
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</table>

**Note:** The table above is a simplified representation of the original document. It shows the album, artist, track, label, and year for a selection of albums. The full list can be found on the website mentioned in the document.
Jazz Haven

Continued from page 6

ing new talent typical of the jazz department’s functions with the rest of the company, etc.). Some deals jump on something because it has a commercial jazz sound, but that’s not the case at Atlantic.” Brown says. “We let our artists do what they want, because it’s a shame to stifle creativity.”

Ertug says it’s always been a problem when some artists are typecast as jazz artists.

“Many artists resent the jazz classification label,” Ertug says. “I’m only half-right because of this that we created the Sound Waves series several months back.” Ertug says. “The first release were Phineas Newborn, Yusef Lateef and Rahsaan Roland Kirk. Jazz is finding its way into many of Atlantic’s pop LPs, according to Ertug, like The Bee Gees’ “Main Course.” Part of the reason behind this lies in the fact that producer Mardin is a jazz-arranger-composer with a full-schooling at Boston’s famed jazz school, Berklee College of Music.”

“It’s really odd, but almost everything and everybody in this company has some kind of association with jazz,” Ertug asserts. “Because most artists care about this, many of them return to the label. I’m the one who’s been away (like Charles Mingus who has been on and off the label since 1965). The current artists roster includes many of the powerhouse names in jazz like Les McCann, Eddie Harris and Alphonso Martin (all of whom Ertug says have changed their music to fit the times). Also included are Yusef Lateef, Bill Cobham, Mingus, Stanley Clarke and Jean-Luc Ponty, among others.

The group includes guitarist Sonny Stitt, and his vocalist wife Linda, singer Sylvia Syms and Europ-based American saxophonist Herb Geller.

In the future, Atlantic Records will continue to record jazz artists who are not making money or, Ertug says.

“Sometimes things have to be recorded for their historic and aesthetic value, and sometimes for commercial and financial successes,” he says. “Atlantic Records’ jazz department under Mardin’s leadership, Brown, Ilham and myself will continue to listen for new artists to record, as well as to reissue product by talented artists who have recorded for the label in the past.”

Texaco Tape Suit Dropped

NEW YORK—Since their purchase by Warner Communications Publishing Co. and Camad Music Co. have dropped their suit against Texaco charging competitive advantage on tapes sold at an Illinois Texaco station. Billboard has learned.

In the suit filed last month in federal court for the southern district of New York last summer (Billboard, Aug. 23), Camad charged infringement of copyrights on copyrighted songs recorded on an 8-track cartridge. “Glady’s Knight & The Pips” and “The Original Motion Picture Soundtrack Claudine,” purchased by Camad vice president Mike Stanglin, at the Chicago-area station.

A ruling for the plaintiffs if the suit had come to trial could have established the important precedent in piracy litigation of parent company being held liable for actions of its agents.

Solomon’s Everett Group

Continued from page 6

percent. Solomon’s reports. Albums are sold via 10 distributors and innu- merable bookstores. Collections are not no “live” sessions, and thus operating expenses are minimized.

Solomon even authors his own liner notes for every album.

He remembers a 1968 release when the small firm in one fell swoop issued 36 complete albums. “They took up more than 100 disks,” he laughs. “And all 36 packages are selling.”

An art enthusiast, the Everett executive owns so many paintings he can’t count them. This year, some 15 of it’s most cherished are on exhibit at the Los Angeles County Museum.”

His paintings, plainly, don’t suffer soft and sluggish summers.

Net Briny

Continued from page 8

The margins are small and demand high volume to compensate. It’s fast and the demands today, both financially and in know-how, are more critical.

“In our California syndrome we have the chain of Tower Records stores. They are the definitive type of music store. They operate in merchandising. They sell product by the yard. You can stock an item by the case, or you can sell it by the piece. But—and it’s a big but—they are still concerned about the three, four, five or six items. Their stock position is built on the fact that they carry everything. And everything does move. They demand complete inventories on small labels. Their thrust is never to be out of stock. That’s the whole game about product that is not in the mainstream. Today’s small label is tomorrow’s winner. All now, all of us started from small beginnings. In a situation that has evolved at Epic-Manhattan, not by design but by it just happening. All the key positions in administration, sales and ‘buying are handled by women.”

The head of our advertising department—who is thereby also the ‘whip’ and catalyst for promotion—is a woman. They are tough and they are beautiful and they are 100 percent devoted.”

Briny admits to problems with returns becoming excessive from accounts who may have brought them in from retailers for returns, including a variety of tapes in lot quantities. Returns are checked and in many instances an account will attempt to return more of an item than he bought from the distributor.

Bay Area Javanese Work

Continued from page 3

Big Youth, Dennis Brown, the Soul Syndicate as a backing band, and others in a pacificoriental and artist. The tour will do three cities—a week in Boston, a week in Los Angeles, and two weeks in New York. The idea is to make a cross-section of this music.

“Here it’s not just the Javanese who come out,” says Wright. “It’s the people of France.” Says Mills: “Both Toots and Dennis Brown said when they were here in July that it was a revelation for them that he’s swung in front of the public. The people are lively, the people are honest. They said they have never heard them make them feel like they should sing.”

Mills is a former interior decorator who was transferred by his company to San Francisco, where he found “the place was getting tuned into reggae. So I said ‘later’ for interior decor.” Which let me see what I know.”

He started out as a New York DJ. It failed, but says Mills, “I just stayed here feeling it out some time. I wouldn’t give it up. Eight months ago I opened this Kingston style shop on Fillmore St. with $150. I just had my records on the floor. No box, no picture. I had no money. Then I got to the point where I was able to put in shelves.”

He signs up recordings from Ja- maica, New York and England. “We get a better pressed record from England, but it’s the same sound,” he says. “We also work with the master tapes of Jamaican music. We have the same kind of ‘soul’ as Curtis Maytals is his best seller, with ‘In the Dark’ their best moving album.” He says also says that he can’t keep in stock a record named “Macka Dub,” a disk on which many of the best Javanese artists have been recorded. “This are the ones that are in the bars,” says Mills. “Big Up young as up coming threats to the crown now held by the Wailers and the Upsetters.”

“I’m looking for the coarse reggae, not the surface reggae.” Wright points out that at least 500 different artists have been recorded in Ja- maica. “We don’t know how much longer Toots and Dennis can go around, and if you will try them they’re down to start picking up somebody else you’ll have a new hit. We see it coming. We don’t want that. All we want to see is that it continues.”

The shop is introducing singles now, which says Mills, are moving “quite well. There’s a very good se- lection of reggae music on the sing- les. But we’re still dealing with guys who are getting 25 bucks a side. They’re still getting ripped off just like ‘The Harder They Come.’ I think I can help them by bringing them out to places like San Francisco.”

One of Mills’ fondest desires when he brings out the island talent is to showcase them at dances rather than in concert halls. “There are really two important ideas. One is a cultural thing. I want to serve Javanese food and Javanese boore. We decided to go to the West- indy. I lost my shirt, but I wanted to try it in a building that can really be filled, where people can move and have a good time. I want you to come to the concert and you sit down putting your feet. No . . . that don’t work for reggae music. And you can’t do it indoors.”

Mills is also looking into setting up a Javanese nightclub in the Highlands neighborhood of the city. “We’ll name it ‘Funky King- stone’ and play nothing but reggae music. You can’t do it indoors, you can’t back up the records. The concerts really help to sell the records. Couple of days when Toots was here I was on the verge of closing because the rec- cords were selling so fast. If and when the Funky Kingston club becomes a reality, the records will probably be up by Tony Wright. Sometimes using the name Mango Reggae, now does reg- gae disco nights at several local nightspots as well as doing one radio show and one TV show per week on reggae music.”

The situation is KPOO, a community FM station, where Wright does a 4-7 p.m. Saturday show spinning reggae, and he is also working on setting up a history and background of the Javanese music. He does the same from 1-4 p.m. on Sunday, augmenting that show with films and slides from the island. On Tuesday evenings Tony goes out to Minnie’s Can-Do, a neighbor-hood bar in the Haight, to spin reg- gae to his crowded audiences from 11 p.m.-2 a.m. and on Saturday nights he does the same at Margo’s Lake Mer- ced Club.

“I’ve got the equipment,” says Wright, “the speakers and amplifiers, and I can move from club to club. It used to have my own disco in Jamaica. But in Jamaica a disco is just a sound system that moves, it’s nothing else.”

Besides KPOO, Wright has done radio shows on a number of local urban radio stations, particularly KTMZ and KAP (Sacramento) and may be doing something regular on a KQED maybe even satellite in the near future. He has also worked the disco at other local clubs, most no- tably the Longbranch in Berkeley, where the Maytals played to an overflow crowd in July and where local reggae band the Skaters has been playing every Sunday night for several months.

EXECUTIVE TURNSTABLE

Continued from page 51

Pacific Record & Tape Distributors in Oakland. And departing the Heller-Fisch- chel Agency as a vice president last week was Dennis Turner.

Edward J. Roberts, named treasurer at Zenith Radio Corp., succeeding the resigned Paul A. Dyer. . . Allana S. Wallace becomes sales manager for the Western region of Hiaschi Sales Corp. He is working out of Los Angeles. John Mayer has a full house at the Trans-Canada, representing several major consumer electronics firms. . . . At GRT in Sunnyvale, Cal. Les Silver has been promoted to western division manager of music tapes. . . . John J. Allen, senior national sales manager of Audio Magnetics, Canada, resigned.

Vic Perrilli, recently with 20th Century Records, has been appointed na- tional director, pop promotion, for Westbound Records distributed by 20th. . . . Mike Stanglin, who moved from recentely to become district promotion manager for Capitol Records in Los Angeles, left the company last week . . . Paul Reser set up tohead a new booking agency in Sherman Oaks, Calif., housed by Thomas Carota, . . . ‘Buddy’ Epstein has joined the Bever- lly Hills office of American Talent Intl.

www.americanradiohistory.com
ADD ONS—The four key products of the Billboard Add-Ons are listed, as determined by station personnel.

POP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.

BREAKOUTS—Billboard Chart Deputy of Add-Ons and Requests/Airplay information to reflect greatest product activity, regionally and nationally.

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**Western Region**

**TOP ADD ONS:**
- GRATEFUL DEAD—Blues for Allah (Grateful Dead)
- JOHN FOGERTY—Jamaica Say You Will (A&M)

**TOP REQUEST/AIRPLAY:**
- GRATEFUL DEAD—Blues for Allah: You Should Know (Grateful Dead)
- U.G. WEAR & THE BROCKERS—Blues for Allah: You Should Know (Grateful Dead)

**BREAKOUTS:**
- DEAD—Blues for Allah: You Should Know (Grateful Dead)

**Midwest Region**

**TOP ADD ONS:**
- GRATEFUL DEAD—Blues for Allah (Grateful Dead)
- JOHN FOGERTY—Jamaica Say You Will (A&M)

**TOP REQUEST/AIRPLAY:**
- GRATEFUL DEAD—Blues for Allah: You Should Know (Grateful Dead)
- U.G. WEAR & THE BROCKERS—Blues for Allah: You Should Know (Grateful Dead)

**BREAKOUTS:**
- DEAD—Blues for Allah: You Should Know (Grateful Dead)

**Southeast Region**

**TOP ADD ONS:**
- CSN&Y—Blues for Allah (CSN&Y)
- JOHN FOGERTY—Jamaica Say You Will (A&M)

**TOP REQUEST/AIRPLAY:**
- CSN&Y—Blues for Allah: You Should Know (CSN&Y)
- JOHN FOGERTY—Jamaica Say You Will (A&M)

**BREAKOUTS:**
- CSN&Y—Blues for Allah: You Should Know (CSN&Y)
- JOHN FOGERTY—Jamaica Say You Will (A&M)

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**Southern Region**

**TOP ADD ONS:**
- CSN&Y—Blues for Allah (CSN&Y)
- JOHN FOGERTY—Jamaica Say You Will (A&M)

**TOP REQUEST/AIRPLAY:**
- CSN&Y—Blues for Allah: You Should Know (CSN&Y)
- JOHN FOGERTY—Jamaica Say You Will (A&M)

**BREAKOUTS:**
- CSN&Y—Blues for Allah: You Should Know (CSN&Y)
- JOHN FOGERTY—Jamaica Say You Will (A&M)

---

**National Breakouts**

**TOP ADD ONS:**
- GRATEFUL DEAD—Blues for Allah (Grateful Dead)
- JOHN FOGERTY—Jamaica Say You Will (A&M)

**TOP REQUEST/AIRPLAY:**
- GRATEFUL DEAD—Blues for Allah: You Should Know (Grateful Dead)
- U.G. WEAR & THE BROCKERS—Blues for Allah: You Should Know (Grateful Dead)

**BREAKOUTS:**
- DEAD—Blues for Allah: You Should Know (Grateful Dead)

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**Billboard Special Survey for Week Ending 8/30/75**

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**Top Add Ons—National**

- GRATEFUL DEAD—Blues for Allah (Grateful Dead)
- JOHN FOGERTY—Jamaica Say You Will (A&M)

---

**Top National Breakouts**

- GRATEFUL DEAD—Blues for Allah (Grateful Dead)
- JOHN FOGERTY—Jamaica Say You Will (A&M)

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**Grateful Dead—Blues for Allah (Grateful Dead)**

---

**Jefferson Starship—Red Octopus (Grant)**

---

**Fleetwood Mac—Dream Weaver (Warner Brothers)**
MARKET REPORT NO.1
SAN FRANCISCO

Fact:
100% of the radio programmers interviewed in San Francisco read Billboard Magazine for information on new singles and albums for air play.

Fact:
5 out of 6 of these radio programmers find Billboard the most helpful of all trade publications in learning about new releases.

Fact:
83% of the San Francisco radio programmers equally list trade ads and promotion men as a first source for finding out about a new release.

Fact:
67% of these programmers have asked promotion men for copies of new releases after reading trade ads.

Conclusion:
In San Francisco, your promotion men are the best sales tools you have to influence radio programming. But the same research shows that there's a way to help these tools work at peak proficiency. Team them with consistent advertising in Billboard. Billboard ads communicate. And when you team an ad in Billboard with the personal contact of your promotion men you're performing in high gear.

So the next campaign you start...in San Francisco or anyplace else in the world...make sure you've got the best one-two punch in the industry working for you.

To turn on the men who turn on millions:
Your man plus Billboard space.

Based on an April, May, June, 1975 New Release Survey from an independent research firm.
United Artists Records and Grateful Dead Records proudly present "Blues For Allah."
A brilliant musical achievement from the legendary Grateful Dead.

On Grateful Dead Records
Distributed by United Artists Records