Live Remotes Spark Cosell’s TV Series
By JIM MELANSON
NEW YORK—A return to live television for variety shows looks promising for the Saturday Night With Howard Cosell, a 20-week series scheduled to premiere on the ABC network Saturday (20).

The event is expected to provide both new challenges and opportunities for record-}

ing artists looking to deliver their musical message to prime-time viewers.

The event is expected to provide both new challenges and opportunities for record-}

ing artists looking to deliver their musical message to prime-time viewers.

Extons are also hoping that the excitement associated with a live airing will give a shot in the arm to an entertainment format increasingly accused of being worn out and repeti-

Texas Distribs Fight Retail Invasion
By JOHN SIPPEL
LOS ANGELES—To thwart invasion by hefty discounting out-of-state-owned record/tape super-

marts, Don and Bud Dally, president and secretary-treasurer, respectively, of W. Dally, long-time

traffic-center retail stores in Dallas and Houston.

The first Cactus Records opens about Oct. 15 in Houston. Bud Daily says the store will have bin space for 150,000 catalog LPs, in addition to (Continued on page 14)

Discos Weave Ops Savor Own 1-Stop
By ANNE DUSTON
CHICAGO—The first full line disco equipment showroom representing major manufacturers as well as custom-designed equipment opened here Sept. 5.

The 600-square-foot Disco Chicago Showroom was conceived to enable disco owners to do one-stop shopping for their total needs.

The showroom opened with a $150,000 inventory in equipment, including two custom sound systems in the budget and upper price brackets.

A national network of dealers is being set up under the direction of Paul Kregor, president of Lee Lab.

The disco division of Focus Lighting. (Continued on page 30)

Sports Kayoing Concerts?
By NAT FREEDLAND
LOS ANGELES—A rise in the number of sports events has been squeezing concert promoters out of dates at arenas in a number of major urban markets.

A Billboard survey reveals that while the problem is not universal, it exists throughout the nation and has grown far more severe recently.

John Bauer, who produces concerts in the Pacific Northwest, says, "In Seattle the situation gets worse every season. There was one open concert date for November at the Seattle Coliseum. The Rockies take 52 to 60 dates and hockey will be coming in soon. That's another 30 to 40 dates. Even auto show have taken over." (Continued on page 34)

Canada Maps More U.S. Offices
By MARTIN MULHUSA
TORONTO—With the tightening by U.S. record companies in signing new acts, several Canadian companies, especially independent labels, are discussing the opening of branches in Los Angeles and New York.

Quality Records Ltd., a wholly-owned Canadian record firm, is in the vanguard of this movement. President George Strath has spent time in New York in recent weeks for exploratory negotiations and may make a full-scale move into the U.S. with a branch operation.

Joe Kim, who is the head of the Cee Records label, which already has a branch in Los Angeles and Montreal and has as its major artist Andy Kim, indicates that the label is open for talks with any Canadian artists. (Continued on page 62)

Kevlar & Nash
"WIND ON THE WATER"
COMING SOON ON ABC RECORDS
Available now on Columbia Records and Tapes.

PINK FLOYD
WISH YOU WERE HERE

Copyrighted material
Rockin’ Concerts Win Mexican Oles
By MILDRED HALL

WASHINGTON—Copyright revision act resumes Thursday (11) as the House Judiciary Committee enters the final stage of its fight to establish a new copyright of the U.S. government.

The committee has been considering the act for several months, and it is expected to report it to the House by the end of the session. The act would make it impossible for the U.S. government to claim copyright protection for works created by its employees.

The act is supported by the American Federation of Musicians and the National Association of Broadcasters, among others.

Uncle Sam’s Discos Jazz Franchises, Still Prosper
By BOB KIRCH

NASHVILLE — A fierce battle is being waged over the future of the disco industry. The dispute has been going on for months, and it has yet to be resolved.

The issue is whether or not the government should regulate the industry. The government has been trying to regulate the industry for several years, but it has yet to come up with a definitive solution.

The industry is growing rapidly, and it is becoming a major force in the music business. The government is concerned about the impact of the industry on society, and it is trying to find a way to control it.

Rock & Soul On the Upbeat; U.S. Sales Will Hit $1 Mill
By RUDY GARCIA

SAN JUAN—In what was once considered almost exclusively a Latin record market, rock & soul discs have been making a significant inroads into the market. The market has been growing rapidly, and it has yet to be fully explored.

One of the reasons for the growth is the increase in the number of rock & soul discs being released. There are now more than 3,000 rock & soul discs being released each month, and the number is expected to continue to grow.

L.A. Duo Will Sell MOR Farm Via Radio
By CLAUDE HALL

LOS ANGELES—Two enterprising ex-radio directors have now in radio syndication plans to have plans to have a network to distribute and market their own music.

The traditional distributor and/or rock promoter will be bypassed, along with the countless stations that have been in favor of station leaders.

Edwin Yelm and Thomas Fennom operate The Good Music Co., which will be the first to offer a series of radio programs that feature rock and roll music.
EMI and Capitol Records
Congratulate

PILOT

on the incredible achievement
of selling in excess of
1,000,000 copies of their
debut single in the U.S.A.

Magic!

The brand new single from
this fabulous group from Scotland is

JUST A SMILE (4135)
b/w Don’t Speak Loudly

from their "Magic" chart album, Pilot (ST-11368)

from Capitol Records
Epic Country Promotion: 'Bonus EPs' With Albums

NEW YORK—In an innovative sales strategy, the record companies are offering "bonus EPs" in each of four new country music albums scheduled to ship Oct. 7.

The campaigns cut four (in all) from the EPs and are designed to generate consumer interest in the albums and, in turn, generate sales of the remaining albums not originally purchased.

The albums, carrying suggested prices of $2.98 each, are from George Jones, Tammy Wynette, Joe Stampley and David Wilk.

Jim Charne, Epic product manager, said the campaign could extend over the first 60 days with the EPs. If the move proves successful, the campaign will be carried through the holidays.

The campaign continues, is part of a push on the label's part to increase activity in the country market and, at the same time, to make country product "more attractive to the public." It isn't definite yet if the EPs will be positioned between the wrist wrap and the jacket if they are. In any event, each album will carry a larger slicker alerting potential buyers.

The label also will be backing its push with radio and print advertising, in addition to having individual ads in the trade and to the four collectively.

Business And The Economy

Has To Get Better, Argues Mgr. Magid

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

LOS ANGELES—It has to get better.

Lee Magid, personal manager of a half-dozen or so country artists and a turnaround is "bound" to occur by early 1976.

Magid's income, he admits, recently has taken a severe drop since he lost Delta Reese last summer and, while managing her 23 years successfully.

She was singing in the choir of the Liberty Baptist Church in Detroit when Magid, then a New Yorker, heard her, signed her and placed her on disk.

But he enjoys working with other artists he represents, some old-timers, some aspiring youngsters, and he feels one or two could break through to become No. 1 artists.

One of them is Yvonne Gray, who, according to Magid, "is the new Bobby Darin" (like Ramsey Lewis). Magid also handles O. C. Smith, who could grow at the rate of the B. J. Thomas and the Osmonds.

Big Joe Turner, now not in high health but enjoying himself, Willie Bobo, who leads a fly Latin jazz sextet from his timbales, and the Dirty Blues Band with Red Finazzo's nasmy harmonica and vocals, also have excellent potentials in clubs and on concerts.

Magid declares: "The hell of it is, Magid races. "The back-up party for many clubs has dropped a bit this past year while air transportation, musicians' salaries..."

(Continued on page 64)

9 Labels Seek N.Y. Injunction

NEWARK—A hearing to grant a temporary injunction that would enjoin U.S. Tape, Inc., and its principal, George Turner, from making or selling unauthorized duplications of recordings produced by nine record companies is scheduled for Friday (12) before superior Court Judge Irwin Kimmelman.

Judge Kimmelman has signed a temporary restraining order Aug. 19 based on a complaint filed by Atlantic, A&M, Capitol, Epic, RCA, MCA, Polydor, RCA and United Artists.

He also ordered that the plaintiff's attorney must, to inspect the U.S. Tape plant, an injunction RIAA source says revealed that the company was "futilely attempting to avoid nearly 800 unauthorized titles from plaintiffs catalogs."

As a defendant in previous major antipiracy litigation in New Jersey, U.S. Tape had permanent injunctions issued against it in Indianapolis and Missouri, an action brought by music publishers, and in CBS versus Melody."

(Continued on page 33)

In This Issue

CAMPUS

CLASSIFIED...

DISCO

GOSPEL

JAZZ

JUKEBOX

LATIN

MARKETPLACE...

MUSIC

TAPES/VIDEO...

FEATURES

Stock Market Quotations...

Work Force...

Studio Track...

DJs...

Inside Track...

CHARTS

Bubbling Under...

Hot Singles...

Hot LPs...

Hot Country LPs...

Hot Jazz LPs...

HITS OF THE WORLD...

Hot New LPs...

New LP Releases...

Top 50 Easy Listening...

Record Reviews...

Singles Radio Action...

Album Reviews...

Singles Reviews...

RCA Tees $4.98 Classical Series

NEW YORK—RCA Records will carry the $4.98, wide-margin, list concept into the classical area next month with an initial release of 20 newly mastered and re-packaged reissues.

While the new line carries the mid-price suggested list, it will be distributed to dealers at a spot price, permitting high-volume merchandisers to sell the albums at $2.99. The form has been tested in major market areas.

For more information, write to RCA Records, 29 W. 45th St., NY 10036, or call 223-7000.

Executive Turntable

Chuck Melanson is the new district manager, West Coast, for MCA Division. He moved from RCA's office in Los Angeles.

In Nashville, Don Grout becomes a vice president of the Transamerica branch.

It was Steve Kester who joined Polydor from RB&CO ad agency as assistant product manager, reporting to Rick Stevens, advertising/product marketing director...Bob van der Leeden appointed manager of Ampex video/audio systems for Europe, Africa and Middle East...John Warner joins Sharp consumer electronics division as regional manager of national account manager.

John, Rocket Label Segue Over To EM

By Chris White

LONDON—Elton John and his Rocket record label moving to EM will be the major news emerging from the annual Jive/RCA/London/EM and Ariola London meeting. The label, which will be managed by Brian Perlman, who now manages the Rocket imprint, will be folded into the new organization.

The deal is for all territories of the world except the U.S., Canada, Australia, South Africa and New Zealand. Four labels were involved in the decision. The decision to move to EM was made during a meeting of Brian Perlman, who now manages the Rocket imprint, and the new EM president, Chris White. The label, which will be managed by Brian Perlman, will be folded into the new organization.
Boogie down & get the new spirit on Delite Records DEP-2016

Over 300,000 Spirits sold in the first three weeks and the boogie goes on up the charts. The spirit mask shown is available to deejays, program directors, distributors and disco. To get yours call our free spirits —
On the east coast call Ted Eddy at (516) 364-2600
On the west coast call Phil Willen at 213-764-5650
Put on your mask & boogie down with Kool & The Gang. It's a Delite. Distributed by Pip Records, a division of Pickwick International, Inc., Woodbury, N.Y.
Announcing the "All You Need for Christmas" Program.

It's all here on CBS Records — everything for Christmas — the great Christmas music for every taste. All by the most popular artists in the world. And all can be retailed for as little as $2.99! You have everything you need for Christmas on Columbia, Epic and Monument. And special dating terms are available.

ALL YOU NEED FOR CHRISTMAS

CHRISTMAS "The Johnny Cash Family" including: Jingle Bells/Silent Night Christmas Feeling Silent Night/Christmas With You My Merry Christmas Song

CHARLIE MCCOY Christmas including: Jingle Bells/Silent Night Christmas Feeling Silent Night/Christmas With You My Merry Christmas Song

LYNN ANDERSON "The Christmas Album" including: O Holy Night/First Noel

JIM NABORS "Christmas Album" including: O Holy Night/First Noel

JIMMY CARMICHAEL "Christmas" including: O Holy Night/First Noel

MERRY CHRISTMAS ANDY WILLIAMS including: Silent Night/First Noel

RAY CONNIFF AND THE RAY CONNIFF SINGERS WE WISH YOU A MERRY CHRISTMAS including: The Little Drummer Boy / Holy Night / The Twelve Days of Christmas / The First Noel

CHRISTMAS WITH TAMMY including: White Christmas

THE ANDY WILLIAMS CHRISTMAS ALBUM including: White Christmas

C 33183 / "Burl Ives Sings Little White Duck and Other Children's Favorites" / Burl Ives
C 31630 / "Merry Christmas" / Jim Nabors
C 9861 / "Christmas Album" / Ray Price

Monument distributed by CBS Records. Not available on tape.


Malvern, Pennsylvania — The Institute for American History is excited to announce the release of its latest book, "Weaver's War: The Story of the American Textile Strike of 1912". The book provides a comprehensive account of the strike, which began in the garment district of New York City on May 23, 1912, and lasted for more than six months. It was the largest industrial strike in American history, involving thousands of workers who were fighting for better wages and working conditions.

The authors of the book, John Dwyer and Elizabeth Oates, have conducted extensive research and interviews to bring this important story to life. The book includes detailed accounts of the strike and its impact on the American textile industry, as well as interviews with surviving strikers and their families.

"Weaver's War" is available in both hardcover and e-book versions. The hardcover version is $35.00, and the e-book version is $15.00. Both versions can be purchased online through the Institute's website, or through major book retailers.

For more information, please visit www.americanhistory.com.
Now... A STUNNING SINGLE... from the "Cunning Stunts" LP by CARAVAN.

"Stuck In A Hole" BTM800

On Tour

Sept. 3-7 Los Angeles
Sept. 8-10 Denver
Sept. 11 Chicago
Sept. 13 Kansas City, Mo.
Sept. 15-16 Atlanta
Sept. 18 Allentown, Pa.

Sept. 19 Philadelphia
Sept. 20 New York City
Sept. 22 Albany
Sept. 23 Syracuse
Sept. 24 Rochester

More dates to follow

Distributed by Janus Records
8776 Sunset Blvd.—Los Angeles, Cal. 90069

www.americanradiohistory.com
NEW YORK—The entertainment industry continues to show its strong resistance to Aug. 19...with economic problems, a recent study by the Wall Street brokerage house of Blyth Eastman Dillon & Co., Inc., concludes.

Five of the six leading companies discussed resistance industry A rate showed of brokerage numbers from "To available. Dillon, 430frates..."catalog..."Focus..."Mrn Publications, albums, or Phone..."...the..."Private..."printing...Private..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."catalog..."..."

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

Financial

LAFAYETTE RADIO ELECTRONIC, 8045 Sunset, N.Y., a declared a cash dividend of 61/2 cents a share payable Sept. 19 to shareholders of record Aug. 22. Lafayette Music City reports higher earnings on lower sales for the quarter ended May 31. The retail chain boosted its stock...of..."...numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbers..."..."numbe
YOU WANT-UM
PEACE PIPE...
YOU GOT IT!

THE SINGLE

*"PEACE PIPE"
AND
"GIVE IT WHAT YOU GOT"

FROM
THEIR HIT ALBUM
NON-STOP

B.T.EXPRESS

ALSO AVAILABLE ON 8-TRACK TRS 41001
AND CASSETTE CRS 41001
B'way Cast LPs Draw Labels' Interest

Continued from page 1

In the early 1960s and before, a higher proportion of cast albums was scoring with more sales frequency, for longer periods of time, and in investments in the shows by the manufacturer were paying off handsomely.

Now, the original cast album is more reminiscent of those halcyon days, with at least five Broadway-bound shows either being acquired, or already being filmed as cast albums, in town.


Set for a Nov. 4 bow is "American Musical," with book by Marilyn Clark. Cast includes Patricia Munsell, John Raitt, Cyril Ritchard and Lilian Gish. "Odessy" is due to open Nov. 11. Book and lyrics are by Erich Segal. Music is by Mitch Leigh, Yul Brynner. It's due to open Nov. 12. The revival is staged by Theodore Mann.


On the finishing line, Chappell Music has the rights to "Rex," and to a musical slated for next season, "Upunde, Downund," with book by Hugh Wheeler; score and lyrics by Bertie Lane and Sheldon Harmon. Chappell has also acquired "Pal Joey" and "My Fair Lady." Bob Baumgart, head of Chappell's theater division, sees the Broadway musical boom continuing. He says interest remains high in the "future," as in the "present," such as "The Wiz," "Chicago," and "A Chorus Line" as current examples.

Meanwhile, Columbia, has recorded a single from "Chicago," performed by Liza Minnelli, "My Own Love Affair/That Was the Month That Jazz." Arista Records, which has the original cast, has released a cut from the "Chicago" album, "The Face That Jazz," sung by Chiha Riveria, b/w "Nowadays," sung by Ms. Riveria and Gwen Verdon.

Further documenting the sharpened interest of Broadway musicals is the home movie picture company大城市 is eying "A Chorus Line" and "Chicago" for the screen, according to a source close to the scene.

Texas Distributor Opens Giant Stores

Continued from page 1

which will be heavy investments in top 200 current best sellers and cut-outs. There will be a 5-foot wall six feet high entirely devoted to tapes, both cassette and LP. The store will be on the edge of Houston's downtown in a high population area.

"We are opening the two stores to protect our own territories and our customers, so that local distributors and branches can sell records," Daily says.

His remarks appear directed against operations like Peachipes, the Tom Heinmann stores now in Denver and Atlanta and soon to open in Fort Lauderdale (Billboard, Sept. 6). Heinmann has been rumored for years opening a giant discount store in both Houston and Dallas. Peaches stores are serviced from a Los Angeles warehouse. It's been reported that Heinmann contracted with the Dallas for both Texas locations. Heinmann has a rack-jobbing warehouse in the Houston area.

The Dallas store lease is not yet signed, but Daily says they have just about locked up the location. Like the Houston store, which will be 10,000 square feet of retail area and 4,000 warehouse, the Dallas store will be the largest in the city. No manager has been selected for Dallas, primed to open in November. Skip Smith of Disc Records Gala in Houston, will manage the new Houston store. Mike Daily can own the Houston store, while Billly Emerson Jr., son of Bill Emerson, general manager of Daily's Dallas independent label distributor, Big State, will supervise the Dallas retail operation.

While pricing has not been finalized, Bud Daily anticipates such prices as $2.99 LPs at $3.99 and $7.98 tape at $5.99. Catalog will go up $1 higher.

Daily says inventory will be extremely broad, with full lines of classical LPs and tapes, for example, available on all labels. Deep territories of record/tape and audio accessories will also be stocked.

Tobias Will Be Honored By Industry

LOS ANGELES — Veteran Arista distributor Bob Tobias will be feted Sept. 28 at A & Ari El Temple in North Hollywood in conjunction with his 80th birthday anniversary.

Participating in the event will be representatives of ASCAP, the Friars Club, the Eddie Cantor lodge of B'nai Brit, the Academy of Motion Picture Arts and Sciences, the Pioneer Pacific Broadcasters, Songwriters Hall of Fame, American Guild of Authors, Composers & lyricists councilman Joe Wax and NARAS.

Musicians famed to perform include Nick Fasold, Mannie Klein, Murray Stein, Lou Levy and Mickey Katz. Brother Henry Tobias will produce the program.

Among Harry Tobias' hits are "Sweet and Lovely," "My Girl," "Sail Along Silvy Moan" and "It's a Lonely Old Town."

WB Pacts Jazz-Soul Acts; No New Label

Continued from page 4

Frank Sinatra or James Taylor. Warner feels that special market handling only keeps artists away from the mass audience.

Krasnow is to continue signing artists, particularly those with established track records. "The company's overall goal is to broaden Warner impact on the total global marketplace even more. The acts we have signed are meaningful in Europe and Japan, as I learned on my recent trips there."

In Memorium

We are stunned by the early death of our friend, Julian 'Cannonball' Adderley, an immortal name in jazz. Over the years, 'Cannonball' made several star appearances at La Bistille, always delivering virtuosic performances and exuding warmth and love. We love you, 'Cannonball.' May you rest in peace. The Owners of La Bistille.
"Fallin In Love"

HAMilton
JOE
FRank
&
REYNOLDS

Our First No. 1 Pop Hit

Billboard No.1 Aug. 23, 1975
Record World No.1 Aug. 30, 1975
Cash Box No.1 Sept.1, 1975
Radio & Records No.1 Sept. 1, 1975

Thank You

Playboy Records
"Year of The Bunny"
Live Remotes Spark Cosell TV Show

Continued from page 1

tititives (Billboard, April 5).

While research indicates that kids 2-11 and women over 50 are the prime watchers of such specials, there are additional hopes that Cosell's broad appeal will attract a greater share of the record buyers to the series, making it a valuable promotional vehicle for artists and labels.

Notably, the series' opener will feature a live remote (via satellite) from the U.K. of the Bay City Rollers. The group's first U.S. LP (Arista) was released last week and has been much speculation as to their appearance on these shows.

Cosell, himself, sees the U.K. remote as falling in line with his dedication to each of "journalism" to the series.

"We will be going where the action is," he said during a preview of his role as sports reporter and his new role as variety show host.

Each show will have an open event, he continues, for flexibility in presenting anything "breaking" talent on the entertainment scene.

While live remotes will not be used for each show, Cosell states that they will be a key ingredient in the overall presentation of the series. Already planned is a remote with Columbia singer Johnny Cash. There is also the possibility of a remote with the Eagles. Talks between the show's producers and the group are currently underway.

Additional contemporary recording acts famed for appearances includes Alice Cooper, Labelle and Paul Anka, who will be one of the featured guests on the premiere.

Joining Anka and the Bay City Rollers for this broadcast will be the Broadway show "We're Only Saying It's a Lie," Shirley Bassey and John Byner. Tennis star Jimmy Connors, making his professional singing debut, rounds out the bill.

With lively performances involved, Cosell states: "Who wouldn't be nervous?" He adds, though, that he will be attracting "only the best in contemporary talent."

Bookings for the show are being handled by Marty Lechmer at Cosell's Harry Enterprises here. Both Cosell and Roone Arledge, the series' executive producer, have final say on who will appear on any given program. Producer for the series is Rupert Hargreaves.

Cosell also states that they will be open to presenting new talent, especially acts new to the television screen.

While declining to give a dollar figure, Cosell offers that the talent budget for the series is "large."

Cosell will also be continuing his activities as a commentator for Monday night football games, as well as other athletic events, over ABC.

The variety series will originate from the 600-seat Ed Sullivan Theatre here formerly used as the home base for "The Ed Sullivan Show," a program which presented such popular and rock performers.

NEW YORK—In a quiet technologoical breakthrough, special effects for the new "Black Box" show do not even exist in a studio are now available with a growing number of electronic "back bones." And a digital audio delay line from Eventide Clock Works is among the most recent developments of a growing number of major groups.

Originally developed by engineer/lover Rich Factor and selling good to NASA, the shockbox-size unit utilizes advanced digital techniques to create an audible illusion of "automatic double-tracking." A single vocalist can be made to sound like two or more singing in unison, or a single, horn or string section can be made to sound as much as three times larger.

Now used in many recording studios since the fourth prototype was sold by Factor to the Atomic bomb. Thus far, it has been finding its way to the stages of touring groups several years ago, with a major U.S. tour by the Grateful Dead one of the first big boosts. Since then it has become part of the sound package for such groups as the Rolling Stones, ABC, Yes, the Carpenters, the Who, Jefferson Starship and, most recently, the Rolling Stones American tour by Clare Brothers, who provided the sound system.

In the show to Ken Schaffer, whose locally based Schaffer Group is a key distributor for the unit, Ian Dury was the first one good enough to order one for the group's Mobile Studio, but in the U.K., after a long wait, it has now been delivered to the group's main double-tracking voice and for other effects.

As Schaffer explains, in the studio the digital delay is used for the effect of "delaying forays to the echo chamber and creates a realistic lag between the live and electronic sound, the beginning of reverberation, which is how the brain interprets the size of a room.

SCHAEFFER Group, one of the country's top audio and recording engineers, have added the Schaffer Delay to their list of products for the recording industry, the sound being used in any type of system for any music or effect.

The Schaffer Delay is a delay unit designed for use in recording studios, and is available in both the 1151 and 1152 models. Each model has a separate input and output for each channel, and can be used with any type of recording equipment. The unit is powered by a 12 volt dc power supply and is designed for use with standard audio tape recorders. The delay time can be varied from 0 to 10 milliseconds, and the unit has a provision for remote control. The Schaffer Delay is a highly versatile tool for creating unique sounds and effects in the studio.
They're coming from around the world to meet you

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.

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Additional modules: $50 each

 Booth rental fees include free registration for all members of the company. Each booth is air conditioned and includes 8 ft. high drapery, 3 ft. high draped eats and name sign (name of exhibitor, city and booth number). ALL, if required, the free use of a complete sound system by SANSUI ELECTRONICS CORP.

PARTICIPATING WITHOUT BOOTH (ATTENDING ONLY): PLEASE REGISTER ME IMMEDIATELY. Name: ____________________________________________________________

Title: ______________________________ Company: __________________________ Address: ______________________________

City: __________________________________ State or Country: ______________ Zip: ___________

Full payment must be enclosed with application. Enclosed is our check for $________ in full payment.

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Official Musexpo '75 audio systems supplier
follows up her smash single "I'M NOT LISA" with
"YOU AIN'T NEVER BEEN LOVED"
b/w "WHAT'S HAPPENED TO BLUE EYES" (4087)

from her chart album "I'M JESSI COLTER" (ST-11363)

A Hometown Production Produced by Ken Mansfield and Waylon Jennings
**Billboard Singles Radio Action**

Based on station playlists through Thursday (9/8/75)

**Continued from page 18**

**KUGI-FM-Portland**

- DEELEY-BROS.-Fight The Power Part 1 (RCA)
- JOHN DENVER-I'm Sorry (GAC)
- JOHN DENVER-Same (WOB)
- JOHN DENVER-I'm Sorry (GAC)
- JOHN DENVER-James In (CBS)
- JOHN DENVER-I'm Sorry (GAC)

**KXFR-Des Moines**

- SCITTI-Here Comes Trouble (Columbia)
- SCITTI-Here Comes Trouble (Columbia)
- SCITTI-Here Comes Trouble (Columbia)
- SCITTI-Here Comes Trouble (Columbia)
- SCITTI-Here Comes Trouble (Columbia)
- SCITTI-Here Comes Trouble (Columbia)

**KMTT-Seattle**

- PRIME MOVEMENTS:
  - DICKIE GOODMAN-John (JCA)
  - DICKIE GOODMAN-John (JCA)
  - JOHN DENVER-I'm Sorry (GAC)
  - JOHN DENVER-I'm Sorry (GAC)
  - JOHN DENVER-I'm Sorry (GAC)
  - JOHN DENVER-I'm Sorry (GAC)

**BREAKOUTS:**

- JOHN DENVER-I'm Sorry (GAC)
- JOHN DENVER-I'm Sorry (GAC)
- JOHN DENVER-I'm Sorry (GAC)
- JOHN DENVER-I'm Sorry (GAC)
- JOHN DENVER-I'm Sorry (GAC)
- JOHN DENVER-I'm Sorry (GAC)

**JUK-Vallejo**

- DOROTHY-Brother John (RCA)
- DOROTHY-Brother John (RCA)
- DOROTHY-Brother John (RCA)
- DOROTHY-Brother John (RCA)
- DOROTHY-Brother John (RCA)
- DOROTHY-Brother John (RCA)

**KSTP-Minneapolis**

- PRIME MOVEMENTS:
  - DICKIE GOODMAN-John (JCA)
  - JOHN DENVER-I'm Sorry (GAC)
  - JOHN DENVER-I'm Sorry (GAC)
  - JOHN DENVER-I'm Sorry (GAC)
  - JOHN DENVER-I'm Sorry (GAC)
  - JOHN DENVER-I'm Sorry (GAC)

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- JOHN DENVER-I'm Sorry (GAC)
- JOHN DENVER-I'm Sorry (GAC)

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GARY TOMS
EMPIRE

HAS SOLD OVER
500,000 SINGLES
OF "7-6-5-4-3-2-1
BLOW YOUR
WHISTLE..."

THE HIT SINGLE-PIP-6504.

...and
the
countdown
has
started
on the
LP!

PIP records. Where big numbers happen!

THE HIT ALBUM-PIP-6814.
Fairmont Hotel
San Francisco
Aug. 13-16
1975

More than 600 broadcasters from around the world attended the eighth annual International Radio Programming Forum this year. Here are pictures of some of the activities during the four-day educational seminar on radio.

Faces in the Forum Crowd

Cocktail party the night earlier gave people a chance to see old friends. From left: Independent promotion executive Ernie Farrell, NBC Radio president Jack Thayer, Washington attorney Gary Smithwick, and KMPC general manager Stan Spero.

Record artist Andy Williams, left, and promotion executive Red Schwartz of Polydor Records talk about the days Andy was on Cadence Records.

Bill Gavin, right, chats with friends Claire Lipsius of Universal Distributors in Philadelphia at left and WPEN program director Julian Breen.

Newsman J. Paul Huddleston passes out another "I Like You" button...this time to David Klemm of Blair Radio, New York.

At one of the luncheons, from left: Promotion executives Pete Bennett, left, and George Forness flank Chuck Leary of KWAV in Monterey, Calif.
**Bio-Feedback Answers**

Sebastian Stone of ERA Creative Research watches a readout on a TV monitor of how people in audience liked airchecks of various stations. Keith James of Moffatt is at right.

Among those sitting in the audience on the feedback test were George Wilson, far left, and Lew Witz, station manager of WCFL in Chicago beside him.

**Promoting Radio**

Russ Wittberger, general manager of KCBQ in San Diego, plays a sample of a station promotion while Jerry Clifton, national program director of Bartell Media, listens at left, and Pat O'Day, president of Pat O'Day Productions in Seattle, moderates at right.

**Station Finances**

Jeff Todd of the Wm. B. Tanner Co., Memphis, offers his views on radio station's bottom line.

Ed Newsome, general manager of KSD in St. Louis and no stranger at the annual Forum, talks his views on station finances.

**ARTIST AWARDS**

Accepting for Paul McCartney, from left: Ray Tusken, Janis Lundy, and Bruce Wendell, all of Capitol Records. Bill Wardlow of Billboard is the presenter. Awards to 15 record acts were presented during the luncheon session of the International Radio Programming Forum.

George Grief, center, accepts for one of the winners of the program director's poll of favorite artists (see Billboard, Aug. 16). At left is emcee Russ Regan, president of 20th Century Records; at right, Bill Wardlow, head of the Billboard Magazine chart operation.

**Flip Wilson**

Flip Wilson was on hand and here does a number from the stage during the awards presentations.

**Dick Kline**

Dick Kline of Atlantic Records accepts an award for one of his artists.

**Larry Breznner**

Larry Breznner, husband of Melissa Manchester, accepts her award in the new artist category.

A highlight of the awards luncheon was the presentation of Billboard's new syndicated radio show "Hitbound" and here personality Steve Lundy talks about the show.

**Harold Childs**

Harold Childs, head of promotion for A&M Records, accepts awards for the Carpenters and for the Captain & Tennille from Bill Wardlow, right, of Billboard.

**Mike Post**

Mike Post accepts his award for New Instrumental Pop Artist from Russ Regan, emcee, left.

**Andrae Crouch**

Andrae Crouch won an award for best soul gospel album artist of the year and here makes his acceptance speech.

**Billboard**

A highlight of the awards luncheon was the presentation of Billboard's new syndicated radio show "Hitbound" and here personality Steve Lundy talks about the show.
Music Methodology

Ernie Farrell, independent promotion executive and a member of the Forum Advisory Committee, stands at podium as he moderates a session on proper usage of music on radio. From left, panelists Lee Abrams of the consulting firm of Kent Burkhart and Associates; Jim Maddox, program director of KDAY in Los Angeles; and Bob Plava, program director of WLEE in Richmond, Va.

Record Promotion

From left, on a promotion's executive panel: Pete Wright of Chicago, Jan Basham of A&M in Los Angeles, Pete Bennett of New York, moderator Tony Richland of Los Angeles; before Bennett sits a beer stein, given to every registrant as a souvenir.

Morning Men

Dr. Don Rose, morning man at KFRC in San Francisco, has a unique view on humor and here tells why and how.

Community Involvement

Jerry Boulding, program director of WCHB in Detroit, moderates a session on facets of public service.

LP Programming

Rod McGrew, station manager of KJLH in Los Angeles, right, moderates a panel session featuring, left, Mike Harrison, program director of KPPI in San Diego, and Rick Frio, vice president of marketing for MCA Records.

MORE FACES IN THE CROWD

Jack Hakim, head of promotion for Playboy Records, was also on the panel.

Jim Jeffreys of GRC Records, Atlanta, gives his views on record promotion.

David Moorhead, head of the Forum Awards Committee center, introduces Bill Ward, general manager of KLAC in Los Angeles, to Mardi Neidigh, right, music coordinator of the RKO General radio chain.

Bill Gavin, left, editor of the Gavin Report, and Don Nelson, general manager of WIRE in Indianapolis.

Charlie Tuna, morning personality at KKDJ in Los Angeles and also program director of the rocker, gives his viewpoint on the morning show.

Stan Spero, general manager of KMPC in Los Angeles, asks: "Are you doing enough for your community?"

Gary Smithwick, an attorney and former investigator with the Federal Communications Commission, talks about the role of FCC in radio and various regulations.

Vince Cosgrave, vice president of record promotion for MCA Records, and his wife.

Andy Williams at the cocktail party, hosted by the Forum and the Forum Advisory Committee, with Goro Itoh, right, of the Nippon Broadcasting operation in Japan.
'Glen Campbell’ Faces The Real One At Forum

Bill Moran of Billboard Magazine introduces Glen Campbell at evening performance of the Forum; Moran, as a gag, is fond of introducing himself as "Glen Campbell."

"Man, you’re a credit to your race," Flip Wilson tells Glen Campbell, right, during Campbell’s evening performance. Wilson was around much of the entire four-day meeting.

EXTRA FACES IN THE FORUM CROWD

Ray Anderson of United Artists Records cuts cake while UA president Al Teller supervises from right.

"You did a good job." Al Teller of United Artists Records tells promotion executive Ray Anderson.

"I think I would have preferred a raise," says Ray Anderson; the occasion was a private party during the Forum.

Waylon Jennings, a leader in the progressive country music movement, spells out one of his countless hits.

As you might have guessed, UA recording artist Bobby Goldsboro, center, got the first piece of cake.

The Pure Prairie League, RCA Records group, took time from a recording session in San Francisco to perform for the Forum; John Boylan was producing the group.

At a private party for Flip Wilson and George Carlin, from left: Chuck Blore, head of Chuck Blore Creative Services, Los Angeles; David Moorhead, general manager of KMET, Los Angeles; Bob Bennett, general manager of WBAM, Puerto Rico, and a principle in the consulting firm of Hope, Bennett, Blackburn; Claude Hall of Billboard; Flip Wilson and a friend. The occasion was a private party.

George Carlin, left, tries to compete with Flip Wilson, at a party in their honor during the Forum.
Women In Radio

Rochelle Staab, music coordinator for the Bartell Media radio chain, talks on how women can get ahead in radio and the future. From left: Mardi Neirbass, music coordinator of the RKO General chain and panel moderator; Staab; Sis Kaplan of WAYS and Sis Radio, Charlotte, N.C.; and Bonnie Simmons, program director of KSAN, San Francisco.

ROUNDTABLE RAP SESSIONS

MOR, country, and rock radio found a lot in common as, from left, three men talk: Jack Lee, program director of WTMJ in Milwaukee; Chris Collier of KIKK in Houston, and Charlie Tura, personality and program director of KKBJ in Los Angeles.

A Brazilian radio manager—Odysir Marsane of Radio Tupi, right—participates in Top 40 rap session at luncheon. Bryan McIntyre, program director of WCOL in Columbus, talks at left; center is Joao Alves Veras of Radio Tiradentes, also a noted Brazilian radio man.

Country radio had a big turnout. Don Nelson, general manager of WIRE, Indianapolis, is at right. Bill Ward, general manager of KLAC in Los Angeles, is second from right and left of him is Jim Stone. KCUB, Tucson. Tom Anthony of KZY in Albuquerque, N.M., sits at center.

Jerry Bouding of WCHB in Detroit and Jim Maddox, program director of KDY in Los Angeles, third from right, sit at table dealing with soul radio. Bouding is third from left.

Frank Jeffcoat of ZUW Radio in Sydney, Australia, and John Snigg of American Airlines, rap during lunch at the table dealing with syndication and specials.

From left, discussing engineering, Bruce Earle, chief engineer for the Stanlning Recreation Organization chain; Bill Figenshu of WNMJ in Washington, and Jim Gabbert, president of KXJO in San Francisco and president of the National Association of FM Broadcasters.

Ted Atkins, station manager of WTAE in Pittsburgh, gestures with a hand during a rap session on MOR music radio. Rusty Shaffer of KBOL in Boulder, Colo., listens at right and beside him is Mike O'Shea, new program director of WLW in Cincinnati.

Larry Ryan, program director of KEEL in Shreveport, La., is part of a packed house at the session on the working air personality. Ryan is sitting third from right at the table and leaning over his shoulder is Guilherme de Souza, international director of Radio Globo, Brazil, and a former Voice of America announcer.
MORE ROUNDTABLE RAP SESSIONS

Bill Tanner, seated at center, national program director of the Heftel chain, guides a discussion on rock music.

Chuck Biere, one of the world’s best radio commercials producers, instructs a group of radio men on techniques.

Jay West, owner of KZEL in Eugene, Ore., participates from front left in the session on progressive radio. In background tugging his mustache is Larry Yergin, once program director of WPLJ in New York and now programming new KFAT near Monterey, Calif.

Russ Wittberger, general manager of KCBQ in San Diego, center, and Jeff Todd of the Wm. B. Tanner Co. in Memphis, right, guide a session on radio sales.

More radio men discuss progressive radio and its impact on music and the world; in the center is Carl Flotow, a just-graduated college student who has written for Billboard, including the recently published interview with the late Tom Donahue.

Discotheques and disco records were the topic of conversation at a rap session directed by Bill Wardlow, head of Billboard’s chart operations, second from left, and Dickie Kline of Atlantic Records. Rick Williams of Shadybrook Records is second from right.

At the international radio table, from left: Kevin O’Donohue, general manager of 2SM in Sydney, Australia; George Davies, a radio programming consultant who lives in Canada; and another radio man.

Digging into a sandwich and Coke during the buffet-style rap session—here dealing with qualitative research—is Garvin Rutherford, general manager of 2NX in Newcastle, Australia. At right is Dick Hyett of WBPM in Kingston, N.Y.

Quad

George Burns, president of Burns Media Consultants, Los Angeles, moderates a workshop on quad.

Jim Gabbert, president of KIOI in San Francisco, provides an update on the status of quad broadcasting.

Gary Granger, program director of WSHE in Fort Lauderdale, Fla., a matrix quad station, discusses his success.

Computer expert Doug Herman ponders over news in a workshop.

George Williams, national program director of Southern Broadcasting, moderates on news.

Internal Communication

Nat Stevens, program director of KIOY in Phoenix, moderates a workshop on internal station communications.

Jim Long, Ph.D., makes notes for his discussion on transactional analysis in a workshop.

Bill Tanner, national program director of Heftel and WRTQ in Pittsburgh, talks on outside input.

Newsman Dave Cooke of KFRC in San Francisco tells about directions of small market news.

Bill Stevert of Earth News Service talks about music industry news.
EVEN MORE

FACES

IN THE FORUM CROWD

Larry Uttal, president of Private Stock Records, tries a glass of Inglenook Wine while chatting with Steve Wax, one of the nation's leading promotion executives.

Chuck Blore

Buzz Bennett

Jim Hillard

Tapes were played and each man defended his unique conception of a perfect station.

Paul Drew, vice president of programming for RKO General, talks with comedian George Carlin, right.

John Lund, program director of WNBC in New York, discusses radio with Bill Meeks, president of PAMS, Dallas.

Ron Saul of Motown Records at left, with Stan Lewerke, also of Motown.

Mike Lundy, who operates a music news weekly and syndication firm in Los Angeles, talks with Bill Pfordresher of 20th Century Records left.

Ron Moseley, left, and Mike Von Winterfeld, both of Polydor Records.

From left: Jay West, owner, and Stan Garrett, program director of KZEL in Eugene, Ore., and Mike Klechner, Arista Records.

Andy Williams, left, talks with Boz Scaggs during a cocktail party while Chuck Thagard of Columbia Records looks on.

Janis Lundy at left from Capitol Records and Marty Goldrod, right, of Arista Records; Bruce Wendell of Capitol in center.
LAST OF THE FACES IN THE CROWD

Bob Hamilton of Chuck Biore Creative Services in Los Angeles, raps with Edna Collison, previously head of artist relations for Sussex Records.


George Furness of Atlantic Records, left, with Chuck Brinkman of WTAE in Pittsburgh, center, and Lucky Carle of UA Music.


Two continents of radio. From left: Kevin O'Donohue of 2SM, Sydney, Australia; Stan Spero, general manager of KMPC, Los Angeles; Ian Renton, manager of 4RO, Queensland, Australia; and Frank Jeffcoat, manager of 2UU, Sydney.

From left: Jerry Sharrell, general manager of Elektra/Asylum Records; David Moorhead, general manager of KMET, Los Angeles; Mike Kierfer, Ariola Records; Howard Rosen, Private Stock Records; and Bill Compton, a broadcaster.

Bob Shad, head of Mainstream Records, left, talks with Red Schwartz, center, of Polydor Records, and Johnny Michaels, Polydor, New York.

Billy Bass of United Artists Records, left, talks with George Duncan, center, president of Metromedia Radio, and Gene Armond, UA Records. Bass was a disk jockey and program director before joining UA.

Alene McKinney, music director of KMPC in Los Angeles, is flanked by comedians George Carlin, left, and Flip Wilson.

Sheila Chlanda of Columbia Records with Boz Scaggs, center, and a girl at the cocktail reception.

Jim Maddox, program director of KDAY in Los Angeles, is flanked by other music industry people. Billy Bass of United Artists Records is second from left and Ernest Games of WBMX in Chicago is second from right. At left is Mike Frisbee WDIA, Memphis, and at right Sunny Taylor of WWRL, New York.

"Did I really say that?" Mardi Neirbass, music coordinator for the RKO General chain, seems to be saying as she talks with Chuck Harmon, right, of KXLY, Spokane.

From left: Paul Lovelace of 20th Century Records; J.J. Jordan, program director of WRKO in Boston; and Ed Hyes of CBS Records.

At left, Bill Weaver, head of KLOK in San Jose. Howard Stark of Ariola Records sits at center with Craig Bewers of Ariola at right.
George Wilson, head of Bartell Media radio and this year’s chairman of the International Radio Programming Forum, accepts a plaque commemorating appreciation from all radio men. Presenting the award, left, is David Moorhead, general manager of KMPC in Los Angeles, and a past chairman of the Forum.

George Duncan, president of Metromedia Radio, accepts WNEW-FM’s Grand International Station of the Year award for being the best station in the world. At left is emcee Gary Owens, afternoon personality of KMPC in Los Angeles.

Kevin O’Donohue, general manager of 2SM in Sydney, Australia, accepts an award as best broadcaster, Pacific.

Honored as best air personality in the world—Grand International Air Personality of the Year—is Bill Heywood, morning personality at KFY, Phoenix.

Luiz Brunini, head of Radio Globo, Brazil, was honored as best international award, Atlantic area. Claude Hall, right, radio-TV editor, Billboard Magazine, received a plaque for years of dedication to radio and record industry.

Scott Burton, program director of KSD, St. Louis, is left speechless as his award for best program director in the world—Grand International Program Director of the Year—was presented.

Gene Amoile, owner of KVOD in Denver, makes his acceptance statement for best classical station below 1,000,000 market size.

Retiring commander of the Armed Forces Radio and Television Services, Col. Al Audick, left, accepts for Ron Speaks, military air personality on Guam.

It’s a tie! Both regional and national judges voted a tie on this progressive personality duo—B. Mitch Reed, left, and Shadie Stevens, both of KMET, Los Angeles.

Bill Watson, left, assistant program director of KMPC in Los Angeles, accepts the award for Best MOR Air Personality of the Year, major market, for Gary Owens, also of KMPC, who was “engaged in other duties for the evening.” For once, Owens, right, was without a comeback.

Mike O’Shea received an award to go with his new job as program director of WLW in Cincinnati; he won for programming WFTL in Fort Lauderdale, Fla.

Mr. and Mrs. Rod McGrew at left with Luiz Brunini, head of the Brazilian radio chain of Radio Globo with five stations in Rio and others throughout Brazil.

On dais, from left: Ernie Farrell, promotion executive; David Moorhead, awards chairman stands behind Billboard publisher Lee Zhito and wife; and Mrs. and Mr. Claude Hall, Forum director.
Accepting for best national promotion executives of the year—a tie—Dickie Kline of Atlantic Records and Stan Monteiro, center, of Warner Brothers. Emcee Gary Owens is at right; looking over Kline’s shoulder is a member of the Flash Cadillac.

Bonnie Simmons, program director of KSAN in San Francisco, accepts for Best Program Director of the Year, Progressive, major market.

Bill Ward, general manager of K-LAC, Los Angeles, accepts an award for the special “A Tribute To Bob.”

Dick Janssen, manager of WGAR, Cleveland, accepts a station award for Best MOR station along with his morning personality John Lannigan, right.

Jay West, right, owner of KZEL in Eugene, Ore., accepts KLAC, Los Angeles, accepts an award for the special “A Tribute To Flash Cadillac.”

Tom Rounds, president of Watermark, accepts for best syndication program—“American Top 40.”

Bill Huie of the Presbyterian Church of the U.S.A. accepts for best religious program.

Charlie Parker, WDRC, Hartford, was honored as best Top 40 program director, markets below a million.

Bob Berry was honored as Best Top 40 air personality of the year.

Best Top 40 station of the year, major market, was KFRC, San Francisco, and accepting are general manager Pat Norman, left, and program director Michael Spears.

The Flash Cadillac gorilla gives Tony Richland a bone-crushing hug as Tony accepts for best independent record promotion executive of the year from Gary Owens, right.

The awards committee, from left: Paul Drew, vice president of programming for RKO General; awards chairman L. David Moorhead, general manager of KMET in Los Angeles; and George Burns, president of Burns Media Consultants, Los Angeles. In any case where there might have been a conflict of interest, radio-TV editor Claude Hall replaced that particular judge in the voting.

DAIS AT THE AWARDS CEREMONIES

Kevin O’Donohue, left, general manager of 2SM in Sydney, Australia, and wife Coralie with Jack G. Thuyer, president of NBC Radio.

Mr. and Mrs. Rick Frio, vice president of marketing for MCA Records, were on the dais; Frio was an advisor to the Forum.

Mr. and Mrs. Ted Atkins, general manager of WTAE in Pittsburgh, with Chuck Blore, head of Chuck Blore Creative Services, Los Angeles. Both men were on the advisory committee.
MORE AWARDS

Don Nelson, general manager of WIRE in Indianapolis, accepts his station's best country music station of the year, markets below a million.

Jim Maddox was honored as best program director of the year in soul music, major markets.

Al Herskovitz of Capital Cities Broadcasting, accepts a station of the year, Top 40, markets below a million, for WPRO in Providence, which he once programmed.

Garvin Rutherford, general manager of 2KN, Newcastle, Australia, accepts an international personality award for Ian MacRae of 2SM in Sydney where Rutherford once worked.

Deano Day receives congratulations from Paul Drew, right, for his award as best country music air personality of the year, major markets.

Beverly Bremmers, right, helps out Gary Owens at the awards.

Jamie Bates, air personality at KZEL in Eugene, Ore., accepts as best air personality in progressive for markets below one million.

Accepting for short syndicated features award are Mimi Borello, left, head of the production firm of Chuck Borello Creative Services, and the producer Bob Hamilton.

Accepting as best country music program director, major markets, is Lee Sherwood, program director of WMAQ, Chicago.

More votes from Italy keep coming in for Pete Bennett as national promotion executive of the year—all much too late to be counted, of course. But here's a vote from Tony Renzi in Rome. If you ever need to promote a disk in Italy, I'd talk to Pete Bennett. . . . WMAD, a country music station in Madison, Wis., has an opening for an evening personality. Talk to Ted Kelly. . . . A record deal is very close on Jimmy Rabbitt, a Los Angeles air personality who also sings. . . . Stony Richards and his wife came by; they're on their way to Washington, D.C., to join WKYS, the NBC disco-format operation; he'd been at KIIS in Los Angeles.

* * *

Dan O'Day of the air team of O'Day and Ronnie (Ronnie Rich- ards) came by the other day to spend a couple of hours shooting the bull. Naturally, he had an aircheck with him; this is really a fantastic show for an MOR or country station. Somebody should call O'Day at 608-222-5278 and hire the team for a morning gig. . . . Ron Dennington has joined WNUS, FM station in Chicago, as operations director and program director. The Globsetter station is using a WRL-5 style format and thus Frankie Crocker of that New York station is doing the music. However, Dennington says he will be writing some of his own material and he's searching for stereo oldies. The station needs another person, male or female, with a laid-back style, call Dennington.

* * *

I'll be on hand during the annual convention of the National Association of FM Broadcasters Sept. 17-20 at the Marriott Hotel in New Orleans. At this point, I don't know whether I'll be operating a Billboard suite there or not. In any case, I will be registering somewhere in the Marriott and all of you guys within driving distance are invited to hole up and join me in a beer. I'll be in the suite in the 5-midnight period Sept. 17, 18, 19. . . . KMPH in Seattle, which just hit the air with a country music format.

(Continued on page 37)

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A New Joke Service Created for Radio and TV Personalities. Hollywood's top comedy writers bring you a professional monthly joke-letter containing topical one liners and stories—about 100 items—great punch line-ins. No one who talks for a living should be without this valuable material. Only $6.00 per year. Sample issue $5.00. Send check to:
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A NOTE TO DJ PERSONALITIES IN ALL MARKETS:
Due is now coming to you that for the 2ND YEAR IN A ROW ALL THE BILLBOARD COMPETITION WINNERS IN THE OVER MILLION, POPULATION CLASS ARE LISTED AT WEENE UNLIMITED IN ALL CATEGORIES?

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Vox Jox
by CLAUDE HALL

AT ATLANTA MEET

Kassens, Taishoff Rate FMers' Kudos

ATLANTA—Harold Kassens, former assistant chief of the broadcast division of the Federal Communications Commission, and Sol Taishoff, founder of Broadcasting Magazine, will be honored by the National Association of FM Broadcasters here during the annual National Radio Broadcasters Conference and Exposition Sept. 17-20 at the Marriott Hotel.

Both men will receive the Golden Radio Award and NAFMB president James Gabberti, owner of KII-FM/AM in San Francisco, says that they represent "the kind of dedication and commitment to radio that has made our industry great." The Golden Radio Awards are presented each year to men and women who "typify the energy and forward thinking we've all come to expect from radio."

The four-day convention features speakers such as Louis Frey, congressman from Florida, who has been active in legislative broadcast matters; FCC chairman Richard Wylie, and Georgia state legislator Julian Bond. Around 1,200 AM and FM radio executives are expected to attend the convention, which also features a hardware exhibit.
Jazz

FCC Draws WJA Radio Protest
New York's WRVR Switch to Soul Spurs Tanner Ire

LOS ANGELES—The World Jazz Assn. has written the seven commissions of the Federal Communications Commission, protesting the sale of WRVR, New York's all-jazz format. In a letter to chairman Richard Willey, Paul Tanner, WRVR's executive director, notes that "millions of jazz listeners as well as musicians and businessmen have been led to believe that the performance of jazz music is most disadvantageous to the recent news that WRVR is fully expected to change the jazz format." Tanner, in pointing out that jazz is the "only free, commercially supported and supported by the performance of jazz music in the metropolitan area which is actually the most active in the world for jazz," Tanner implores the chairman to "use whatever considerations are available to you to prevent such an action." In a second action, Iris Sabin, chairman of WRVR's radio committee, has formed a committee of people in New York to save WRVR's jazz format. The officers of this newly formed nonprofit body, Citizens Committee To Save WRVR Jazz Radio, include Dave Bailey, executive director of Jazzmobile, president; Don Friedman, Don Friedman Enterprises, vice president; Fran Greenspan, Don Friedman Enterprises, secretary, and Colbi Marla, ex-director, Collective Black Artists Assn., treasurer.

Attorney Henry G. Green, who is handling the WNNC return to classical programming case, has been retained by the new organization as legal counsel. And on his own, Sabin has written a letter to 3,000 persons extolling them to rise against WRVR's jazz broadcasts.

According to insiders, WRVR, when it drops jazz, 24 hours, would program around seven hours a week. The station would be devoted to other sounds, principally soul.

Ratings Rising At Mexican FMer

-Continued from page 5-

ates one of the more exclusive import record shops in Mexico. Discos San Francisco, founded recently, offers the height of "heightened interest" in such sounds and artists. Currently the DJ's...-

Monterey Fest On the Air

LOS ANGELES—KBCA will broadcast the Monterey Jazz Festival Sept. 19-21 from the Monterey Fairgrounds for the second consecutive year. In addition to being the shows to its Southern California audience, station will also feature the five concerts and a right-sized jazz audience. KBCA's...-

Jazz Beat

LOS ANGELES—Dizzy Gillespie will play the Hilton Los Angeles in November at the Westin Ve...-

UCLA Series Firm

LOS ANGELES—Freddie Hubbard's Quintet leads the six-concert series on the UCLA campus, when classes convene later this month. Hubbard will appear Oct. 3, followed by Ralph Peterson and the Big Band Machine Nov. 6, Louis Bellson: Man and Band on Nov. 25, the Keith Jarrett Quartet Jan. 18, Oliver Nelson and his 18-piece orchestra April 11 and the Bill Evans Trio on May 14.

Festival Aired Over Cable TV

SONATA, Calif.—Cable TV viewers in Santa Barbara and the west will have a chance to view a jazz concert one week after the city put on its annual jazz bash over the Labor Day weekend.

Biased 2 presented a 30-minute show from the Monterey Jazz Festival featuring Jimmy Lyons, the festival's general manager, plus John Lewis, the San Francisco musicians; Dizzy Gillespie, Don Ellis, Earl Hines, Ray Brown, Woody Herman, Bill Holman and late Piano.

Show was produced originally for National Educational Television and has been used by John Lewis as a learning tool for his classes as a demonstration of some of the greatest musicians in the country.
Sports Throw Block At Music Concerts

**Talent Syracuse Fest: Mixed Reactions**

By HOWARD LANDER

PHILADELPHIA—With a winning formula of contemporary, pop and rock names on a mammoth stage, they're turning Valley Forge Music Fair at suburban Devon into a profit operation. Lee Gubler and Shelley Gross will continue the policy into the fall and winter season. The 200-seat open-air amphitheater is now hard hit instead of a tent for year-round operation. The only stage show for the new season is a return for rock musical "Grease" Sept. 25-26.

With bookings running from one-nighters to a full week, already set for the new season are Andy Williams with Charlene, Sept. 16-21; Lettersman, Oct. 3-5; Paul Anka, Oct. 13-19; Benny Goodman Sextet, Oct. 20; John Davidson with Capitain and Tennille, Nov. 17-23.

**Lounger Groups Rate Showcase**

ASHEVILLE, N.C.—Talent Attractions booking here held a showcase for 14 of its touring lounge groups at the Great Smokies Hilton Sunday (7). Larry Phillips plans to hold similar showcases of his $1,000 to $2,500 a week bands twice yearly for talent buyers.

**Girl Duo Making It With Concert Series**

By JACK MCDONOUGH

SAN FRANCISCO—The public relations team of Linda Friedmann and Joy Johnson—who presently number among their clients Les McCann, Kenny Rankin, Barry Manilow, Dr. John, and John Lennon Enterprises—have joined the ranks of concert promoters in the San Francisco area.

Their first shows were July presentations of Roberta Flack in three different Bay Area towns: San Francisco, San Jose and Oakland. Each show sold out and stage management on the road was handled to the work of Chip Mornick, was extremely tasteful.

Fredman-Johnston hope to do more than 10 and 20 carefully hand-packaged concerts a year. "We'd rather be known as 'producers' rather than promoters," says Friedmann. "We're not out to give Bill Graham or anyone else a run for their money. We just want to present concerts that will have a real feeling for the artists. And they say we're 'rocky' in this area for that kind of production right between the club level and the big concert level."

"I'm becoming aware that when an artist plays clubs and starts to develop a following, they're still uncommitted to a concert producer," says Friedmann. "And if you zero in on them then for your market you've got a history of working with them. There's a gap between Graham and the clubs and we try to bridge that gap."

"We just went up to the possibilities," says Johnston. "Here we were aware of the fact we could do it and we realized that when you do it yourself you don't have to put up with everything. While they say they would want to work with any artist that attracts them, they feel they may have something extra to offer to woman artists and mention singers like Janis Ian and Melissa Manchester as acts they would like to pursue. I'm oriented toward lyrical," says Johnston, "and there are a lot of artists who say important things to me. And naturally I tend to want to present people like that."

**Latin Wins OK For Reopening**

PHILADELPHIA—Philadelphia's Cherry Hill, N.J., one of the biggest talent buyers in the country outside New York, Coney Island, Chicago and Los Angeles, has finally gotten light to carry on for the coming season with the Cherry Hill City Council authorizing liquor license to the theater-restaurant.

The management of the mammoth room, trading as the New Latin Casino, Inc., formed a new corporation with the name Latin Casino Corp. and have applied to the Internal Revenue Service for permission to change the name and auction it with other assets to satisfy an IRS lien. Cherry Hill was expected to re-open mid-September, owes the Federal government more than $12,500 plus $84,000 in taxes for the years 1969-60.

To satisfy the IRS claim, the corporation is negotiating with the owners of the old New Latin Casino Ltd., of Dallas, for the return of the corporation with plans to buy up the corporation and take it over. Cherry Hill holds a number of Wet liquor licenses and has been expected to make up for its losses. Cherry Hill has been expected to make up for its losses.

**Everything Wrong At the Fairgrounds Bash**

By MAURIE ORODENER

TRENTON, N.J.—"Never again at the fairgrounds," is the way Rich Kelly, owner of the New Jersey State Fair and the site of what was billed Aug. 24 as "The Great Joe Outdoor Rock Concert Of The Summer Season."

And it's the same sentiment voiced by Bob Bochias, police chief of suburban Hamilton Township in which the New Jersey State Fairgrounds is located.

From 11 a.m. to midnight was marked by violent confrontations with gate crashers, loud speakers, beer and wine bottles, mod hippies, and at least 16 persons taken to area hospitals for drug overdoses.

Over 400 security guards and 35 police officers helped strike the charge of gate-crashers for several hours. They finally gave in to the barrage of trash, garbage and empty cans brought back, and several thousand eventually crashed the gate.

The show, promoted by Hollow Moon Concerts, headquarted in Fair Lawn, N.J., and based in nearby Levitown, Pa., attracted some 14,000 persons. Tickets were $5 and it was a sell-out, the gate, and advanced sale was light. According to Fuller, their concert budget of $70,000 was recouped with a little profit left over. Fuller says his firm will continue to promote concerts at the Fairgrounds and in Trenton during the regular season.

In order to get permission to stage the concert, Hollow Moon and George A. Hamid, Jr., president of the Fairgrounds, agreed to limit ticket sales to 10,000."
O'JAYS, EDDIE KENDRICKS
MOMENTS, DRAMATICS
Forum, Los Angeles

How do you select the best performed tune of a concert given by O'Jays when all tunes were performed to perfection? The O'Jays drew cheers, tears, shouts, applause and dancing in the aisles as they intelligence a capacity crowd Aug. 30. They raced out to a barrage of crosstown spotlights in super slick white shined suits singing, "How We've Lived Love.

A medley of "One Hundred And Ninety Two," "Try To Get Down," "This Ai I Breathe," "Deeper In Love," "You're My Sunshine," "Who Am I?" ended with what seemed to be everyone's favorite, "Love Train.

From the "O'Jays Live in London" album came "Wildflower" which was sensational but then so was their rendition of "The Ghetto.

Eddie Kendricks, the special guest attraction, preceded the O'Jays with an impressive show. But even more impressive were his two female backup singers. While watching Kendricks perform, the single thought uppermost in my mind was, "the thin man strikes again."

Kendricks relied heavily on his duets with the Temptations by including a medley of Just My Imagination," "The Way You Do The Things You Do," "I'm Gonna Make You Love Me" and "Give Me Love." He had the audience jumping with "Shoeshine Boy," "Keep On Truckin'" and "Bop To The Top." The Moments and Dramatics cannot be overlooked as they played the crowd with their smooth choreography and flashy costumes, which were both done with taste and care.

The women in the audience seemed to have a field day as they swooned to the Moments' "Say Mama," "Gin," "Love On A Two Way Street" and "Look To Me, I'm In Love," while the Dramatics were at their peak singing "Me And Mrs. Jones." 

JEAN WILLIAMS

MAIN INGREDIENT
JACKSON FIVE
Westbury Music Fair, New York

An opening night audience Aug. 27 greeted these two dynamic groups with the kind of easy chair enthusiasm usually reserved for a favorite television show.

Despite the audience's lack of demonstrative acclaim, the Main Ingredient laid it on thickly and slickly. When not paying homage to every soul act routine in the book (the three vocalists managed some fine, smooth harmonies on tunes like "Just Don't Want To Be Lonely," "Rolling Down The Mountainside" and the great "Everybody Plays The Fool") without the sound back that customarily accompanies their show, the actually distinctive Main Ingredient could hardly be faulted for falling short of the type of performance for which they are well known.

If the audience was stiff for the opening Main Ingredient they were simply frozen with delight at the Las Vegas review of the Jackson family. The cute and talented Jacksons danced and sang nonstop through 10 songs in their hour-and-a-half show with the best results coming from hits like "ABC," "Rockin' Robin" and "Don't Stop Dancing." The production numbers on "Sing, Sing, Sing" and a medley of sophisticated ballets work on costumes and the Jacksons' well-polished stage presence.

The disparity between the Jacksons' ages and the material they perform can frequently lead to discomfort. The polishes that make up their numbers appear to be shined off at times. One can't help wondering if they would not be more comfortable in front of a set of screaming crowds doing the music that established them in their first place.

LAWRENCE FOSTER

Graham
CENTRAL STATION
COMMODORES
MIXED
Field Forum, New York

Larry Graham took New York by storm Aug. 30 with a new band, a new drummer, some long-needed variation and a new attack.

With all these new things going for them Graham Central Station has finally become the exciting, powerful band that bassist Graham has desired since he parted with Sly Stone.

The drummer, Glyn Johns, is a welcome addition as he sharpens up the group's weakest spot in the past, and if he can rise to all for Birch to live up to his nickname "Lightning." The band did most of the material on its new Warner Brothers album "Ain't No But A Double II" and the songs were consistently fine throughout the record company.

Graham had the crowd standing on its feet from the moment he walked on stage till the time he left and is likely to have that effect on crowds for some time to come.

Also bringing the crowd to its feet were the Commodores, one of the better kept secrets in the soul world. The band is made up of six extremely competent musicians who all sing and

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www.americanradiohistory.com
New York—What's one thing the Rolling Stones, Elvis Presley, Leon Russell and Led Zeppelin would probably rather not have in common? Each of them has had concert attendance records shattered by the "Little ole' band from Texas." ZZ Top.

Besides being one of the bigger current record sellers with each of their first four LPs scoring gold status and platinum, the blues-rock trio has become one of the country's biggest concert draws.

During the last 12 months, several long-standing boxoffice records have been shattered. On Sept. 23, 1974, ZZ drew the largest crowd ever to attend a single event at the Long Beach (Calif.) Arena, eclipsing the previous mark set by the Rolling Stones.

On June 9, 1974, ZZ drew the largest crowd ever assembled in Nashville to the State Fairgrounds, breaking the record held by Presley.

On July 3, 1973, ZZ assembled the largest crowd ever in Tusla for a single event at the City Fairway, shattering the record set by Russell in his home town.

On July 15, ZZ pulled in the largest crowd ever assembled in New Orleans for a single event at the City Fair Park, breaking the record of Led Zeppelin.

On Sept. 1, 1974, ZZ drew the largest crowd ever assembled in Nashville to the State Fairgrounds, breaking the record held by Presley.


On July 4, 1974, ZZ drew the largest crowd ever in Birmingham, Ala., at the Tarrant Convention Center.

And ZZ continues on tour about 10 months per year.

Billy Gibbons on guitar, Dusty Hill on bass, and Frank Beard on drums are one of the few bands that continue to thrive playing to capacity audiences.

"I really look forward to playing to the masses, because when we perform we try to play to the people up front as well as those in the rear rows," Gibbons says.

Bill adds that if the group didn't play to large audiences in the largest possible facilities, then there would be many people who didn't have a chance to see them perform.

"I would like to drop by the clubs sometimes and sit in with other performers," he says, "but we never really have that time, because we're constantly touring the country.

One of the most interesting things about the concert success of ZZ Top is their failure to crack the New York concert market, to any kind of lasting power. While they draw throngs in almost every other city across the country, there has been a resistance to them in the Big Apple. Several months ago, the group had problems filling the 4,500-seat Fleet Forum.

"We just kept playing at the very edge of the city several times each year and our name is still growing, so we get a lot of radio play," says Gibbons. "In New York our product hasn't received as much airplay."

ZZ Top is now working for a tour of Europe, where the group's records are beginning to climb steadily on the charts.

Jesus Rock Fest Brings Complaints

JIM FISHEL

There was even a new performer ready and waiting to draw a crowd at the Jersey Rock Fest. She is a fine vocalist who can sing along, jazz with a touch of rock in even straight folk. She's also helped with the hope of a band and has a song with a different and refreshing approach.

The show was put together by the famed Buffalo Brass which was started by the late Leonard, Pa. and New York City, N.Y.

While the fairgrounds were officially opened at 9 a.m., many arrived the night before to take advantage of overnight camping.

In the face of the lesser named offers, turnout was considered very good. Headlining acts included, Slade, Nils Lofgren, Police, and Mahogany Bush and Kingfish.

The Rolling Stones had been banned at the fairgrounds two years ago after an Allman Brothers concert brought an unexpected invasion of 60,000 rock fans to the fairgrounds. Last year, a proposed show by the Jacks- Pines was rejected by the township as potentially attracting the "wrong sort of crowd."

The same reason was given earlier this summer by the mayor of Atlantic City, N.J., when a promoter sought to use the resort's Convention Hall for a jazz concert.

Talent In Action

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NEW YORK—Discos definitely mean record sales to Bob Reno, president of Midland International, an RCA-distributed label in business for slightly over a year now.

Eight of the eleven titles (three LPs and eight singles) in the label’s young catalog are disco-oriented discs and, while Reno plans to broaden the firm’s musical involvement, expect more and dance tunes to follow.

In fact, Silver Convention’s new single, “Fly Robin Fly,” ships this week and “I’m In Heaven” By A Touch Of Class is due out in two weeks.

The label’s disco involvement all began, says Reno, with the release several months ago of Carol Douglas’ “Doctor’s Orders” single. “Early sales reports had some 100,000 units sold locally and we couldn’t understand it, especially being that there were just two radio stations on it at the time.”

The answer, continues Reno, was the excitement generated at the club level and its impact on retail sales. He says that the record eventually sold some 300,000 units here and close to 500,000 units nationally.

While radio played a key role in boosting sales after the initial retail breakthrough, Reno admits that he still isn’t sure what makes a good disco record become a good song for radio. Helping to confuse the issue for him, he says, is a Silver Convention single, “Save Me,” which reportedly sold some 80,000 units here but was never picked up by radio.

While the song may have never made it on radio, Reno is quick to say that he feels that it paved the way for the group’s latest album. He states that it’s been on the street four weeks now and has passed the 100,000 units sold mark.

One key difference seen by Reno between radio and disco is that “moody” of a record without heavy reliance on lyrics can be all important at the clubs. “Radio has to offer more than just a mood,” he says.

As for servicing discs with product, Midland employs 12 independent promoter counterparts around the country and close to 300 clubs in all are provided with product. Some 200 of them are handled through the Record Pool here.

The disco push is always through and beyond the more traditional promotion techniques continues Reno. He stresses that the label could never have a Top 10 record without the efforts of RCA in the field.

The extent of the disco market for Midland? Reno says that the company has very little success “west of the Rockies.” He sees practically all of the action from disco coming from such cities as Boston, Philadelphia, Washington, D.C., Miami, and New York.

And, like many others in the business, Reno is hesitant to predict just how long discs will play a valuable role in selling records. He does state, though, that he sees an “upward trend” in the disco market for “at least another year.”

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Colorado’s Growing Music Scene

The Colorado music scene has grown considerably stronger during the year since Billboard first visited the Rockies for one of the magazine’s most successful and satisfying special reports ever. The flowering promise of a new world-quality music industry center in Colorado is noticeably closer to fulfillment this year.

This was the theme that quickly emerged when Billboard Talent Editor Nat Freedland, Country Editor Bill Williams and Talent Coordinator Bill Moran converged on Colorado for the second Billboard special.

In the summer of 1975, Colorado music seemed like a healthy mountain stream just awakening to its finest season after being frozen through a cold, hard winter. The economic slowdown had melted through Colorado during the preceding months, but its effects were clearly starting to be shaken off.

During the frost of recession, several of the more visionary Colorado companies reported on last year disappeared from the scene. Their financial and management structures were not sturdy enough to weather the economic freeze, even though their creative concepts and goals were exciting and feasible. By contrast, the surviving firms are both adventure-seekers in their creativity and solid in their financial backing. This year in Colorado there exist many more of the commercial operations necessary to make the region a fully independent home for the production of the finest popular music.

Ownership of some previously troubled firms has passed into more monetarily responsible hands and solidly-backed new companies have appeared in Colorado music this year. Clearly, the biggest stories of all are the establishment of custom labels by two of the state’s resident superstars; John Denver’s Windsong Records and James Guercio’s Caribou Records, distributed respectively by recording giants RCA and CBS.

Thus far all the acts signed by Caribou and Windsong are from Colorado, regional hit artists who will now be introduced worldwide with the greatest possible backing. Denver and Guercio have bolstered that one of their prime purposes with the new labels is to discover and give maximum exposure to outstanding Colorado artists.

Meanwhile, more and more nationally released albums are being completely recorded in the first improving recording studios of Denver and elsewhere in Colorado. Even the new governor of Colorado, made a folk music album himself and did some of his foliage readings at the fund raiser headlined by his prominent supporter.

John Denver's Busy Life Still Centers in Colo

Among John Denver's credits this year are being a trustee of the 25-year-old Aspen Music Festival and also the head of his new RCA-distributed custom label, Windsong Records.

We caught up with Denver for the 1975 Billboard Colorado special as he came into the RCA Hollywood studio for a three-day block of recording on his upcoming album, also titled Windsong, following the night he closed his unique week of cab号召 with Frank Sinatra at Harrah's Tahoe. "I finally got the nerve to do something with Frank the last night," says Denver. "I waited backstage till he started to get his drink from the piano and then I came out with a beer glass full of milk. I told him everything was ready for our hike the next morning and we talked about that for a few minutes. The audience cracked up and now I'm really sorry I didn't do it every night."

Denver feels that watching Sinatra work a cabaret was an advanced education for him and that Bill Harrah's head staff and facilities are the finest he's worked with in his entire career. But the high point of the entire week came at three a.m. the closing night.

"Because of all the great success I've been lucky enough to have in recent years, I wanted to see how much I could do in new creative areas without blowing my home and family," says Denver. "But it turned out I bit off more than I could chew and unfortunately some projects had to be cut. I am anxious to finish this album right and RCA wants me to do a Christmas album this year."

There is also a documentary nature film in Alaska that Denver is excited about and will have to return to Alaska shortly for more camerawork. Because of this he had to cancel a trip to China he was looking forward to and curtail his planned involvement in the Colorado Bicentennial Commission.

However, he will make his first concert tour of Asia later this month. His next U.S. concert tour will be a deliberately simplified affair, compared to the shows he has been doing for the last two summers with full orchestras, sets and film clips. "I want to travel with just my rhythm section and no opening act for a while," he says.

Meanwhile, he's excited about starting his own record company. "It's always been my desire to learn all about everything I could, particularly about everything connected with the music business," he says. "I've been fortunate in my position, to regularly run across great musical talent that I'll now be able to work with and help get the recognition they deserve. As you know, there's so much terrific music being played in Aspen that I've been able to sign the town's top bands, Liberty and Colorado Home Brew. Windsong also has the new group, Bill and Taffy Danoff, who co-wrote with me my first big hit 'Country Roads.'"

The Windsong Records concept was organized by the re-doubtable Jerry Weintraub. Jerry's associate in Management Ill, Sal Bonifede, will oversee daily operations of the label and Denver's business manager. Harold Thau will be president and financial administrator. Denver's longtime producer and publishing administrator, Milt Okun, will be in charge of production.

Newly hired as promotion chief for Windsong and all Management Ill acts is the highly-esteemed Larry Douglas, who first worked with Denver as RCA national singles director before spending several years as general manager of Mums Records. "I feel that Larry's arrival and the planning we've finally had time for will really solidify the company," says Denver. "It's unfortunate that we weren't really set up to give adequate support to the first Liberty album that was pushed out to coincide with them going out on my last tour, where they got such great reception. But I feel they will now be ready to use the studio possibilities a lot more fully and we'll be ready to give the best shot to all future Windsong releases."

Denver says, "I have total trust in Jerry, Hal and Milt and all the people I work with. I'm lucky to be associated with these partners. I'm convinced that many successful artists get crazy because of insecurity over their business associates."
Guercio Ranch Spawns Label

By NAT FREEDLAND

Caribou Ranch’s biggest news this year is the long-awaited founding of the Caribou Records custom label, announced with great fanfare in July at the CBS convention in Toronto. First act signed to Caribou by James William Guercio is Gerard, an 11-piece horn band with three girl singers based in Boulder, Colorado and named after lead singer and writer Gerald McNeilson.

"It’s having the incomparable recording facility of Caribou Ranch that made possible our own self-contained label," says Larry Fitzgerald, Guercio’s business partner. Fitzgerald had just returned to the Caribou office building in West Hollywood after a month on the road with the fabulously successful Chicago Beach Boys tour which he managed for Caribou. Fitzgerald will be overseeing the day-to-day operations of Caribou Records and Richard Duraya has been promoted after five years as tour manager for Chicago and the Beach Boys to share Caribou management responsibilities with Fitzgerald.

Meanwhile, back at the ranch, that 3,000-acre million dollar studio Shangri-la of recording, the hits keep coming. Elton John just finished his third consecutive album there and the waiting list to get in continues to grow.

One of the year’s most widely-reported stories about Caribou Ranch was the denouement of the rhythm at the time by Fitzgerald. Now he explains how the whole thing got started. "I was at a music reception in Hollywood and got into conversation with a tip sheet publisher who asked me if we’d ever consider selling Larry Fitzgerald, (below) business partner of James Guercio (center outline), directs tour of spectacular recording ranch where (insert) Elton John is seen looking pleased while recording his new album as Bernie Taupin (folded arms in running suit) chats with band members. Michael Murphey relaxes at right.

Caribou Ranch," says Fitzgerald. "It told him if the offer was too good to refuse I suppose we’d sell. All I meant was that anything is for sale if the price is outlandish enough."

Sure enough, the notice of Caribou’s "impending sale" appeared in the tip sheet and was widely reprinted. There were widespread speculations that Caribou was losing money or that Guercio wanted to return to the big city lights. Neither of these is the case, of course.

On the contrary, Caribou’s mechanical operations are smoother than ever, according to Guercio. Equipment is continually being replaced at the converted barn studio in order to keep it state of the art.

There are now two 24-track boards which can be synchronized. In producing the debut Gerard album, Guercio worked with over 30 tracks. Frank Lee, the English electronics whiz who set up the Caribou hardware, departed this year to be a professor of audio technology at the University of Colorado.

Also new on the ranch this year is the emergence of the house gang. Guercio’s two kid brothers, Jeff and Mark, are becoming a stabilized engineering team. Particularly Jeff Guercio, 23, getting recognized as the superstar engineer who worked the board for Elton’s "Captain Fantastic" and the recent Caribou production of Southill-Hillman-Fury and Michael Murphey. Jim Guercio is clearly grooming Jeff to take on a producer’s role in the future.

As for Jim Guercio’s supergroup Chicago, a greatest hits collection is coming this fall. And this month the group returns to the ranch to cut "Chicago 10" for Feb. 1976 release.

Through most of the winter, Chicago will be on their most extensive world tour ever. They will play Mexico City and Brazil in Latin America. Europe and Japan are also on the agenda. Also being explored with Washington are permits for a Community Bloc tour as part of the U.S. bicentennial year.

As for Caribou Records, tied in to already existing Caribou management, production and publishing operations, Fitzgerald states it will be a selective label with no more than four to six artists on the roster.

"What we’re looking for are the kind of incredible musicians who sometimes get lost in a large record company because their talents must be complemented with special handling," says Fitzgerald.

Mountains Attract Michael Murphey

"I moved to Colorado 18 months ago to get closer to the wilderness," says Murphey. "But it’s not for any of the reasons you would suppose. My wife Caroline has advanced degrees in special education and she wants to start a camping program for disturbed children from the Denver area.

"Murphey is just coming off his own first big single "Wildfire," although other artists have widely recorded his songs like "Cosmic Cowboy" and "Geronimo’s Cadillac." With Caroline and their five year-old son Ryan, he moved from Austin, Texas to the mountains outside the ski resort of Breckenridge.

"My roots are still basically Texan, but the move came at the right time and has been lucky for me," he says. Lucky is putting it mildly, perhaps. "Wildfire" is a cut off the first album he recorded at James Guercio’s Caribou Ranch.

And, as Murphey admits, "None of my records ever sold too well and I figured this could very well be the last album I’d ever get to make. So I figured if I’d better get in all the statements wanted to make."

Now, Murphey has the help of both Guercio and John Denver for both his wife’s survival camp program and his new Caribou album, at which Denver has promised to sing some backdrops.

"In Austin, all the musicians are in the progressive country bag and after a while the competition gets too intense," says Murphey. "Here in Colorado there’s all different kinds of music and the players can afford to be more cooperative."

Murphey likes to come on at first like a country boy a bit taken aback by the big city. But he majored in classical Greek at North Texas State University, home of the nation’s best student jazz program, and then spent six years as a Screen Gems contract writer in Los Angeles, turning out songs for the Monkees and the First Edition.

Bob Johnston has produced all four of Murphey’s albums on A&M and Epic. Murphey is now putting up an eight-track studio into his own house, with equipment compatible to the super studio at Caribou. "You have to book Caribou for weeks at a time. I like to be able to tape some of my vocals in the (Continued on page C-20)
Management III/Jerry Weintraub
Produced by Milt Okun
Assistant Producer, Kris O'Connor

RCA
Records and Tapes
McEuen’s Aspen Dreams...

Bill McEuen has had his home in Aspen for nearly five years but, as he puts it, “Most of the time I really live in airplanes or motels.” The tall, lanky, long-bearded manager of the Nitty Gritty Dirt Band and booking agent for the Rockin’ J Studio in Aspen’s 7,900-foot-high valley. And he feels the best way to do this is to provide Aspen with the tools which will allow many of its other creative residens to do much more of their work at home.

This is the genesis of the Aspen Recording Society and Aspen Artists, two firms which now are the corporate umbrella for his operations. McEuen’s determination and drive have been major factors in keeping the Nitty Gritty Dirt Band alive and growing in respect for an unusual span of ten years. Much of this involved commuting to Hollywood to work out plans with United Artists, which has been the Dirt Band’s only label in eight years. Now UA veteran Billy Roberts has gone into partnership with McEuen and will handle liaison with the record label and concert promoters while McEuen concentrates on his overriding interests of production and album graphics.

The current Dirt Band album, “Dream,” which already has a hit single in the title cut version of the Everly Brothers’ oldie, was first recorded entirely in Colorado. The mix was taped at Denver’s Applewood Studio and then McEuen did the mix himself at a studio temporarily installed in a house outside Aspen.

The high-quality editing and mixing equipment looks rather incongruous sitting all through the middle of a woody living room. But this is just a stopgap, the set-up doesn’t have microphones or soundproofing for live recording. It is strictly a mixing room.

“At this point I feel I know more about the Dirt Band’s music than anybody else outside the four members of the group,” says McEuen. “I don’t want anybody but me handling the control board. I’d mix from now on, I had a good bit to learn about operating the board, so the ‘Dream’ mix took several months to get exactly right. But we expect to get it a lot faster in the future.” McEuen has hired as Aspen Recording’s house engineer former Applewood staffer Richie Gierow.

This brings us to McEuen’s grand design for the Aspen Recording Society. “I want to build a studio complex in this valley that is designed especially for recording acoustic music and classical. This facility would also have a film postproduction center. There are famous movie producers like Bob Rafelson (“Five Easy Pieces,” etc.), who live in Aspen and I’m sure they’d like to be able to edit their pictures close to home.”

McEuen is currently exploring several sites plans for his studio building that would be compatible with Aspen’s highly advanced environmental building code. He expects to have to wait a year before the town government by the time the studio appears in print. McEuen also hopes to get permission to construct an existing guest lodge outside Aspen in a live-in facility for visitors using the studio.

“When most of the music in this region is acoustic picking, I’d like to have the studio be the first designed especially for this purpose,” he says. “It would be for heavy minimalist walls, won’t need also to provide a valuable opportunity for the great classical soloists who appear with the Aspen Music Festival every summer.”

Philbrook observes that “it will be for as many glass walls as possible. People who come to the mountains to record should be able to look out and enjoy the scenery while they work.” He further says he would like to build there an alternative to the closed-off studios that could be anywhere in the world. “I’ve been assured that it’s perfectly possible today to build a studio with lots of windows,”

McEuen manages, besides the Dirt Band, fast-rising comic Steve Martin who also lives in Aspen and Morry Manseau, the former leader of another hitmaking McEuen group, the Sun- shine Company. He has albums in the can on both of them, as well as a two-record set he produced for John Hartford.

Also a composer and movie buff, McEuen also has several filmed or videotaped Nitty Gritty Dirt Band concert specials in the final stages of editing. The latest is “Jambalaya,” an all-star acoustic rock get-together at the Boarding House in San Francisco.

Yet other McEuen projects for the Aspen future include a small-scale label like Takoma, based on the recording studio, which would allow him to release folk rarities for a limited au-

dience. Also he eventually foresees an annual summer Aspen Folk Festival, perhaps coordinated with the strong classical festival series. “The Dirt Band sold out two shows at Snowmass this summer. That equals almost 30 percent of the Aspen population. So an acoustic music festival is not all that unreasonable,” he says.

Hopefully, the Dirt Band’s first album at their new Aspen studio will be vol. II of their gold album, “Will the Circle Be Unbroken,” McEuen says.

Near Reality With Music Boom

Here’s the music we heard live the weekend we were in Aspen for the 1975 Billboard Colorado special:

- The Billiards and John Hartford in a crowd-ed concert at the 1,500-seat Snowmass Music Tent.
- A symphony concert of the Aspen Music Festival Orchestra conducted by music director Jorge Mester, who batons the Louisville and Kansas City orchestras the rest of the year.
- “Direct from opening on John Denver’s last tour,” Liberty, the Manhattan Transfer-type country-jazz musical salte- ners who are also the first group signed to the Windsong label of Aspen’s most famous resident. Liberty was packing in at the Red Onion club in central Aspen.
- A few blocks away in a renovated Victorian building is Joan and Mead Metcalf’s astonishing Crystal Palace the latest edition of the cabaret revues that have been going on nonstop since 1957. The performers are also the waiters and waitresses and the show is in a class with that of Julies Monk, “New Faces” or any other top Broadway cabaret fare.
- And upstairs beneath the rococo dome of the Aspen Elk’s Club building is a happily sweaty dance featuring Aspen’s newest local star, Buck Deane and his Buckin’ Strings group. In the year the band has been together, it has broken the house record at every ski town club it played and Deane has the chops to become a major country vocalist nationally.

This was by no means all the music available in Aspen at the time. A tally of the listings in the local newspaper showed no less than 15 showplaces offering music that summer weekend. And in the winter, all the ski lodges also offer open-air music as also do many more of the town’s restaurants. Back Deane typically has to play at two places daily to keep up with the ski season demand.

Not bad for a town with about 16 square blocks and a permanent population of 8,000 in the immediate area. (It goes up to 20,000 during the Christmas holidays.)

The point is that Aspen is considerably more than a charm- ing Sausalito-like alpine resort town 7,900 feet high in the Rockies. Even without the very considerable impact of John Denver and his resident backup band, Aspen would be a most impressive live music hotbed.

And for a town this small to boast so much musical output is absolutely astonishing.

Because of Aspen’s jet-set appeal, free-spending tourists have made the town a practical working base for dozens of outstanding musicians. When Buck Deane decided to put together a band of country pickers, he swiftly found Aspen side- men whose past credits run from playing with jazz great George Shearing to the recording rock group Black Pearl.

Dale Tucker is station manager of KSPN, the town’s all-FM station. He put in time in what is considered the mecca of ra- dio pros, the KRO chain. “When KSPN was first started, no- (Continued on page C-11)
RED ROCKS SUMMER SERIES 1975

July 17
Stephen Stills
Sold Out 9000

July 27
James Taylor
Emmy Lou Harris
Sold Out 9000

August 6
Linda Ronstadt
Nitty Gritty Dirt Band
Sold Out 9000

August 7
America
J. D. Souther
Sold Out 9000

August 18 & 19
Eagles
Dan Fogelberg
Sold Out 18000

August 26
Seals & Crofts
Sold Out 9000

Thank you for a wonderful summer. See you again next year.

Barry Fey
Concerts On Comeback

The big news on the Denver concert scene is that Barry Fey has gotten off the ropes after an admittedly near-disastrous winter and is currently having one of his best seasons ever. "The Denver economy was really steamrollered by the recession from last September to April, when business suddenly started to pick up again," says Fey, whose Feyline Productions has cut back its 10 annual concerts from a previous yearly average of 105.

"Last year when Billboard talked to me for the Colorado issue, I honestly said business was great," says Fey. "The summer climaxed with 74,000 people paying $10 to see my Austin festival starring ZZ Top and I wondered when is this going to stop. As a matter of fact, it stopped the very next month."

In September 1974, Fey brought into the Denver Coliseum a package that should have been natural for the city's sophisticated acoustic rock tastes, the Band and Taj Mahal. The show lost thousands of dollars. "I knew right away there was something going on in the market," says Fey. "I cancelled every show I thought was marginal till the end of the year. From September to December I put on only seven shows. Nothing really sold well in Denver or Phoenix or any of my regular cities."

Feyline did no shows at all between January and March, after a New Years Eve gate with Elvin Bishop and REO Speedwagon bombed. "That particular disaster taught me a good lesson," says Fey. "It doesn't matter what night of the year it is. Audiences today are not going to come out unless it's for an act they specifically want to see."

But by April things were starting to pick up again. "We had a lot of people out of work in Denver. I don't know if conditions are actually that much better but if it was just that psychology changed and people are feeling more optimistic within a tight money situation."

Fey had 40,000 attendance for the Rolling Stones and 39,000 for the Chicago/Beach Boys Colorado stop this spring. He sold out the Red Rocks Amphitheater with James Taylor and is now going clean again with most of his shows.

You just have to be more careful about the shows you take on in today's market," says Fey. "I think that co-billing and packaging for a specific city is the wave of the future. Some agents are getting more cooperative in realizing that a $7,500 act won't sell out the halls it used to. Now you've got to co-bill two of those old $7,500 acts and get them to accept $5,000 space."

Fey also finds himself caught in a Denver expense squeeze. "My production expenses outside of talent fees used to be $12,500 per show. Now the exact same thing costs me $19,850," he says. "My advertising contracts run out and they raised the prices. Auditorium rents are up, the stage hands got raises and..."

(Continued on page C-20)

Concerts On Comeback (Continued)

The good news on the horizon for Denver concerters this fall is the opening of 18,000-seat McNichols Arena alongside Mile-High Stadium. This hall will definitely phase out the antiquated and acoustically poor Coliseum. "Many people hated to come to the Coliseum, for good reason," says Fey. "I think the same concert will draw thousands more at a good new hall."

Fey continues to specialize in rock shows, leaving the re-doubtable Bob Garner as Denver's ace of MOR productions. Fey is now also managing the young Colorado guitar whiz, Tommy Bolin, who has his own Nemperor recording contract as well as being Deep Purple's new lead. Marty Wolff, Fey's production manager for four years, has now carved out his own solid enclave at the facilities of the University of Colorado in Boulder.

Wolff got the university to open its stadium to rock for the first time since 1969. This May, 47,000 turned out for a noon test with the Doobie Brothers, War, Golden Earring and Harry..."
Superstars currently successful include Raitt, Don and Ed Hardy. Steel guitarist Kixher and fiddler Quark and Oxbow are tapped as booker talent for the Snowmass resort program.

The 1975 season is expected to finish well in the black with a number of popular-in-Colorado artists at presstime scheduled to play Snowmass before Labor Day. Including Bonnie Raitt, Jose Feliciano and Jimmy Buffett.

Gorden Hardy, executive director of the Aspen Music Festival and School, is dean of students at Juilliard during the winter. The festival was founded in 1949 by Walter Paepcke, head of the Container Corp. The premiere season boasted classical superstars Arthur Rubinstein, Gregor Piatigorsky, Nathan Milstein, Dimitri Mitropoulos and the great Albert Schweitzer.

Aaron Copland conducted at Aspen this summer. The school has 750 participants this summer, with hundreds more applying each year. Tuition averages $700. There are no less than five concerts or operas each week of the nine-week season.

"The music tent is in full use every waking hour throughout the season," says Hardy.

... Room-Turning Comedian

Comedian Steve Martin's press kit is full of clippings raving about his shows under headlines like "He's Reality Crazy." Actually, Steve's career has really taken off this year and probably he was only kidding around a little when he closed the Billboard interview by asking to borrow $10.

"I made more show business contacts in the year I moved to Aspen than in eight years of Los Angeles," laughs Martin. He will be appearing on John Denver's Christmas ABC TV special as well as being on the writer crew.

The comic jumped from opening act to national club headliner this spring, starting at the Great American Music Hall in Atlanta. "I raised my price so I could stay home more and now look what happened," he groans.

He concluded his summer of touring with a sellout stand at the Boarding House in San Francisco and will be doing another national tour this fall. Martin is one of the few comics who have become a draw on the contemporary-artist circuit without a record album.

Martin is also a hot item in television guestings, with 25 appearances on Johnny Carson's "Tonight Show" alone. His manager and Aspen neighbor, Bill McEuen, has taped a live album of his rave-reviewed Boarding House stand but will only let it out to the right offer. "There's no point in releasing an album unless the label is truly committed to Steve Martin," says McEuen.

Now just 30, Martin has been performing as a career for eight years. "What I like about finally becoming a headliner is that I can pull out all stops in being outrageous," he says. "After a good set I like to help the club owners turn the room by inviting the audience out into the street with me for some more routines."

At his scheduled Los Angeles date this autumn, Martin's pal from their Smothers Brothers writing days, Bob Einstein, will appear on the street in his Officer Judy garb to arrest Steve for causing comedy riots.

Martin tried Santa Fe, New Mexico for a year after deciding to shift base from Los Angeles and found it living. He now lives in Aspen, in a spectacular modern duplex built by his architect-landlord.

From this home, Steve wanders on his surprising sideline. He runs a gallery of early American pictures, doing his collecting while on the road and selling a lot by mail. One of his rare Western prints is currently on loan for display at the Los Angeles Art Museum.

Martin hopes to see his career expand along the lines of Woody Allen's in the next few years. He'd like to make movies and records and write books as well as continuing personal appearances.

Our interview took place during Martin's lunch break while he was putting in a few weeks at CBS Cinema Center writing for a Dick Van Dyke special.

The wildly versatile Martin is also—as his nitery audiences have found out—a virtuoso banjo player. Once he's signed to his recording contract, he also wants to do some straight banjo albums of his own compositions backed by his friends in the Nitty Gritty Dirt Band and ace fiddler Vassar Clements.

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ASPEN RECORDING SOCIETY ALBUMS AVAILABLE FOR DISTRIBUTION INCLUDE:

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<td>I. albums: Dirt Silet &amp; Gold</td>
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<td>II. albums: Will The Circle Be Unbroken VOL II (3 Record Set)</td>
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TELEVISION AND VIDEO DISC PRODUCTION

JAMBALAYA PART I
Starring
STEVE MARTIN
And Special Guests
David Bromberg
Vassar Clements
Commander Cody
Nitty Gritty Dirt Band
Doug Dillard
John Hartford
Ramblin’ Jack Elliot
Albert Lee
Linda Ronstadt

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To the surprise and delight of all concerned, a capacity audience greeted his first show with near-pandemonium and Martin responded with 60 minutes of devastatingly funny material. Let it simply be said that there is no comedian working today who is funnier.

Once in a rare while something really new and special comes along...and that was the case at The Nugget in the person of an up and coming comedian, Steve Martin, who brought down the house...he did a little bit of almost everything, including playing the 5-string banjo, and was one of the best-around in a long, long time.

JOHN L. WASSERMAN
San Francisco Chronicle

SYLVIA BANGERT
Hollywood Reporter
Other performances by members of The Nitty Gritty Dirt Band may be heard on recordings by:

HOYT AXTON, RICHARD BETTS, JACKSON BROWNE, VASSAR CLEMENTS, JOHN DENVER, EARL SCRUGGS, THE VENTURES, MICHAEL MURPHY, LINDA RONSTADT & BILL WYMAN.

"The Nitty Gritty Dirt Band master all the musical styles...they are eclectic, entertaining and brilliant." Philip Elwood

www.americanradiohistory.com
A loud crowd has filled the room, ready and waiting for the first beat of the familiar sound of Country Western music. Buck Deane and the Buckin' Strings tune their instruments and the audience goes wild... anxious to jump up and dance to "Your Cheatin' Heart", "Blue Suede Shoes", or a far-out yodeling sound that only Buck in Aspen can really do well.

The Buckin' Strings include: John Van Steltin on drums; Jeff Morris, lead guitar; Otto Zavotone, piano and vocal, all three from the Boston area. Also starring with the group is Jim Mc Cabe on bass, a native Aspenite and old friend of Buck's. Buck and his family are a legend in this valley. His great, great grandfather Joshua Deane came to Aspen in the 1800's on snowshoes, over Independence Pass from Leadville. Beginning his life here as a miner and then becoming a rancher. Since that time, the Deane family has lived and ranched up the Maroon Creek Valley. Now people from all over the world come to stay at the "T-Lazy 7" guest ranch.

— Dava Golphenee

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Colorado Shows

Country Music Business

No Signs of Slackening

By BILL WILLIAMS

It was a long time between “Springtime In The Rockies” and “Rocky Mountain High,” neither of which could properly be considered a country song. But through the Rockies of Color-ado, and on the plains, country music has been a way of life for a number of years. Not the yodeling, traditional kind one might find in the Alps, but the commercial sort, found in the clubs and honky-tonks, the concert halls and the school-houses. It is a big business, and shows no sign of slackening. There may be a little dissension now and then, but this always is a sign of growth and of success.

The radio stations there certainly have contributed to that growth. In the Denver area alone, the competition is so keen that listeners have never had it so good. Studios continue to pop up, most of them geared to country recording. The musician’s union local has changed leadership, and has ended its “cold war” with country pickers. Bonnie Nelson continues to expand her night club operations, stay involved with International Harvester, run a golf tournament; some of the big, great blue grass bookings anywhere come from the region; and through it all still rings the name of the lady who manages to keep country music ringing through the hills: Gladys Hart.

New names appear; new clubs spring up. Two of the strongest fan club and promotional units in the world are located in Colorado; Dave Stone continues to program fine and well-promoted shows in the Colorado Springs area, and Doug Ker- show has changed to move to the mountains, a far cry from the Cajun swamps of Louisiana.

But no matter who it happens to be, as long as it’s country, Ms. Hart is there pushing it. Bonnie Nelson is usually there by her side. So is Bob Woods, who keeps doing more and more.

For 13 consecutive years, Gladys Hart has put together a convention, has seen it grow beyond proportions anyone might have believed years back, and has been the origin of a Colorado Country Music Hall of Fame. She has developed business sessions and work-shops, and has worked exceedingly hard for the younger set. She has become the focal point of country music in Denver.

Beautiful, talented, effervescent Bonnie Nelson also deserves some plaudits. She grew up right there in the shadow of the mountains, riding horses, listening to country entertainers. Then she talked her father into buying her a modest supper club. With her appearing regularly, and booking in other top acts (some of whom have since priced themselves out of the place) it has grown into one of the most popular clubs on the western tour. And the only time she’s not there grace it with her pretty self is when she’s touring the nation under the auspices of International Harvester, which bills her as Trans-Star Rose. Last year, under this arrange- ment, she toured 20 states; this year she is doing 40. She left on the road until August 8, starting at Kansas City, and won’t finish the tour until November. In her absence, a group known as Tommy Hancock and the Supernatural Family Band takes over at the club.

Bonnie, as noted, also has an annual golf tournament going, the Bonnie Nelson Handicap, which she utilizes to raise money for her active fan club. It costs them $50 a month just to get out a fan letter.

Ms. Nelson is in the unique position of being both artist and club owner. It gives her a different perspective as to prices and the like. And she says quite frankly that most prices are too high, making it impossible for clubs to make money. Bonnie, now on the Square label, keeps her own prices down while playing return shows in other clubs.

Well to the South and East of Denver is the town of Wild Horse, Colo., home of Louvilla, Lorette & Kay Johnson. They are co-presidents of Trio Promotions, an organization of the presidencies of the westward.

The crowd drinks and dances at Bill Nu- zum’s Black Stallion (Nuzum closeup is singing “15 Beers Ago” as Larry John- son & Heritage perform on stage.)

Above, Mountain Music Opry House.

money which from the beginning, has furthered the career of a once overlooked young girl named Janie. Over the years, the promo- tional arm of this trio has touched most big names, one way or another. They have, in the past year, done promotional work for Red Skelton, Moe Howard, Big Ben, Doone, Doyle Holly, Stan Jr., Charlie Phillips, Joe Bob Bannhill, etc. The attractive sisters have bound together the various fan clubs into IFCO, the International Fan Club Organization. This well-administered conglomerate oversees the operations of some 150 clubs around the world, and during Fan Fair each summer puts on one of the most impressive and talent-laden shows seen any- where. They have turned a little operation into a big, world- wide business. Yet they still find the time to dig fence post holes and handle the horses, and do the other ranch chores.

Move now to the West again, the imposing site of Pike’s Peak. The region around Colorado Springs has extensive mu- sic due to the number of personnel assigned to the several military establishments there. This includes Fort Carson, Pe- terson Air Force Base, Ent Air Force Base, NORAD, and the Air Force Academy. This entertainment runs from the conven- tional pop sounds of Al Martino with the Sandpipers (who, at this writing, were appearing at the Broadmoor), to hard rock featured at such clubs as Westover Electric and Academy Power & Life. Some of the rock clubs, however, have moved to blue- grass.

Country is still king, however, with most of the night spots in Colorado Springs featuring country music. The Black Stallion, owned by Bill and Polly Nuzum, features Larry Johnson and Heritage five nights a week, and frequently brings in top Nashville acts such as Glenn Barber and Nervel Feltis. The Cow Palace, owned by Jack Jackson, features traveling bands ex- clusively, and leads acting regularly. They include Doyle Holly, Faron Young, Ernest Tubbs and Mel Tillis, Sr. 8’s, owned by Tom Phillips, is the showcase for local good bands, and top road groups. Acts such as Connie Cato have appeared there.

There is, in the Pike’s Peak Region, a regular family show known as the “Mountain Music Opry.” It features a fine band, some good comedy, outstanding singers. Run by Al and Lotti Kelley, they also bring in occasional name acts. Among them this year are Don Williams and Tony Booth.

Other clubs in the area featuring country music are the Star Club, Overlook, Villa LaDonna, the Circus Room, Castleways, and Paradise Ranch. The Flying W Ranch and the J.C. Hucke Wagon are touristic ranches that feature country music.

One of the driving forces in this area is Carol Martin, vice president of an organization called Colorado Nashville, Inc. Martin formerly lived in Nashville, where he worked with Johnny Rodgers, and ran the Martin Audio Sales, and a professional Audio Sales, Design & Service. And it has an excellent sound.

Doug Ker also runs the Warner Bros. artist who was married in the Houston Astrodome some weeks back, has chosen to make his home at Evergreen, Colo., near other well-known musicians.

Another former Nashville now living in the Denver area is Trish Cicero, who was with ABC-Dot before making the move westward.

One keeps looking back to Denver when it comes to Colorado Country, and at least part of this is due to the two radio giants there: The Denver Post and the North.

KERE in Denver, which was once KBTR, was an all connected station which overcame litigation and other problems to become a powerhouse. To. and they do it by operating on the theory that building personalities is an important part of the operation of any radio station, it has done just that. It does considerable request shows, constantly carries on remotes, takes part in all civic activities, invites artists to host shows, and does a massive annual country fair which draws thousands to a massive shopping center. Ed Hardy is the manager, and gets involved himself in all function.

KLAQ is also a station fully with country music. It does a number of remotes, has moved into the mainstream of local activity. Worked with thecloseout of the Civic Auditorium promotion, and conducted the local Grand Ole Opry talent contest. KUAD Radio is in its seventh year of broadcasting, located at Wind- sor in northern Colorado, with a staff of 15 on the air 18 hours a day, and it is an Appendix Station.

Country music contemporaries with all-time favorites and se- lected album cuts.

KBBN also saturates the area, and cooperates with the conven- tion each year through tours and the like.

Publications and studios which specialize in country music also are making their mark. Talented Dick Woods, who worked for years as Gladys Hart’s right arm, has branched out in several directions. Dick, who has been promoting others for some time, now can push himself. He has recorded a record, both of which were written by another Denverite, Ray Reiman. It’s on the Mountain Label, and was mixed at the King Studio. Woods just bought Mountain Records from Ethel and Steve Mengee, who operated it for a number of years. He also purchased a three-room office adjacent to Viking, which is operated by Wade Williams. Already under contract to Dick are the Black Canyon Gang, Mike Bowman, and Dick Kerns. While in a buying mood, Woods signed the EJM Promotions, and set up his own Colorado Country Publishing Co. (BMI.)

Now, if all this weren’t enough, he began a magazine, Colorado Country Music Review, which is well done editorially, and shows a touch of class. Advertising stems primarily from local stores, shops and clubs.

Another studio in the area is Studio 40, which is low priced, and has a down home atmosphere. Members of CMF get a special discount. So it helps more than one cause.

Patty Gallagher, Gary Courtney and the Showdowners have been an integral part of the Denver music scene for four years, and continue to pour themselves into every facet of it. There are countless other names which have become bywords in the Rockies. They include Bob Britton, who records on the Aspen Label; Embert Misher, who once worked the Las Vegas circuit, and now works at the El Mocador in Erawang along with the Caro- van West at Westwood Ridge, a Denver suburb. Young Mike Franklin, a fixture at the Mountain Music Opry, is one of the (Continued on page C-20)
Colorado's Diverse Radio Scene

By RUTH PELTON-ROY

The most unusual aspect of the Denver radio market is the complete isolation from any other major city's overlapping signals. Thus we perpetuate the unique sound of radio in the Denver media area, or as the self-contained den. Denver is little affected by outside influences or fads and therefore makes an excellent test market. It is one of the few remaining areas where the effect of a programming change or potential success of an advertising campaign can be evaluated without the influence of borders.

The population of the metropolitan area includes 950,000 people aged 18 years and older; 77% is the average age of a Denver resident. Professionals and white collar workers dominate the force. There are about 50,000 college students. Theoretically, a radio station must appeal to the educated young adult in order to succeed in the metro Denver market.

With 33 radio stations, Denver is ranked third in the nation for stations per capita. The fierce competition for listeners results in quality and diversity in programming. The most recent Scott Kenyon, KIMN-FM program director, Denver Sound production manager Green Daniel and "Denver In Concert" producer Michael Altnor (from left above) play back the "Gone All Johnson Show." At right, Martin Wolff's Rainbow Dooley Shongo concert and (right below) Mountain Music Opry cast.

Michael Murphey

middle of the night, if I suddenly feel like singing," he says. "The idea is to do my basic tracks at home and then bring the tapes into Caribou to polish the finished product.

Murphey's home is a 90-minute drive from Caribou and his backup band is based in the Denver mountain suburb of Evergreen. During the off-season, he has the choice of staying over or commuting while cutting an album.

Murphey maintains five musicians on permanent salary and has been on the road about 11 weeks so far this year. "I've performed much outside Texas and the Southwest before, so it's been really important for me to be seen nationally," he says. "We've played a lot in the Midwest, East and South now. I was opening for acts like Charlie Daniels and the Marshall Tucker Band.

He plans to play a lot of benefit shows to get his wife's outdoor survival camp started and also to make direct appeals for music industry help. "The point is to put disturbed teens into a situation where they have to cooperate with other people, not to teach them to live off the woods for weeks," he says. "There's nothing like this program in Colorado. I think by the end of the year Denver will be a support it." Murphey has just signed with John Denver's manager, Jane Westphal of Murray and BL. With all the offbeat success of "Wildfire," it looks as if he hasn't made his last album by a long shot.

Concerts On Comeback

Gross. The event was trouble free and Wolf now hopes the school will allow several stadium concerts each summer.

Wolf also puts shows into the university field house and even more actively into 2,500-seat Mackey Auditorium. "I keep costs down by booking two concerts on consecutive nights," he says. "Hopefully my partners will each appeal to a different audience so I'm not competing with myself. There are obvious savings in advertising and equipment by this back-to-back booking.

The policy worked well with the Crusaders and the Ozark Mountain Daredevils, then with Joni Kothe and Bonnie Raitt. Coming up for him this fall are the New Riders of the Purple Sage, LaBelle, Donovan, the Average White Band and Robin Trower, on the various campus facilities.

Agency Growth Surge

Stone County clients include the acts managed by Bill McGuire, Nitty Gritty Dirt Band and comic Steve Martin, along with the likes of the Dillards, John Hartford and Vassar Clements.

"Our artists are making as much money as they used to," says Smith. "Maybe now they have to spend more nights on the road to do it. We found that concert promoters backed off for about two months after a disastrous autumn, but things are up to almost previous levels."

"There's some slackening off of college bookings too," says Case, "but that's being compensated for by a rise in concert packages and one-nighters in larger clubs."

With Stone County and Athena you're busy hosting record artists and nationally traveling bands that have created solid followings, other new agencies are sprouting up to service Colorado's active college and ski resort circuit.

Parachute Productions of Boulder has some 30 club bands, five of which the company is seeking record labels for. Typical of the aggressive merchandising approach taken by Parachute was their July weekend showcase of Small Wonder, a group featuring flaky guitarist Dave Smitty, at Dirty Dick's Pub in Fort Collins.

Parachute not only advertised widely in the town via radio spots and posters, they sent a mailing to club owners through the state to come see the band. Similar showcases are planned in Colorado secondary markets like Greeley, Pueblo, Colorado Springs and Estes Park for their other Parachute acts.

Athena has had their best-grossing year, highlighted by a strong quarter at the end of 1974. Doug Kershaw is capping his marriage before 40,000 at the Astrodome with over 100 campus dates this fall garnered from an appearance at the NEC and also a guest-starring role in Mary Tyler Moore's fall TV special.

"We're finding increasingly that it pays to get our artists national television exposure and we're putting forth regular efforts for this," says Henson, mentioning a Jerry Jeff Walker live concert taped for telecast this autumn.

Other Athena artists include Phil Everly, Geoff Muldaur and Jonathan Edwards.

Colorado Country

most talented teen-agers around, and has all the credits in the world, plus a huge fan club. He also has done European tours.

Thurston Moore, who returned from country music in 1972 when he sold his Heather Enterprises, is back now, and through his Thurston Moore Country, again is specializing in small mail order products and publications. He originated the "Country Music Who's Who." Denver boasts one of the world's largest record stores, Peaches, which includes a complete selection of country music. It wasn't many years ago that one could hardly find even a top ten country record in the city. Now it's changed, and again Ms. Hart can claim much of the credit. The Denver Peaches Store (there are others in Los Angeles and Atlanta) has 16,800 square feet, and employs 48 people. It is managed by Howard Schneider.

Clubs abound in the Denver area. It claims to have more country music clubs per capita than any city in the world. Bonnie Nelson's Country Palace is one of the finest. Others include the Four Seasons, Zanabaz, White Horse Inn, Bailey Lounge, the Rustler, Club Corners and Silver Saddle Lounge. One final note on Bonnie Nelson. With all her other activities, she also sells a complete line of farm supplies, fertilizers, lawn mowers, firewood, ad infinitum.

Colorado is country.

CREDITS

call us at (303) 447-0667
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Parachute Productions
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Boulder, Colorado 80302

Hit the Silk!
Denver's recording studios are poised to leap into international prominence. The past 12 months has seen a massive financial growth continue to grow, slowly but surely, with more sound recording facilities as well as shifts to more solid investment opportunities.

Perhaps the most important of the improving hardware supply lines is more technical maintenance operations set up in the growing Colorado sound market.

With these equipment upgrades coming to the unequaled excellence of the studio's Rockies, the Rocky Mountain state is noticeably closer than it was a year ago to taking its place as one of the world's great recording centers.

Denver's two local sound stars of today line up behind Elton John and Chicago to get into Caribou Ranch (see separate story about Caribou). Wade Williams is ready to bring his Viking Studio location facility to the big assignments anywhere.

When Billboard visited Viking this summer, the studio was the one that had pulled the greatest amount of complex assignment yet, making a documentary film soundtrack of Boulder's iconic appearance at Aspen Music Festival. The studio had completed its own symphonies.

Every one of the studio's 52 inputs and 32 output tracks on the two synchronized 16-track boards was used for this project. Even when the studio trailer is parked on Viking's home lot in Denver, it is the main control room for the complex of two large facilities that are patched for sessions with cable TV coverage.

Viking's Williams, for seven years an ABC-TV audio engineer, has high hopes to win the job of mixing sound for ABC's 1976 summer shows or sports spectaculars in his truck studio. The studio's sides expand when its full sound is linked to the main room. Yet on the road it is a normal-width trailer truck and can travel with us at any time.
Denver Nightclub Vitality

Denver continues to earn its reputation as one of the strongest nightclub towns per capita population in the country by giving both the underground-rock showcase Ebbets Field and the widely original MOR-soul-country- jazz Warehouse their most profitable years yet.

Meanwhile, Denver's strong position as a folk performance center is being kept up by the Oxford Hotel showroom and the Denver Folklore Center run by Gov. Lamme's musical advisor Harry Tuft. The Oxford is particularly active with its blend of local acoustic artists, Sunday night boots and regular touring stops by folkie heroes like Ramblin' Jack Elliot. Oxford manager Graham Lewis has even instituted memberships that allow discount season pass admissions.

For whatever reason, Denver's neighbor, the college town of Boulder has still not been able to maintain a viable club situation for national acts since Chuck Morris exited the famed Tulagi's to found Ebbets Field three years ago. Tulagi's is between owners again and no other club in the town is regularly offering touring record artists.

Ebbets Field remains a particularly important club for the record industry, a smallish room with a vast track record for breaking new recording artists for the first time. Arista's Eagles-style Outlaws were held over for two SRO weeks this summer and sold thousands of records locally.

"We got the Outlaws in after being told by the agent that their whole tour had collapsed," says Morris. "I called Marty Goldbrod at Arista's West Coast office and told them I wanted the act if the label would fly them in. He said okay because Eric Anderson's date here sold 4,000 albums." This is the kind of reputation that Ebbets is staking its future on. Denver represents only 3 percent of the national record market, yet 9,000 Dan Fogelberg albums were sold there following his appearance and they sold 11,000 Michael Murphey albums.

Jane Kovner of Ebbets Field says, "We work our artists for promotion as much as they're willing to. We go out and get them radio and print interviews all over town. The second show of every opening night is also broadcast live over KBR." Kovner and club manager Lefty Colorado are taking a more frontal role in running the club these days as Morris concentrates on booking the dates and runs the trio's new left Field Management operation. Morris has just signed to Columbia Katy Moffatt, a Ronstadt-like country rocker from Texas who will be produced by Billy Sherrill.

Meanwhile, the Warehouse is doing so well that Peter Rachbach is putting in another 300 seats to boost the capacity to 700. "We'll be able to cut off part of the room for our smaller draws," he says.

In addition, the Warehouse is adding another hundred seats to its downstairs gourmet restaurant and expanding the cocktail bar and waiting room into a full-fledged disco that will start operating after each night's second show is seated above.

The Warehouse will be open for lunch. Ultimate goal is to convert the former industrial facility into a total dining entertainment arts center, complete with art gallery paintings displayed on the walls. Construction for all this gets underway in February for late spring completion.

At the same time, "The Warehouse Presents" will be going above the bills for regular weekend concerts at the 2,400-seat Auditorium Theater, Denver's main dramatic playhouse. "We'll be running both black acts and MOR acts four shows per weekend," says Rachbach.

(Continued on page C-2)

"Meet Bonnie Nelson:
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An All New Album
Of Truck Songs And Country Hits

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A most exciting contemporary music education program today is going on at the University of Colorado at Denver. Already, UCD's bachelor degree in music and media is the only program in the country that offers all these majors: sound synthesis and recording, scoring and arranging, music and business, music and theater, performing.

Renowned film TV composer Pat Williams is the composer in residence and visiting consultants for this year include Hollywood studio superstars Hal Blaine, Tom Scott and Paul Horn. Students can major in guitar with William Fowler, a nationally known jazz virtuoso.

The school's dean, Roy Pritts, was a Stan Kenton arranger before returning home to Denver. The founder of the school, David Bankswell, was also a Hollywood arranger before getting a UCLA doctorate in jazz studies.

Most of the instrumental instructors are first-chair musicians with the Denver Symphony Orchestra. The school has a touring student electronic music ensemble.

Chief engineer of the school is Frank Lee, who just left Caribou Ranch for a University of Colorado professorship. Caribou's Jim Guercio himself is a faculty consultant.

And believe it or not ... this is only the beginning.

Next year at this time, the music department will move a few blocks into its new home at a brand-new campus for three Denver colleges currently being built as part of the Federal Model Cities Program Urban Redevelopment Plan.

The 169-acre Auraria Higher Education Center in downtown Denver will ultimately have four recording studios all able to tape in synchronization with closed circuit television. A 16-track quad studio with a circular control room will be the first to open, along with a transfer of the existing 8-track control room hardware.

"All of our recording facilities will be state-of-the-art," says Dean Pritts. "We'll equip each subsequent studio as we get the funds to do so. Hopefully some manufacturers will see the wisdom of using this unique testing ground to try out their new equipment on loan." And by the way ... opening in 1977 across the street from the Auraria campus will be the Denver Center for the Performing Arts, built by a bond issue and maintained in perpetuity by interest from the estate of Denver Post heiress Mae Bontli.

The theaters in this center, including a 2,200 seat concert hall, will be showcases for student projects.

"There are only a handful of schools that give music students the background they need to function as performers in

(Continued on page C-29)
Colorado's Into Music Governor

Colorado's ecology-minded new governor, Richard Lamm is an unusually musical politician. No, he doesn't sing or play any instruments himself, but...

- He co-promoted the first Colorado concert of the Mamas & the Papas, as well as concerts by Joan Baez, Ian & Sylvia and Paul Stankard.
- He made a privately issued record album of his folkloristic readings along with Denver folk musicians.
- John Denver benefit raised $50,000 to help him get elected governor and Lamm performed his readings at these events.
- In the six months since Lamm was elected, the governor's mansion has rung to the sound of music including ma-

raichi, rock, folk, bluegrass and classical chamber works.

The story, little-known to the public in the earlier chapters, was told to Billboard by Governor Lamm at his official mansion during a busy afternoon of political meetings.

It began in November 1961 when two ambitious young men who weren't to meet until three years later, moved to Denver to start their careers. Richard Lamm came to practice law in Colorado immediately after graduation from the University of California at Berkeley. He didn't know a soul in the state.

Harry Tuft came to open the Denver Folksore Center and lived behind the store during its first years. The pair met in 1964 when Lamm, as president of the Denver Young Democrats, came to Tuft to put on a "Burly Goldwater Hootenanny" with a line-up of local folkies. "We didn't raise any big money with the hoot but it was great fun, a really great comradere at the event," says Lamm.

By 1965, Lamm considered Tuft his closest friend in Colorado and was also making his first run for the state legislature. "I needed money for the campaign and when Harry asked me to help him produce a rock concert I told him I didn't have any extra cash," Lamm says. "So we went to the bank and co-signed a loan. Then I started getting real groosey about the concert. I worried that nobody in Colorado would want to come see the Mamas & the Papas. A week before the show they were on the cover of Life magazine and the place sold out. We were ripped off for a couple of thousand dollars by a field box office but still cleared $3,000 profit."

More concerts and successive terms in the legislature followed. "I was working very hard in those early years with my law practice as well as my political responsibilities," says Lamm. "Harry is really vital to my mental health program. When the b.s. gets too high around me, there's nothing more relaxing than getting together with Harry and reading some of my poetry along with Harry's folk guitar. We had about 80 friends over to the mansion for a little candlelight performance just a week ago."

As a fund-raising device for one legislative campaign, Lamm and Tuft made an album, "America the Beautiful... In Memoriam." But Lamm feels that his storytelling voice doesn't come through on record as well as it does before a live audience. Most of his readings are original, with titles like "How To Run A Great State."

And then in 1974, Lamm made his race for governor. "I don't accept contributions from corporations or any campaign contributions bigger than $1,000," says Lamm. "As you can imagine, after winning the primaries we were really hurting for funds."

(Continued on page C-26)

Colorado's Governor, Richard Lamm (right), relaxes during a busy day in the mansion to tell Billboard about his music ideas and aspirations.

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- Sound Synthesis/Recording
- Music and Business
- Applied Music
- Music and Theatre

PAT WILLIAMS, Composer - Instructor, resident, winner of a 1975 Grammy Award, teaches film scoring and arranging; hopes to organize at UC D a national "media orchestra." (described in downbeat and High Fidelity.)

JAMES WILLIAM GUERRA, Consultant in Record Production, Artist Management.

RESIDENT FACULTY includes artists of the Denver Symphony Orchestra.

VISITING FACULTY will be selected as scheduling allows.

New downtown Denver campus facilities include film scoring stage, four recording studios, tape and film editing labs, electronic music lab, two TV studios, two workshop theatres, practice and ensemble rooms, self-paced learning center, music preparation center and library.

COLLEGE OF MUSIC

Ray Phillips, Acting Assistant Dean

COLLEGE OF MUSIC

September 13, 1975, BILLBOARD

There's no such thing as a good cheap sound studio!

There are good low-priced studios. And there are high-priced studios. But a cheap studio is a pain in the ear. As well as the pocketbook.

So if you're at all serious about fine recording, you should know that quality begets quality. You should also know that quality doesn't have to be expensive. And that's where we come in.

At Colorado-Nashville, we not only sell and service the finest professional audio equipment on the market. We conceptualize, plan, and design the finest recording studios too. At reasonable cost.

The finest quality for your budget, that's our credo. You can guarantee that some of the people we've done work for like Hank Snow, Chet Atkins, Jack Clements, Applewood Sound, Shelby Singleton, Viking Studios, Music City Recorders. Plus a whole lot more.

However, if you really want a cheap studio, you can build one without our help. But be prepared to watch your clients going out a whole lot faster than they came in.

And that is expensive.

www.americanradiohistory.com
Colorado’s Diverse Radio Scene

Continued from page C-22

much longer playlist, a more intelligent approach as far as what our jocks are doing. We’ve dropped ‘lifers’ and adopted a conversational styles, talking to, rather than at, the audience. For personal use now we’re encouraged to find local relevant content, topical humor or interest. We’re strong on public affairs, we do a lot of outside involvement; we’re tied to the community a lot.

“We have a slogan that runs on the air: Denver Happens on KIM. I’m not one for spoonfeeding, too often the spooning has been there. But the substance hasn’t. It’s a great concept to back it up. This is a sports oriented city—we have an exclusive report at the Broncos’ training camp. We have volleyball games to raise money for muscular dystrophy. That’s one thing we think can work very well for us—outside exposure to get the people on the air and meeting people.

As far as contests, we’re very being careful, they have to have a solid feel of adult orientation. We run a special oldies show from midnight to 5:30 a.m.—obviously adult oriented, teens won’t around when these songs come out.

“Great deal of effort is being expended to overcome previous impression of KIMM being a jukebox, and secondly, to provide relevant, contemporary feeling. We are not a personal a-ility, our emphasis is on music. The disk jockey doesn’t have a whole lot of flexibilty with music programming, but I’ve just lowered the rotation from 2½ hours to ½ hours and expanded the number of titles from 18 to 40.

“Had we maintained exclusivity with the teen format—even if you win at that—even if you have every teen that’s available in the market, you still are going to have problems. You’re going to have problems selling it to your clients and you’re going to have problems hanging on to your audience because they’re a tough bunch of people. They’re going to sample around—it’s the nature of that audience.

“We were going to use contemporary music, the best selling music that’s available, but do it in adult manner. We’ll no longer have the accouterments of a top-40 station. The biggest change in the music. We’ve taken out all the records that were exclusively for teens, pulled out titles alienating to the adult listener. It’s not a change in what we put in to attract adults, it’s what we’ve deleted to avoid targeting the teen. We eliminated not only the music, but all aspects of programming that we feel could be potentially negative to an adult.”

KFM-AM is the only station in Denver to institute a truly original style of radio. As Don Zucker, general manager, explains, “We may be one of the most unusual stations in the country. Number one, we are a true progressive radio station; number two, we’re a day-timer—and progressive music has al-ways had a nighttime audience. We have legitimized the origi-nal underground radio format and given it a viable vehicle. Instead of aiming at an audience, we have a concept of what we want to do, hopefully there are enough people in Denver to support it. We aren’t doing any counter programming. We are choo-sing selective FM free-form type of programming (more mu-sic for commercial) in a student AM station. That’s why the problem is people who automatically categorize by label—if you’re AM, you’re assumed to be one thing.

“Our advantage is, the City of Denver has most cars per capita, a big interest in local sports, and AM reception in cars in notoriously bad, you can’t get an FM signal in the mountains at all.”

“If you like good music, we hope you’ll listen to KFML be-cause we’re going to give you all types of good music, regard-less of whether it’s hitbound. One of the reasons we stayed with free form programming is the presence of different styles. Each station is going to have a identity of its own over 13,000 titles. The sets are thematic. Our announcers know the music.

“All programming is in prime time, so there’s no time to bury anything. To fulfill the basic concept of holding the atten-tion of the listener, news and public service has to be as inter-esting as the music. Our news stories may be a little off the best not off the beaten path. The Little things are isolated, those that affairs have to be as interesting as everything else, with sub-jects like ecology, local situations, or entertainment.”

KFML’s policy on advertising is to play a maximum of nine commercials per hour. Categories of advertising are set at a lim-ited. They find it difficult to sell advertising to agencies, they have to sell to clients on a basic logic and results. The most recent ARP was the most far so far for them and show steady growth of audience, says Zucker.

There are a number of special programs aired on KFML— free-form gospel, old-time radio, a Spanish language program, and an Absolutely blind program. The 直言性 is joined by many in the coalition. Occasionally they put a disclaimer on the show, but they never refuse to air it. “In a lot of cases we throw away our regulars, but if we’re not afraid of turning off listeners, we feel they’ll come back.”

There’s no question that radio is healthy in Denver; it’s a major advertising media in this town. None of the stations are outstanding in the ratings, but KEMP’s a strong station on the coalition. They’ve run very strong in the past, but there’s a lot of variety. Most every taste is represented; but there’s room, artistically speaking, for a progressive country station.

An all-over cultural growth in Denver has been expressed in an awareness and attendance of live music. Radio program-ming is being aimed at an older audience at many stations. Women are on the increase as club jockeys and in positions elsewhere in the music business in Colorado.

KHOW here has consistently been one of the best MOR ra-dio stations in the nation. It grew to prominence several years ago under the late Buzz Lawrence, who programmed the station and did the morning show in duo with a famous beauty queen named Barney.

Later, the station continued to build when a former rock-jock came back out of military service—Hal (Hot Dog) Moore—and foment the programming.

The fate of the station has been in its ability to reflect the mar-key—especially for its own target audience. When you think of Denver, you think of KHOW.

KIM-M is a legendary Top 40 station and it still retains some that glamour that it’s had since the days when previous owner Ken Palmer matched wits and promotional dollars against C. Edward Broadway’s, and now head of Mutual Network. Little was matching strong against KIMM and spending money like crazy on promotion. One of the things he did was put up one of the first radio sta-tions in the nation with a 1945 car.

However, Palmer was always willing to fight. When Little de-cided to give away three new Mustangs, Palmer decided to give away three new Mustangs. Palmer bought a whole used car lot and gave away every car over the air. When Little gave away a few records, Palmer bought the entire stock of a record store and gave away every record.

Little met his match in radio promotion against Palmer. And, of course, Palmer was not above hiring away Little’s best personnel. For example, Ted Atkins, then a program director and now manager of WIAT in Pittsburgh.

The names that have been on the air in Denver are legend. Dave Diamond, Johnny Williams… dozens of the best rock air personalities in the business. When KTBV lost the dust, the station, the management and programming went to Mike Joseph who did the honors. Later, KIMM was to meet competition from KTLO, consulted by programming consultant John Rock.

However, and by large the rocker has fought all challengers to a standstill. Today, with the growing importance of FM, the station faces its biggest threat of all. But it’ll go down in his-tory as a great rock operation regardless.
Rocky Wholesalers’ Far-Flung Regions Spur Competition

By JOHN SIPPEL

Nowhere in the U.S. do competitive wholesalers have a more difficult time doing business than in the Rocky Mountain area. From Denver, distributors and sub-distributors serve the most far-flung sparsely populated states in the U.S. Ironically, Denver still supports four indie label distributors. Almar Music Merchandisers, Pan-American, Record Sales of Colorado and Onoaka compete for the indie label business in Colorado, Wyoming, Idaho, Montana, Utah, New Mexico, and parts of Arizona, Nebraska, and sometimes even the Dakotas. Musical Isle, parent of Record Sales, also has a rack, as does Almar. Pan-American, the pioneer at 32 years in business, has a rack and a one-stop.

Almar Music Merchandisers, Pan-American, Record Sales of Colorado, and Onoaka compete for the indie label business in Colorado, Wyoming, Idaho, Montana, Utah, New Mexico, and parts of Arizona, Nebraska, and sometimes even the Dakotas. Musical Isle, parent of Record Sales, also has a rack, as does Almar. Pan-American, the pioneer at 32 years in business, has a rack and a one-stop.

It's hard work grossing the estimated $35 million that wholesalers of all types in records, tapes, and accessories do yearly out of Denver. None have been more zealous and diligent than Phil Lasky, who left retirement in 1970 to open Danjay Music, a one-stop. That small business has mushroomed into an estimated $6.5 million by year's end. Aided by his two sons, Jay, 26, and Evan, 33, the elder Lasky, a pioneer in retail shoe sales for 45 years, took the franchising of a record/tape store concept to full blossom. Danjay now serves two Budget Tape & Record Store depots, one in Denver and the year-old warehouse in Seattle.

The logistics of trying to serve Washington state stores from Denver with hot merchandise caused the Seattle addition. Now that a 4,000 square-foot area serves 12 state stores, Denver's 6,000 square foot base, soon to be expanded, serves 27 stores, four of which are company owned. It covers a 10-state area. Budget's operating philosophy is basically 750 to 1,000 titles from contemporary product in many types of repertoire. Budget stores sell at a discount and stock only tapes and LPs.

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YES

www.americanradiohistory.com
Comedian Presents Own Double-Header

NEW YORK—Comedian Kenny Kramer has devised a way to appeal to both the university comedy committee as well as the lecture committee. He is offering his regular rock comedy set for an evening show, while he will play the same campus in the afternoon with a lecture/film presentation entitled "The Marijuana Issue."

Kramer, a Miami-based comedian, is neither endorsing nor de- nouncing marijuana. He presents both sides of the picture during his lecture. In addition, he shows "Highway 61, the Madness," scenes from the 1936 film "The Criminal."
36 Albums Get Strong Orfeon Promotion

MEXICO CITY—Discos Orfeon inaugurates a mammoth marketing drive for 36 albums when the Mexican Independence holidays begin Monday (15).

Rogelio Aczurraga, who recently had been busy with expansion moves of his company in the U.S. Harper headquarters in Los Angeles, a new branch in New York, is now gearing his organization for its big- est sales drive since he personally took over the label in early 1974. Aczurraga and his company are setting for a gross sales volume figure, about 10,000 units, in the three countries, right behind CBS and RCA.

In supervising the Harper Staff, Aczurraga within the past two months has acquired the services of three men in the field. Chamin Correa, Paco de la Barrera and Mariano Rivera Conde. Conde, who has the longest list of credits among the trio, is supervising sessions with Sonora Matancera, while de la Barrera is handling the product for Lupita D'Alllesio. Correa has been given the assignment of intro- ducing the singer, Lucian.

Bulk of the 36 albums is a repack- aging of past hits. They are going out in packages of three-in-one, a sales gimmick which worked successfully for Orfeon when it distributed the 50th anniversary discs of the Matan- cera tropical group early last June.

Perfil Royo was given the green light to remix the numbers out of a selection of some 440 melodies. He will be released under a series title of "La Historia Del Rock 'N Roll." Among some of the national and international names are Palito Ortega, Los Hooligans, Los Reb- eidos Del Rock, Los Tin Tops, Los Locos Del Ritmo, Los Jaquitos, Los Apon Boys and Los Cinco Latinos. The international roster includes Bill Haley and His Comets, Chubby Checker, Chuck Berry and Jerry Heller. In toto, there will be a collage of some 50 different groups and singers.

Offering the best prices possible for the market, Orfeon will recom- mend a list price on the individual album of $2.50. For Mexican currency that would be 99 pesos.

Other product from the Orfeon line which will see some hard-sell treatment will involve more from Matancera and Perez Prado. Prado waxed in the past for Discos Paraiso and its roster is cur- rently is turning over his independ- ent product for Civic Raff. There are also items from Carlos Enrique Guzman, who three months ago signed with Orfeon, plus some from Cecco Arizona.

Latin Scale

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Acapulco Providing Hot Mexican Talent

By MARV FISHER

MEXICO CITY—Since RCA opened the doors for tropical groups from Acapulco two years ago, other companies have been actively trying to get in on this area. RCA's leading act is appropriately called Acapulco Tropical. One label now going after the same market is Peerless De Mexico. The long established record manu- facturer, once a leader in tropical music with Sonora Matancera (now working for Peerless) recently signed eight such groups, mostly from the same Acapulco area.

Peerless, the first of the phenom- enal success of Acapulco Tropical, they were turned down by every major in Mexico until they be- came desperate and volunteered to pay for the first pressing of 1,000 disks. RCA affirmed the deal, and couldn't have been more shocked with the minor gamble it took.

Although they are just about at their peak in Mexico, orders are keep pouring into RCA, not only from the provinces in Mexico but from elsewhere in Latin America, and from Tropicoo. Thus, Peerless, noting the poten- tial in such groups in its own backyard, has invested heavily in

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Puerto Rican Disk Mart

Continued from page 1

nomenous increase in airplay for American rock-soul in Puerto Rico. There are but two all-English lan- guage stations here and they gener- ally follow a Top 40 format although usually several weeks behind state- side reports.

On the other hand, the most im- portant Spanish-language stations, both AM and FM, have changed their Top 40 Latin format to the ex- tent that they are providing up to 40 percent American rock-soul during standards and all other times.

Universal, National and others, including the rackjobbers, have been promoting heavily among these stations and it has shown an increase in sales. Universal, with la- bels such as 20th Century, ABC, Pri- me Plus, and others, have all 10 and others on their exclusive list have had the pick of most of this year's biggest sellers in the rock-soul field.

To Illinois is reluctant to attrib- ute any these changes directly to the effect of disco and airplay.

"You've got to remember that we had a jump of two hours away from New York and two hours from Miami with no passports required. People can fly back and forth, with the ease of mobility, we are also bi- cultural. We get requests from our retailers in New York which the record starts getting heavy airplay in the States.

"The phenomenal increase in sales has Universal and others looking to new horizons. We are preparing a new campaign throughout the rest of the Car- ribbean."

As far as South as Cura- cao and hit the Virgin Islands, Dom- inican Republic, Martinique, St. Vincent and this whole area. With the proper type of campaign these outlets should allow us to show a much more Increase in sales in these areas.

"After all, if we did a 1,000 per- cent increase in one year, we should be able to do the same in those areas that don't have the built- in resistance we have because of the Spanish language," said Julia.

"It may be enough that this jump in sales of rock-soul music in Puerto Rico has not shown a corresponding drop in Latin music sales. Sales, in fact, are up in the rock-soul, is still a very heavy market pen- etration and to dominate the scene. Fania and Tico-Allegro still provide a major source of Latin sales bolstered by the continued interest in bolero sounds provided mainly by Spanish, Mexican and South Ameri- can vocalists.

As one retailer says, as long as it is danceable it sells.
CMBA Names Officers; Marathons Raise 1 Mil

NEW YORK—More than $1 million has been raised for the benefit of various symphony orchestras in recent years through radio marathons on concert music stations, according to data taken from the survey on concert music radio presented at the Concert Music Broadcasting Association's Convention meeting from Aug. 14-17 in Akron, Ohio.

Also in the report is a composite survey completed by five concert radio stations on demographics and buying habits of the concert music audience. Among results obtained from these reports are the average income of the families surveyed increased from just under $15,000 in 1971 to $20,000 today. Another significant increase in the concert music-listening audience in the use of FM car radios. Ownership of these radios at now double the level of an average national percentage of less than 30 percent. Other factors such as the of jobs held by the listening audience and their education remained constant, with the proportion of audience with college degrees remaining above 70 percent.

The research update was presented to the meeting by Ray Norstrand of WFMT, Chicago.

In other news, the CMBA executive board was expanded to six, board members were elected, five committees were formed and Ray Norstrand of WFMT, Chicago, was appointed chairman of the association.

The two members added to the executive board represent a non-commercial station exclusively, and a market under one-in-a-million in population. Elected as the non-commercial station representative was Myron Bennett of WGCU, Cincinnati.

A non-profit station was also named. Officers elected, in addition to Norstrand, were Webb as vice-chairman and C.K. Patrick as secretary-treasurer.

The five committees formed were a Music-Copyright committee, a Laws committee, a Programming committee, a Marketing and Development committee, and a Communications committee. Selection of a site for next year's convention was undetermined. However, a spokesman for the Philadelphia convention said that Philadelphia was the top consideration.

'Capability' Quiet

Angel Bows 7 Compatible Albums In Single Release

NEW YORK—EMI’s decision to stabilize the bulk of its classical releases worldwide as single-inventory, stereo/quad disks (Billboard, Aug. 30) was reinforced here last week when Angel issued seven compatible albums in one batch.

However, all but one provide no overt clue to their “Q” capability. As with earlier Angel “quiet quirks,” only the cired logo informs knowledgeable buyers of their 4-channel potential. For those with keen eyesight a credit line on the liner of one of the disks identifies the SQ mixer. That album presents the Utah Symphony and Chorale under Maurice Abravanel performing the Roy Harris “Folk Song Symphony.”

The others in the release include a Wagner album with Herbert von Karajan and the Berlin Philharmonic, the Grieg and Schumann piano concertos played by Sviatoslav Richter, Itzhak Perlman in a program of Ravel and Saint-Saëns violin pieces with orchestra, Andre Previn and the London Symphony Orchestra in the Rachmaninoff First Piano Concerto.

WGMS Holds Radiothon

WASHINGTON — WGMS-AM/FM, Washington, presented RADIOTHON ’75, a major fund-raising effort for the National Symphony Orchestra. Sept. 5-6-7. The broadcast was presented live from Les Champs at the Watergate. The RADIOTHON ’75 broadcast began at 6 a.m., Sept. 5, and continued nonstop until midnight Sunday (7).

This year’s RADIOTHON ’75 goal is $100,000. Last year — the first year WGMS presented RADIOTHON — the $50,000 goal was surpassed as WGMS listeners and National Symphony Orchestra supporters pledged over $67,000.

WGMS program director Mike Cuthbert and Robert Conrad from WCLV in Cleveland, were anchor hosts for RADIOTHON ’75. WGMS announcers Fred Eden, Renee Charney, Pete Jamerson and Dennis Owens also hosted segments. Guests hosts included Arthur Fiedler, David Amram and other musicians and actors. National Symphony Orchestra members were on hand and donated numerous premiums.
Jazz Sneaks Into R&B Scheduling

By JEAN WILLIAMS

LOS ANGELES—What is happening in R&B recording today?

In the past six months, more than 25 R&B stations in different geographical areas of the country have reported new trends in their programming.

With the national attention being placed on disco music as a new trend, could a new revolution involving jazz and gospel stations directed at the youth market, also be in the wind?

As Daddy O-Daylite, WIPC, Chicago, veteran jazz deejay of some 20 years proudly points out, "Jazz by any other name is still jazz," adding, "Jazz has never gone out of style."

But he admits that if R&B stations jump on the jazz bandwagon, we would shortly see an upswing in this type of music that would move the industry.

Well, it seems that Daylite's prediction may now be a reality.

Even retail record outlets are reporting increased sales in both jazz and gospel.

One of the stations that seems to embrace Daylite's theory is WTLT, Indianapolis.

Program director Fred Moore says, "we are gaining a broader audience because record companies are now releasing jazz product with a rock beat for teenage appeal."

At WDWD, Fayetteville, N.C., music director Bill Hennasey says he is also playing jazz and directing it to his young audience. He claims that he successfully does it because he is not targeting the music jazz, and he is delivering it in the same manner as R&B.

And semi-automated station WRWX, Chicago, reports it has included gospel and jazz in its format.

Over at KQV-FM, Portland, one of the most powerful quadrupled R&B stations in the country sporting 100,000 watts, jazz is played daily, with a one-hour jazz review session in the format.

And a couple of college students, Frank Dawson and Stan Reaves, have squeezed into the act with 'Night Sounds,' a program lending itself to a heavy amount of jazz, heard nightly on WHCU, Ithaca, N.Y.

KKSS-FM St. Louis general manager Allen Eisenberg has changed the format from pop to R&B while at the same time attempting to broaden the audience by airing jazz two hours daily. And giving listeners the benefit of uninterrupted jazz by not airing commercials during this period.

At WUF0, Buffalo, N.Y., music director Roy Sampson says jazz has recently been allowed into the station through the front door. Jazz was originally aired on Sunday, but is now being played daily through audience requests. Council aired Sunday, but plans are underway to have a daily jazz program.

KVOV Las Vegas program director Elmo Barrmore claims younger people are now requesting jazz. "They are not always aware that it's jazz they want to hear. All they know is that they like the new sound," says Barrmore.

And Hoppy Adams, executive vice president WANN, Minneapolis.

(Continued on page 45)
General News

Jazz Infiltrating R&B Programming

Continued from page 44

Mad, explains his reason for incorporating jazz into WANN's format. "You can't give your audience the same music all the time, and expect to keep them. Jazz is a new type of music and you have to expect resistance from their part of the audience.

At WTAM, Gulfport, Miss., program director Rip Daniels is trying to sneak jazz into his format by playing one record during each program following the network news.

WOR, Orlando, Fla., recently went on the air with a progressive black R&B format, but it combines jazz with R&B by playing 50 percent albums and 50 percent R&B, says Lee Arnold, vice president of programming.

At WILD Boston program director, Sonny Joe White, says jazz is played throughout the day.

KOKY Little Rock, Ark., program and music director J.D. Black claims to have come up with a unique way of programming gospel. To draw the viewers in the fold, he plays rock gospel, foreground standard, and gospel music. Jazz is also aired by the same method.

KADO-AM and FM, Texarkana, Tex., boosts 17 hours of gospel weekly, and it has added two weekly programs featuring jazz.

WNOV Milwaukee station manager Horace O'Kelley is eliminating personality in radio while increasing jazz and gospel.

And down at KAPE, San Antonio, music director Jerry Moon claims their daily gospel program 10 a.m.-11 a.m. has the highest ratings on the station.

Mr. Muel Hornstein, owner of WBAM-FM and AM, Babylon, L.I., has separated the stations, turning AM into an all-gospel outfit, Ms. Hornstein says, "People are really getting involved in gospel now more than ever, and I want to give it to them." She is also looking to purchase another station in Chicago which she intends to air gospel music.

Engaging in a bit of philosophizing, Daddy O'Hayley says, "We have seen the Jazz Crusaders drop jazz from their title in an effort to broaden their market appeal, which I feel is a good idea. "Donald Byrd and Stanley Turrentine are also musicians vying for a young audience. I don't think they need a damn name as well sell jazz, just as well as we sell it."

"The secret of jazz is that it is simple; it's melodic and you can dance to it. The rock artist who wants to go in a different direction with his music will naturally turn to jazz. Where else is there for him to go? he asks? But gospel cannot be overlooked because it's still the root from which most soulful music grows."

I hear that RCA recording artist Cuba Gooding, lead singer of The Main Ingredient, is producing

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Alligator Moves

CHICAGO—Alligator Records has named two new distributors for the Southeastern region. The blues label will now be represented by Heilicher Brothers of Miami and Heilicher Brothers of Atlanta. Future plans include a live LP by Hound Dog Taylor and the Houserockers.

Remember... we're in communications, so let's communicate.

JAZZ越过 R&B PROGRAMMING

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** ** **

R&B OVER JAZZ**

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** ** **
‘Dispute Mechanism’, FTC Warranty Issue

(Continued from page 3)

Koss Surveys Phone Buyers

MILWAUKEE—A survey con-
ducted by the Consumer Elect-
ronics Manufacturers Assn. (CEMA) among 1,069 buyers of the electrostatic E39 phonehead, listing at $175, shows that 76% of the people who have bought one agree that the phonehead is of high quality.

The survey also asked respondents whether they would buy another phonehead at the same price. The results showed that 88% of those who bought the phonehead the first time would buy another one.

The survey was conducted to help guide Koss' plans for future products and marketing strategies.

Creative Audio’s Set-Ups Geared For Any Location

(Continued from page 2)

Creative Audio is planning to launch a new line of stereo systems that will be available for sale in late 2001. The line includes several models with different sizes, ranging from small receivers to larger speakers.

The company says it is targeting consumers who want to set up a stereo system in their home or office. The new line will offer a variety of features, including digital processing, surround sound, and wireless connectivity.

Creative Audio is currently working with several retailers to ensure that the new line is widely available.

CSS Plug-In Unit Typical Of New Sophistication

LOS ANGELES—When you hear the whole story behind Custom Stereo Systems, you’re not surprised that in 22 years and 12 months, they’ve built a business with 120 employees. People in high-end audio admire Steve Abad as a genius who is now breaking loose the custom audio business.

Creative Audio's 38-year-old founder once had a remote audio rig with 120 switches. People in high-end audio admire Steve Abad as a genius who is now breaking loose the custom audio business.

As might seem obvious, Creative Audio does get into acting as a consultant on what to purchase. “It’s almost like Tijuana to go out and shop for something.” The CEO says. “Of course we advise our clients."

Creative’s point is that you can’t install a $50,000 audio system in a multimillion-dollar house and walk away. For one thing, custom audio installers rely on word-of-mouth recommendations and referrals.

On the other hand, how long do you stay responsible for an installation, and what about problems stemming from the client’s carelessness or naivete in handling complex audio systems?

“We have thought about a warranty form, but no matter what kind of warranty program you have, you must work with the client and guarantee your work. We get into such personal relationships, it’s like we do business with the customer and not with the equipment. We’re discovering that a lot of problems arise from stereo.”

Whether or not the installations get to the point of such customization that it may be difficult to construct a specific warranty, a stereo发烧友 will still have his health club want a ball that will activate every 30 seconds to be in use and maintenance routines.

Creative Audio will likely come up with it.

‘Preview 77’ Set For West Coast Dealers

NEW YORK—A West Coast home entertainment equipment ex-
position designed as an alternative for West Coast dealers who cannot afford to attend the annual Consumer Electronic Shows in Chicago, will be held next July 11-13, at the Los Angeles Hyatt International Hotel.

The show, designated “Preview 77,” is expected to draw an esti-
mated 4,000 dealers, including a number of retailers and manu-
facturers, and will also include products from manufacturers of personal communications items and appliances.

Marketing/Association Services in Los Angeles by Art Schwartz in the capacity of exhibit director, is putting the show together for the sponsoring consumer product divisions of the Southern California Chapter, Electronics Represen-
tatives Assn., and the Electronics Industries Assn. (EIA) of Southern California. Assisting him are Herb

INDUSTRY PLUS

Bringing Hi-Fi To Campus

(Continued from page 1)

June in Chicago, the events will be a trigger for similar projects at col-
leges across the country he hopes. "It can’t do anything but help the in-
dustry," he believes, and already has some solid support, working through retailers, rep firms and manufact-
urers.

As hi-fi buffs for the past 10 years with a master’s degree in media edu-
cation, Viggiano has long been an advocate of education in hi-fi. "More kids on campus today would rather purchase a hi-fi than a car," he main-
tains, "and it’s the responsibility of the industry and educators to make them well informed."

From contacts made at CES he al-
cready has from Panasonic a cutaway model of the Technics FT-3000
portable; from Sheri Bros, a narra-
tive for which he’ll probably purchase color slides for a continually running display; from Elia Marketing their Woods record/ tape care manuals, and from U.S. Pioneer their "Understanding Hi-Fi.

With retailers having the most to gain, in addition to students and the audio high volume retailers, Viggiano sent out 36 invitations to area audio/hifi outlets. He already has commitments from dealers from Radio Shack, Pittsburgh division; AFC Electronics, Audio Warehouse and Opus One, all Pittsburgh; Indiana

At 650 Stores

Grant’s In Audio Phaseout

NEW YORK—The 1,069-store W.T. Grant stores have begun to bar-
row out home electronics equipment following what the company consider to be losses of $2 million in this area.

The first phase of the liquidation will be undertaken Sept. 15 when the firm’s drastic price reduction schedule is initiated, with a 50% cut in prices and 10% off on the following Friday.

Also earmarked for phaseout are portable and console TVs and large home audio and video products supplied by Panasonic, GE, Wells-Gardner, C. Itoh Electronics, Major

Audio and Stereo Store in the col-
est town: Sound Shack, Natrona Heights; Gears Electronics, New Brighten, and Quim’s Audio, Kit-
tanning.

Just 50 miles from Pittsburgh, the campus expo is getting publicity in the college area and Pittsburgh newspapers, with Viggiano carry-
ing on the retailers, their reps and distributors to also get the "world out about the show."

In addition to exhibits and demonstra-
tions, Viggiano is planning concentrations of events that will be repeated perhaps three times during the day to accommodate student schedules. Next year the show is planned to be a one-stop shop for stereo, sales tactics, power ratings, how to spend your audio dollars and current state of the rad Iowa.

Viggiano is also plann

Sonic Off Trade

NEW YORK—Sonic Corp. has discontinue its trade program

The company was once a leader in the audio field, with a history of success in various categories.
Who sells more different kinds of portable tape recorders than anyone else?
Who makes the best selling tape recorder in the world?
Who makes more with built-in radios?
Who spends more on advertising and promotion than anyone else?
And who has the point-of-sale material you need to help sell more of them than ever before?
Panasonic. Who else.
Electro-Voice Avowed Aim:
Regain Top Speaker Share

CHICAGO—Electro-Voice Inc. has introduced the second in its line of audiophile speakers. The Interface B, at $325 per pair, offers a bridge between the typical bookshelf speaker and a studio monitor, according to national sales manager Paul McGuire.

The unit is offered at a lower cost than the Interface A through cost savings such as using vinyl wrap for the closure rather than wood veneer. Power handling capability is a minimum five watts per channel RMS, and the frequency response is ±3 dB from 36-18,000 Hz.

The Interface series of speakers is being developed in an effort to re- gain the firm's position among the top 10 speaker manufacturers, according to McGuire. From 60 percent of the market 15 years ago, the company has gradually lost its eminence to the higher end field until three years ago when a decision to regain its place was made. An internal reorganization of key talent was followed by the introduction in 1972 of the Interface A, a vented system developed by engineer Ray Newman.

The Interface A, at $430 per pair, requires 10 watts per channel RMS and has a frequency response of ±3 dB from 32-18,000 Hz.

Plans to introduce a third model, the Interface C, at a higher price point, are aimed for the June 1976 CES.

Other models of speakers offered (Continued on page 49)

TDK, Bowling
Blister Packs &
C-90 SA

NEW YORK—TDK Electronics Inc., a unit of the Japan-based C-90 SA (Super Avilyn) cassette, introduced at the summer Consumer Electronics Show only in C-60 configuration (Billboard, June 7). According to Ken Kohda, marketing manager, minimum C-90 advertisement price is $5.29, with the C-60 presently priced at $3.99.

The Caterpillar model, a Japan-based firm also has blister-packed its Super Dynamic (SD) and Dynamic (D) cassettes for rack displays, based on its extensive cleaning packaging, along with its new HC-1 head cleaner cassette, the first of its new accessory line (Billboard, Aug. 30).

Classified a "professional range" product, the SD cassette will continue until he would largely become his Florida outlets. Blister-packed product includes a C-45 at $2.99 suggested list; C-60 at $3.99; C-90 at $3.99 and C-120 at $4.79.

The Dynamic series, being pushed through wholesale trade outlets, includes a blister-packed C-45, C-60, C-90, C-120 and C-180, with suggested list prices of $1.49, $1.59, $2.29, $2.39 and $4.79.

S.A.E. Power Aimed
At Discos & Homes

UPPPING AMPS

This concludes an exclusive two-
part interview with Michael Joseph, Scientific Audio Electronics (SAE) marketing manager, that began last week with a look at the firm's dual channel professional equipment philosophy.

LOS ANGELES—SAE is staying out of quad for the time being, Joseph says. "The type of product we build is a long-term involvement. We don't want to commit to quad until the software that goes with it is fairly well established. At this point the hardware for quad, the different systems, just hasn't been established properly."

There's no way in conscience that we could offer a 4-channel system that would live up to the rest of our line.

Disc is another matter, however. Joseph was just in Canada where he noted discos have been entrenched and highly successful. New York reps are saying that discos are "just exploding."

Joseph says, "People going into discos full bore, they want the best line products, they're totally committed. The sales work because the whole thing is they're in with the right attitude instead of saying let's put a little money into it and see if it's going to happen some more."

How about more power in amplifiers generally, for both disco and consumer applications? "We are going to reach a limit of about 700 watts per channel, basically because U.L. requires that's all the power you can have available. Right now we're taxing the available wall socket for the amount of power it can deliver and we may go to independent amplifiers."

"We're looking at this from how high we can go and still give the consumer a safe piece of equipment without him blowing fuses all the time by just playing the amplifiers, not by its shutting down or blowing up, but when he normally plays it. He draws so much power he can shut down his wall socket (now limited at 15 amps per socket)."

"The reason is that speakers are becoming less efficient all the time in order to offer more definition with less distortion and better frequency response. You compromise by just delivering more power into the speaker and I don't see any for-seeable breakthroughs in speaker designs right now."

At this it type D amplifiers using digital transmission of power instead of analog as in a new prototype by Infinity Systems Inc. Joesph says. "The definite advantage of the D class are the efficiency and the cool operation. There are certain drawbacks that really haven't been overcome yet. Infinity's amp hasn't become available, he says, and there is no way yet to evaluate it. (Defi- nitely D-500 is tentatively priced at $1,200)."

With raw output of the common duplex wall socket limited to 15 amps or 1,500 watts to go to any amplifier, the obvious trend is to separate amplifiers. The reason for this trend to power is twofold, Joseph notes. "First the inefficiency of speakers and second, personal egos. It's very nice to have the most pow- erful amplifier."

"When I go listen to a group in a small listening area and I'm getting this bass back from the drum and the guitar—it's just physically moving my body around and the people in the audience, generally rock, want to hear that same intensity in their home."

"And they use 100-watt amplifiers" (Continued on page 50)
CSS Typical ‘New Breed’

Just lately there is growth in custom audio and various accessories to control hi-fi systems. Not too long ago, according to CSS West Coast rep Craig Lawn, Bolton Electronics had the field pretty much to itself, and typically advertised directly to the consumer.

Now, established audio companies have listened in their lines and new companies are coming along. There is Mantis Research Laboratories in Savage, Minn., with an automatic shut-off device. Closely related to devices that activate equipment are equalizers that allow the listener to control clive levels.

Also, it goes without saying that the disc explosion has created its own market in discos and inspired as well an urge by the consumer for more sophisticated playback.

CSS’s approach is through various products, like its TP-200. Its six-button panel tells much of its story: it does: power, speakers on, speakers off, record reject, tape start, tape stop. Its human engineering style is pointed out by an all-speaker-off function when any “power” button is depressed.

Say you came home and were unsure if a speaker in the children’s room was on or not. Hitting the power button on the nearest TP-200 would ensure that all speakers are off until you decide which to turn on.

There are two central facets. First, nothing is connected internally in any piece of equipment the customer owns. This means, says Lawn, that the CSS Ster-a-mone, as the unit is branded, is not tied in with any warrant contingencies. The Ster-a-mone merely plugs into a piece of audio equipment.

The other facet is that the Ster-a-mone features a power source called “decoder/power supply.” No matter what the capability of the customer’s amplifiers is, the Ster-a-mone power supply will drive an “unlimited” number of speakers, claims Lawn. Ster-a-mone features seven color choices for the units as an indication of how the customization can be tailored.

The company is limiting its scope to stereo. “We could add television, but then we get all kinds of silly trouble calls when the ‘set won’t go out.’ As with Creative Audio, CSS is not going into quad and is waiting on wireless applications.

The firm is adding a tuner to its line that will feature presetted station buttons. Another aspect of Ster-a-mone is that it will be marketed in do-it-yourself kit form.

Basically, Ster-a-mone will be in-

Electro-Voice Alm

Electro-Voice is still in-

HI Fi To Campus

HI Fi To Campus has just been released by the FVS series of four models, at $79.95 to $159.95; the Eliminator I and II, for the music market, and four studio monitors.

The company will be introducing a new professional line microphone at the National Assoc. of FM Broadcasters convention in Atlanta Sept. 17-20.

TIPE Quality Price to Move.

Introducing the new Full Fidelity tape series.

New Maverick Cassette.

The first economy priced tape to offer famous TDK quality sound is now available. Maverick is sure to attract new customers and set a new standard of value for low-noise, wide-dynamic range tape. Why? Because it’s more for the money. Maverick is housed with the same high-reliability mechanism and 5-screen assembly as TDK’s most expensive cassettes. It sounds better than many higher priced tapes and it’s priced for fast turnover.

New D-8 Track Cartridge.

Why not offer your cartridge customers TDK quality, too? New D-8 track has a full fidelity sound range with low noise. Add that to TDK’s competitive economy price and you’ve got a profit builder.

New Lower Price D Cassette.

Now this famous Dynamic Series cassette is even more attractive to your customers. You give better turnover, too. The D Cassette gives the high fidelity performance you’d expect from premium priced cassettes and it’s packaged in a deluxe plastic case with TDK quality mechanism.

And don’t forget the audiophiles. For them TDK has a complete line of recording tapes — The Professional Range, including famous SD. All are among the top-ranked cassettes, 8-track cartridge format, and open-reel tapes on the market today.
SAE Power Aimed At Discos & Homes

- Continued from page 48

and it doesn't do it. Now 300 watts per channel will just about do it, but I can show you the day where our own speakers at 300 watts per channel won't reproduce (what will be the steadily increasing power of live acts).

"So the only solution is to go to more amplifiers and more speakers, which is really very logical but most people don't try it. They just go out and buy more power. We're not going out and building 700 watts per channel in the near future, but we're keeping it in the back of our mind because if the demand exists we can do it."

Another approach to massive power requirements, especially in sound reinforcement, has been bi-amplification. "Bi-amp"cificly was designed because crossover networks (in speakers) couldn't handle that much power. They also weren't properly designed for phase control between the woofer and the upper end speaker.

"It was easier to build an electronic crossover that could have good phase compensation and then there was direct interface between the amp and the speaker at the high end and the low end. The whole approach was that at the crossover point, where it was critical, there could be a very clean sound that could cut off and turn on very quickly without too much interface problem, which you can't do with a passive crossover.

"The only big hang-up (for the average consumer) was here you had to have two amplifiers in each speaker and all these wires. For sound reinforcement, bi-amplification is the practical way to go because you gain more power when you go to a couple of amplifiers.

"For example, one system is being built now with one of our sound reinforcement dealers. We use three 250s, with four Alto woofers, two Altec midranges and Altec tweeters in a tri-amped system. So we have the amplifiers to do the job one way or another, though we don't (at SAE) have the crossovers at this time. We leave that to the companies that build the speakers like JBL, which has its own electronic crossovers and knows how the speakers are supposed to sound.

"When we broke over from 100 to 200 watts this wasn't just doubling the power. There were so many problems designing the amplifier just because of the effect it would have on the wire, which now became an inducer. So we had to change the design because of the kind of wire we were using and where it was placed. Now we pretty much put every thing on printed circuit boards, and even then we have to run ground shields on them.

"We have gotten around a lot of the problems of designing high end amplifiers," Joseph concludes, "but people just breaking into this area have no concept, often, of the kinds of problems they're going to run into."

Q' & Vidisks
At ITA Meet

NEW YORK—"The 4-Channel Tape Revolution" and "Video Tape Cartridge/Cartridge Systems" will be highlighted at the second annual International Tape Assn. (ITA) semi-
tchnical seminar. Oct. 8 at Mar-
riott's Essex House here, one day be-
fore the ITA annual luncheon mem-
er meeting, executive director Larry Finley announced.

Chaired by John Jackson, BASF
Systems, the program will include a morning video session, luncheon talk by consultant Immo Ferrentino on "The Lighter Side Of Lighting," and afternoon quad panel.

Four-channel session, moderated by Dave Windahl, JM, will include a demonstration on "How A 4-Channel Tape Master Is Made" by Jack Richardson and an RCA engi-
neering team: 4-Channel Theory & Technology," Gerry Bodelman, CBS Technology Center; 4-Channel Tape Hardware—Creating Con-
umer Awareness," Jeff Berkowitz, Panasonic; and "10 Years In Tape."

John King, Ford Motor Co., marking the pioneering firm's decade in car stereo.

Dirk Buckley, DuPont, will chair the video panel, to include reports on Ampex beta-lactate systems, Car-

Limited reservations for ITA members and their guests are available from ITA, Box 11070, Tucson, Ariz., 85734, phone (602) 889-6338.

HEAD ALIGNMENT and antenna trimming are possible with front panel ad-
jusment on the Tenna Corp. in-dash car stereo 8-track unit Model RR-
102/3MPX with AM/FM/FM stereo listing at $129.95, one of the firm's "Do-
It-Yourself" models.

TEAC Model 5 mixer is modularly constructed, with 8-4, channel
independent monitor mix, tasteful oscillator and can interface with companion mixer for more in-
puts. List is $1,499.50.

FIRST stereo cassette deck from So-
nab with Dolby-B has two tape
choices, memory rewind, built-in
headphone amplifier and mixer for
goal and left channels, for $399.

INDEPENDENT TWEETER in 6 x 9-
inches air suspension speaker for auto stereo is from Quam-Nichols at
$24.75 list. Voice impedance is 8 ohms.

ACOUSTIC foam grilles are featured on four speaker systems entirely made
in United States by Akai America, Ltd. (From left) three-way 12-inch system,
two-way 12-inch system, two-way 10-inch system, and two-way 8-inch sys-
tem ranges in price from $75.00 a pair to $189.95 each.

Good-bye, paper

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www.americanradiohistory.com
LOS ANGELES—Huey Meaux, one of the groundbreaking producers in country music, and "Tramp" means sounds, is in the midst of his busiest and most successful schedule since the early 1960s.

Meaux, currently operating out of Sugar Hill Studios in Houston, produced early rock artists as B.J. Thomas, the Sir Douglas Quintet (Doug Sahm), Barbara Lynn, Roy barrel, Jalin, Gene, Dale & Grace, Peggy Scott & Jo Jo.

Avco Shuttered Nashville Office

NASHVILLE—Avco Records closed its country division here Friday, Aug. 28.

Avco opened offices here a year ago with George Richey as general manager and Frank Mall as sales and promotion. Recording on the Avco label was started in mid-August, and the label was acquired by the A.V. Gandy, president of the Avco label, purchased the Avco label and two publishing subsidiaries, Avenue and A.V. Gandy, last April.

According to a spokesman for the company, this acquisition left no budget for a country division at the present time.

12,500 Defy Rain, Enjoy Truckers’ Jamboree-Expo

WHEELING, W. Va.—WWVA’s fourth annual Truckers Jamboree and Expo was a huge success despite the heavy rains and flooding that caused the entire country to be de- clared a disaster area.

F. Glenn Reeves, executive director of WWVA, said that the roads were crowded with music fans and exhibitors at the Expo and ticket requests. Sponsored by WWVA’s Radio and the Wheeling Jamboree U.S.A., the Expo and the event is expected to bring $1,000,000 to the Wheeling area.

Donna Fargo and the working group, a five-member country music group, performed on Saturday night.

And That Ended The Bash

ATLANTA—A concert here that was billed as the "largest bluegrass music festival ever" was cancelled prematurely. Partly because of a curfew, the theater's management decided to stop the show and launch a new venture. The concert was taking place on a stage at the city's Centennial Olympic Park.

Set Distribution

NASHVILLE—Songwriters Recording Corp. (SRC) has signed a distribution pact with International Record Distributing Assn. (IRD).

First release on SRC is by Jack Lebow entitled "Miss Louisiana."

PIRCY FIGHT—ABC/Dot artist Ferlin Husky (right) and Hucty Carroll (left), CMA's Anti-Piracy Committee chairman, talk with Captain Bob Andrews of the Alabama State Police prior to Ferlin's appearance before the state's transportation and utility committee considering anti-piracy legislation.
## Country Hot Singles

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<th>Week</th>
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<td>1</td>
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<td>LOVE THE BLUES AND THE BOOGE WOOGIE—Joe Calenda</td>
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<td>2</td>
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<td>THE FIRST TIME—Ira Deck</td>
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<td>HEART TO HEART—The Clark Sisters</td>
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<td>3</td>
<td>3 13</td>
<td>FEELIN'—Cordell &amp; Larry Feely</td>
<td>6 5 2</td>
<td>ANOTHER WOMAN—June Shepherd</td>
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<td>4</td>
<td>6 13</td>
<td>I'LL GO TO MY GRAVE—Jim Franklin</td>
<td>8 2 2</td>
<td>OH HOW LOVES</td>
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</table>
'NORMAN' 'PAPER TIGER'

SUE THOMPSON

has

ANOTHER smash hit in ALL fields

COUNTRY - MOR - TOP 40

'Big Mable Murphy'

HICKORY/MGM H-354

RUSH RELEASE ON THE L.P.

BIG MABLE MURPHY

ALBUM # HSG 4523

WRITTEN BY DALLAS FRAZIER

EXCLUSIVELY ON HICKORY/MGM RECORDS
NASHVILLE—Independent distributors here are doing tremendous business now, partially due to the fact that the economy has major labels holding down records and there is an enormous amount of product on the market.

Two independent distributors, Nationwide Sound Distributors (NSD) and International Record Distribution Assn. (IRDA) have 10-25 releases a month, with the third distributor opening offices last week (see Billboard Sept. 6). World Wide Record Distributors.

NSD, formed in 1972, represents 25 labels and such artists as Roy Head, Wilma Burgess and Bud Logan on the Shannon label, Tommy Jennings on Paramont Records and Ruby Falls on 50 States.

Other labels being distributed by NSD are Sound Waves, Phonics, Recco, Black Stallion, Brand X and Sun Flower Records.

Headed by Joe and Betty Gibson, NSD has 10-15 releases a month with 50 percent of its product making the national charts. They have grown from a one-man operation to 10 full-time employees.

IRDA began a year ago and enjoyed immediate success with Sheila Parson's first release, "I Want To Hold You In My Arms" which reached seventh position on the charts nationally. Her first album has just been shipped. She is the sister of Dolly Parton.

Other artists include Jack Barlow, Bobby Helms, Kent Fox and another Parson sister, Freda Parson and Paul Overstreet, a duo.

IRDA is managed by Hank Levine, president, and Mike Shepard, vice president.

Bluesman Collier Is Dead In Philly

PHILADELPHIA—”Kid” Collier (Cecil Collier), blues singer in the tradition of Jimmy Rushing, who as a youngster was a member of Bessie Smith's touring group, died Aug. 22 after a long illness at the age of 67.

He began his show business career at one of the Four Gingersnaps, a group of singing hookers and during the swing era regularly made the circuit of the Apollo Theatre, New York; Royal Theatre, Baltimore, Md.; Howard in Washington, D.C., and the Lincoln here.

Count Basie had invited him to join his band when Rushing left in 1950, but Joe Williams eventually landed the job. In the mid-60's, Kid Collier sang in New York at the Half Note Club with Clark Terry and Bob Brookmeyer; and he recorded with Zoot Sims and Al Cohn on the Fred Miles Presents label. His wife, Isabel, and a sister survive.

$50 A PLATE

Haggard Steps In, Saves Multiple Sclerosis Event

FRESNO, Calif.—Merle Haggard saved the day for some 500 guests at a $50 a plate benefit dinner when he interrupted his vacation to perform during the main banquet of the third annual Mike Lane Celebrity Golf Tournament for multiple sclerosis.

John McCarthy of KMAK-AM, one of the organizers of the event, says his show "fell through the evening before the dinner. I was at the airport, saw Merle working on his plane and asked if he would be willing to do something on the show. What he did was interrupt his own vacation, call his group, the Strangers, in from vacation and change a recording date to do a two-hour show for us on one day's notice."

The tournament, which featured such celebrities as Mac Davis, Jack Albertson, Fred MacMurray, Buddy Allen and Gregg Morris, grossed $40,000.

Mega Moves Marketing

NASHVILLE—Mega Records & Tapes will move its marketing function from Pickwick International in New York and handle it out of the office here under the guidance of Ed Hamilton.

Pickwick will continue to handle all national distribution of Mega.

Dave Bell, Mega president, says the firm will work with George Cooper III, a leading marketing consultant, who now will be located in the same building in new, expanded quarters.

Under the move, Peggy Hunter returns to the office here from California.

Two new artists, Gary Smith and Ray Sanders, have been added to the label. There will be product release on them as well as on Ramblin' Smith, Billy Miles, Marilyn Shirley, Herman Lee Montgomery and Patty Stell in the next six weeks.
Already half the country has heard the story of “Jo and the Cowboy.”

“Jo and the Cowboy” is Johnny Duncan’s new single. In just weeks, it’s jumped from the pressing plants to the airwaves on more than half the country stations we track. It’s on the charts, and moving at a sure-hit clip. It’s in the grooves.

Johnny Duncan.

On Columbia Records.

October is Country Music Month.
CHECK TYPE OF AD YOU WANT:

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- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

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BUBBLING UNDER THE TOP 100

Bubbling Under The Top LPs

CABLE-TV
The Tower of Power (Mean) hereby solicits applications for a Cable-TV License. Filing deadline is September 15th. Richard E. Oullette, George D. Lawrence, James J. O'Brien. Selection of Company is at will.
Phonodisc Services Speeded in Ordering And Delivery

LONDON—Consistent service will be available on a 48-hour basis throughout the United Kingdom by a new ordering and delivery service sponsored by the Phonodisc Services Company, the British subsidiary of Dutch-based Phonogram, in conjunction with the Phonodisc company of London. The service will be available from Monday to Friday, 8 am to 5 pm, and will operate on a once or twice weekly ordering basis on specified days of the week. It is envisaged that the service will be in operation within two months.

The scheme, described as a rationalization of the dealer grading system, will be introduced to the market after a three-month period from March 31. The idea is that dealers will be put into one of 13 "leagues," comparable to the American League system in baseball, and will be allocated a weekly ordering cycle. The result will be a turnover of product in the market as dealers order.
Mervyn Conn is proud to announce from September 1st, he is the sole exclusive European Agency and Personal Representation of

GEORGE HAMILTON IV

FORTHCOMING UK TOUR

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Fairfield Halls, Croydon
The Dome, Brighton
Winter Gardens, Bournemouth
Princess Theatre, Torquay
Regal Theatre, Redruth
Central Hall, Chatham
Odeon, Chelmsford
Gaumont, Ipswich
Gaumont State, Kilburn
City Hall, Newcastle
Music Hall, Aberdeen
Apollo Centre, Glasgow
Usher Hall, Edinburgh
A.B.C. Chester
Civic Halls, Barrow-in-Furness
Town Hall, Leeds

A.B.C. Hull
Empire, Liverpool
Opera House, Manchester
Gaumont, Hanley
Theatre Royal, Nottingham
Coventry Theatre
Capitol, Cardiff
Leisure Centre, Gloucester
Colston Hall, Bristol
Odeon, Taunton
Wimbledon Theatre
Gaumont, Southampton
Congress Theatre, Eastbourne
New Theatre, Oxford
Theatre Royal, Norwich
De Montfort Hall, Leicester
A.B.C. Peterborough
City Hall, Sheffield
Southport Theatre
Civic Hall, Wolverhampton

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Rumanian Contest Has 3 Winners

BUCAREST—Three songs—"For You," "See You Again," and "Romantic Night"—by Corneliu Cristian, Mihai Dumbraza, and Petre Constantin were chosen by a panel of judges to represent Romania in the 1976 Eurovision Song Contest, which will be held in Paris on May 20.

The song "For You," sung by Corneliu Cristian, was the last to be chosen by the panel of judges. It is a beautiful love song that has won over the jury with its simple melody and heartfelt lyrics. The song "See You Again," sung by Mihai Dumbraza, is a energetic pop song that is sure to get the audience on their feet. And the song "Romantic Night," sung by Petre Constantin, is a romantic ballad that is sure to win over the juries of other countries.

Phoneales Offer System To Industry

LONDON—Following recent expansion, Phoneales, a stand-in for the phone system, has announced that it is offering its services to the record industry.

The company, which employs 850 freelance salesgirls operating from their own homes throughout the country, has just launched its service in London and West End.

The company has been running for three years and has already handled the entire Polydor catalog for six months. It offers a service which can supply plug-ins to labels when they need them or when holidays, sickness, training or other staff shortage situations arise. Phoneales has established a strong reputation in the sales structure of a company.

Phoneales prepares a program to deal with the specific problem of each customer. When this is agreed, the girls in each area are assigned to a client on whom they should call, when they should call and what they should say.

Swedish Disk Club Planned

STOCKHOLM—Tifa Publishing, a subsidiary company of the Svenska Dagbladet Publishing House, is to start a record club to sell the records of Scandinavian artists.

The new company, Music For All (Music For All) will be run by Tifa, with Berta and Borgström, Berta and Borgström, Tera and Tera, and Tera and Tera, the artists' present appearance and in the next years.

The Bergström, a member of the Swedish Disk Club, will start in the fall and a membership of 80,000 is expected within three years.

BRUSSELS

Celebrating its second anniversary this week, the Morgan Records company has issued a catalogue of new records by the British rock group, The Rolling Stones. The group is currently on a European tour, and the catalogue includes a selection of their most recent hits, such as "Satisfaction," "Paint It Black," and "You Can't Always Get What You Want."

Also in Morgan, Tony Roland from Barcelona for sessions, and a new album by the Spanish group, Los Nuevos Rumbo. The group's latest release is a fusion of flamenco and rock music, and it has been well-received by critics.

Philadelphia Orchestra took second prize (the first was not awarded) at the 4th International Competition, organized by the University of Pennsylvania. The conductor was Leonard Bernstein, and the orchestra was conducted by Mihail Smirnov, of the George Enescu Philharmonic.
Phonogram Exec. Urges End Of Suggested List

*Continued from page 10*

he said, by a letter circulated to record companies by the Gramophone Record Retailers Committee urging an increase in the suggested list.

He believes bigger margins would merely lead to bigger discounts. “What we would see would be 75 per cent on the top albums, instead of 50 per cent.”

The abolition of recommended prices on albums is not likely to be seen as a panacea for discount problems, he said, but it certainly would be a step forward. He added that when the independent dealer was feeling hard-pressed by the chains, he would reduce his prices just to get any sales, an index of the livelihood of the industry. He stocks the range, he has the service, he has the knowledge and helps with new acts. His customer, the knowledgeable record buyer, wants

A French Cassette Assn. Is Proposed By Magazine

PARIS—A suggestion has been put forward by Show Magazine here that a French cassette association would be a definite advantage. This organization would include all those concerned with cassettes, including hardware and software.

One reason for the idea is that cassette manufacturers have not interfered with, or held up, the sale of disks. Additionally cassette business line sales are doing well in France and are being both included in the supermarkets and on the motorways.

An interesting fact is that little promotion is being made in support of these business lines, which generally sell for 2.50 to 5.50 francs.

Impact (France) just brought out a new line but it is generally admitted that insufficient promotion is being given to support potential sales. The result is that the public still tends to rate cassettes among the expensive items of the buying public and there is no known for some retailers to sell budget lines at the full price.

All motorway service stations selling cassettes report good business and a monthly turnover around 500. It is generally noted that buyers are in the older age brackets up to 50 years and rarely below 30. This is because of their ability to buy the budget line cassettes are not sufficiently well known. For, the young, cassettes are wrongfully believed to be too expensive. Certainly many young buyers seem unaware that cassettes are available at about 5.50 francs.

The形成ing of some kind of cassettes association might correct these wrong impressions and also be helpful in terms of promotion.

MM Forum Rolling

LONDON—Plans for the Music Weekly „MM Forum” which will be held here at the Heathrow Hotel from Oct. 13-14, are moving steadily forward and this week, Alan Freeman came out strongly in support of the event.

And EMISION is to supply much more space for the event, with company managing director Donald Maclean welcoming the “Forum of meetings of this sort is long overdue.”

His company is applying audio equipment for forums which will be able to hear format tapes from the different stations. October will also concluded a deal with Ladbrooke Radio, the Jason Pollock, Sarah Dickson and Tony Palmer company, for assisting with last-minute organization.

Alan Freeman is just one of the top people from broadcasting activities for the conference which is attended by Cecilia Garnett, of the Association of Independent Radio Companies, Brian Matthew, Geoff the Everitt, Keith Skues and Andy Park.

Freeman says: “I am delighted this event is being staged in Britain. While I was delighted to see the IMIC conference here last year, there was unfortunately no time enough to sit down for longer than about radio.”

“Such is this exciting time in the development of broadcasting in the U.K., I’d hate not to be deeply involved.”

Japanese Jazz a Polish Hit

WARSAW—Sadao Watanabe scored a notable first here when they were the first Japanese group to play in Poland. They appeared at the Royal Hotel, Warsaw, and the group received an enthusiastic reception.

The group’s manager, Mike Mikia Marzuki, stated that it was a stopover on the group’s European tour which opened at the Montreux Festival in Switzerland where Watanabe scored a major success and pianist Takehiko Honda received a major personal endorsement.

First stop in Warsaw, was for two concerts, the National Rundfunk Orchester, and the Music Hall of Arts. The next stop was the Montmartre in Copenhagen where they were also booked to record programs for Danish radio.

For assistance with last-minute organization, Alan Freeman is just one of the top people from broadcasting activities for the conference which is attended by Cecilia Garnett, of the Association of Independent Radio Companies, Brian Matthew, Geoff the Everitt, Keith Skues and Andy Park.

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“Such is this exciting time in the development of broadcasting in the U.K., I’d hate not to be deeply involved.”
Canadian Indies Eye Invasion To the U.S.

The first step in setting up in the U.S. is the belief that it can succeed. States "Initially, it could be severely hampered by the potential of many independent producers getting together to set up an office in one of the major music markets in the U.S. Initially, a national contact with an American major could be made from distribution..."

GRT Holds Convention;
Achievements Stressed

TORONTO—GRT of Canada Ltd. held its annual sales and promotion convention recently at the Don Valley Holiday Inn here. It was attended by the company's distribution and branch officers as well as Peter Conlon, director of the international division of the 20th Century Records; Eddie Dalrymple, vice president and general manager of Janus Records; and Ellen Zucker of Sire/Passport Records. Those international labels are distributed by GRT in Canada.

Free Concerts Set

LOS ANGELES—Showcase Los Angeles is planning two free concerts in parks and museums in the Los Angeles area, set to begin next month.

The Richard Malbry 20-piece band, Paul Sonis and the Pop Symphonic Los Paloma Palm Beach band, Henry Grant jazz band, Waki Kato Ensemble, Kellie Green, Jackie McComb and the Rudy Marcus Sextet show will be featured.

From The Music Capitals Of The World

TORONTO

Mick Jagger and wife Bianca were on their honeymoon at a ski lodge in the mountains of Switzerland. They looked at some of the studio facilities here..."...They then moved on to Montreal for some business with Camphor Productions of Montreal has signed a manufacturing and distribution agreement with the..."

The agreement was reached between George Struth, president of Quality Records in Canada, and Pierre Chanplian Productions..."

Cliff Edwards has been signed to AEM Records to record his first single for the label is "Singler Of Songs," Edwards recently formed a management/production firm with another..."

Stampede's 33-City Tour

TORONTO—The Stampede opened its tour of western Canada in Regina on Sunday (14), with all dates presented by Bruce Davidson, president of the Canadian branch of Elektra/Asylum Records. The tour consists of Vancouver in cooperation with Mel Shaw Productions, the band's manager.

On this tour, the band will debut a complete quadrophonic sound system engineered by the band's sound man Bob Laffman. It will be combined with a complete television production, organized by Joel Winkhamper...

The Stampede's version of "Hit The Road Jack" was a Top 10 hit in Canada and the U.S. The single included a complete television communication between Wolfman Jack and band member Ronnie Taylor. The band's latest single is a remake of the song "New Orleans."

The Stampede, who have toured extensively in the U.S. and appeared on Don Kirshner's Rock Concert as well as ABC's Wide World of Entertainment television series, are performing on their eighth album. They have had 17 singles on the Canadian charts over the past six years.

Highlights from the group's career include gold records for four of their albums, three gold records for their recent R.W.K. tour, an American tour, plus their own national television special.

They are negotiating a record deal in the U.S.

Caine Inked By Bronco

AJAX, Ont.—Bronco Records, which has recorded and produced a recording studio under the corporate name "Circle C" Production, has recently signed recording artists the Circle C..."

That night a barbecue was held with all the convention-goers as well as invited guests present. Down child, a GRT act performed.

Nick Whitehead under the name "The Music People..."

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BELGIUM

This Week
1. ELEPHANT MAN - "Can't We Be Friends?"
2. LADY CALDEN - "Back In Love"
3. RAMAYA - "Shake It"
4. BLOW DOWN THE MAZE - "The Very Best"
5. STAND BY YOUR MAN - "Tears"

ONE OF THESE NIGHTS - Eagles (A&M)
1 ONE OF THESE NIGHTS - Eagles (A&M)

30 10 20 30 20 40 McBride & White (CBS)
13 TUNNEL OF LOVE - Meat Loaf (Capitol)
20 32 30 16 40 20 KISS - "Pyramid" (CBS)
13 TUNNEL OF LOVE - Meat Loaf (Capitol)
12 20 30 16 40 12 KISS - "Pyramid" (CBS)

HOT ISSIMO - DISCOTECA DON'T ROLL TAKE TANGO DOLLANES ONE LADY LOVIN' BILLBOARD ADRIAN (Copacabana) PEETEN OF FAME SUMMERTIME THAT'S DOLLY (Livre) MOUR (H.W. Platinum) A BOX - Blue OX FAMILY THE MAKES THE WORLD LOOK RUNDURCH - (Beggars) BRIDGE OVER TROUBLED WATER - (CBS)
4 TONIGHT, MY LOVE WILL MAKE A COME BACK - (CBS) 20 ELVIS PRESLEY'S 40 GREATEST HITS - (CBS)
16 20 30 16 40 12 KISS - "Pyramid" (CBS)
13 TUNEL OF LOVE - Meat Loaf (Capitol)
12 20 30 16 40 12 KISS - "Pyramid" (CBS)

HOLLAND

This Week
Sailing - Rod Stewart (Warner Bros.)
2 SOMEWHERE BETWEEN - Tumbleweed (Elektra)
3 THE SONG OF THE SONGS - Eagles (Atco)
4 TUBES - "Love Dealer" (Elektra)
5 THE BEATLES - "The Best Of" (Decca)
6 STREET - "Let It Be" (Decca) 7 THE BEATLES - "The Best Of" (Decca)
8 THE BEATLES - "The Best Of" (Decca)
9 WHAT'S A DIFFERENCE A DAY MAKES - Average White Band (Motown)
10 BARBARO - "Temporarily Empoli" (Capitol)

ITALY

This Week
1. SARATO - "Pomodoro" - Cleopatra International
2. XLV RICACCOLA - "Radio Paps" (RCA)
3. BAYLE - "Monsieur Max" (CBS)
4. AMORE GRANDE AMORE LIBERO - Il Pugliese (Emi)
5. TAKE A SPOONFUL - The Rolling Stones (Decca)
6. NEVER CAN SAY GOODBYE - Gloria Gaynor (A&M)
7. IT'S A LONG TIME - Joven (CBS)
8. DON'T WALK AWAY - The Osmonds (Decca)
9. THAT'S THE WAY IT IS - The Chambers Brothers (Decca)
10. SADNESS OF SADNESS - A. R. Rahman (CBS)

MEXICO

This Week
1. LLORANOS - Los Terricolas (Gamma)
2. LLANOS - Los Terricolas (Gamma)
3. TE HAN POPE - Vivienda (EMI)
4. LA LAMBA - "Papito" - Sonora Sinaloense
5. THE VERY BEST OF GARY - B. Knight (CBS)
6. CAPTAIN FANTASTIC & THE DREAM BOY - Jimmy Webb (EMI)
7. SINE & GASPARINI'S GREATEST HIT - (EMI)
8. ROLL ON THE MINNESOTA - City Rollers (Bell)

Movie Helps

WEA Bosses Go Out To Sell Eye-To-Eye

LOS ANGELES - WEA Corp. isn't waiting for customers to come its way. Vic Faraci, vice president of marketing, and several executive assistants are going to national accounts with specific merchandising programs designed to perk retail sales.

After several pilots, including one with Paul David's more than 30 Camelot stores, Faraci formally presented a month-long, in-store promotion program to the 163 Music mediocre and specialty catalog business. Field of service promotion at the recent national convention of the stores' personnel in Alexandria, Minn.

A 30-minute film, especially personalized to the nation's largest chain by Skid Weiss, WEA ad and press chief, kicked off the program which goes from Sept. 15 to Oct. 17. Weiss emphasizes the film and the wide array of corelle merchandising material going to each store is the joint output of WEA and the top retailer, Warner Bros., Elektra and Atlantic's staff.

As with all programs in the future, "Autumn Connection" highlights five albums from each label's recent releases. A special consumer discount is included. In addition to using factory material to dress up the stores, WEA has a number of cash prizes for store managers and another set for field personnel. Don Abboud of Michigan, a WEA executive, will stay in Minneapolis, will channel color photos of store displays to Faraci for judging.

Merchandising material runs from eight-by-eight-four color wall panels to mobiles and brochures and catalogs. All stores will be supplied with two LP sampler packs, containing an excerpt from each of the music titles. Over 1,000 60-second radio spots are planned. Special T-shirts will be given away.

On the planning board are similar promotions for accounts served by Liberman Enterprises, another Camelot program and a Record Bar chain program early next year, Faraci says.

zappa & Cohen DemandMasters

LOS ANGELES - Because they claim to have received no royalties from record sales of their hits since August 1971, bizarre Productions, and its principals, Frank Zappa and Herb Cohen, have sought an accounting and payment thereof and return of all their MGM masters in superior court.

Co-defendants in the action are MGM Records, Metro-Goldwyn-Mayer Corp., Polygram and Decca. The MGA, all of whom have been contractors for the masters and retailers of Zappa product, were administratively associated with MGM in 1965 for a 5 percent of retail price royalty.

It's also alleged that the defendants have repackaged and recouped sides, which they represented as new materials, thus damaging the plaintiffs and causing emotional distress. They seek $2 million damages.

AFM Labels, Bargain Oct. 20

NEW YORK - Negotiations to work out a new agreement between the American Federation of Musicians and record manufacturers are scheduled to begin Oct. 20 at AFM headquarters.

Two-year contract expires Oct. 31. Musician committees made up of recording from this area and other recording centers, such as Los Angeles and Nashville, will negotiate a list of union demands to be presented to manufacturers at the following week's bargaining.

Winnebago Speaker At Promoters Meet

LOS ANGELES - John Winnebago, vice president and general manager of KLOS here, will be the guest speaker Sept. 11 at the next meeting of the Southern California Promotion Men's Unassociation. The meeting, to be held at Martin's in Hollywood, according to Jan Basham of A&M Records, will cover all aspects of radio stations cross-country starting March 1, 1975. Because the defendants were airing the program, it lost a third party which wished to take the packages via TV radio.

Soul Gets a Major Promotion by GRC

ATLANTA - GRC Records is mounting a major push on five soul records due for release, adding seven independent radio stations to supplement the efforts of in-house staff.

The group Rippie will be represented with both an LP and a single. Additional singles will feature Lauren Key, Gail Beamant, and the Counts.

September 13-14, 1975

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Magid and the Recession

**Magid And the Recession**

**Continued from page 6**

music copying and food and hotel costs have increased.

"Still, a goodwill expert who has had a hit disk or two, like O.C. Smith, can gross $5,000 to $12,000 a week.

"There's a place, too, for my other acts, but the energy is less than O.C. Smith's. But get this, if the artist will get off his butt and travel. Art Reynolds of Tall Story, who has been on the road, and he's an entertaining singer. Cajun Hart, out of Atlanta, and compositions and Sale, and the group Amos and "Easy" Cumberland. Visions are bookable as much as they want to be booked."

Brown has his own LMC recording label. He's also involved in setting up television production where blues and jazz names would be featured through syndication. Magid purchased his own building on Melrose Ave. 13 years ago and long ago defaulted on the mortgage.

He has worked as a trumpeter for the last 10 years and he is working again for the Brown's Band. He now is half of the Sandler & Young regular that regularly plays in the Missiumi and New York's classy clubs.

Magid comes about the current recession:

"The worse the depression, the better chance for entertainers to present, who is either not shot at night after night watching television. They must have money to be in show business, in show business."

"But times are good times for acts. But they must get out of their living rooms and work. If the talent is there it will rise to the top but it requires a hell of an aggressive effort.

**Rock Concerts In Mexico**

**Continued from page 4**

ed artists of 266,760 pesos, or slightly better than $21,000. Leon and Valencia note the scale of seats was unusual. The $6.50 tickets went for $4.70. In the Federal District the top was $7.20."

On August 30, popular Mexican Harum made its bow at the Auditorio Nacional where over 15,000 gathered.

Ted Cooper Dies Of a Heart Attack

NEW YORK—Ted Cooper, music director of United Artists Records, died of a heart attack Aug. 24. He was 37.

His involvement in the pop music scene the last decade had him holding down executive positions at such firms as Epic, Reprise, Atlantic, A&M and Capitol Records. Published in Mills Music and the Wes Farrell Organization in 1973, Cooper formed his own company, Fiddler Ted Productions, to concentrate on independent production and artist development. Among the artists he worked with during his career were Sylvia & the Latins and the Plamas, Minnie's Memory, the Staple Singers, the Drifters and Dan Hill.

He is survived by his widow and two children.

**Club Dialog**

**Continued from page 6**

The group has sold out for both performances, the former at 8 p.m. the Sunday matinee at 5:30 p.m. Crowed for the Saturday evening event his close to 7,000. The show grossed over $30,000 from those 8,000-plus."

"Specialty, the majority of people thought he really should have Procol Harum or what it came from. The important factor was that it was a rock concert in Mexico and a show which had been touring for Gary Puckett and the Union Gap and the Doobie Brothers. They were still talking to the group here after their dates seven years ago. At those events, instead of fighting the ad absurdities scarce the proceedings.

At first, the changes in rhythms of Procol Harum during the concert was:- the group itself what would be considered as possible applause. But by the time the second half was nearly over, young Mexico was standing on its feet roaring with approval via cheers and "claps"."

The close to $48,000 gross for the two Auditionals wasn't expected, but, in all, the show grossed over $10,000 in other rock groups around the world, "but it was a tremendous step forward, and we were happy with the audience."

Lately, he has been more available for business, they say. He is back working to bring in Chicago Nov. 7, 8 and 9 to the other American cities. Plans for Jethro Tull to move in early in 1974.

**MOA Members Seek Top Disks**

CHICAGO—Operators will be nominating the top five monophone, making-jukebox songs of the year, an annual event for the Jukebox Award to be presented at the Music Operators of America banquet this year.

The list of the year will be selected from two choices submitted by operators to the MOA.

A survey by the awards committee of the monophone songs is being submitted to operators, who may also include their own suggestions. Names on the list are Don L. Nordman, chairman; D. Ronnie DeHaven, vice-chairman; Clyde B. Love, and Richard A. Severson, executive director; Nor- thon, Theodore H. Grant, Wally S. Lawson and Robert E. Nims, who make up the committee.

"Before the Next Teardown" by Fredd Fender; "I Can Help" by Billy Swan; "Thank God I'm a Country Boy" by John Denver; "Somebody Done Somebody Wrong Song" by Tom T. Hall.

**Radio Top LP Best Sellers**

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

1. CAPTAIN FANTASTIC & THE BEATLES LOVERS—Elton John—RCA 2142
2. BEATLES FOR SALE—Eagles—AYE-7012
3. CAT STEVENS' GREATEST HITS—Columbia—SP 3415
4. LOVE WILL KEEP YOU TOGETHER—The soaring—A&M SP 3405
5. I'M IN LOVE WITH YOU—Elton John—RCA 2128
6. FANGURO—Z.Z. Top—London P 501
7. ENDLESS SUMMER—Beach Boys—Capitol—SP 4752
8. YOU HAVE NEVER BEEN MINE—Dion—Newport John—MCA 2133
9. GREATEST HITS—Terry Orlando &他的—ATLANTIC P 3559
10. BEFORE THE NEXT TEARDROP—Columbia—A&M SP 4520
11. TOMMY'S VISIONAL SOUNDTRACK—Polydor-PS 6902
12. BREAKAWAY—World—Erd, Winc & Fire—Columbia—33280
13. HORIZON—Columbia—A&M—SP 4530
14. OCEAN OF TEARS—Elvis Presley—RCA-SP 4055
15. 2 and 2/25 BY—Elvis Presley—RCA-SP 3450
16. SORRY I'M LATE—Paul McCartney & Wings—Capitol—SP 1414
17. GREATEST HITS—Elton John—RCA-CPL 0364
18. HEART—Perry—Warner Bros. SP 2522
19. THE NEXT 1001—Boy—RCA-CPL 0387
20. BAD DISCS AGAIN—A-HA—Sears-32682
21. SORRY I'M LATE—Paul—RCA-CPL 0385
22. BAD DISCS AGAIN—A-HA—Sears-32682
23. PICK OF THE LITTER—Spinder—RCA-CPL 0354
24. THE BASEMENT TAPES—Bob Dylan & The Band—Columbia-CR 33682
25. BYE BYE BYE—Isley Brothers—Reprise-MS 2277
26. STRONG HUNTER—Bad—Capitol—SP 8413

**Heavy Promo For Albums Atlantic**

NEW YORK—Atlantic Records, following the introduction of 10 new LP releases at regional meetings in eight cities, is backing the titles with such marketing and merchandising tools as 4-color posters, 4-color on-counter displays, vinyl 12x12 square easel backs and two-record set promotional sampler containing 22 cuts from the various albums. Artists represented by the releases include Eric Clapton, the J. Geils Band, Eddie Harris, Herb Mann, ABBa, Focus, Anim Daud Il, Blue Magic, Revelatory and New Band.
Due to Stax Records' economic condition, its Memphis-based telephone 458-4281 has been temporarily disconnected, leaving many to believe the label is about to shut its doors.

A spokesperson for the organization admits that the telephone is disconnected but states emphatically that business is going on as usual and Stax is in no way about to close its doors. The label will be full service in a few days when monies owed to the label are received, the spokesperson claims.

The rumor has it that the label has not had the profit to bring in revenue needed, but it is now rescheduling new LPs on its entire roster with more releases scheduled for the near future.

... Inflation just boosted Cowtown Productions' $1 showcase series in Kansas City to $2.

Roy Anderson, New York's leading record stores in Anchorage with the Westminster location's completion also due this month.

This summer will release the soundtrack album of James Whitmore's "Give 'Em Hell,Harry!"...Drummer Paul Tabel exited Wadingo's Colorado Home Brown.

Robertta Flack sings film theme for "It's Our World Too."... Linda Rosenthal and Hoyt Axton played Sierra City, California. "Ballad of the Perishing" type are being aired on stations in Cleveland, Wilmington, Wilkes-Barre and Birmingham, according to Gracian III Productions.

Comic Steve Martin filled in for Seals & Crofts' ill opening act and knew the Universal Amphitheater audience. "ABC" Publishing moved into the former Blue Thumb Records building in Brentwood.

"... Mike Chapman married actress Connie Gamache from Canada. Hal Ketchum was hosted a reception where guests included Karen Carpenter with Terry Ellis, Petula Clark, Mike Matoz, Bucky Hmeen, Al Coury and Joan Rivers."... "Jefferson Starship's "Red Octopus" is the first Billbo.-

...nd No. 1 album in their entire 10-year career...."The-Summer-Cap" benefit for Citizens Action To Help Youth is their first Los Angeles appearance in three years...."Slade In Flame" film premieres in U.S. Fri-

day (4/1) but was delayed due to Slade's recent success in four concerts in the city.

Barbi Benton hosts St. Jude Hospital telethon in Rochester, New York, and managed to jam her "By" angle included as background singers Kris & Rita plus Billy Swann.... Keith Moon worked on his second solo album, now that the Who drummer completed his LP with comic Peter Cook.

Wes Farrell is in London setting up debut European tours of John Lennon's "Imagine" and Disco Tex & the Sex-O-Lettes, Linda Carr & the Love Machine and Brian Cadd. ... Neil Young reportedly jammed with Re-Entry, a group that includes Ronstadt and Miller and the Nashville Riddle Orchestra.... Danny Shee has joined the Bill Graham Organization to put on soul concerts.

Hoyt Axton and Gregg Allman are in the next edition of "We're Back," the 1975 RKO Records presentation of Phil Walden and Johnny Sandlin, the label's after vice president.... Flash Cadillace headlined Newpors Pop Festival benefit for March of Dimes.... Gene Vaccaro New Orleans Municipal Auditorium show is supposed to have caused six women to faint.

John Cameron to score Brit Films' "I Will ... For Now and England"

... Rich Little signed long-term pact with Las Vegas Riviera. ... Canadian star Valdy to be booked in U.S. by MGM.

Roger Daltrey won ABC Theatres New Star Of The Year award.... Razzie Bailey won Peanut Growers Award, awarding him with a "Mad Dog" plaque.

The album "We're Not The Enemy"-four poster was photographed for the cover of Michael Fennelly's Mercury album, "Stranger Bed.

Tim Curry, who starred in "Rocky Horror Show" has an Ode single "Just 14" penned by John Phillips who produced the tracks. "... I'm a Liberty.

... in Los Angeles. ... Her debut album, "The Power of Love," produced by Brian Wilson, Phillips, Mike Aquino Michelle and current wife Genwelti Nette plus daughters Mackenzie and Laurie Phillips.... Dave Masson and his band played on two ears of the new Bob Dylan LP.... Richard Perry stops producing enough to go to a guest on a Manhattan Transfer TV segment.... Todd Rundgren put in a video taping faculty at his upstate New York home studio.

E.H. Morris, music pub, opening a West Coast office, to be headed by Steve and Chris Morris. ... Midwest International Film Fest is the first, a girl, whom they've named Amanda. ... A&M artists Captain & Tennille received a gold record for their album, "Love Will Keep Us Together," from Beach Boys. Carl and Dennis Wilson.... A steel to Steinberg; I'm, that he headed the Irish Steinberg Aggregation in recording Tom T. Hall song "I Like Big TV." Photo gram/Mercy chief flew to Nashville to cut the disk with Hall.

WLS-FM. New York station, is running a contest boosting a prize a trip for two (accompanied by air personal-ity Doctor Jerry) to London to witness a performance of the Ray City Robots with the title. The story ran on "The Howard Cosell Show." Sept. 20, Promo is backchild of Mike Klenner of Arista and Neil McDonald of Periodic.

"Tina Turner" was son of "The Howard Cosell Show." Sept. 20, Promo is backchild of Mike Klenner of Arista and Neil McDonald of Periodic.

"<a href='http://www.americanradiohistory.com' target='_blank'>www.americanradiohistory.com</a>
New LP/Tape Releases

This listing of new LP / Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available products. The following listing is for compact disc releases with track caricature. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplication/marketers appear within parentheses following the tape manufacturer number, where applicable.

JAZZ

AXELROD, DAVID
Seriously Deep
LP: CTMC 36901

BURTON, GARY, & STEVE SWAL
Low Note Hula
LP: GCTM 1055

CORMAN, GENE
Casanova
LP: Transville T71

DUJONETTE'S, JACJ', DIRECTORS
Gospel Chicken
LP: Transville T71

EARLAND, CHARLES
Turn On
LP: Polydor P10055

KENTON, STAN, & HIS ORCH.
Hang On Sloopy
LP: Columbia C3571

MORCUE, GRAHAM, III, & THE JERSEY JERSEY ORCH.
Echoes Of Prayer
LP: JAPA 2128

PEE WEE, WILLY
Fourth World Freedom Of Speech
LP: Transville T71

PIANO CHORDS
Handspan
LP: Transville T71

TAIDER, CAL
With A Heart
LP: Firewater 120

TOWNER, RALPH, & GARY BURTON
Legend
LP: Transville T71

WINSTON, MURIEL
A Fresh Viewpoint
LP: Transville T71

WORLD'S GREATEST JAZZ BAND
Play On
LP: World Jan WULPS


CLASSICAL

BACH, JOHANN SEBASTIAN
Sonatas & Partitas For Unaccompanied Violin
LP: Columbia 33145

BERNHEIM, LUDWIG VAN
Choral Music—Lute
LP: Columbia C3571

BRITTEN, BENJAMIN
9 Symphonies
LP: Columbia C3571

HAYDN, FRANZ JOSEPH
Symphony No. 103
LP: Columbia C3571

JOPLIN, SCOTT
Complete Works For Piano
LP: RCA DG LS-1106

MUSIQUE, MODEST
Pictorial Symphonies: Scherzo In E-flat; Intermezzo; Ceremenial March
LP: RCA DG 219

STRAVINSKY, ISOR
The Firebird (Tchaikovsky); Symphony
LP: Columbia C3571

VERDI, GIUSEPPE
Messa Da Requiem (Scarlatti); Messa In E-flat; Requiem Mass; Te Deum
LP: Columbia C3571

VIVALDI, ANTONIO
Music (Selections)
LP: Columbia C3571


66

www.americanradiohistory.com
Fact: 5 out of 6 record marketers interviewed in San Francisco read Billboard to learn about newly released records and tapes.

Fact: 78% of these record outlets hold Billboard as the most helpful of the three leading trades in finding out about new releases... and 7 out of 12 review trade ads at least once a day.

Fact: 75% of San Francisco record dealers have asked your representatives for copies of new releases after reading trade advertising.

Fact: 50% of all record dealers interviewed list trade ads and promotion men equally as an initial source for learning about new releases.

Conclusion: When your promotion man goes calling on the heavy dealers in San Francisco, make sure he’s backed by space in Billboard. You can’t come up with a better team. Next to the personal contact of your representatives there’s nothing that communicates like a Billboard ad. Just ask the dealers in San Francisco... or anyplace else in the world. Put the best sales team in the industry on your side. We work together.

To move the men who move the million sellers:
Your man plus Billboard space.
JETHRO TULL—Wintertide In The Theatre, Chrysalis CRC 1052

In 1975, if this isn't the ultimate neo-folk album it is certainly the ultimate neo-folk concept album. Enough at least to cement its place as a classic of its genre. The album, though, is still an enjoyable experience, with a mix of bonus tracks and alternative versions of some of the songs included. Overall, it's a must-have for fans of the genre.

WITTY GUTTY DIRT BAND—Dream, United Artists UA 5005

This is the album the Dirt Band set out to make, and it pays off handsomely. The band's signature sound of roots rock and country music is perfectly captured on this LP, with standout tracks like "Heartbreak Hotel" and "The Night the Lights Went Out." It's a testament to their ability to blend genres and create something truly unique.

MOA Members Seek Top Discs

Honestly Love You," Olivia Newton-John

"Dream," Marillion

"Crying," Jeff Buckley

"Kung Fu Fighting," Carol Douglas

"The Night Chicago Died," Paper Lace

"Melody Of Love," Bobby Vinton

"Please Mr. Please," Olivia Newton-John

"Philadelphia Freedom," Elton John

"You're Having My Baby," Paul Anka

"Love Will Keep Us Going," Tom Jones & The Royal Philharmonic Orchestra

"In The Rain," Neil Sedaka

"Ladycr Marmalade," LaBelle

"When Will I Be Loved?" Linda Ronstadt

"Love Is Blue," Ray Stevens

"Mandy," Barry Manilow

2 New Pub Firms

Los Angeles—Songwriter Jimi Hendrix is scheduled to open his own publishing firm, Solid Sound and Great Day. His early career successes include "Puts A Little Love In Your Heart," "Get Off The Bus," "I'm Not A Lady," and "Don't Change On Me."

REPRESENT—RD SO 4830 (Atlantic). First soul/disco/et

Ferlin Hison label is a group of four young men who cut at Philadelphia's disco headquarters, Sigma Sound. "It's a good harmony record if the label that characterizes most of the major black crossovers (Spinners, Blue Magic, etc.), and strong vocal harmonies buttressed against the grooving rhythms provided by Norman Wilkerson, who has worked with many of the major disco groups), along with Jerome Casey's guitar, makes this a melodic, tastefully balanced set. Few groups have shown more consistency over the years of a Lincolnshire LP ever made by NGOs.


one with complete permanence. Disco play will also come out of this package, as Harris continues to grow with each album.

"Get Up And Dance By," "Last Man At Love: "If You Squelch Good All Out," "Let's Go." "Disapos." "Atheists:" Dealers: Capital is putting a big push behind this act. In store play will help.

MIKE MURPHEY—Ready To Be Loved, CRC GAC 1910. Yet quite the selection of material he had in his first album, but still plenty of cheery "harm" songs. Includes his single and a classic again. Ray's voice is still as strong as ever, very clear and crisp.

Dealers: "Nobody's Waiting For Me," "I'm Sure Don't Need That Memory Tonight." Dealers: Steen has established himself to country fans. Display up front.

Dealers: "Why Do You Feel So Lonely Am I," and "She's Just Getting By." Dealers: Nilson has a long line of fans, put in country up, out front.

THE SUNSHINE BAND—The Sound Of Sunshine, TF 1052

The sound of TF gets full exposure on this instrumental package featuring the distinctive Florida guitar/piano/disco bass but also a strong emphasis on wah wah and Indian rhythm and instrumental, their being prime showcase on one long, almost classical instrumental. Highlight, however, are the girls, who are the same old Sunshine Band, the same as the early days of the early days. Despite simple words, with the best deals of making with their friends and basic lines of the LP, put in country up, out front, and some more SO.

Dealers: "Hey, Hey Here," "Sweet Local," "SDS." "I've Been Waiting For You." "So Long." (potentially good potential.)

Dealers: This is the group that scored big with "Watermelon."

LINDA LEWIS—Lett A Little Girl Anytime, Jester NJ 4027.

After several critically acclaimed LPS with Little company, this LP is as much of a让人惊讶的发现 as his real jewel with immediate immediat on, her high splashy songs, to Michael Jack. Still, it's a fine voice without her son and with a little of bit of luck, this album will push her over to the top of the list of the most popular songs. She's been involved with Stephen Stills, with whom she is one of the most individual voices of today. His voice is that of the old days. Deceptively simple words, with the best deals of making with his friends and basic lines of the LP, put in country up, out front, and some more SO.

Dealers: "This Time I'll Be Sweeter" (the single which might help propel the album along), "The Old Schoolyard," "Men Are Like Rocks," "We're Like A Family," "Lett A Little Girl Anytime," "Low, Llow, My." "Grandaddy Could Legg Uppers.

Dealers: In store play is necessarily for the best deals. But ultimately worth it.

EDDIE EVERETT—Bad Luck On A River, Atlantic SDP 1166

The first album for this lady in a long time but it was worth waiting for. One of the origins of the "Crisco Sound," Mr. Karr has become a legend in music circles. Here he pours another legend, Chet Atkins, and together they have

ANTIA RONER SIGLERS—The Anita Kerr Singers, RCA APL 1166. The first album for this lady in a long time but it was worth waiting for. One of the origins of the "Crisco Sound," Mr. Karr has become a legend in music circles. Here he pours another legend, Chet Atkins, and together they have

JULIANI WILSON—Wintertide In The Theatre, Chrysalis CRC 1052 (Warner Bros.) One of the new groups that holds the enigmatic mood audience year after year in a solid new effort in its distinctive and familiar style. A high energy effort by writer-producer-liner producer of the late 1960's, this album is a true testament to his craft and grandiose concept in the updated Neil artist. No shortage of these unorthodox productions on the act of the band sound is presented without and altogether. Not that the lyrics are any more basic than before, it's just that Anderson's catchy melodies and slide guitar riffs are presented more directly.


ROBERT WHITUCK—One Of A Kind, Capricorn CP 0160 (Nashville, MOE). Another fine album to be released this week. The album, though, is still an enjoyable experience, with a mix of bonus tracks and alternative versions of some of the songs included. Overall, it's a must-have for fans of the genre.

Dealers: "Hey, Hey Here," "Sweet Local," "SDS." "I've Been Waiting For You." "So Long." (potentially good potential.)

Dealers: This is the group that scored big with "Watermelon."

LINDA LEWIS—Lett A Little Girl Anytime, Jester NJ 4027.

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Dealers: In store play is necessarily for the best deals. But ultimately worth it.
Mark down these tour dates:

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>9/13</td>
<td>Johnson Gym, Albuquerque, N.M.</td>
</tr>
<tr>
<td>9/16</td>
<td>Civic Center, El Paso, Texas</td>
</tr>
<tr>
<td>9/17</td>
<td>Taylor Coliseum, Abilene, Texas</td>
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<td>9/21</td>
<td>Convention Center, Ft. Worth, Texas</td>
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<td>9/23</td>
<td>Municipal Stadium, New Orleans, La.</td>
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<td>9/30</td>
<td>Columbus, Ohio</td>
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<tr>
<td>10/3</td>
<td>University Auditorium, Bloomington, Indiana</td>
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<tr>
<td>10/4</td>
<td>ACC, South Bend, Indiana</td>
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<tr>
<td>10/5</td>
<td>Dayton, Ohio</td>
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<tr>
<td>10/8</td>
<td>Toledo, Ohio</td>
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JAZZ...A DIRTY WORD AT BLUE NOTE
It's Now Called 'Street Music' By Label's Staff

BY JEAN WILLIAMS

LOS ANGELES—Blue Note, one of the oldest jazz labels in the country, has come to terms with the labeling in music. "We are now calling it 'Street Music," says promotion chief Ed Levine. "We tried to merchandise our jazz product through 'blue trick stations first, but we were not accustomed to the blue Note jazz logo," explains George Butler, vice president of the label.

Blue Note is now able to sell in its new contemporary sound through soul stations. Folks are now talking to the mom and pop retail record outlets. Levine says, "the mom and pop retailers ignored and not handled properly. Blue Note is now producing merchandising items such as pin points, streamers, mobiles and other point of purchase material which can be seen in these shops."

Butler points out that the label is now selling jazz in the same manner and through the same outlets that are utilized by rock labels.

Millor For Inmates

LOS ANGELES—The Frankie Miller Band played a special concert for inmates at San Quentin Aug. 23. Miller's latest album on Chrysalis Records, "The Night Is Still Young," has been helping Blue Note tremendously in selling its product.

"As a matter of fact, college jazz programming has gone up in many areas to about 40 percent. He claims that while studying college students and their reactions to music, he has found that today's youth are challenged by music which they want to broaden their musical scope.

In recent months Blue Note has signed several acts, including Chico Hamilton, John Lee and Gerry Crews, Carmen McAte, Edie Henderson and Ronnie Laws, brother of Blue Note's Hubert Laws. Butler explains Blue Note's new technique in signing acts. "We are now looking for creative uniqueness without duplicating anyone's style who is with us now."

"We avoid signing acts who are recording anything resembling someone else's music."

Los Angeles—KKDJ's call letters are due in the next within a couple of weeks, according to a morning personality and program director Chucki Tuna. The sale of KKDJ to the owners of KKJW—Combined Communications—has been approved. The combined station will be called KKJW-AM-FM and the stations will simulcast 6 a.m.-6 p.m. Featuring both airwaves is Chucki Tuna followed by Jerry Bishop 19 a.m.-2 p.m. and Jay Stevens 2-6 p.m. Humble Harve will move more into the evening on this station."

KDJ Will Be Absorbed by KIIS In Los Angeles

"We have now stations such as KWK, ST. LOUIS, WBS, WNY; WHUR, Washington, D.C., plus stations that lean toward mild jazz and music programming such as KJHJ and KAGB, both of Los Angeles, playing our product," Levines. Butler also explains that the black studies programs where black music is taught in universities throughout the country have been instrumental in bringing about the "rebirth" of jazz.

"Blacks are now welcoming jazz," he says. "In the past, blacks were ashamed to identify with it because they considered black music. Times have changed and much of the credit goes to the black studies programs which are giving students an awareness of their own music. Now they want to identify with it," he adds.

"Young black persons are no longer satisfied with music of three or four chord changes," he continues. "They are now more sophisticated, informed and not as gullible as in the past and college stations are helping Blue Note tremendously in selling its product."

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KDJ Will Be Absorbed by KIIS In Los Angeles
NEIL
SEDAKA’S
“BAD BLOOD”
A Smash Single
from the forthcoming
album “The Hungry Years”
Produced by
Neil Sedaka
and Robert Appére
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Ruinstone Cowboy</td>
<td>Neil Diamond</td>
<td>SMC</td>
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<tr>
<td>2</td>
<td>Fallin' In Love</td>
<td>Lee Hazle</td>
<td>MCA</td>
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<tr>
<td>3</td>
<td>At Seventeen</td>
<td>Donny Osmond</td>
<td>MCA</td>
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<td>4</td>
<td>Love Me Tender</td>
<td>Michael McDonald</td>
<td>MCA</td>
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<tr>
<td>5</td>
<td>You're The One</td>
<td>Foster Slay</td>
<td>MCA</td>
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<tr>
<td>6</td>
<td>The Right Time</td>
<td>Donny Osmond</td>
<td>MCA</td>
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<td>7</td>
<td>Love Me Tender</td>
<td>Michael McDonald</td>
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<td>The Right Time</td>
<td>Donny Osmond</td>
<td>MCA</td>
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<tr>
<td>9</td>
<td>I Only Have Eyes For You</td>
<td>Gary S., Francie</td>
<td>RCA</td>
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<tr>
<td>10</td>
<td>Keep Your Eyes On My Money</td>
<td>Gary S., Francie</td>
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<tr>
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<td>Paid Your Love</td>
<td>Gary S., Francie</td>
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<tr>
<td>12</td>
<td>I Love You</td>
<td>Gary S., Francie</td>
<td>RCA</td>
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<tr>
<td>13</td>
<td>Too Much Heaven</td>
<td>John Denver</td>
<td>CPR</td>
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<td>14</td>
<td>You're The One</td>
<td>Foster Slay</td>
<td>MCA</td>
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<td>The Right Time</td>
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<td>25</td>
<td>I Love You</td>
<td>Gary S., Francie</td>
<td>RCA</td>
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</table>

**Title Performance:** Stars are awarded based on the Hot 100 chart's upward movement. 1-10 Strong increase; 11-20 Upward movement of 8 positions; 21-100 Upward movement of 10 positions. Previous week's star positions are awarded without a star if the product is in a holding period. In cases where the product is awarded a star, the upward movement is noted above.
The Dynamic Superiors, singing and dancing. Ashford & Simpson, writing and producing. Pure Pleasure is just that.
The second album from the group that's dynamic and superior. Have yourself some.
From Motown. The Long Hit Summer.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week #</th>
<th>Channel</th>
<th>Q Album</th>
<th>Q Tape</th>
<th>Q Price</th>
<th>Chart No.</th>
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<td>1</td>
<td>Sly &amp; The Family Stone</td>
<td>There's a Riot Going On</td>
<td>125</td>
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<td>3.98</td>
<td>3.98</td>
<td>3.77</td>
<td>1.97</td>
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<td>Paul McCartney &amp; Wings</td>
<td>Sgt. Pepper's Lonely Hearts Club Band</td>
<td>37</td>
<td>26</td>
<td>3.98</td>
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<td>1.97</td>
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<tr>
<td>3</td>
<td>Crosby, Stills &amp; Nash</td>
<td>Suite:脯、ょ。ず those Canaan Lands</td>
<td>43</td>
<td>44</td>
<td>3.98</td>
<td>3.98</td>
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<td>Paranoid</td>
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<td>The Eagles</td>
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<td>7</td>
<td>Cat Stevens' Greatest Hits</td>
<td></td>
<td>52</td>
<td>13</td>
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<td>3.98</td>
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<td>Earth Wind &amp; Fire</td>
<td>That's the Way of the World</td>
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<td>Fleetwood Mac</td>
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<td>Love Child</td>
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<td>The Captain &amp; Tennille</td>
<td>Love, Don't Keep Me This Age</td>
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</tbody>
</table>

**Note:** The chart data includes the weeks the albums were in the Top 25, the channels they were on, and their suggested retail prices. The entries also indicate the artist's name and the title of the album. The chart is used to track the popularity of albums at the time.
Love is Al Green
“Al Green Is Love”

Al Green’s latest LP featuring:
L-O-V-E (LOVE); Oh Me, Oh My (Dreams In My Arms); Rhymes; The Love Sermon; There Is Love; Could I Be The One; Love Ritual; I Didn’t Know; I Gotta Be More; I Wish You Were Here.

SHL 32092

Hi / LONDON
Produced by Willie Mitchell
The Best of Michael Jackson

Featuring such great hits as "Got To Be There," "Ben" and "Rockin' Robin." A brand new collection of singular smashes by the greatest young performer of our time.

September Songs

Leslie Uggams

Introducing new songs with new feeling on her premiere album for Motown. You haven't heard her 'til you hear her now.

Libra

A new musical provocation from Italy, by five extraordinary rock 'n' roll musicians. Sung in English. Played incredibly. LIBRA. All signs point to it.

On Motown records and tapes.
<table>
<thead>
<tr>
<th>Western Region</th>
<th>Southwest Region</th>
<th>Midwest Region</th>
<th>Southeast Region</th>
<th>Northeast Region</th>
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<td>BRUCE SPRINGSTEEN—Born To Run (Columbia)</td>
<td>BRUCE SPRINGSTEEN—Born To Run (Columbia)</td>
<td>BRUCE SPRINGSTEEN—Born To Run (Columbia)</td>
<td>BRUCE SPRINGSTEEN—Born To Run (Columbia)</td>
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<td>ALLMAN BROTHERS—Win Lose Or Draw (Capricorn)</td>
<td>ALLMAN BROTHERS—Win Lose Or Draw (Capricorn)</td>
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<td>LOGGINS &amp; MESSINA—So Fine (Columbia)</td>
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1. Giant Peaches II Mobile
Remember last year’s mobile? We didn’t make one. So this year’s is even bigger. Hang it on the ceiling or let it float in mid-air. Complete with rubber sky-hook.

2. Full-Size Peaches II Iron-On
1974 was the year of the funky Peaches’ T-Shirt. 1975 is strictly high-fashion Iron-On. Features our whirling space-age Saturnalian Peach graphic. In all sizes.

3. All-Purpose Peaches II Stickers
Without the Peach Crate, last year’s sticker was just another prize-winning piece of art. The all-new Peaches II Sticker is all that and more! Transparent... you can stick it on a window or mirror. You can stick it (6”x12”) anywhere.

4. Long-Playing Albums
... they are to the musical ear what the Peach is to the Georgia palate: everything. Six new gourmet selections from the Macon, Georgia kitchens of Capricorn Records.

5. Unique Peaches II Button
Something for the serious collector. Frankly, we’re proud of this year’s cloth-penetrating model. Button Annual calls it “Sharp.” Available in every color.

6. Jumbo Peaches II Posters
This unusual collection is even far more beautiful than the 1974 series now you have framed in your office, home or den. Hand-tinted and multi-colored. Shipped flat in a special kit that includes the Giant Mobile; these posters are guaranteed to make any wall (or other hard surface) glow with pride.

You remember Peaches... the rack, retail, and radio extravaganza that rocked the music industry just one year ago. How (you asked at the time) will the folks at Capricorn top themselves in ’75...? How, indeed.

PEACHES II: Giant Mobiles, Jumbo Posters, Buttons, Iron-Ons, Stickers. And, six new Capricorn albums highlighted by the Marshall Tucker Band’s “Searchin’ For A Rainbow” and the long-awaited Allman Bros. Band’s, “Win, Lose or Draw.”

How do you become a part of the Peaches II/Capricorn Month Celebration? Simply check with your local W.E.A. Branch or sales office to order Special Materials. And hurry. Your friends in Macon, Georgia are already planning to top themselves again in 1976.

It’s New, It’s Daring. It’s Peaches II.
FANCY LADY

She's the one.

The new single from the sensational BILLY PRESTON

From his newest album, "It's My Pleasure!"

Produced by Malcom Cee, Bobbi Masonoff and Nishi Namvar.