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1,050 DELEGATES ATTEND Jazz Forte At NEC N.Y.-N.J. Regional

By JIM FISHEL

LIBERTY, N.Y. — A record number of more than 1,050 delegates attending the NEC New York-New Jersey regional meet here were exposed to a strong push by bookers selling jazz attractions.

The two-day conference (Oct. 26-27) at Grossinger's attracted 150 exhibitors in the largest regional meeting ever held by the organization. Attendance challenged representa-

tion at recent national NEC conventions held elsewhere.

Dissension among the organization's associate members was also a dominating force at this convention, with several professional agencies claiming they'd never return to this location without some changes.

"As far as attendance, we were surprised and pleased, but we still

(Continued on page 29)

WB/Reprise Jazz-Black Push In 1976

By ELIOT TIEGEL

LOS ANGELES — Warner/Reprise will initiate a major push in the jazz and black contemporary music markets in the first three to six months of 1976.

Of the eight acts recently signed by Bob Krasnow, WB's executive without title, seven are in these two categories.

One, the Staple Singers, has al-

ready been released on a Curtom LP with a single from the soundtrack, "Let's Do It Again."

The other acts, which Krasnow emphasizes were all signed because they have established reputations and proven sales ability, include Rahsaan Roland Kirk, David "Fathead" Newman (both formerly

(Continued on page 35)

Sansui's Imports: QS LPs

By STEPHEN TRAIMAN

NEW YORK — Sansui Electronics is taking another step to broaden the availability of quad software here with a decision to import the "best" QS matrix disks available from Japan, Europe and South America.

At least four major distributors will handle the import disks, to be packaged by format similar to the relatively successful CD-4 program instituted by the JVC Cutting Center in Los Angeles earlier this year, according to Sansui spokesman Jerry LeBow. Product is expected "in the pipeline" by early 1976.

The first two dozen selections, of an anticipated 100 to 150 titles, were previewed for attendees at the

(Continued on page 39)

Long Island: a growing independent music metropolis is profiled this week in a special 20-page report.

Regan Prescribes Distrib Directions At NARM Parley

By ANNE DUSTON

CHICAGO — Vertical distribution and super distributor operations are the direction independent distributors have to go in order to survive, stated Russ Regan, 20th Century's president, in his keynote speech to 45 independent labels and 50 indie distributors at the first annual Independent Distributors' Conference here Oct. 29-30.

The meeting, sponsored by NARM, is the first forum for independent manufacturers and distributors to discuss mutual and related problems.

Regan noted that the pure independent distributor is "sinking in a sea of red ink," with some of them

(Continued on page 10)

FCC Eying New Fania-Paid Programs

By RUDY GARCIA

NEW YORK — Fania Records will program and sponsor its own salsa radio shows in five major U.S. markets for a total of 75 hours a week. The FCC, which is currently looking for a similar type of block programming arrangement Fania has with a station here, is expected to give close scrutiny to the new deal.

The deal was worked out between Jerry Masucci, Fania president, and Richard Eaton of United Broadcasting Co., a Maryland-based firm which has stations in New York (WBNX-AM), Los Angeles (KALI-AM), Washington, D.C. (WFAN-FM), El Paso (XFWG-AM) and

(Continued on page 52)



MOVIN'ON, the third album from Motown recording artists THE COMMODORES, looks to be one of the strongest disco and cross-over radio records of the year. With a massive following around the world (particularly strong in Europe and the Far East), THE COMMODORES have come up with an album that's certain to totally break-open the U.S. marketplace. Like THE COMMODORES preceding albums (MACHINE GUN and CAUGHT IN THE ACT), MOVIN'ON is loaded with potential singles; listen especially to "Gimme My Mule," "(Can I) Get A Witness" and "Sweet Love." Look for MOVIN'ON (Motown M6-848S1) to quickly "move on" radio, disco and sales charts! (Advertisement)

'Disco Party' For Garden

By JIM MELANSON

NEW YORK — The "World's Biggest Disco Dance Party," featuring such acts as Gloria Garnor, the Crown Heights Affair and the Trammps, among others, comes to the main arena at Madison Square Garden Nov. 28.

The event, the first of its kind in the metropolitan area, is being co-produced by Richard Nader and Madison Square Garden Productions.

A similar production was put on in the Montreal Forum several weeks ago and, says Nader, plans are being drawn up to bring the disco-dance-concert concept to several major arenas around the country.

Notably, another producer, Drew Cummings, who recently promoted the "Great American Disco Concert" at Rockland Community College, is also eyeing the possibility of

(Continued on page 31)

Bottom Line-Projectivision TV Tie

NEW YORK — The Bottom Line is hooking up with a new firm, Projectivision, to provide the first entertainment network via videocassette and large-screen projection TV, taping its acts for distribution to clubs, lounges and other commercial outlets on a monthly subscription basis.

Pilot program of Papa John Creach and Roger McGuinn, taped during their recent appearance here,

was to be previewed for representatives of labels, talent agencies and other industry people Tuesday (4), utilizing the Advent VideoBeam 7-foot-diameter TV projection system and Sony 13-inch U-Matic video-player.

Major key to a successful launch of the program is the claim by Projectivision partners Greg Leopold

(Continued on page 12)



SOURCES close to Van Dyke Parks' new album *Clang of the Yankee Reaper* (BS 2878 in the Warner Bros. catalog) call it "a broadminded pastiche from West Indian whistletops that lands the listener on silver sands and sweeps him to the big band beat where the jetset meets the elite of the night under revolving fans." See for yourself. (Advertisement)

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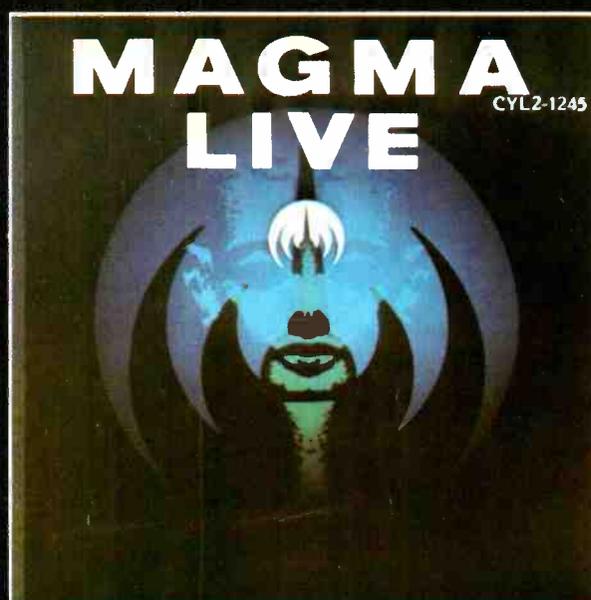
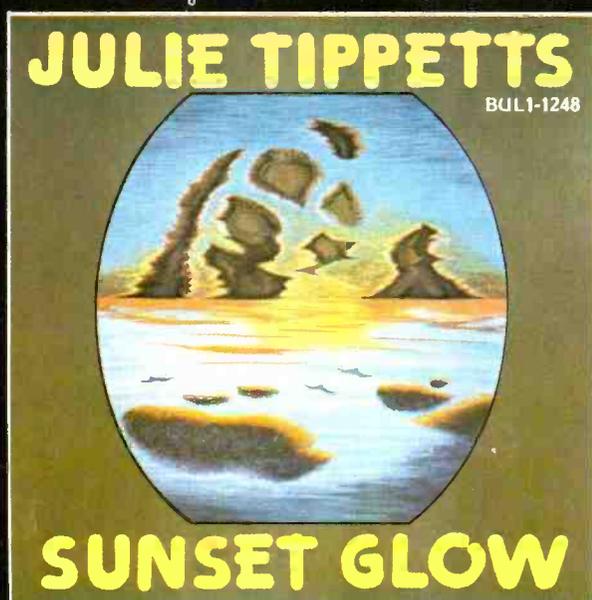
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A label apart. Our first album release features artists whose music stands for the ideals around which The FM Philosophy was originally founded. Innovation. Experimentation. And originality.



Listen to Julie Tippetts' album debut. In the late '60s she was known as Julie Driscoll, half of one of the progressive airwaves most listened to musical duos, Brian Auger and The Trinity. Now back in the '70s, Julie's new album reinforces her place as one of the most compelling performers in contemporary music.

Then there's Magma. An eight piece group that originated in France. Their overall approach is orchestral, but the result is a hybrid music which comes as close to being totally original as anything you've heard in years.

The Utopia label. A welcome addition to The RCA Family. A welcome addition to true progressive programmers everywhere.



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INVOLVES ASCAP, BMI

CBS-TV To Appeal Recent Court Rule

By IS HOROWITZ

NEW YORK—CBS-TV will seek to overturn the recent U.S. district court decision here clearing ASCAP and BMI of antitrust charges and denying to the network a court-imposed per-use performance formula (Billboard, Oct. 4).

A notice to appeal the decision rendered by Judge Morrie Lasker was filed here by CBS Oct. 23. Supporting briefs will be furnished at a later date.

The CBS action thus delays resolution of the controversy that has sat in the courts since early 1970. The rights groups have been receiving

performance fees from the network according to an interim blanket rate totalling about \$6 million annually, with ASCAP getting the bulk at \$4.3 million.

Continuation of the court action will put back attempts by the rights organizations to seek retroactive adjustments in fees received during pendency of the suit.

The Lasker decision said CBS-TV had not exhausted alternatives to blanket licenses available to it under consent decrees. Antitrust and monopolistic charges were rejected count by count.

Gov. Gets Michigan Bill

DETROIT—The Michigan anti-piracy bill is now up to Gov. William Milliken. The bill was approved by the Senate Oct. 29 by a vote of 28-4. It outlaws the duplication, selling and advertising of unlicensed recording sound without the approval of the copyright owner.

The House passed the bill a few months ago, and the Senate judiciary committee approved it on Oct. 22 (Billboard, Nov. 1).

Manufacturer offenders face imprisonment of up to one year and/or a fine of \$5,000 maximum.

Advertisers and retailers found guilty could receive fines of up to \$100 for each offense.

Phony Canadian Tapes Surface

By MARTY MELHUISE

TORONTO—A group of 8-track tape counterfeiters described by Paul Amos, the legal counsel for the Canadian Recording Industry Assn., as "by far the most sophisticated reproduction operation encountered in Canada" is causing great concern among manufacturers

General News

Karol Preps New York Expansion

By ROBERT SOBEL

NEW YORK—King Karol will open a mammoth 14,000-square foot facility, which will encompass both a modern-designed store and a warehouse, in the Times Square area in early January.

The store, according to Ben Karol, a partner, will have a frontage of 50 feet on 42nd St., just west of the Ave. of the Americas, and will run through to 41st St., where it will have enclosed loading and receiving facilities. The store's inventory, according to Karol, will contain more than one million records and tapes comprising more than 75,000 different selections.

The operation, which will also be engaged in complete one-stop and mail-order services, also includes a mezzanine where Karol's offices will be located. The store will be open

(Continued on page 12)

Ringer Testimony Hits On Liability Of 4-Speaker 'Q'

By MILDRED HALL

WASHINGTON—Copyright Office Register Barbara Ringer's continuing and painstaking testimony on copyright revision bills now moving through Congress got into the possible liability involved in the use of four-speaker quadraphonic reception in bars during last Thursday's (30) hearing by Rep. Robert W. Kastenmeier's subcommittee on courts, civil liberties and the administration of justice.

The register last week took up, among other things the liability of a multi-speaker use in restaurants and other locations. She is not fully satisfied with the wording of the recently

marked-up Senate bill (S.22) to assure copyright liability where there is "further transmission" from a home-style set in an "Aiken-type case."

The Supreme Court's June ruling in 20th Century Music versus Aiken held that the carry-out restaurant owner's four-speakers hooked to his radio did not constitute a "performance" liable for royalty.

Ringer told chairman Kastenmeier she believes wording more favorable to the copyright owner will be put into the final revision bill on the Senate side. She clearly hopes the House side will also make sure that an Aiken-type music use on multi-speakers will not be classed with the royalty free. Mom and Pop type reception, where a home-style radio is played only for the benefit of owner or clerk.

The question of possible liability in four-speaker quadraphonic reception in a bar, came up as a perfect example of how hard it is to make a law that will deal fairly with new (Continued on page 55)

FRENCH TOWN SUES GRANZ FOR NO-SHOW

By HENRY KAHN

PARIS—Jazz impresario Norman Granz is being sued by the municipality of Nancy in Eastern France for alleged breach of contract following the non-appearance of the Count Basie orchestra and Ella Fitzgerald with the Tommy Flanagan trio at the Nancy Jazz Pulsations Festival held last month.

In the action, due to be heard at a court in California, the municipality of Nancy also is seeking compensation for damage to its reputation as a Festival organizers claim that Basie-Fitzgerald concert.

(Continued on page 50)

RCA Quadulator Going On Market

By STEPHEN TRAIMAN

NEW YORK—RCA Records is making its first move into the professional equipment field with its decision to put its Quadulator discrete 4-channel modulation system on the market at less than one third the cost of existing "interfaces" between 4-track tape machines and cutting heads.

Decision was announced by David Heneberry, division vice president, music and operations services, with the unit on view at the 52nd Audio Engineering Society conference that wound up Monday (3) at the Waldorf-Astoria. Unit was demonstrated at the nearby RCA Studio, as it was this spring during the Los Angeles AES.

Initial reception there, from inde- (Continued on page 38)

ABC's Returns Back To Stores

LOS ANGELES—The majority of the "unusually high record returns in the third quarter" mentioned in ABC Records' recent earnings report for the three-month period ended Sept. 30 (Billboard, Nov. 1), "will be returned to inventory to be sold as first-line merchandise," according to Jerold H. Rubinstein, chairman, ABC Records, Inc.

Rubinstein adds that a minor percentage of the product "which for one reason or another is not resalable will be returned to pressing plants to be recycled."

One reason for the high rate of returns, according to Rubinstein, is that ABC, like many other major labels, suffered as a result of the poor economic conditions throughout the industry over the past year.

Rubinstein adds that virtually no product is likely to be "schlocked."

Business And The Economy

No Sag At Florida Recording Studio

By SARA LANE

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

MIAMI—There may be an economic slump in Miami in some fields, but the recording industry here is forging ahead at a breakneck pace.

Mack Emerman, president of Criteria Recording Studios, claims Criteria is doing the best business in its history and studios B and C are booked solid through the end of March.

"We're not giving deals in studio time except to large block time bookings and we're operating on a 24-hour basis. Of course, our third studio is our ace in the hole and it's

good to have three studios with one available for someone who needs time," Emerman says.

"Miami is an ideal place to record," he explains. "Look at the assets—balmy weather, no hustle and bustle and pressures to beat the clock, plenty of parking areas—and then there's always the ocean or a swimming pool that artists can take a dip in before or after their session.

Emerman doesn't believe the industry on a whole is experiencing a business slump. "Yes, our expenses are higher than ever before and so are our payrolls and we may get squeezed down on our profits. But, we haven't increased our prices—and don't intend to—and I feel we're competitive with any other studio (Continued on page 10)

Tony Bennett & Partner Seek Quality In New Label

By BOB KIRSCH

LOS ANGELES—Tony Bennett and Bill Hassett, owner of the Statler Hotel in Buffalo, formed Improv Records with the intent to "create a line of good esoteric music which will be considered a distinguished jazz line."

One LP, Bennett's "Life Is Beautiful," has already been released, and plans calls for more product "not on a regular schedule but when we feel we have something worthwhile," Bennett says.

Bennett says Frank Sinatra suggested the independent label idea to him 10 years ago, but it was not until

recently that he felt he was ready, so he began active preparation.

The catalyst for the actual beginning of the label was the meeting of Bennett and Hassett two and a half years ago.

"I'd always been a fan of Tony's," Hassett says, "and when he came through Buffalo to do a concert he stayed at the hotel. We talked for several hours and got to know each other more and more over the next few years.

"At the same time, I was beginning to become interested in the music business itself. In any case, Tony

and I came up with the idea of beginning a label of our own doing good, quality-oriented jazz music.

"We've set 23 distributors in this country as well as RCA to work with us in Canada, and we are now pursuing an international deal," Hassett continues. "Henry Ascola, who has been in the business for 20 years, is our general manager operating out of New York and Buffalo, and I also have several persons from my own company handling accounting and using our computer system.

"We are preparing to hire independent promotion executives as

well. The main point is, this will be run like a business. It's not a game to us, and I like to use Tony's line that we are going to try for a Tiffany approach to music, in the sense of signing the highest quality artists and bringing in the best producers."

Bennett adds that he would like to create the kind of product "Creed Taylor and Norman Granz have created over the years. We are not so much interested in huge unit sales as we are in presenting good music to the public. I'm talking about artists like Mabel Mercer, Marion (Continued on page 12)

October Best Month In the History Of U.A.

By JOHN SIPPEL

LOS ANGELES—A mix of good new releases and strong support of catalog by its recently acquired network of independent distributors is credited by Al Teller, UA Records president, with making October the biggest grosser in the label's history. And he feels the surge will continue through into 1976.

An important catalytic role in setting the high, which broke a pre-

vious top month in 1970, was played by the firm's new executive team, Teller says. The executive squad, set in motion a year ago, has finally jelled. He says the month resulted from excellent sales on a wide range of repertoire from contemporary rock through country and Blue Note jazz.

Teller says that a new Bobby Womack, produced by David Rubinson, the first Dr. John LP due Nov. 3 and a string of strong singles, including Paul Anka's "The Time Of Your Life" should keep the label hot through the holiday period.

Post-holiday business will be bolstered by a strong release of "Very Best Of" reissues from the catalog and more strong vintage reissues from Blue Note. The first Jerry Garcia solo LP in several years; a new Mandrill and a Roy Wood LP are slated after Christmas. Teller also expects several promising new artist additions at that time.

Fidelatone Suit Demands \$41,152

LOS ANGELES — Fidelatone Manufacturing Co., Gardena, full-line manufacturing plant, is suing United Sound Recorders, Burbank, and Glen Glancy seeking \$41,152.75 allegedly due for work and services.

The superior court suit asks the court for recovery of the money due from the Burbank firm, best known for its custom LP production for private individuals and events.

Quarterly Arista Gain Up 700%

NEW YORK—Arista Records' first quarter of the fiscal year (the three-month period ending Sept. 30) shows gains of more than 700 percent over the same period the previous year, according to Elliot Goldman, executive vice president of the label.

The former Bell label was relaunched as Arista in mid-September 1974.

Goldman attributes the success to

the debut albums by the Outlaws and Bay City Rollers. Also cited as contributing to the surge were Barry Manilow, Melissa Manchester, Tony Orlando and Dawn, Batdorf and Rodney, the Brecker Brothers, the original cast album of "Chicago," the "Funny Lady" soundtrack, Monty Python's "Matching Tie And Handkerchief" and the soundtrack from "Monty Python And The Holy Grail."

Music Mountain Showcase Tees Nat'l Talent Contest

LOS ANGELES—Music Mountain Showcase is a new nationwide talent contest for musical performers and songwriters being launched here by Larry Phillips, former merchandising director for JBL and TEAC hardware firms.

For an application fee of \$5 and a \$7 processing fee for each cassette tape sent in, showcase entrants get to compete for inclusion among the 100 performers and writers whose works will go into sampler albums to be sold to the public in 10 separate regions.

Phillips feels the sampler albums will have best sales chances if they are sold first to record fans in distinct "home" regions. Ballots for best cuts will be inserted in each regional sampler LP and those coming out ahead will, if regional sales are good enough, be featured in a nationally

distributed twin-disk sampler album.

According to Phillips, the contestant fees just cover showcase expenses and Music Mountain won't start making profits until the regional sampler albums are bought by the public. The writers and artists on the samplers will be paid standard royalties.

Audiomagnetics, the major blank tape manufacturer, is putting up part of the financing for Music Mountain. Entries in the contest must be submitted on cassettes provided with their application kit.

An unprecedented service to losing contestants, says Phillips, is that their cassettes will be returned with critiques following the songs, as taped by record-industry-pro judges.

CHUCK DUNAWAY ENTHUSES

Dallas' KAFM Is Bigger Than Texas These Days

By CLAUDE HALL

LOS ANGELES—KAFM is a Dallas radio station that's "bigger than Texas, bigger than anything else going on in the country today," says program director Chuck Dunaway. "This station can be the trendsetter, the new format for radio, the once-in-a-lifetime chance to really create something... honestly."

KAFM, under general manager John Butler, went to a new format under the urging of Geoff Dunbar, operations manager. The format has been called many

things, including "vague," but the better terms range from "hippie cowboy" or "country underground" to "country rock" and "progressive country." For local identification, the music was dubbed "Texas music" and the station was christened "Texas Radio."

In July, Dunaway joined the station to put a structure in a free form situation—"to enable the station to aim for a mass appeal audience," says Dunaway. "But

(Continued on page 22)

Strikes Cancel Concerts In Pa.

PHILADELPHIA—The musicians union strike has resulted in the cancellation of major concerts in the area. The Philadelphia Orchestra, currently on tour, voted not to cross the picket line Oct. 24 in Hartford, Conn., where the stagehands union is on strike against Bushnell Memorial Auditorium resulting in cancellation of a concert.

The scheduled appearance of the Detroit Symphony Orchestra at West Chester (Pa.) State College nearby on Thursday (Oct. 30) was also canceled because the musicians there are on strike. The New Jersey Symphony Orchestra, seeking a pay hike and also having a grievance about four musicians who were fired last spring, canceled concerts at War Memorial Theater in Trenton, N.J., and at Glassboro (N.J.) State College this week.

The New Jersey symphony players, who have a 24-week annual season, want an increase over their \$230 weekly pay. Early settlement is expected because the players' strike has now been submitted to mediation.

48 Nations To Meet In N.Y. On Rights At First Intl Conclave

NEW YORK—More than 100 delegates from music licensing organizations in 48 countries are expected to attend the first U.S. conclave of the CISAC-BIEM technical committees here Nov. 10-14.

The affiliated groups, concerned with performance and mechanical rights, will explore methods of standardizing and simplifying the international exchange of licensing and royalty data (Billboard, Aug. 9). The executive bureau of CISAC will hold a separate meeting during the last two days of the conference. ASCAP, BMI and SESAC will act as joint hosts of the meetings, to be held at the Barbizon-Plaza Hotel.

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NARAS Screens Entries For Coming Grammy Kudos

LOS ANGELES—Screening meetings for the 18th annual Grammys take place at Recording Academy headquarters here Friday and Saturday (7-8). Participating will be more than 30 nationally known NARAS members from chapters throughout the country, plus respected volunteers from record companies, radio and the press.

The screening meetings go over eligibility of each of the thousands of Grammy entries from record labels and academy members, verifying details such as release date.

Also at the screenings, it is decided in which categories each candidate record should be voted on according to existing academy rules.

Country, gospel and religious music is screened by the Nashville chapter earlier in the week. The New York chapter screens records entered in the categories of classical, jazz, soul gospel, Latin, children's, educational and documentary. Los Angeles concentrates on pop-rock, soul and best artist-best song categories.

After all seven Recording Academy chapters have approved a draft of the screened list, the first round of ballots will be sent to all voting academy members early in December. A second round of balloting in January chooses from among five finalists in each category and the winners are revealed over CBS-TV on the 18th annual Grammy awards show Feb. 28.

Executive Turntable

Marvin Cane named president and chief operating officer of Famous Music Publishing Companies. He joined the firm five years ago as vice president and general manager. . . . Irwin Garr, with ABC Record and Tape Sales as national accounts executive, Los Angeles, joins Handleman Co. in a similar capacity based in Los Angeles. . . . Charles Plotkin, who joined Elektra in 1974 as a&r director, has been elevated to vice president, artists and repertoire.



COSSIE



CANE



DE FILIPPO

Mario De Filippo, most recently with Handleman Co. handling sales and advertising for the Southeast region, is now director, national commercial sales, RCA Records. . . . Composer-record producer Bodie Chandler, once with Warner Bros. Music and Screen Gems, joins American International Pictures as director of music. . . . At Buddah Records, Tom Cossie joins as vice president and pop promo chief. He operated his own management and promo firm in Pittsburgh previously. Fred Ruppert, director of Buddah's FM promo, takes on additional responsibility in a&r and artist development.

★ ★ ★

Jerry Durkin promoted to director, national a&r administration, CBS Records. . . . Jerry Doughman has transferred from GRC, where he was West Coast marketing manager, to national promo director for Windsong Records. . . . Linda Alter moves from Shelter Records, where she was national promo top-per, to 20th Century Records where she fills the newly created post of national marketing coordinator. She brings with her from Shelter Leanne Meyers, once with Billboard's chart division, who will serve as her assistant.

★ ★ ★

Ken Jones has been named professional manager for Acoustic Music (BMI) and Allmusic (ASCAP) in Nashville. He moves from the Faron Young publishing wing. . . . Sherry Higgins, formerly with Warner Bros. Records, is now office coordinator for Super Group/LTC Productions, newly organized record production wing of Cuba Gooding & the Main Ingredient.

★ ★ ★

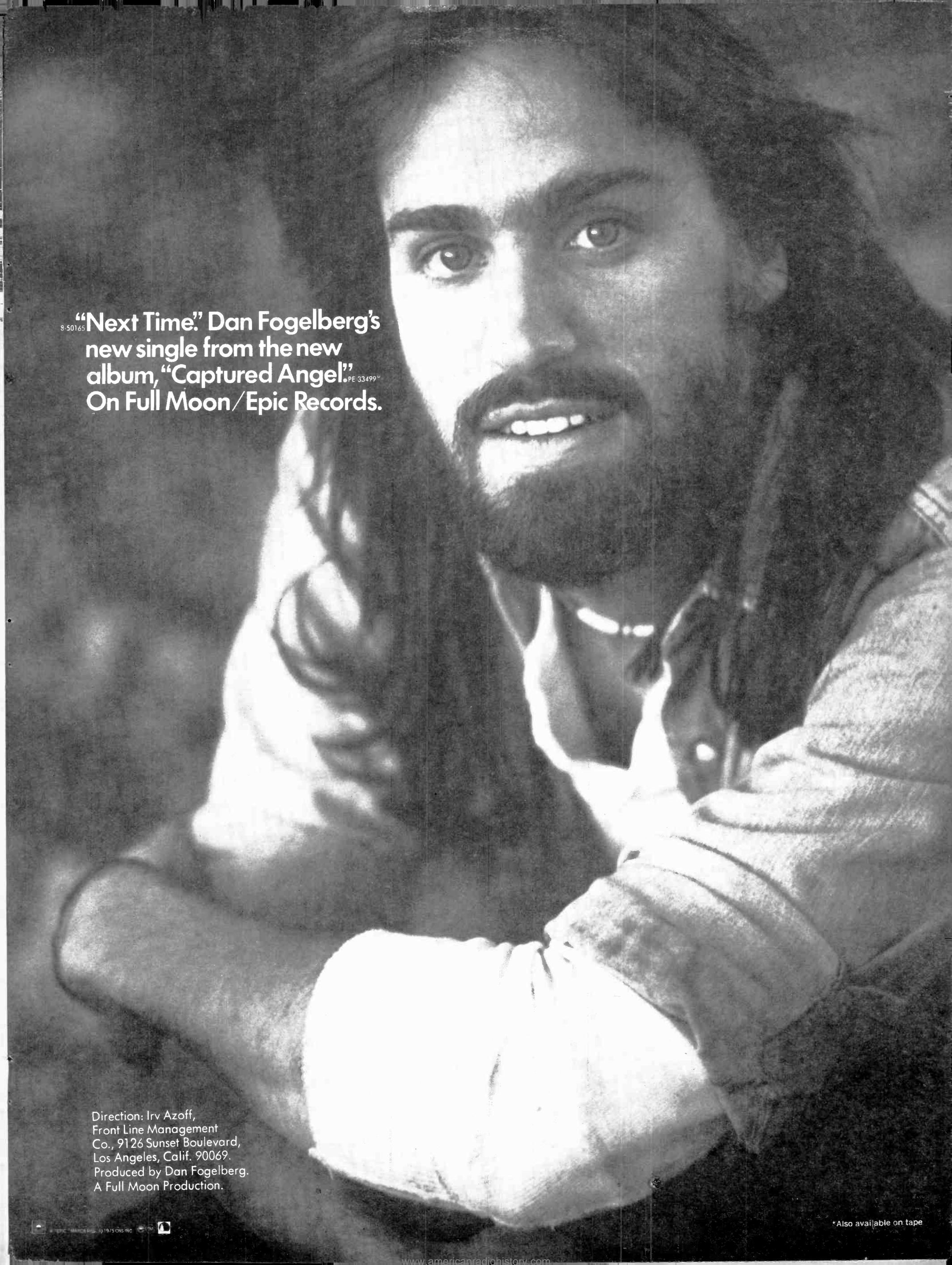
Effective immediately, Tom Noonan, recently appointed Billboard's associate publisher, replaces Pete Heine as director of sales. Heine has been named to the newly created post of director of industry conferences (Disco Forum, IMIC-6, Talent Forum and Radio Forum, all international events). In addition to his conference duties, Heine will continue to serve as director of Far Eastern operations.

★ ★ ★

Concurrent with these appointments, Steve Lappin becomes Billboard's business manager, a post formerly held by Heine. All three report to Lee Zhitto, Billboard's editor in chief and publisher.

★ ★ ★

Michael Standley appointed Western regional manager for Maxell Corp. of America. He held a similar post at Audimax Intl. previously. . . . Ken Hoshino, ex-Western regional sales manager at Sansui, becomes sales and marketing director for the firm, relocating from Los Angeles to New York. Bernard Bernstein resigns as national sales manager at Sansui to rejoin RBI, Sansui rep firm. . . . John Kearner appointed national sales manager, high fidelity products, at Sony Corp. He was with Plessey Consumer Products. . . . William A. McDaid, formerly president of Glenburn consumer products, which is being phased out at BSR (USA), will become president of the BSR Consumer Products Group, while Victor Amador, present holder of that position, will direct a new corporate division expressly designed to develop new products for the BSR sales organization globally. Bert Mazzacca, who was handling Glenburn OEM sales, joins BSR selling both Glenburn and BSR OEM product. Basil Basile returns to BSR to fill the newly created position of quality liaison between BSR here and the U.K.

A black and white close-up portrait of Dan Fogelberg. He has a beard and mustache, and is looking directly at the camera with a slight smile. He is wearing a light-colored, long-sleeved shirt with the sleeves rolled up. The background is dark and out of focus.

**“Next Time.” Dan Fogelberg’s
new single from the new
album, “Captured Angel.”
On Full Moon/Epic Records.**

Direction: Irv Azoff,
Front Line Management
Co., 9126 Sunset Boulevard,
Los Angeles, Calif. 90069.
Produced by Dan Fogelberg.
A Full Moon Production.

*Also available on tape

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Vol. 87 No. 45

RIGHTS GROUPS

Opposition To PB License Voiced Again

By IS HOROWITZ

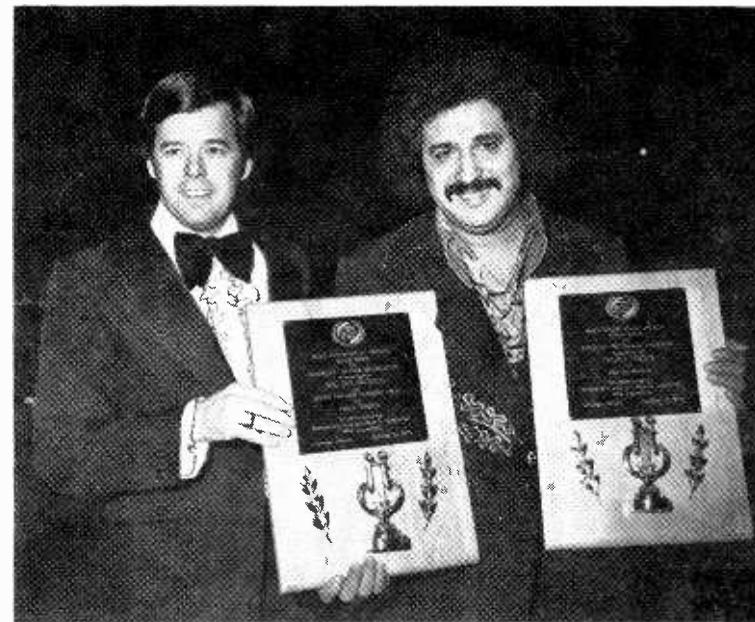
NEW YORK—Music rights groups reiterated their opposition to a compulsory license for public broadcasters, with rates to be set by a royalty tribunal, at a meeting here Wednesday (29) called by Tom Brennan, counsel to the Senate judiciary committee.

Although the meeting was to be limited to a probe into the "workability" of the Mathias amendment, as marked up in the copyright revision bill, S.22, rights guardians again expressed their dissatisfaction with the basis concept of an imposed rate.

The Mathias amendment was included in the bill after earlier attempts to work out a performance-rate agreement between licensors and public broadcasters had stalled. Several months ago, agreement seemed near on a proposal that called for an initial blanket license of \$300,000 a year, with stepups to \$500,000. The fees were to be divided among ASCAP, BMI, SESAC, and the Harry Fox Agency. The deal was shelved after Ed Cramer, BMI president, tagged it as inadequate.

At last week's conference, music spokesmen showed particular concern over absence in the amendment of a use-notice requirement or provisions for policing. "How can we find out what is performed," said one, "if the broadcaster neglects to report the performance? It's impractical to monitor all stations."

Sen. Charles Mathias has expressed the hope that his amendment will spur music licensors and public broadcasters to negotiate a deal on their own (Billboard, Oct. 18). He indicated that he will modify his amendment if such negotiations are fruitful.



TOP MAN—Freddy Fender, right, accepts two plaques from Fred Collins, Jr., Music Operators of America president for top jukebox record of the year ("Before The Next Teardrop Falls") and for being top jukebox artist of the year.

8,000 Rare 78s In Stock At Redondo

REDONDO BEACH, Calif.—Rare Records' satellite store here stocks 8,000 78s with collectors coming to this beach town location looking for items they can't find at Rare's main Glendale store.

Initially when this store opened nearly two years ago, says owner Ray Avery, "we stocked our 78s with duplications of titles we had in Glendale. But now Bob Andrews, our general manager, has been buying 78s from local people."

This second shop keeps a file for customers on collector's items being sought. Sometimes a single may turn up three years after the customer made a point of asking about it. Avery explains.

Overall, this store stocks jazz, pop and Broadway shows, with jazz doing good business because of the closeness of two well-known clubs, Concerts By The Sea, on the Redondo Beach pier, and the Light-house in nearby Hermosa Beach.

Avery keeps the shop open six days from 9:30 a.m. to 6 p.m. Store is

closed on Sunday because it shares a building with a book store which is shuttered that day.

Avery says the beach store will do about "30 percent of what we do in Glendale" which does a worldwide business in collectors singles and LPs.

RCA To Instruct Underprivileged

NEW YORK—RCA Records is working on a plan aimed at training at least a dozen inner-city youths in the overall techniques of the music business, according to officials of the company.

The plan which is still in the developmental stage, will train one youth a month over a 12-month period beginning early in 1976.

Youths for the program will be drawn from the Young Activists Now movement, the organization of inner-city youngersters headed by Jan Berger.

AGAINST E.C. TAPE, HEILMAN

Contempt Ruled In Wisconsin Court

By RADCLIFFE JOE

NEW YORK—Milwaukee State Circuit Court Judge Michael Barron has ruled that a prima facie case of contempt has been established against E.C. Tape, and its president, David Heilman, for violating a 1974 court injunction barring them from manufacturing, distributing, selling or advertising pirated tape recordings.

The unprecedented decision reverses an earlier opinion by Judge Barron in which he ruled the court lacked jurisdiction to move against the corporation for contempt of the same injunction.

In his reversed decision the judge notes that "the evidence reveals that the defendants did considerably more than adopt a post office box in Illinois, to avoid Wisconsin injunctive restraints."

The contempt ruling results from an advertisement for allegedly pirated tapes which E.C. Tapes ran in

January this year, and upholds the contention of plaintiffs Mercury Records Products, and other record companies that "such advertising was in violation of the temporary court injunction issued against the defendants in October 1974.

In the reversed opinion Judge Barron notes that Heilman admits he took no steps to cancel the offending ad, which could have been done at anytime prior to Oct. 21,

1974. He also notes that Heilman admits giving Genesis Magazine (publisher of the ad) an agreement which indemnified the magazine from any damages it might suffer from publishing the prohibited ad.

The judge scheduled a further evidentiary hearing for Nov. 12, at which time he will finally decide on the contempt question, and any penalties to be imposed on the defendants.

No. 1 IN U.K.

After 6 Shots, Wynette Disk Scores

By GERRY WOOD

NASHVILLE—As Tammy Wynette prepares for another overseas tour this month, she is bolstered by the success of a record that finally went No. 1 in England after it had been released six times.

"Stand By Your Man" is the song that wouldn't die—and Dick Asher, president of CBS Records International, is the man who refused to let it die. Asher's persistence paid off when the record reached No. 1 in England this year—seven years after its initial U.S. release.

As managing director of CBS

Records in the U.K., Asher felt so strongly about the song that he kept releasing it—almost on an annual basis—until it finally clicked. Asher explains, "It's a lot easier to believe in a record that your ears tell you is a hit record, and that a lot of people somewhere have bought. It was a proven hit in the U.S. If you were really working just on your ears, I don't think you'd go with it six times."

What made the sixth time magic? "A combination of things. We studi-

(Continued on page 41)

"RUNDGREN LEAVES YOU BREATHLESS"

"A performance which must rank as one of the very best I have been privileged to witness."

—Niall Cluley, *Sounds* 10-11-75

"Not since the winter of 1966, when the late Jimi Hendrix arrived in Britain, has an American made quite such an explosively entertaining debut as that of Todd Rundgren when he played his first London concert at the Odeon, Hammersmith."

—*Daily Telegraph* 10-10-75

"Why Todd Rundgren is not as big as say, Alice Cooper, is one of those mysteries because he has an equal amount of presence and an absurd amount of musical ability."

—David Hancock,
Disc & Record Mirror 10-10-75

"During his two and a half hour show Todd Rundgren scales peaks of both the sublime and the ridiculous with the kind of endearing goofiness that makes you want to rush up and give him a great big reassuring hug."

—Pete Erskine,
New Musical Express 10-18-75

TODD RUNDGREN'S UTOPIA ANOTHER LIVE



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NOV. 4 Bloomington, Ind.
5 Peoria, Ill.
6 Milwaukee, Wis.
8 Fargo, N.D.
9 Minneapolis, Minn.
11 Chicago, Ill.
13 Fayetteville, Ark.

NOV. 14 Lawrence, Kansas
15 Tulsa, Okla.
16 Oklahoma City, Okla.
18 San Antonio, Texas
19 Houston, Texas
21 Austin, Texas
22 Arlington, Texas

DEC. 9 Syracuse, N.Y.
10 Westchester Premier Thea.
Westchester, N.Y.
12 & 13 The Beacon Thea.
New York, N.Y.
14 The Boston Music Hall
Boston, Mass.

...AND MORE TO COME!



TODD RUNDGREN'S UTOPIA NEW ALBUM TITLED "ANOTHER LIVE"
ON BEARSVILLE RECORDS AND TAPES.

INCOME, EARNINGS UP

Warner Group Hits New Highs

NEW YORK—Thanks to the best quarter in the history of the WCI Record Group, parent Warner Communications Inc. posted record net income and earnings per share in the third quarter of 1975, chairman Steven J. Ross reports.

Consolidated revenues for the music group, including Warner Bros./Reprise, Elektra/Asylum/Nonesuch and Atlantic/Atco, WEA Distributing, WEA International and WB Music, were up about 4.5 percent to \$82.2 million, from \$78.6 million for July-September 1974. Profits the same period were up even more, an 11 percent gain to nearly \$14.6 million.

September itself was the best

single month for the WEA labels, with domestic sales over \$31 million, directly attributable to a number of strong new releases. Included were new LPs by the Eagles, America, Average White Band, Linda Ronstadt, Band Company, the Spinners, Al-man Brothers, Rod Stewart, Jethro Tull, Black Sabbath, Eric Clapton, the Bee Gees and Fleetwood Mac, among others.

Also contributing to the strong third quarter were major promotional campaigns for new artists including Manhattan Transfer, Emmylou Harris, David Geddes ("Run Jody Run") and Orleans ("Dance With Me").

The solid third quarter showing brought nine months revenues for the WCI music group to \$221.4 mil-

lion, about 5 percent ahead of last year. Net income climbed to \$34.5 million, about 1 percent under the 1974 period.

For parent Warner Communications, net income for the third quarter was \$12.5 million compared with \$12.3 million for the 1974 period, despite a decline in revenues to \$165.8 million from last year's record \$192.3 million. Fully diluted earnings per share rose to 73 cents, versus 61 cents a year ago.

For the first nine months, revenues topped \$491.8 million against \$545.1 million in 1974. Net income of \$40.1 million compares to \$41.4 million for January-September figures last year. Fully diluted earnings per share rose to \$2.24 from \$2.04,

Despite Losses, GRT To Remain In Disk Business

LOS ANGELES—Despite substantial losses in its record division, GRT Corp., Sunnyside, Calif., intends to stay in the disk business but on a conservative basis.

Expenditures considered normal in the music business—gambits—are parties, upfront money to artists, trips and promotional being pruned in favor of "fiscal responsibility."

GRT suffered substantial losses in fiscal 1975 and in the first quarter of fiscal 1976 in its record operation. In contrast, sales and operating profit generated by GRT Music Tapes,

which normally accounts for more than 65 percent of the company's business, exceeded projections.

For the first quarter, ended June 30, 1975, GRT posted a \$216,000 loss, or 6 cents a share, partially attributable to expenses and write-offs resulting from the restructuring of the record division.

The loss compared with earnings of \$452,000, or 12 cents a share, in the same quarter a year ago. Sales also declined in the current fiscal quarter due to a decrease in phonograph volume.

"It is the company's intention to place the division on a breakeven or moderately profitable operating basis by the end of fiscal 1976," Alan J. Bayley, president, says.

GRT sold Chess Records to All Platinum Records for \$950,000 in mid-1975 in an effort to curb plunging sales and earnings. The sale, which GRT received \$350,000 in cash and a two-year promissory note of \$600,000, covers inventory, masters, rights and contracts of Chess and its affiliated labels, Cadet and Checker.

GRT continues to duplicate and market prerecorded tape of Chess/Checker/Cadet in the U.S. and tapes and records in Canada.

The cash flow from the Chess transaction converts a cash drain into \$950,000 cash payable over two years, the company states.

However, with the sale, GRT has written off \$1,228,000 of unamortized costs of the original Chess acquisition in excess of book value, which will result in a net charge to earnings of approximately \$1,050,000 in the second fiscal quarter ending Sept. 30, 1975. This write-off results from an investment made at a substantially earlier time.

In keeping with the record division phase-down, the company trimmed divisional headquarters in New York and closed recording studios in Chicago. It maintains offices in Nashville and Los Angeles.

GRT's strength continues to be in prerecorded tapes. The firm has exclusive licenses with 34 different record companies covering rights to duplicate and market tape from 70 different labels.

But the music market has been adversely affected by the recession which has dominated the business climate for the past year. Bayley says. However, there have been recent indications that the economy

(Continued on page 35)

Market Quotations

As of closing, Thursday, October 30, 1975

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	11.4	80	21 1/2	20%	21 1/2	+ 1/2
7%	2%	Ampex	0	51	5%	5%	5%	- 1/4
3%	1%	Automatic Radio	0	4	2%	2%	2%	Unch.
9%	4%	Avnet	4	114	7%	7%	7%	Unch.
22%	10%	Bell & Howell	7.2	118	16	15 1/2	15%	- 1/4
54	28%	CBS	11.3	285	47%	47%	47%	- 1/4
9%	2%	Columbia Pic	8.5	68	5%	5%	5%	Unch.
7%	2%	Craig Corp.	5.7	149	7%	7	7	- 1/4
55%	21%	Disney, Walt	24.8	434	49%	48%	48%	+ 3/4
4%	1%	EMI	14.4	31	4%	4%	4%	- 1/4
22%	18%	Gulf & Western	4.9	570	20%	20%	20%	+ 1/4
7%	3%	Handyman	5.9	117	5%	4%	5%	+ 1/4
20%	5%	Harman Ind.	5.1	44	16%	16	16	Unch.
8%	3%	Lafayette Radio	7.5	12	6%	6%	6%	- 1/4
19%	12%	Matsushita Elec.	13.1	5	17%	17%	17%	- 1/4
89%	27%	MCA	9.4	97	77%	74%	76%	+ 1/2
18%	12%	MGM	5.5	163	14%	13%	14	+ 1/4
68	43	3M	26.2	362	58	57%	57%	+ 1/4
4%	1%	Morse Elec. Prod.	0	29	2%	2%	2%	- 1/4
57%	33%	Motorola	35.2	151	41%	41	41%	- 3/4
24%	12%	No. Amer. Philips	9.9	24	19%	19	19	+ 1/4
19%	7%	Pickwick Interntl	8.8	198	15%	14%	14%	+ 1/4
6%	2%	Playboy	27.1	3	3%	3%	3%	Unch.
21%	10%	RCA	15.6	375	18%	18%	18%	- 3/4
13%	5%	Sony	30.3	1033	10%	10	10%	+ 1/4
18%	9%	Superscope	4.2	100	14%	13%	14%	+ 1/4
50%	11%	Tandy	12.1	107	46	45%	45%	- 1/4
6	2%	Telecor	5.8	4	4%	4%	4%	Unch.
3%	1/2	Telex	8.3	82	2%	2%	2%	+ 1/4
3%	1	Tenna	14.4	8	2%	2%	2%	- 1/4
10%	6	Transamerica	10.1	344	8%	8%	8%	Unch.
15%	5%	20th Century	7.6	197	13	12%	12%	- 3/4
22%	8%	Warner Commun.	7.4	166	19%	19	19%	- 1/4
28%	10	Zenith	77.9	150	23%	23%	23%	+ 1/4

As of closing, Thursday, October 30, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	CLOSE	OVER THE COUNTER*	VOL.	Week's High	Week's Low	CLOSE
ABKCO Inc	0	2 1/2	1 1/4	1 1/4	M Josephson	8	7 1/4	7 1/4	7 1/4
Gates Learjet	23	7 3/4	7 1/4	7 1/4	Schwartz Bros	1	2	1	1
GRT	0	1 1/2	1	1	Wallich's M.C.	0	1/2	1/4	1/4
Goody Sam	0	2 1/4	1 1/4	1 1/4	Kustom Elec	11	2 1/2	2 1/2	2 1/2
Integrity Ent.	0	2 1/4	1 1/4	1 1/4	Orrox Corp.	0	1	13/16	13/16
Koss Corp.	22	7	6 1/4	6 1/4	Memorex	19	8 1/4	8	8

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

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Off The Ticker

According to a recently filed prospectus of North American Philips Corp. (NAPC), which took over Magnavox last fall, the latter posted a net before-tax loss of \$4.69 million in the first half of 1975, compared to net income of \$712,000 for the comparable six months of 1974. Net sales for the first half of 1975 dipped to \$239.7 million from \$257 million a year earlier. Also noted in the prospectus were first quarter 1975 losses from consumer electronics of \$7.8 million compared to a figure of \$896,000 the prior year. Comparable sales figures were \$15.9 million for the first quarter of 1975, down from \$23.1 million in 1974. Inclusion of Magnavox in the 1975 results decreased net income for NAPC by \$2.54 million, according to the prospectus filed in conjunction with a \$75 million debentures offer.

Hy-Gain Electronics, one of the major companies in the mushrooming citizens band equipment industry, reported solid sales and income gains for the year ended Aug. 31, with results for the prior years restated to reflect a 3-for-1 stock split Aug. 29. Net income for fiscal 1975 topped \$3.75 million, compared to \$183,000 a year earlier, while sales more than doubled to \$34.6 million from \$15.8 million. Earnings per share zoomed to \$2.43 in 1975 compared to 12 cents for the prior fiscal year.

Waxie Maxie Quality Music Co., major Washington, D.C., record/tape dealer, completed its most successful year, as earnings for the year ended July 31 were up 90 percent to \$212,661 or 85 cents a share, from a year earlier. Sales jumped 19 percent to \$3.5 million and the firm declared its first cash dividend of 20 cents a

share, payable Oct. 30 to holders of record Oct. 10.

Matsushita Electric Industrial Co. registered a proposed \$100 million public sale in the U.S. of convertible debentures, due in 1990. The offering would be the largest foreign sale ever by a Japanese firm. Underwriters are Merrill Lynch, Pierce, Fenner & Smith Inc. and Nomura Securities International Inc., among others.

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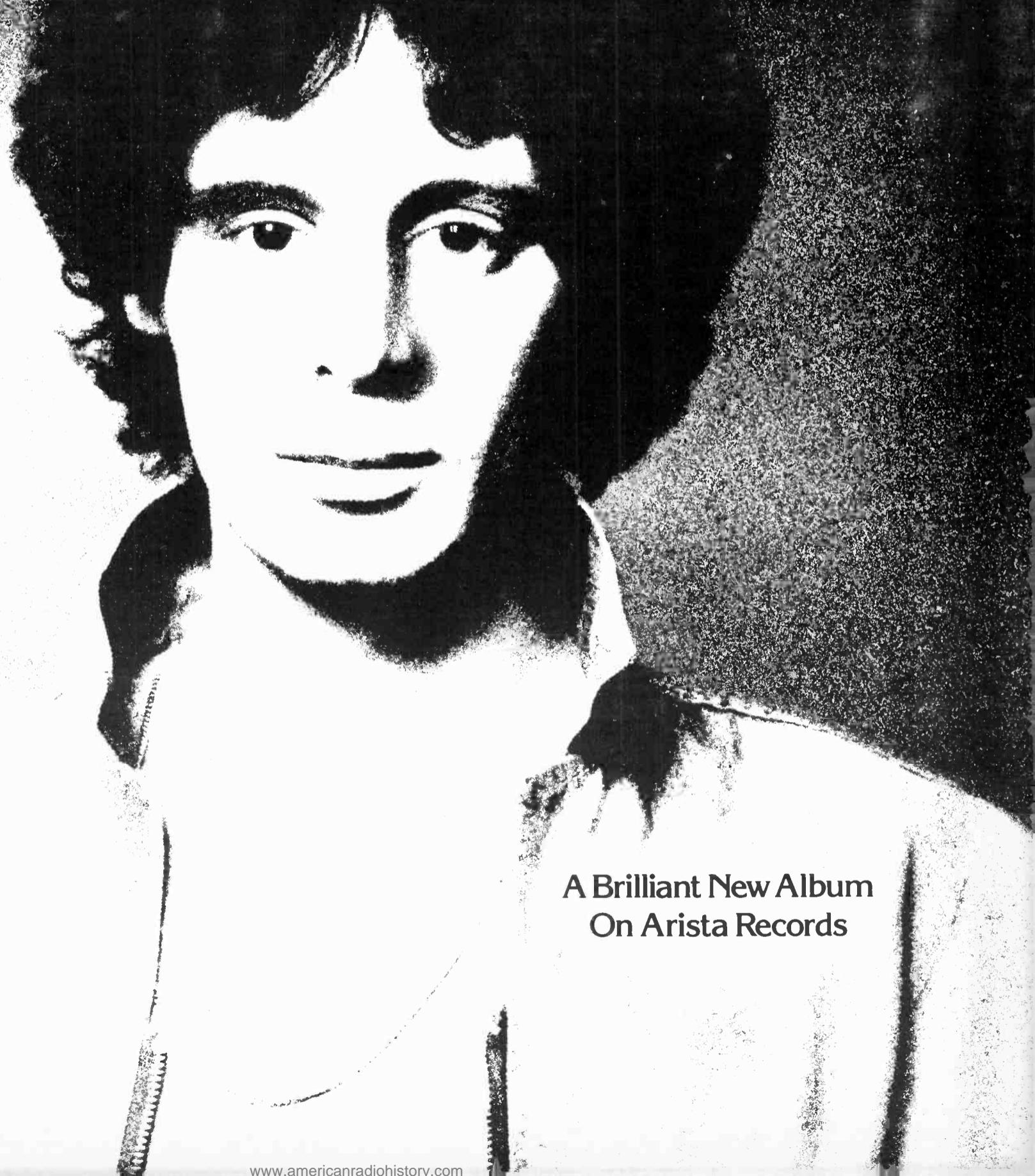
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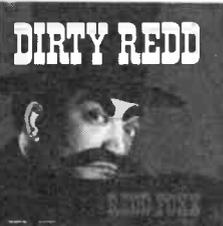


FUNKY TALES-REDD FOX DTL860

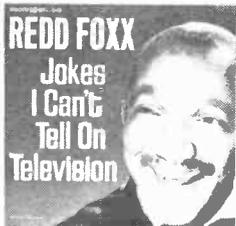


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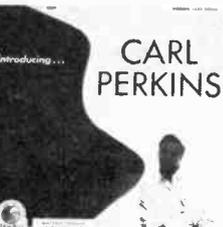


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General News

Regan Prescribes Distrib Directions

• Continued from page 1

down as much as 50 percent in their markets.

The executive sees such principals as full price for top-line product when first issued as a major improvement in retail principals. "Discounting top-line product is one reason profit has gone out of distribution and is contrary to accepted practice in other businesses," he said.

Noting the interdependence of the manufacturer and distributor, he called for more co-oping of promotion men's salaries and expenses and improved point of sales and time buys from the manufacturer. "If the

independent distributor gets into trouble, the manufacturer is also in trouble," he claimed.

He called for an end to dropshipping, and the formation of an alliance among distributors to respect each other's territories.

Closed session meetings among manufacturers brought up the following problems, reported by Herb Goldfarb, general manager, London Records: freight and other costs, promotion, display material, lack of communication, image, extended dating, re-evaluation of price structure and competition in one's own market place.

Distributors' concerns, expressed in closed session, centered on costs

of freight, deejays and national advertising, competition with majors, direct selling and additional charges from manufacturers like 30-day payment on 45s, reported Joe Simone, Progress Records Distributor.

Market penetration was a major concern of manufacturers in the following general session between both groups, with manufacturers promising more active participation in return for delivery, promotion and penetration especially in secondary markets.

A trend to develop 12 to 15 key distribution points that would offer better control and pricing, lessen manufacturer costs and provide additional volume to help support distributors, suggested by Jim Schwartz, Schwartz Brothers, Inc., was countered by other distributors who feel that knowledge of a local market served by the independents actually gives an advantage over the majors, who are centered in seven or eight cities.

One answer to the transshipment problem proposed was to cut advertising for transshippers.

Suggestions for improving image included breaking records and working with artists and artist management companies.

Distributors lamented the lack of country music sales which seem to be concentrated in jukebox and one-stop operations.

The NARM advisory committees of both manufacturers and distributors met following the general session to evaluate and make recommendations based on prior meetings.

Florida Studios Flourish

• Continued from page 3

which features our quality equipment ... slightly lower than New York studios and a trifle higher than those in Los Angeles."

Emerman continues to order and buy new equipment. He is currently updating studio B, converting to 24-track with a new MCI superconsole, new monitor and Dolby systems as well as putting in automation in studios B and C.

"This MCI superconsole we're installing is the first of its kind in the United States. I'm sure it will become the standard in the industry. The one we're getting was shown at

the Audio Engineering Society Convention at the Waldorf-Astoria," Emerman beams.

Criteria continues to attract new producers to its doors: Paul Rothchild from Arista producing Outlaw, Robin McBride working with the Ohio Players, Bruce Botnick did his recent Raices LP there. And it continues to attract its regulars: Tom Dowd, Arif Mardin, Brad Shapiro, Bill Szymczyk, Ron and Howard Albert (Fat Albert Productions).

With six recording engineers, three assistant engineers, three maintenance people, two interns plus three office personnel, Emerman is thankful that his business is booming. "I keep my fingers crossed," he grins, "that business will continue as it has been going because it's going very well."

Sales & Promo Staffers Form Motown 'Teams'

LOS ANGELES—Motown Records' recent fourth quarter sales and promotion meetings here resulted in a reorganization of the label's staffs into four "teams."

Regionally structured, the new "teams" consist of Stan Lewerke heading the West Coast operation, William Beamish the East Coast, Timothy Kehr the Midwest and Dave Mueller and Wayne Fogle the South.

Incentive programs will be judged on various points systems, including how many records are receiving airplay in a given area and how often.

The meetings were organized by Motown executive vice president Barney Ales, Paul L. Johnson, vice president of promotion, and Mike Luska, vice president of sales.

Ales discussed current crossover success and plans for future crossover, while artist and vice president Smokey Robinson offered a look at the Motown philosophy.

Other sessions included: a preview of new releases and a discussion on the state of rackjobbing.

GRC Sale Not To Affect 2 Companies

ATLANTA—The management of Southland Record Distributing and the Sound Pit Recording Studio here have issued statements saying that the pending sale of the GRC record label will have no effect on their operation.

David Kaye, president of Southland, says it will be "business as usual" even though GRC is up for sale and considering relocating away from this city.

Mylon Bogden and Les Duncan, co-managers of the Sound Pit, say their operation will be unaffected by the sale, even though the studio is a division of GRC.

"Our operation is entirely independent of GRC Records," Bogden says. "The Sound Pit will continue to function and grow in Atlanta."

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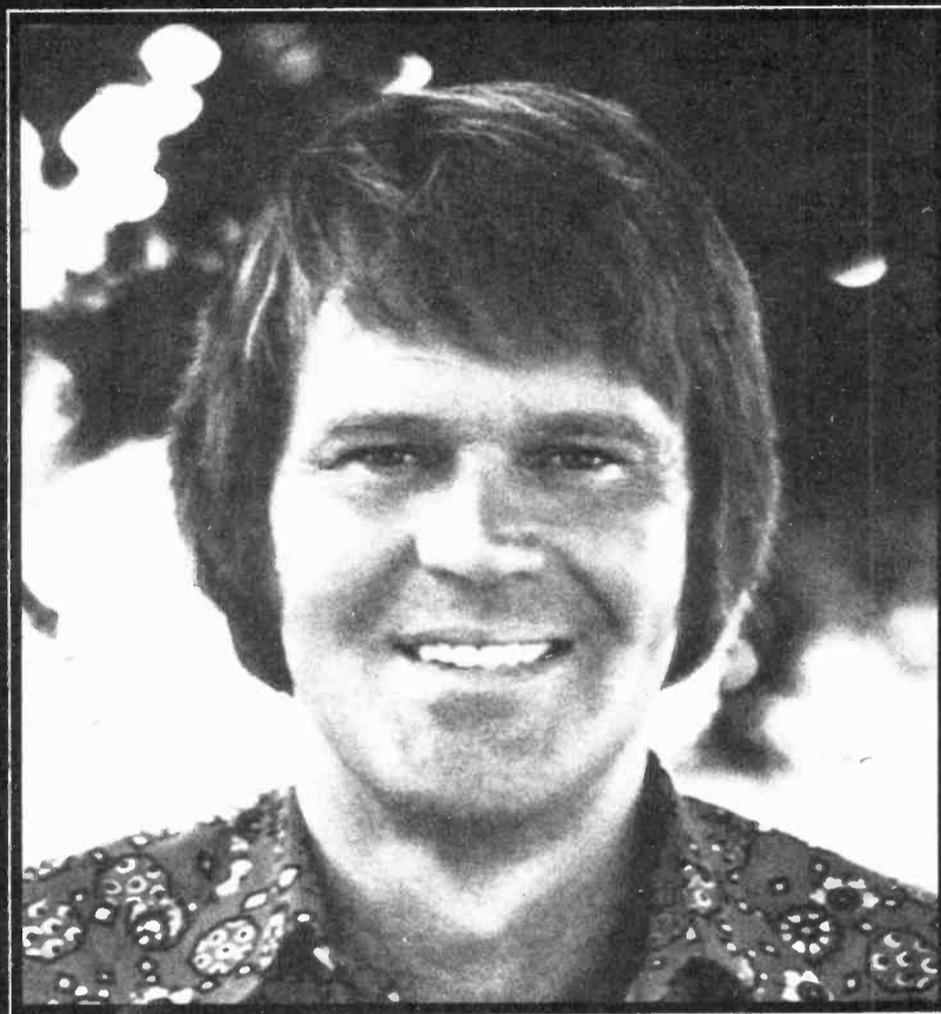
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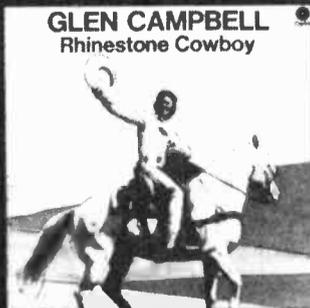
(4155)



GLEN CAMPBELL

from his best-selling album,
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Bottom Line-Projectivision Network Deal

• Continued from page 1

and Steve Rutt for an encoding system on the videotape that makes it unplayable on any but a modified Advent unit and uncopyable on another videoplayer.

"We don't have a business without the process, since you have to eliminate the chance of a rip-off," Leopold emphasizes. "It's vital that everyone involved knows they're protected." Patents are pending on the system, developed by Rutt.

Bottom Line partners Stan Snadowsky and Allen Pepper are equally enthusiastic, as it gives them

a chance to capitalize on the club's reputation with the industry. Not only will they be handling all negotiations for the talent tapings, but also hope to coordinate other types of entertainment for the video network, Snadowsky enthuses.

"We'd like to see the relationship continue and grow," Leopold says. They both agree that the concept can really help an artist get exposure in a "living experience" situation involving a very concentrated audience.

Both groups maintain it has to be a quality operation from start to finish. Projectivision has an approximate \$10,000 investment in each

taping, augmenting the club's own custom sound system with added mikes and special mixing.

An arrangement with Rectilinear Research, with whom Leopold was formerly associated, will provide locations with a package deal for a pair of Rectilinear 7 speakers and a Phase Linear 700 power amp, which will maintain the quality of Bottom Lines system designed by John Chester and Bruce DeForest with JBL speakers and SAE drivers.

Snadowsky, a lawyer, is handling all negotiations with unions, labels and agencies, and maintain all royalties and fees will be covered. Performing rights fees will likely be covered by the location's own agreement, with synchronization rights for the videocassette use handled through the Harry Fox Agency.

Acts not only will get the bonus of union scale for the videotaping, averaging \$500 or more, but also a percentage deal based on such variable factors as its popularity, promotional value and number of locations, he notes.

With a minimum 30 locations deemed necessary to launch the program, Leopold expects to have them locked up by February. Initially they would pay a flat fee of about

\$250 for one week use of each program, with a three-month trial subscription fee of \$3,000. Future fee schedule will depend on how fast the network builds, with a sliding scale for larger-to-smaller locations just one possibility, Leopold notes.

All equipment can be either purchased or leased, he says, and Projectivision is using the management and marketing expertise of Novo Communications in this area.

On a typical three-year deal, cost would be under \$250 a month for a package that would include (purchase price in brackets): Advent VideoBeam with service and installation (\$4,600); Sony Videoplayer (\$1,000) or recorder (\$1,600); Rectilinear speakers (\$400 each) and Phase Linear amp (\$600). The video system can be hooked into any existing sound setup, but Leopold emphasizes that they will accept only a quality system or else strongly suggest the better package.

"We're adding a new source of revenue to the industry where everyone will benefit," he and Snadowsky conclude. But they are both pragmatic enough to realize that it will take a solid sales job to get their program across to the acts, their labels and agencies.

Tom Fogerty Forms Label In Berkeley

BERKELEY—Tom Fogerty, former rhythm guitarist of Creedence Clearwater Revival, has formed his own label, Ginseng Records. It will be mainly a vehicle for Fogerty's new band, Ruby. First release is a single, "Judy/Lee" (a Fogerty song), backed by the Jimmy Reed classic, "Baby What You Want Me to Do?"

Distribution in Northern California, the only area Fogerty has arranged coverage for thus far, is by Pacific Records and Tapes of Oakland. Five thousand records were pressed at RCA in Los Angeles, where mastering was also done. Disk was recorded at Wally Heilder's in San Francisco.

The record is getting some local play, although, says Fogerty, "I think I'm getting more play on the Reed side than on 'Judy/Lee,' which is all right with me.

"I realize I need a major for distribution," says the singer-guitarist, "but making the legal and business arrangements puts me through so many changes I'd rather just go out and play. The plan is just to play as much as we can and then maybe make an LP by the end of the year."

Fogerty's last recorded product was three solo LPs for Fantasy. Ruby, the new band, is composed of Randy Oda, lead guitar; Bobby Cochran, drums and lead vocals; and Anthony Davis, bass. A number of Bay Area live dates have been scheduled over the next month.

New Companies

Bob Ciotti has formed the Special Markets Music Corp., in Bridgeport, Conn., to handle the direct mail and other aftermarket merchandising of catalog product.

★ ★ ★

Harold Komisar opened the Earport retail record outlet in Fairfield, Conn., with current product, oldies, tapes and jazz on hand.

Bennett Seeking Quality

• Continued from page 3

McPartland, Bobby Hackett, Joe Williams, Ruby Braff and people of that caliber.

"I have just done an LP for Fantasy with Bill Evans, and he will be doing one with us under a reciprocal agreement. I'm hoping to line up similar agreements with some of the artists mentioned above.

"Still," Bennett continues, "we will not compromise. We would like to be able to do what Herb Alpert and Jerry Moss did with A&M: create good product and have it make money for us in the end. How-

ever, we will not sacrifice quality for the sake of a silver lining. We will hold to our original premise."

Bennett will be promoting his LP (with music by Torrie Zito, material written by Fred Astaire and musicians such as Zito, Chuck Hughes and John Guiffrida) as well as his "Life Is Beautiful" single on TV shows such as Johnny Carson, Dinah Shore and Merv Griffin in the near future.

Bennett bows his label at a time when record companies have been closing their doors to established middle-of-the-road performers. Bennett had been a mainstay at Columbia for more than 15 years when he and the company severed their relationship.

Sadly, no other label scooped him up immediately. So Improv provides him with a platform to express himself in the recording industry.

Karol To Open

• Continued from page 3

daily, including holidays, from 8 a.m. to midnight.

A special feature incorporated by Karol will be the introduction of a sophisticated quad sound system which will carry music in the store throughout the day. Music will contain relevant product determined from charts and record sales in the store, Karol says.

Karol says the inventory will represent an expansion in areas such as budget product, esoteric and specialty labels, and especially international items.

Karol chose the 42nd St. site because of its convenience to major transit systems stretching to Queens, Brooklyn and the Bronx.

The opening of the store will be supported by announcements on radio and by ads in the local papers, magazines and through direct mailings.

Karol plans to open at least two more stores in 1976. The latest facility now gives the chain seven stores, all in the metropolitan area.

Herman At Miami

MIAMI—"An Evening With Jerry Herman," featuring Herman's Broadway hits, will be held Nov. 6 in Maurice Gusman Hall on the Univ. of Miami campus.

With Lisa Kirk, Joe Masiell and Carol Dorian, the show now moves into a national tour.

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THE STYLISTICS/You Are Beautiful	AVCO 69010
CREATIVE SOURCE/Pass The Feeling On	POLYDOR 6052
LYN COLLINS/Check Me Out If You Don't Know Me By Now	PEOPLE 6605
JADE WARRIOR/Floating World	ISLAND 9290
BETTY DAVIS/Nasty Girl	ISLAND 9329
ELECTRIC LIGHT ORCHESTRA/Face The Music	U.A. 546
SHIRLEY BASSEY/Good, Bad But Beautiful	U.A. 542
JAMES BROWN/Everybody's Doin' The Hustle	POLYDOR 6054
JOHN DENVER/Windsong	RCA 1183
JEFFERSON STARSHIP/Red Octopus	GRUNT 0999
THE EAGLES/One Of These Nights	ASYLUM 1039
GEORGE HARRISON/Extra Texture	APPLE 3420
K.C. & THE SUNSHINE BAND	T.K. 603
GRATEFUL DEAD/Blues For Allah	G.D. 494
ROD STEWART/Atlantic Crossing	WB 2875
THE DELLS/We Got To Get Our Thing Together	MERCURY 1059
DAVID CROSBY & GRAHAM NASH/Wind On The Water	ABC 902
DAVID BOWIE/Young Americans	RCA 0998
RITCHIE BLACKMORE'S RAINBOW	POLYDOR 6049
THE OHIO PLAYERS/Honey	MERCURY 1038
WAR/Why Can't We Be Friends	U.A. 441
NATALIE COLE/Inseparable	CAPITOL 11429
BLUE MAGIC/13 Blue Magic Lane	ATCO 36-120
SILVER CONVENTION/Save Me	MID INT'L 1129
RAMSEY LEWIS/Don't It Feel Good	COLUMBIA 33800
KOOL & THE GANG/Spirit Of The Boogie	DELITE 2016
THE CRUSADERS/Chain Reaction	BLUETHUMB 6022
LONNIE LISTON SMITH & THE COSMIC ECHOES/Visions	FLY DTCH 1196
VAN MCCOY/The Disco Kid	AVCO 69009
THE SUNSHINE BAND/The Sound Of Sunshine	T.K. 604
THE CROWN HEIGHTS AFFAIR/Dreamin' A Dream	DELITE 2017
ESTHER PHILLIPS/What A Difference A Day Makes	KUDU 23
B.T. EXPRESS/Non-Stop	ROADSHOW 41001
DONNA SUMMER/Love To Love You Baby	OASIS 5003
THE RITCHIE FAMILY/Brazil	20TH. CEN 498
GLORIA GAYNOR/Experience	MGM 4997
ELTON JOHN/Rock Of The Westies	MCA 2163
JOHN LUCIEN/Song For My Lady	COLUMBIA 33544
LET'S DO IT AGAIN/O.S.T. With The Staple Singers	CURTOM 5005
JOHN LENNON/Shaved Fish	APPLE 3421
MORRIS ALBERT/Feelings	RCA 1018
MILLIE JACKSON/Still Caught Up	SPRING 6708
JIMMY CASTOR BUNCH/Supersound	ATLANTIC 18150
RON BANKS & THE DRAMATICS/Drama V	ABC 916
JIMMY McGRUFF/Stump Juice	GROOVE MERCH 3309
LONNIE SMITH/Afro-desia	GROOVE MERCH 3308
BABE RUTH/Stealin' Home	CAPITOL 11451
THE REFLECTIONS/L.O.D.	CAPITOL 11460
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Johnny Gimble

Bobby Goldsboro

Jack Greene

Freddie Hart

Waylon Jennings

George Jones

Vivian Keith

Pee Wee King

Loretta Lynn

Chips Moman

Willie Nelson

The Osborne Brothers

Dolly Parton

Ben Peters

The Po' Boys

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Jerry Reed

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In 1974 he had one of the year's biggest records with a song he wrote, "Lookin' For A Love." Over the years he's written for and played with everyone from Ray Charles to Rod Stewart to Janis Joplin.

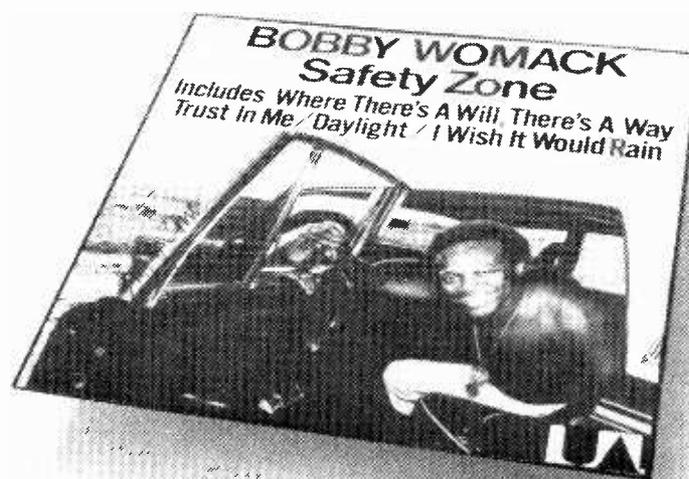
Now, in collaboration with producer David Rubinson, he has delivered an album that demands everyone's attention. From every angle — the songs, the performances, the production — this is the perfect Bobby Womack album.

"Safety Zone" UALA 544-G

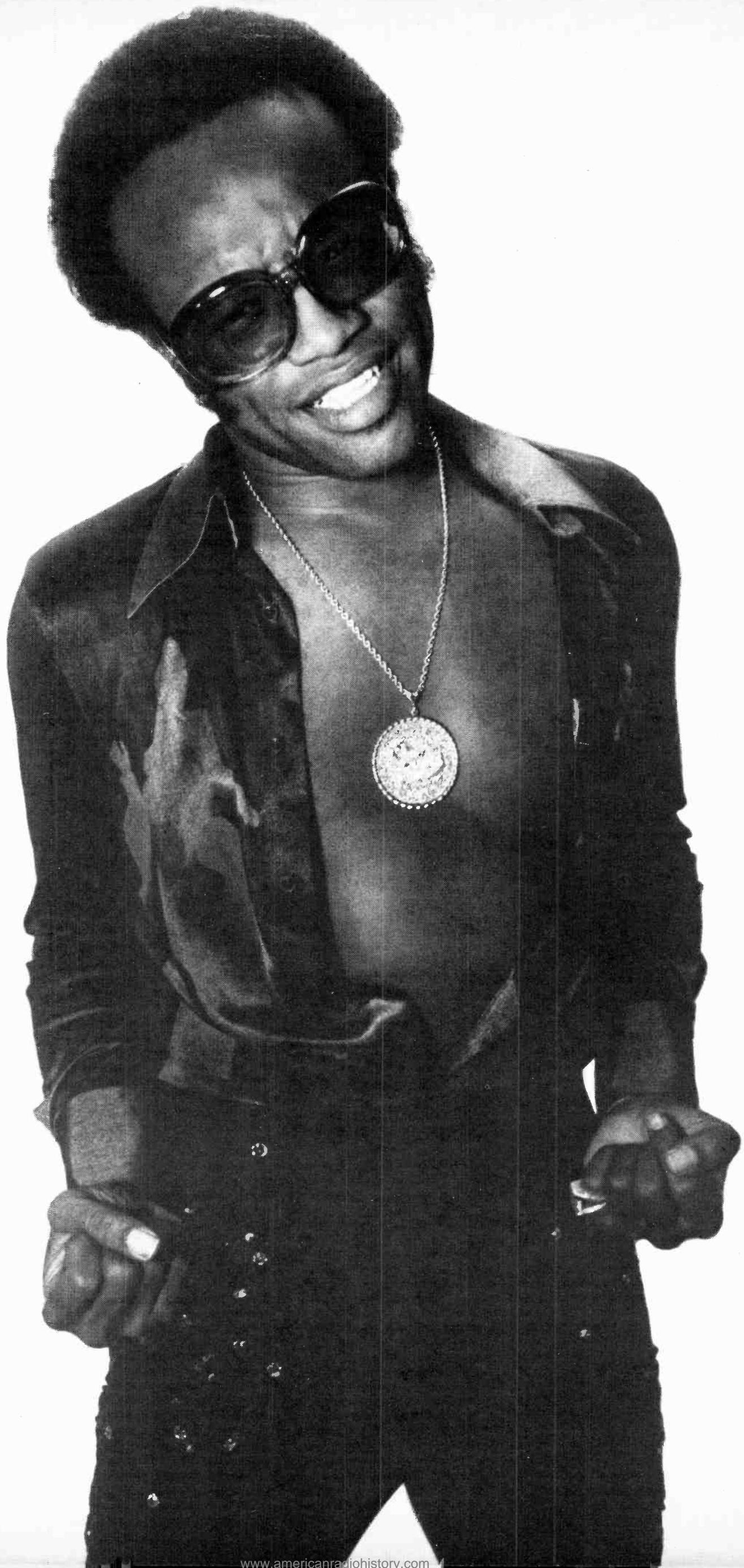
Bobby Womack
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Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/30/75)

TOP ADD ONS - NATIONAL

- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- BEE GEES—Nights On Broadway (RSO)

PRIME MOVERS - NATIONAL

- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- ELTON JOHN—Island Girl (MCA)

BREAKOUTS - NATIONAL

- DAVID GEDDES—Last Game Of The Season (Big Tree)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)

D—Discoteque Crossover

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

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

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

KENO—Las Vegas

- 5000 VOLTS—I'm On Fire (Phillips)
- WINGS—Venus & Mars Rock Show (Capitol)
- NATALIE COLE—This Will Be (Capitol) 22-11

KBBC—Phoenix

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- MANHATTAN TRANSFER—Operator (Atlantic)
- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 22-14
- BEE GEES—Nights On Broadway (RSO) 19-13

KRIZ—Phoenix

- DAVID BOWIE—Fame (RCA)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ELTON JOHN—Island Girl (MCA) 10-3
- WAR—Low Rider (U.A.) 20-16

KQEO—Albuquerque

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- 5,000 VOLTS—I'm On Fire (Phillips)
- MANHATTAN TRANSFER—Operator (Atlantic) HB-22
- NATALIE COLE—This Will Be (Capitol) 21-15

KTKT—Tucson

- JIGSAW—Sky High (Chelsea)
- WINGS—Venus & Mars Rock Show (Capitol)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 29-20
- WAR—Low Rider (U.A.) 21-15

Pacific Northwest Region

TOP ADD ONS:

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- BEE GEES—Nights On Broadway (RSO)

PRIME MOVERS:

- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)

BREAKOUTS:

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- 5000 VOLTS—I'm On Fire (Phillips)
- DAVID GEDDES—Last Game Of The Season (Big Tree)

KFRC—San Francisco

- DAVID RUFFIN—Walk Away From Love (Motown)
- BEE GEES—Nights On Broadway (RSO)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 21-11

D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l) 23-15

KYA—San Francisco

- CROSBY & NASH—Carry Me (ABC)
- AL GREEN—Full Of Fire (HI)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l) 23-13
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 24-19

KLIW—San Jose

- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ART GARFUNKEL—I Only Have Eyes For You (Columbia) 20-14
- NATALIE COLE—This Will Be (Capitol) 17-12

KJOY—Stockton, Calif.

- ROGER DALTRY—Come And Get Your Love (MCA)
- JANISIAN—In The Winter (Columbia)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 28-15
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l) 30-20

KNDE—Sacramento

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- WINGS—Venus & Mars Rock Show (Capitol)

D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-13

- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 11-5

KROY—Sacramento

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- WINGS—Venus & Mars Rock Show (Capitol)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 27-14
- WAR—Low Rider (U.A.) 17-9

KJR—Seattle

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- 5000 VOLTS—I'm On Fire (Phillips)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 25-18
- ROGER DALTRY—Come & Get Your Love (MCA) 19-15

KING—Seattle

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- MANHATTAN TRANSFER—Operator (Atlantic) 30-23
- BEE GEES—Nights On Broadway (RSI) 28-22

KJRB—Spokane

- FRANKIE VALLI—Our Day Will Come (Private Stock)
- NATALIE COLE—This Will Be (Capitol)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 16-9
- FOUR SEASONS—Who Loves You (W.B.) 9-5

KTAC—Tacoma

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- 5000 VOLTS—I'm On Fire (Phillips)
- JIGSAW—Sky High (Chelsea) 25-14
- JOHN DENVER—Calypto/I'm Sorry (RCA) 8-3

KGW—Portland

- SIMON & GARFUNKEL—My Little Town (Columbia) EX-21
- MANHATTAN TRANSFER—Operator (Atlantic) 23-19

KISN—Portland

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- JOE COCKER—It's All Over But The Shoutin' (A&M)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 19-7
- BAY CITY ROLLERS—Saturday Night (Arista) 20-14

KTLK—Denver

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- BAY CITY ROLLERS—Saturday Night (Arista)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 30-19
- WAR—Low Rider (U.A.) 27-18

KKAM—Pueblo, Colo.

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- MANHATTAN TRANSFER—Operator (Atlantic)
- FLEETWOOD MAC—Over My Head (Reprise) 27-20
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 12-8

KYSN—Colorado

- MANHATTAN TRANSFER—Operator (Atlantic)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- SIMON & GARFUNKEL—My Little Town (Columbia) 24-18
- OUTLAWS—There Goes Another Love Song (Arista) 18-14

KCPX—Salt Lake City

- BARRY MANILOW—I Write The Songs (Arista)
- DAVID GEDDES—Last Game Of The Season (Big Tree)
- JOHN DENVER—Calypto/I'm Sorry (RCA) 26-15
- SIMON & GARFUNKEL—My Little Town (Columbia) HB-22

KRSP—Salt Lake City

- DAVID GEDDES—Last Game Of The Season (Big Tree)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 15-10
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 16-11

KYNO—Fresno

- FRANKIE VALLI—Our Day Will Come (Private Stock)
- FREDDY FENDER—Secret Love (ABC)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-22
- ELTON JOHN—Island Girl (MCA) 17-11

Southwest Region

TOP ADD ONS:

- SIMON & GARFUNKEL—My Little Town (Columbia)
- BEE GEES—Nights On Broadway (RSO)
- STAPLE SINGERS—Let's Do It Again (Curton)

PRIME MOVERS:

- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

BREAKOUTS:

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

KILT—Houston

- STAPLE SINGERS—Let's Do It Again (Curton)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l) 31-20
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 29-19

KRBE-FM—Houston

- SIMON & GARFUNKEL—My Little Town (Columbia)
- BEE GEES—Nights On Broadway (RSO)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l) 20-14
- ROGER DALTRY—Come And Get Your Love (MCA) 17-12

KLIF—Dallas

- BARRY MANILOW—I Write The Songs (Arista)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- BEE GEES—Nights On Broadway (RSO)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l) 16-11
- JIGSAW—Sky High (Chelsea) HB-21

KNUS-FM—Dallas

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ART GARFUNKEL—I Only Have Eyes For You (Columbia) 16-9
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 11-6

KFJZ—Ft. Worth

- SIMON & GARFUNKEL—My Little Town (Columbia)
- NATALIE COLE—This Will Be (Capitol)
- BEE GEES—Nights On Broadway (RSO) 22-9
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 21-10

KXOL—Ft. Worth

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) 10-5
- MANHATTAN TRANSFER—Operator (Atlantic) 28-23

KONO—San Antonio

- DAVID GEDDES—Last Game Of The Season (Big Tree)
- WINGS—Venus & Mars Rock Show (Capitol)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 19-11
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 18-12

KELP—El Paso

- LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 15-3
- WAR—Low Rider (U.A.) 24-18

XEROK—El Paso

- FRANKIE VALLI—Our Day Will Come (Private Stock)
- WINGS—Venus & Mars Rock Show (Capitol)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 24-7
- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 11-3

KAKC—Tulsa

- BEE GEES—Nights On Broadway (RSO)
- JIGSAW—Sky High (Chelsea)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 14-7
- 5000 VOLTS—I'm On Fire (Phillips) 16-9

KELI—Tulsa

- FRANKIE VALLI—Our Day Will Come (Private Stock)
- WINGS—Venus & Mars Rock Show (Capitol)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l) 28-19
- SIMON & GARFUNKEL—My Little Town (Columbia) 29-20

WKY—Oklahoma City

- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
- JIGSAW—Sky High (Chelsea)
- NATALIE COLE—This Will Be (Capitol) 24-13
- ELTON JOHN—Island Girl (MCA) 12-5

KOMA—Oklahoma City

- STAPLE SINGERS—Let's Do It Again (Curton)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 30-18
- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) 24-17

WTIX—New Orleans

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- BEE GEES—Nights On Broadway (RSO)
- NATALIE COLE—This Will Be (Capitol) 27-15
- BRUCE SPRINGSTEEN—Born To Run (Columbia) 30-23

KEEL—Shreveport

- GLEN CAMPBELL—Country Boy (Capitol)
- O'JAYS—I Love Music (Phila. Int'l)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 33-23
- SIMON & GARFUNKEL—My Little Town (Columbia) 29-22

Midwest Region

TOP ADD ONS:

- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- BEE GEES—Nights On Broadway (RSO)
- NATALIE COLE—This Will Be (Capitol)

PRIME MOVERS:

- ELTON JOHN—Island Girl (MCA)
- FOUR SEASONS—Who Loves You (W.B.)
- BAY CITY ROLLERS—Saturday Night (Arista)

BREAKOUTS:

- NATALIE COLE—This Will Be (Capitol)
- BEE GEES—Nights On Broadway (RSO)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)

WLS—Chicago

- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 8-3
- JEFFERSON STARSHIP—Miracles (Grunt) 9-4

WCFL—Chicago

- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- WINGS—Venus & Mars Rock Show (Capitol)
- FOUR SEASONS—Who Loves You (W.B.) 14-9
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 33-29

WOKY—Milwaukee

- NONE
- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) 20-11
- AUSTIN ROBERTS—Rocky (Private Stock) 9-3

WZUU-FM—Milwaukee

- BARRY MANILOW—I Write The Songs (Arista)
- SWEET—Fox On The Run (Capitol)
- ELTON JOHN—Island Girl (MCA) 10-6
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 17-13

WNDE—Indianapolis

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- BAY CITY ROLLERS—Saturday Night (Arista)
- FOUR SEASONS—Who Loves You (W.B.) 25-17
- ORLEANS—Dance With Me (Asylum) 14-8

WIRL—Peoria, Ill.

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- BEE GEES—Nights On Broadway (RSO)
- WAR—Low Rider (U.A.) 28-19
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 29-20

WDGY—Minneapolis

- JIGSAW—Sky High (Chelsea)
- GEORGE HARRISON—You (Apple)
- ELTON JOHN—Island Girl (MCA) 8-1
- NATALIE COLE—This Will Be (Capitol) 16-10

KDWB—Minneapolis

- BEE GEES—Nights On Broadway (RSO)
- NATALIE COLE—This Will Be (Capitol)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 21-14
- WAR—Low Rider (U.A.) 24-18

KOIL—Omaha

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- FOUR SEASONS—Who Loves You (W.B.) 32-14
- ELTON JOHN—Island Girl (MCA) 16-3

KIOA—Des Moines

- FLEETWOOD MAC—Over My Head (Reprise)
- NATALIE COLE—This Will Be (Capitol)
- ART GARFUNKEL—I Only Have Eyes For You (Columbia) 27-16
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 18-10

KKLS—Rapid City, S.D.

- BAY CITY ROLLERS—Saturday Night (Arista)
- WINGS—Venus & Mars Rock Show (Capitol)
- JOHN DENVER—Calypto/I'm Sorry (RCA) 17-9
- PETE WINGFIELD—Eighteen With A Bullet (Island) HB-24

KQWB—Fargo, N.D.

- NATALIE COLE—This Will Be (Capitol)
- ALICE COOPER—Welcome To My Nightmare (Atlantic)
- BAY CITY ROLLERS—Saturday Night (Arista) 18-4
- ELTON JOHN—Island Girl (MCA) 10-3

(Continued on page 18)

SWEET



Andy Scott

Brian Connolly

Mick Tucker

Steve Priest

Acclaimed the newest force in rock music
after an incredible "live" performance at their Sold Out
concert appearance in Los Angeles, Europe's top-selling band
has broken through with their Top 10 single,

Ballroom Blitz,

from their hit album,

Desolation Boulevard, ^(ST-11395)

which includes their newest single,

Fox On The Run. ⁽⁴¹⁵⁷⁾

Soon On National Tour



Billboard Singles Radio Action

Based on station playlists through Thursday (10/30/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 16

- KXOK—St. Louis**
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
 - BEE GEES—Nights On Broadway (RSO)
 - BAY CITY ROLLERS—Saturday Night (Island) 16-12
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 12-7**
- KSLQ-FM—St. Louis**
- STAPLE SINGERS—Let's Do It Again (Curtom)
 - AUSTIN ROBERTS—Rocky (Private Stock)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 10-1**
- ★
- WHB—Kansas City**
- JIGSAW—Sky High (Chelsea)
 - GEORGE HARRISON—You (Apple)
 - ELTON JOHN—Island Girl (MCA) 8-1
 - NATALIE COLE—This Will Be (Capitol) 16-10
- KEWI—Topeka**
- MANFRED MANN'S EARTH BAND—Spirit In The Night (W.B.)
 - WINGS—Venus & Mars Rock Show (Capitol)
 - NEIL SEDAKA—Bad Blood (Rocket) 17-10
 - PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 21-16

North Central Region

- **TOP ADD ONS:**
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
STAPLE SINGERS—Let's Do It Again (Curtom)
ALICE COOPER—Welcome To My Nightmare (Atlantic)
- ★ **PRIME MOVERS:**
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
(D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
KISS—Rock & Roll All Night (Casablanca)
- BREAKOUTS:**
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
STAPLE SINGERS—Let's Do It Again (Curtom)
ALICE COOPER—Welcome To My Nightmare (Atlantic)

- CKLW—Detroit**
- NONE
 - KISS—Rock & Roll All Night (Casablanca) 22-12
 - GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 26-17

- WGRD—Grand Rapids**
- SIMON & GARFUNKEL—My Little Town (Columbia)
 - FOUR SEASONS—Who Loves You (W.B.)
 - JEFFERSON STARSHIP—Miracles (Grunt) 13-6
 - LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 12-7
- Z-96 (WZZM-FM)—Grand Rapids**
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 - JEFFERSON STARSHIP—Miracles (Grunt) 10-4
 - MORRIS ALBERT—Feelings (RCA) 12-8

- WTAC—Flint, Mich.**
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 - NATALIE COLE—This Will Be (Capitol)
 - KISS—Rock & Roll All Night (Casablanca) 29-15
 - STAPLE SINGERS—Let's Do It Again (Curtom) 30-16

- WIXY—Cleveland**
- DAVID GEDDES—Last Game Of The Season (Big Tree)
 - STAPLE SINGERS—Let's Do It Again (Curtom) 33-22
 - ELTON JOHN—Island Girl (MCA) 10-4

- WGCL—Cleveland**
- STAPLE SINGERS—Let's Do It Again (Curtom)
 - BAY CITY ROLLERS—Saturday Night (Arista)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 17-7
 - BEE GEES—Nights On Broadway (RSO) 14-8

- 13-Q (WKQT)—Pittsburgh**
- NONE
 - BAY CITY ROLLERS—Saturday Night (Arista) 29-21
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 10-5

- WKBW—Buffalo**
- BEE GEES—Nights On Broadway (RSO)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 - DAVID GEDDES—Last Game Of The Season (Big Tree) 30-17
 - ABBA—SOS (Atlantic) 15-10

- WSAI—Cincinnati**
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 - ALICE COOPER—Welcome To My Nightmare (Atlantic)
 - FOUR SEASONS—Who Loves You (W.B.) 30-22
 - SIMON & GARFUNKEL—My Little Town (Columbia) 22-15

- WCOL—Columbus**
- STAPLE SINGERS—Let's Do It Again (Curtom)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 30-14
 - BAY CITY ROLLERS—Saturday Night (Arista) 12-3

- WAKY—Louisville**
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - LEON RUSSELL—Lady Blue (Shelter)
 - ZOOT FENSTER—Man On Page 602 (Antique) 30-10
 - LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 28-20

- WBGW—Bowling Green, Ky.**
- JOAN BAEZ—Diamonds & Rust (A&M)
 - STAPLE SINGERS—Let's Do It Again (Curtom)
 - BEE GEES—Nights On Broadway (RSO) 21-10
 - MANHATTAN TRANSFER—Operator (Atlantic) 7-2

- WJET—Erie, Pa.**
- STAPLE SINGERS—Let's Do It Again (Curtom)
 - BAY CITY ROLLERS—Saturday Night (Arista)
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 31-20
 - MANHATTAN TRANSFER—Operator (Atlantic) 33-24

- WRIE—Erie, Pa.**
- PETE WINGFIELD—Eighteen With A Bullet (Island)
 - 5,000 VOLTS—I'm On Fire (Phillips)
 - PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 40-22
 - ELTON JOHN—Island Girl (MCA) 19-9

- WCUE—Akron**
- BARRY MANILOW—I Write The Songs (Arista)
 - AMERICA—Woman Tonight (W.B.)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 40-9
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 39-17

Mid-Atlantic Region

- **TOP ADD ONS:**
- DAVID GEDDES—Last Game Of The Season (Big Tree)
(D) FRANKIE VALLI—Our Day Will Come (Private Stock)
FIREFLIES—Hey There Little Fireflies (A&M)

- ★ **PRIME MOVERS:**
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
(D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
ELTON JOHN—Island Girl (MCA)

- BREAKOUTS:**
- DAVID GEDDES—Last Game Of The Season (Big Tree)
FRANKIE VALLI—Our Day Will Come (Private Stock)
FIREFLIES—Hey There Little Fireflies (A&M)

- WFIL—Philadelphia**
- DAVID GEDDES—Last Game Of The Season (Big Tree)
 - BAY CITY ROLLERS—Saturday Night (Arista)
 - JIGSAW—Sky High (Chelsea)
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) HB-20
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 21-12

- WIBG—Philadelphia**
- FRANKIE VALLI—Our Day Will Come (Private Stock)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 16-6
 - JIGSAW—Sky High (Chelsea) 21-16

- WPGC—Washington**
- FIREFLIES—Hey There Little Fireflies (A&M)
 - OHIO PLAYERS—Love Rollercoaster (Mercury)
 - PETE WINGFIELD—Eighteen With A Bullet (Island) 25-17
 - SIMON & GARFUNKEL—My Little Town (Columbia) 29-22

- WCAO—Baltimore**
- BAY CITY ROLLERS—Saturday Night (Arista)
 - HOT CHOCOLATE—You Sexy Thing (Atlantic)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 27-15
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 20-13

- WGH—Newport News, Va.**
- STAPLE SINGERS—Let's Do It Again (Curtom)
 - FRANKIE VALLI—Our Day Will Come (Private Stock)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 21-13
 - BRUCE SPRINGSTEEN—Born To Run (Columbia) 12-5

- WYRE—Annapolis, Md.**
- DAVID GEDDES—Last Game Of The Season (Big Tree)
 - FIREFLIES—Hey There Little Fireflies (A&M)
 - NATALIE COLE—This Will Be (Capitol) 14-10
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 12-9

- WLEE—Richmond, Va.**
- STAPLE SINGERS—Let's Do It Again (Curtom)
 - AMERICA—Woman Tonight (W.B.)
 - ELTON JOHN—Island Girl (MCA) 16-1
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-18

Northeast Region

- **TOP ADD ONS:**
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
BAY CITY ROLLERS—Saturday Night (Arista)
CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

- ★ **PRIME MOVERS:**
- BAY CITY ROLLERS—Saturday Night (Arista)
(D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
ELTON JOHN—Island Girl (MCA)

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

- WABC—New York City**
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 - ELTON JOHN—Island Girl (MCA) 17-6
 - MORRIS ALBERT—Feelings (RCA) 13-5

- WPIX-FM—New York City**
- HUDSON BROS.—Lonely School Year (Rocket)
 - JIGSAW—Sky High (Chelsea)
 - WAR—Low Rider (U.A.) 18-11

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 15-9**
- WBBF—Rochester, N.Y.**
- POCO—Keep On Tryin' (ABC)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 - BAY CITY ROLLERS—Saturday Night (Arista) 30-13
 - LEON RUSSELL—Lady Blue (Shelter) 17-10

- WRKO—Boston**
- LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century)
 - BAY CITY ROLLERS—Saturday Night (Arista)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 15-2
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 26-15

- WBZ-FM—Boston**
- DIANA ROSS—Theme From "Mahogany" (Motown)
 - WING & A PRAYER FIFE & DRUM—Baby Face (Wing & Prayer)
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 13-3
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 14-4

- WVBF-FM—Framingham, Mass.**
- CHEECH & CHONG—How I Spent My Summer Vacation (A&M)
 - FRANKIE VALLI—Our Day Will Come (Private Stock)
 - ELTON JOHN—Island Girl (MCA) 21-10
 - MORRIS ALBERT—Feelings (RCA) 6-1

- WPRO—Providence**
- MELISSA MANCHESTER—Just Too Many People (Arista)
 - ABBA—SOS (Atlantic)
 - EAGLES—Lyin' Eyes (Asylum) 10-3
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 21-17

- WORC—Worcester, Mass.**
- GLADYS KNIGHT & THE PIPS—Part Time Love (Buddah)
 - GUESS WHO—When The Band Was Singin' "Shakin' All Over" (RCA)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-20
 - NATALIE COLE—This Will Be (Capitol) 10-6

- WDRG—Hartford**
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
 - NATALIE COLE—This Will Be (Capitol)
 - ELTON JOHN—Island Girl (MCA) 18-10
 - PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 21-15

- WTRY—Albany**
- 5000 VOLTS—I'm On Fire (Phillips)
 - SWEET—Fox On The Fun (Capitol)
 - BAY CITY ROLLERS—Saturday Night (Arista) 27-12
 - WAR—Low Rider (U.A.) 21-17

- WPTV—Albany**
- GLADYS KNIGHT & THE PIPS—Part Time Love (Buddah)
 - GRATEFUL DEAD—The Music Never Stopped (Grateful Dead)
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 26-12
 - BAY CITY ROLLERS—Saturday Night (Arista) 27-13

- **TOP ADD ONS:**
- WINGS—Venus & Mars Rock Show (Capitol)
WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
SIMON & GARFUNKEL—My Little Town (Columbia)

- ★ **PRIME MOVERS:**
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
STAPLE SINGERS—Let's Do It Again (Curtom)
(D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)

- BREAKOUTS:**
- WINGS—Venus & Mars Rock Show (Capitol)
SIMON & GARFUNKEL—My Little Town (Columbia)
DAVID GEDDES—Last Game Of The Season (Big Tree)

- WQXI—Atlanta**
- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
 - BILLY SWAN—Everything's The Same (Monument)
 - NATALIE COLE—This Will Be (Capitol) 22-16

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 13-9**
- WFOM—Atlanta**
- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
 - SIMON & GARFUNKEL—My Little Town (Columbia)
 - WINGS—Venus & Mars Rock Show (Capitol) 39-29
 - JIGSAW—Sky High (Chelsea) 40-31

- Z-93 (WZCZ-FM)—Atlanta**
- SIMON & GARFUNKEL—My Little Town (Columbia)
 - BEE GEES—Nights On Broadway (RSO)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 25-12
 - NATALIE COLE—This Will Be (Capitol) 10-6

- WBBQ—Augusta**
- FRANKIE VALLI—Our Day Will Come (Private Stock)
 - WINGS—Venus & Mars Rock Show (Capitol)
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 20-12
 - LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 6-1

- WSGN—Birmingham, Ala.**
- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
 - WINGS—Venus & Mars Rock Show (Capitol)
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 24-13
 - PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 16-9

- WHYY—Montgomery, Ala.**
- DAVID GEDDES—Last Game Of The Season (Big Tree)
 - MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
 - WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) 26-14
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 14-6

- WTOB—Winston/Salem, N.C.**
- BAY CITY ROLLERS—Saturday Night (Arista)
 - HOT CHOCOLATE—You Sexy Thing (Atlantic)
 - PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 34-22
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 32-21

- WSGA—Savannah, Ga.**
- STAPLE SINGERS—Let's Do It Again (Curtom)
 - HOT CHOCOLATE—You Sexy Thing (Atlantic)
 - PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 34-22
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 32-21

- WTMA—Charleston, S.C.**
- STAPLE SINGERS—Let's Do It Again (Curtom)
 - SIMON & GARFUNKEL—My Little Town (Columbia)
 - ELTON JOHN—Island Girl (MCA) 17-2
 - NATALIE COLE—This Will Be (Capitol) 18-8

- WKIX—Raleigh, N.C.**
- LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century)
 - WINGS—Venus & Mars Rock Show (Capitol)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-23
 - LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 13-7

- WORD—Spartanburg, S.C.**
- SWEET—Fox On The Run (Capitol)
 - WINGS—Venus & Mars Rock Show (Capitol)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-10
 - STAPLE SINGERS—Let's Do It Again (Curtom) HB-11

- WAYS—Charlotte, N.C.**
- FREDDY FENDER—Secret Love (ABC)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 - WAR—Low Rider (U.A.) 24-17
 - JOHN DENVER—Calypso/I'm Sorry (RCA) 12-7

- WNOX—Knoxville**
- 5000 VOLTS—I'm On Fire (Phillips)
 - WINGS—Venus & Mars Rock Show (Capitol)
 - SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 32-16
 - LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 15-5

- WGOW—Chattanooga, Tenn.**
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 - NATALIE COLE—This Will Be (Capitol)
 - STAPLE SINGERS—Let's Do It Again (Curtom) 30-16
 - KISS—Rock & Roll All Night (Casablanca) 28-15

- KAAY—Little Rock**
- MORRIS ALBERT—Feelings (RCA)
 - BEE GEES—Nights On Broadway (RSO)
 - MORRIS ALBERT—Feelings (RCA) HB-15
 - OLIVIA NEWTON-JOHN—Something Better To Do (MCA) 15-10

- WHBQ—Memphis**
- BARRY MANILOW—I Write The Songs (Arista)
 - HOT CHOCOLATE—You Sexy Thing (Atlantic)
 - STAPLE SINGERS—Let's Do It Again (Curtom) 30-12

- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) HB-17**
- WMPS—Memphis**
- NONE
 - NONE

- WMAK—Nashville**
- PETE WINGFIELD—Eighteen With A Bullet (Island)
 - FREDDY FENDER—Secret Love (ABC)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 11-5
 - BEE GEES—Nights On Broadway (RSO) 15-9

- WLAC—Nashville**
- NONE
 - WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) HB-7
 - STAPLE SINGERS—Let's Do It Again (Curtom) HB-15

- WLCY—St. Petersburg, Fla.**
- DAVID GEDDES—Last Game Of The Season (Big Tree)
 - JIGSAW—Sky High (Chelsea)
 - STAPLE SINGERS—Let's Do It Again (Curtom) 31-12
 - ABBA—SOS (Atlantic) 28-11

- WQAM—Miami**
- WINGS—Venus & Mars Rock Show (Capitol)
 - BEE GEES—Nights On Broadway (RSO) 26-18
 - 5000 VOLTS—I'm On Fire (Phillips) 23-19

- WFUN—Miami**
- SIMON & GARFUNKEL—My Little Town (Columbia)
 - WINGS—Venus & Mars Rock Show (Capitol)
 - FRANKIE VALLI—Our Day Will Come (Private Stock) 20-13

- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- STAPLE SINGERS—Let's Do It Again (Curtom)
 - FOUR SEASONS—Who Loves You (W.B.) 18-10
 - FAITH, HOPE & CHARITY—To Each His Own (RCA) 15-9

- WOPD—Lakeland, Fla.**
- GLEN CAMPBELL—Country Boy (Capitol)
 - NAZARETH—Love Hurts (A&M)
 - SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 26-12

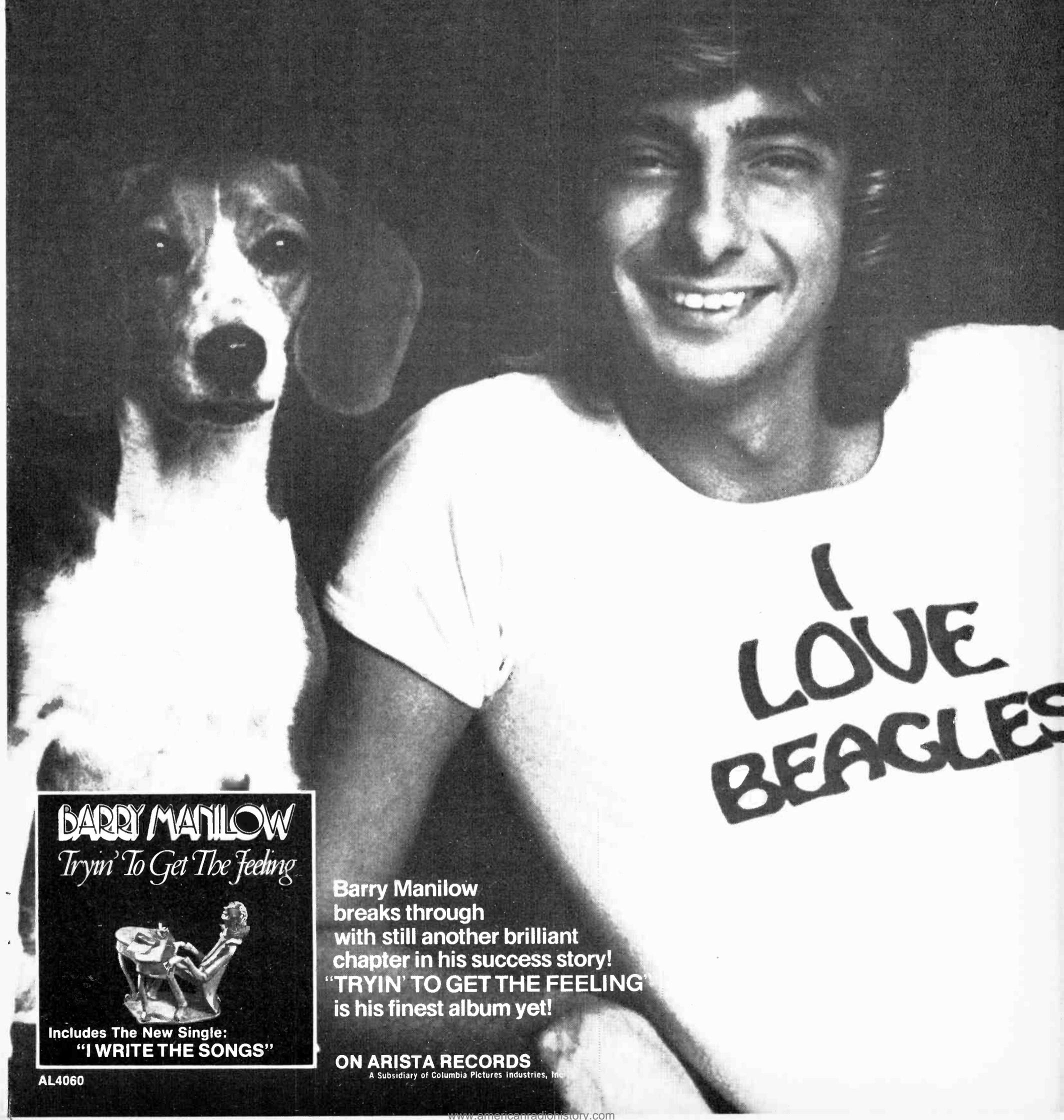
- D★ VAN MCCOY/SOUL CITY SYMPHONY—Change With The Times (Avco) 27-13**
- WMFJ—Daytona Beach, Fla.**
- DAVID GEDDES—Last Game Of The Season (Big Tree)
 - SIMON & GARFUNKEL—Little Town (Columbia)

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 23-8**
- SWEET—Fox On The Run (Capitol) HB-29

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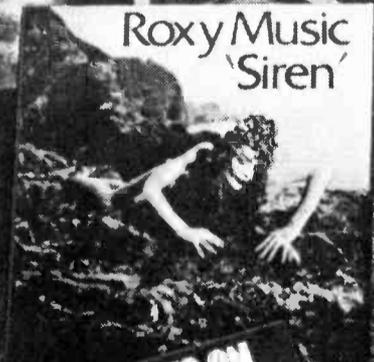
RAICES
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Produced by Bruce Botnick



An Evening With Wally Londo
Featuring Bill Slaszo
GEORGE CARLIN
Little David LD 1008
Produced by Monte Kay and Jack Lewis
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Siren
ROXY MUSIC
Atco SD 26-127
Produced by Chris Thomas for EG Records Ltd.



HOT CHOCOLATE
Big Tree BT 89512
Produced by Mickie Most



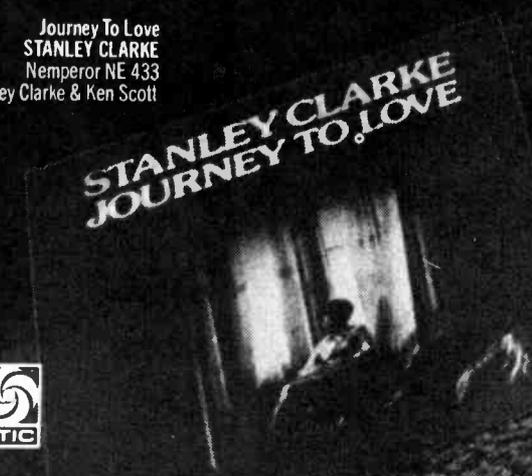
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BACK STREET CRAWLER
Atco SD 36-125
Produced by Back Street Crawler
for Oak Records Ltd.



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Atlantic SD 1679
Produced by Bert DeCoteaux, Tony Silvester
& Les McCann
Executive Producer: Nesuhi Ertegun

Dallas' KAFM Moves Up

But Nobody Has Yet Defined Its Odd Format Exactly

• Continued from page 4

the success so far of KAFM is not a single effort: it's the effort of everyone associated with the station ... everyone contributing thoughts and ideas ... if the ideas are practical and positive, they're put into the formula."

KOKE in Austin, Tex., was the first progressive country operation—a well-known fact. Dunaway feels that KOKE, however, "blew it. And we don't intend to let our opportunity fail. It means too much to the people who make the music and to our own people. In one of Jerry Jeff Walker's songs, he says: 'I've got a feeling, something that I can't explain'. Well, neither can I explain what's happening at KAFM, but my 22 years in radio tells me it is hap-

pening! And it's too important to go unnoticed."

In essence, progressive country is a blend and combination of traditional country music—going back to Bob Wills or farther—and country-flavored rock music turned out by such groups as the Eagles, Commander Cody, New Riders of the Purple Sage, and others. Essentially—all of it is material that normal so-called "modern country music" radio stations don't play.

The progressive station tends to stay away from a restricted list and program on thematic structures: the modern country music station, of course, usually has a very tight list (though some play up to 70 records in various rotation patterns) and stick to hits more than not.

"Searching for a tag to call what music KAFM plays is very difficult," Dunaway admits. "since so many people gravitate toward the title 'Progressive Country.' Yet, the name country rock comes closer to accurately describing what it really is. The music falls into two categories:

- "Rock related;
- "Pure country."

"As an example of the crossover in categories, you'll find David Allan Coe, Merle Haggard and Dolly Parton cataloged in rock related. You'll find Bob Wills, Hank Williams and Charley Pride in the pure country category. In some cases, e.g., Jerry

Lee Lewis, you'll find some selections in one category and some selections in the other. In terms of how it's all put together, KAFM has eight divisions of time separation and two divisions of day-parting.

The base of the rock related music comes from Buffalo Springfield forward, while the pure country base comes from Bob Wills forward. KAFM plays very few Buffalo Springfield selections, but plays almost the entire Wills catalog. Although the color coding is quite involved, the format (for lack of a better word) is flexible in allowing the air personality to put together music flows. We have taken the most positive elements of basic radio and progressive radio and made the blend compatible."

To augment this, the staff was
(Continued on page 24)



CFTR photo
BIZARRE INTERVIEW—Barry Hansen, center, otherwise known as Dr. Demento, clowns during an interview taping for CFTR in Toronto. On Oct. 19, CFTR broadcast the premiere of the syndicated "Dr. Demento Show," which grew out of his weekend shows on KMET in Los Angeles. From left: Paul Godfrey, 9-noon personality on CFTR, Hansen, and CFTR promotion director Clive Corcoran.

'Muppet Show' Will Go On TV In 1976

NEW YORK—"The Muppet Show" is a new half-hour weekly night comedy-music variety series to be launched in September 1976 by Independent Television Corp. and Henson Associates. The show, according to Abe Mandell, president of ITC, will feature a major entertainer each week. It will be shown on the five CBS-owned TV stations in New York, Los Angeles, Chicago, Philadelphia, and St. Louis and syndicated elsewhere.

Lundy Reaching Nat'l Audience As Host Of 'Hitbound' Series

LOS ANGELES—Except for one or two radio disasters along the way—and wrapping a Porsche around a tree one day near Crockett, Tex., in an attempt to avoid a deer—life and radio have treated Steve Lundy rather well. "I've never regretted becoming an air personality."

Of course, as you might have guessed, Lundy originally intended to become a lawyer, and later he was going to be an actor. Radio, in the early days, was just an easy way of making money to put him through college.

Lundy today is the host of "Hitbound ... From Billboard," the weekly syndicated radio show that combines hit tunes with new records, often by the same artists, as picked by the Billboard Review Dept. The show is produced by Dave Prince and Jim Hampton at Programme Shoppe in Los Angeles for Audio/Visual Productions.

For Lundy, this is his second time around to work with Hampton and Prince. Like most disk jockeys working their way up the ladder of station after station and market upon market, always packing up and flying out to a bigger city and a better station, Lundy once worked in Detroit at WXYZ and Prince was afternoon drive personality at the station. Hampton either replaced Lundy when Lundy left the MOR station or came there right before Lundy moved on.

Lundy started in radio in Tyler, Tex., in 1961 when Bill Young programmed the station. One of the jockeys at the station across the street was Jimmy Rabbit. Lundy talked Young into hiring Rabbit and thus added his own part to Texas radio history as Rabbit moved up to Dallas and then Los Angeles and Young later moved to KILT in Houston to become one of the best Top 40 program

directors in the nation. Among others working in Tyler in those days were Art Roberts, Randy Robbins and Michael Spears, who now programs KFRC in San Francisco.

Radio was a happening thing at the time: Gordon
(Continued on page 23)



STEVE LUNDY: Air personality scoring a hit with "Hitbound ... From Billboard."

Buddy Ray's a Trucker's Buddy

By JIM MELANSON

NEW YORK—Buddy Ray, late night deejay at WWVA, 50,000-watt in Wheeling, W. Va., believes in "telling like it is," especially to the thousands of truckers tuning in his "Country Roads" program each night of the week.

On the country music he's spinning or his raps into an open mike, "it's got to be honest for me to do it," says Ray, trying to describe the formula that's made him a favorite with rig drivers throughout the Northeast.

With a directional beam and clearer airwaves at night (his shows run from 12 a.m. to 5 a.m.), Ray's show carries into some 18 states, six Canadian provinces and occasionally Bermuda.

"We don't have a format here," says Ray. "It's a speedmat." And, the Screen-Gems-owned outlet can pick up an extra head of steam during Ray's airing hours. While the station has a 40-odd playlist during the day, Ray's show has one of some 140 singles.

"When single product being released is down," continues Ray, "I'll use album cuts."

Ray also keeps the pace going by doing live remotes from truckstops on the average of twice a month. He uses a conference telephone setup

with engineer Bill Hughes back at the station.

While Ray prides himself on his rapport with truckers and often has them airing their views during the show (he says they drive right up to

(Continued on page 47)

JIMMY DOCKETT—"LOVE THING" FFR-8000 THE SWEEP IS ON

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Radio-TV Programming

Lundy Reaching Audience

• Continued from page 22

McLendon was going strong with KLIF in Dallas. But Lundy was more interested in law. From Tyler, he went to Waco to continue college. Sometime later, he shifted to Nashville to attend Vanderbilt and while studying also worked at WKDA.

"But I hated Nashville, so I took up an offer from Dave Klemm, then program director of WXYZ, to work in Detroit." And by this time, he'd started acting in theaters in the area, so the idea of becoming a lawyer fell by the wayside. After a couple of years in Detroit, Lundy went to Houston to work for KILT and Bill Young.

"Isn't it amazing how you pass people up and down in this business?"

Lundy did the noon show and the station also had such air personalities as Russ "Weird Beard" Knight, Alex "James Bond" Bennett, Chuck Dunaway, Todd Wallace, Rick Shaw, and Walt "Baby" Love.

Six months after joining KILT, Lundy was doing 105 in his 1959 Porsche C model, swerved to avoid a deer crossing the highway, and ran into a tree. "That was in 1967. I had a lot of fun in that little car, but it had a bad habit about hitting trees."

Ten months later, he was back in action on KILT, where he was to remain for four more years during some of the greatest audience-success years of any Top 40 station: "we maintained about 45 percent of the audience all the time. In those days, I was doing my pegleg bit... wore a beard, mustache, and a leather pirate costume and had my pictures taken on a Chinese junk."

Of course, a lot of air personalities also had gimmicks in those days. Gary Stevens in New York had his Woolly Booger, Arnie Ginsberg in Boston had his train whistles. Probably the only personality of that era who has consistently maintained his image is Wolfman Jack. Lundy eventually left the pegleg gimmick behind, leaving KILT, too, in 1970 to join WLS in Chicago, a Top 40 station then programmed by Mike McCormick.

In 1971, he joined Paul Drew, then programming KFRC in San Francisco. "When Sebastian Stone came to KFRC as program director, I left to join the world's worst radio tragedy—KROQ in Los Angeles. But I wanted to be in Los Angeles— that had been the whole idea since I'd become serious about a radio career."

His career also includes working at WNBC in New York and that was where he won an award in MOR ra-

dio for Best Air Personality of the Year at the International Radio Programming Forum. He also did a stint with the "Super Rock" network disk jockey programming that was also syndicated.

"Radio has treated me well because the people in radio, at least the ones who are successful, have talent. Bill Young is probably one of the best program directors anywhere because he understands the show business aspects of radio. Paul Drew is also right up there... a very intelligent man. It's good to work with people you can rely on."

Today, besides hosting "Hitbound," Lundy is involved in commercial voiceovers and last week did a voice in a new Charles Bronson movie. It seems one of the villains in the movie had a lousy voice; they called in Lundy to dub his voice into the soundtrack. And Lundy is also doing pickup Ford spots nationwide. "The voiceover work is going great. And I'm also doing the morning show on 'Rock Unlimited,' the 24-hour programming service for automated Top 40 stations that is packaged by Programme Shoppe."

But "Hitbound" is his current favorite project. "I feel it's one of the best syndicated shows on the air. We're backing up all the new records that we play with established hits... for extra audience impact. I know the show is scoring well in all of the 160-plus markets we're in... I can tell because of all of the requests that we're getting for customized promos and spots. Too. Jim Hampton is a production specialist... one of the best I've ever worked with."

Lundy writes "Hitbound" on a Thursday with Prince and Hampton. The show is recorded on Friday in a four or four-and-a-half-hour session. After getting back the results of listener votes (a special feature of the show is that listeners can vote on new records and the winning disk gets played again the following week), that part of the show is recorded and the entire show put into the mail on tape on Monday.

In Los Angeles, the show is aired at 9 p.m. on KIIS.

"I try to stay away from humor in the show... try for a one-on-one relationship with the listener... with information. I think we probably get a little heavier when I do the spotlight review on albums. And, of course, the interviews with John Lennon, Seals and Crofts, Evie Sands, Frankie Valli, Johnny Rivers and Jim Croce make the hour show brighter. The interviews are only brief ones... the show flows well."

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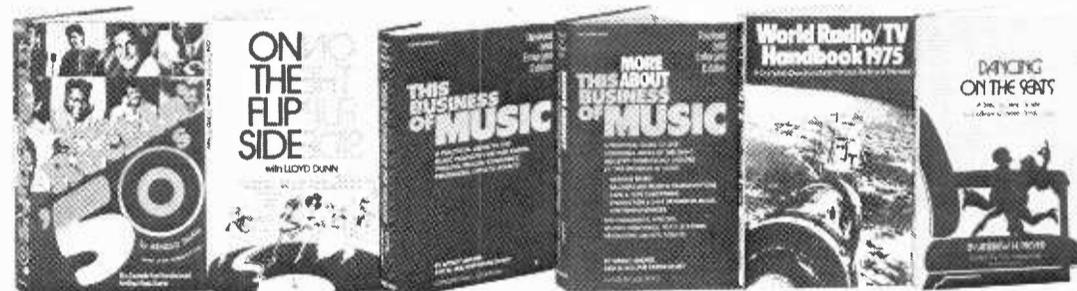
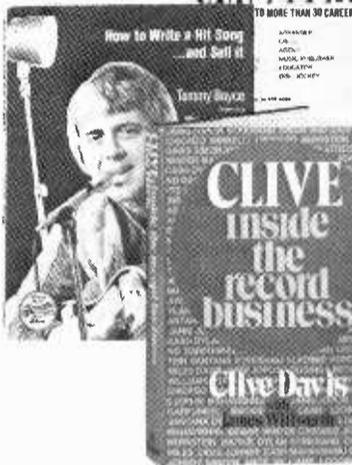
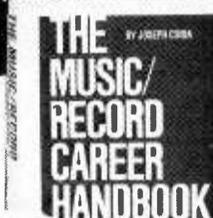
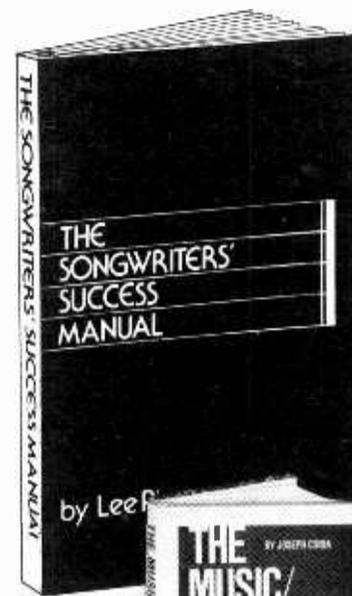
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TK Productions photo

GET DOWN AWARD—KHJ staffers present plaques to KC and The Sunshine Band during their recent Roxy performance in Los Angeles. The plaques represent a million sales on "Get Down Tonight" and were presented on behalf of KHJ and sister station KFRC in San Francisco. From left: KC's Denvil Lip-trot, KHJ music director Rosie Guevara, KC's H.W. Casey, and KHJ air personality Machine Gun Kelly.

'Irritant' Oldies Fade From Philly's WCAU-FM Tables

PHILADELPHIA—WCAU-FM, one of the nation's pioneer stations in the oldies format, is "adjusting" its format away from "irritant" oldies, according to James M. Keating, general manager.

"I won't say we pioneered the solid gold format, but we certainly were one of the early participants in it . . . that's over five years ago. But we've recognized that young adult habits and tastes have changed as well as their music demands. Radio stations must be reflective of this changing society."

He says that Gary McDowell's recent comments from WGST in Atlanta about moving away from some oldies was extremely interesting. "I, too, have recognized this problem. McDowell uses the record 'Cara Mia' as an example of an irritating record. I have been using 'At The Hop' and 'The Twist' as examples for expressing my point of view which is basically the same thing.

"Oldie stations have been overplaying music that has out-lived its shelf life. "So, being one of the early inhabitants of the solid gold format, it is only fitting that we be one of those to recognize that it is over and evolve to a more modern music presentation.

"There will always be a place in a market for a station that plays certain hits of the past and blends them correctly with the more contemporary sounds. I guess in that statement is the label or format description of a new set of emerging radio stations—call it modern solid gold or contemporary old or perhaps even MOR . . . call it whatever you want. One thing is for sure, though. Those who live strictly in the past will somehow remain there forever."

WCAU-FM has already begun modernizing its format.

It should be noted that the station is owned by CBS, which operates a successful soft-folk-rock type of station in Los Angeles—KNX-FM. However, KNX-FM only leans on contemporary recent hits and newer

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Dallas' KAFM Moves

• Continued from page 22

chosen with two major factors in mind: the ability of the person to communicate on the air and his knowledge of music. Thus, Bob Shannon does the 6-10 a.m. show, Dunaway follows until 2 p.m., then comes Elwin Farmer 2-6 p.m., Steve Coffman 6-10 p.m., Johnny O'Neal 10 p.m.-2 a.m., and Ray Cooper 2-6 a.m., with Eric Neilson on weekends.

"Each man has his own reason for being at KAFM," says Dunaway. "Elwin Farmer was doing Top 40 radio in St. Louis and just left the station; he not only didn't like country music, but had never even thought of doing a country-related format. But KAFM had an opening and he had a friend on the staff; he tried for

the position and got it." Today, Farmer says: "Since getting into this thing, I've discovered the most beautiful, honest music I've ever known existed. It's addictive."

Steve Coffman is probably the most down-to-earth air personality on the staff in terms of presentation on the air. He not only plays the music, but is totally involved in it. Whenever an artist is in town, Coffman catches the performances and makes it a point to talk with them . . . find out what makes them tick.

Johnny O'Neal programmed Top 40 radio stations in San Antonio and Houston for about 12 years. He then tried a modern country music station, but that wasn't the answer. He says: "In my head I could hear how an Eagles song and Rusty Wier or Michael Murphey could sound together. If it feels and sounds good, it should be done. And that's what's coming down at KAFM—a good feeling."

Ray Cooper calls himself a "rock'n'roll runaway." He was a programmer in Houston before joining KAFM. He had a feeling for progressive country, but knew he had a lot to learn . . . which he did.

Bob Shannon is a music freak and also is music coordinator for the station. With help from the entire staff, he picks the cuts available for airplay. Before joining the station, he worked at a progressive rock station, but had been studying the various types of music and music trends and wanted to join KAFM because he could see a progressive country trend growing.

Eric Neilson is also from progressive rock radio, but even when in progressive rock radio he would trend toward an Allman Brothers cut or one by Marshall Tucker, Poco, or the Burrito Brothers.

Dunaway feels that some of the major artists who've made progressive country more viable include Waylon Jennings, Willie Nelson, Linda Ronstadt, David Allan Coe, Jerry Jeff Walker, Merle Haggard, Rusty Wier, B.W. Stevenson, Steve Fromholz, Michael Murphey, Eagles, and Charlie Daniels.

"There are many who built their reputation in the clubs around this kind of music and have a built-in demand for the records even before their product is released.

"A case in point is Ray Wylie Hubbard, whose biggest claim to fame at this point is authorship of the song 'Up Against The Wall, Mother,' a tune recorded by Jerry Jeff Walker and now the New Riders. Ray Wylie Hubbard has an album to be released soon on Warner Bros. and the calls request-

ing it are tremendous, even though it's not released yet."

Besides KAFM, several local magazines are helping spread the positive aspects of progressive country. One of these, Dunaway reports, is Buddy Magazine, which has a circulation of about 40,000.

"The clubs that cater to progressive country all seem to be doing excellent business, too, and there are about 60 in the metro area at this time. The trend shows no sign of letting up and listener response to the station has been nothing less than phenomenal. We can equate the growth of progressive country to almost every other type of new music or music trend over the last 20 years . . . from the honky tonks and bars to the jukeboxes to the airwaves."

Dunaway believes that progressive country radio didn't happen to Austin, where it started, "because it was too cultist and didn't attract a mass audience.

"KAFM, however, has the key—unique, quality music and a structure for collecting people to the movement."

To boost the progressive country movement, KAFM periodically broadcasts a live concert either from a local nightclub or auditorium or from its own 4-track studios. So far, the station has broadcast live concerts by Michael Murphey, Willie Nelson, Steve Fromholz, Jerry Jeff Walker, B.W. Stevenson, Waylon Jennings, Jerry Lee Lewis, Jessi Colter, David Allan Coe, Rusty Wier, Larry Gatlin, Freddie Fender, Hoyt Axton and others.

And, augmenting the programming and personal progressive country fever, KAFM has Bull Shirts, belt buckles, and bumper stickers, all promoting progressive country and Texas Music.

RADIO INDEX Phoenix Ratings Firm in 12 Marts

LOS ANGELES—The key to research is proper interpretation and the "key to proper interpretation is tempering research with common sense," says Todd Wallace, director of marketing for Radio Index, Phoenix, a new programming research firm.

The firm is now active in 12 markets, says Wallace, a well-known program director. Wallace has programmed such stations as KLIF, Dallas, and KRIZ, Phoenix.

The firm offers a rating service for

radio stations with all research done via WATS phone lines out of Phoenix. He promises a weekly sample size of at least 300 persons 12 years old and older. "Actually, Index is more a research-consultancy than a ratings service although weekly three dimensional overnight measurement is definitely a stress-point of our service. We are dedicated to making certain each client fully understands each report and how to use it to his best advantage."

Three-dimensions refers to preference share, cum, and quarter-hour projections. Index vows to deliver each weekly report sooner than 36 hours after the last interview. Wallace claims the service is the first ratings situation developed by a radio programmer and is "designed to function primarily as a programming indicator."

A 26-page book and a 44-page technical appendix is provided. The appendix includes brief synopsis of methodologies of research firms such as Source, Marketrends, Trendex, Audidex, etc. Among the extra pluses of the Index service will be such things as quarterly trend reports that will assess a market's programming preferences, a study of air talent recognition factors, and other programming information.

The booklet points out, in regards to Pulse ratings: SABOTAGE—Physical tampering with Pulse raw data is 99 percent fool-proof. The only possibility of sabotage by an unethical broadcaster would be the discovery and subsequent bribing of a Pulse interviewer. Pulse, like any rating service, is of course subject to random selection of a radio station employee's household. Verification of interviewing insures a high level of quality control."

In essence, the booklet that Radio Index has produced as, quite frankly, a promotion piece for the

(Continued on page 47)

Jon-EI Productions In New Burbank Home

LOS ANGELES—Jon-EI Productions has moved into new quarters in Burbank, the home of the old KROQ radio station, according to Jack Hagerman, president. The firm produces "The Charlie Tuna Show" for radio syndication and, in addition, has a four-hour "Christmas Special" completed and available. Jon-EI is also revamping the former radio studios to provide full service production and tape duplication facilities.

Spokane KZUNs Move To Oldies

SPOKANE, Wash.—KZUN-AM-FM has changed to a contemporary oldies format, according to program director Jim Swartz. Station now aims at a 25-49 age audience and is consulted by a programming firm known as The Penetrators.

To aid in programming, the station has "set up a sample system with our rackjobbers, one-stops, and retailers in order that we might get the ultimate reflection of current albums and single sales in Spokane," Swartz says. Current material will be programmed, thus the station is now seeking to build up record service from record companies.

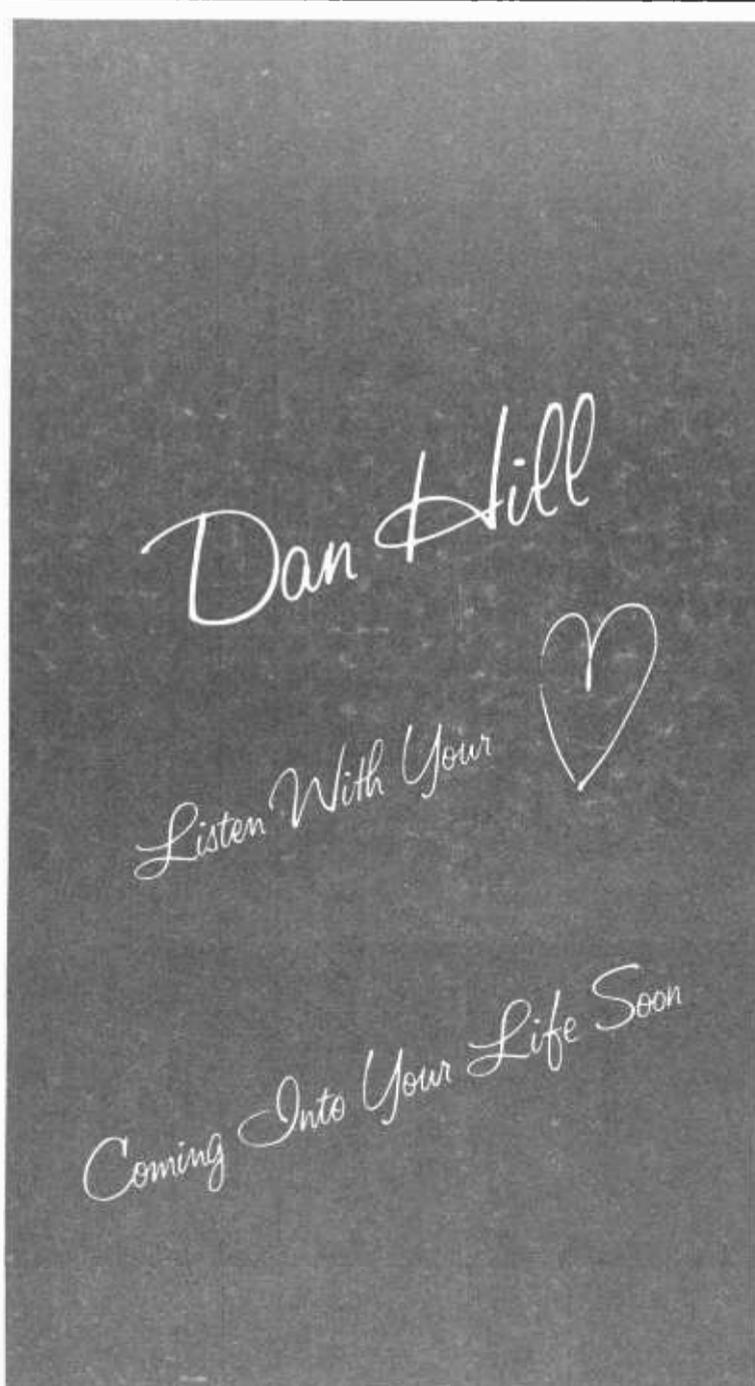
K-FM-92½ Texas Radio Concert Calendar

OCTOBER 1975						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
20	21	22	23 Waylon Jennings Recorded Studio Concert 9:00 P.M.	24 Rusty Wier Recorded Location Concert 9:00 P.M.	25 Michael Murphey B.W. Stevenson Steve Fromholz Studio Concert 9:00 P.M.	26 Rusty Wier Album Concert 10:00 P.M.
NOVEMBER 1975						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
					1 Kris Kristofferson and Rita Coolidge Live Concert 10:00 P.M.	2
3	4 David Allen Coe Recorded Studio Concert 9:00 P.M.	5	6	7 Jerry Lee Lewis Recorded Location Concert 9:00 P.M.	8 Merle Haggard Live Concert 10:00 P.M.	9
10 Ray Wylie Hubbard Live Studio Concert 8:00 P.M.	11	12	13 Freddie Fender Recorded Location Concert 9:00 P.M.	14	15 Waylon Jennings and Joan Cope Album Concert 10:00 P.M.	16
17	18	19	20	21	22 David Allen Coe Live Concert 10:00 P.M.	23
24	25	26	27	28	29 Jerry Lee Lewis Live Concert 10:00 P.M.	30

Texas Music is ALWAYS Special on KFM 92½

Progressive Country: KAFM calls itself KFM 92½ and distributes hundreds of concert calendars like this one which spell out all of the special programming.

NOVEMBER 8, 1975, BILLBOARD



Vox Jox

By CLAUDE HALL

LOS ANGELES—**Jim Conners**, who'd been with WMEX in Boston prior to it going MOR, is now with WROC in Rochester, N.Y., as program director, according to his personal public relations agent **Don Graham**. . . . **Dan Robins**, 1-919-237-0658, is looking for a production job in medium or major market. He was production director of WGTM in Wilson, N.C. . . . **Cliff Sanders** has left KIOI-FM-AM in San Francisco and been replaced by **John Stone**. . . . **Don Ross** is leaving KORD in Pasco, Wash.; claims management will be automating a lot of the operation. So, he's looking for a live job and his phone is 509-783-5732.

10 a.m.-2 p.m., music director and assistant program director **Ron Wood** 2-6 p.m., **George Isaacs** 6-midnight, **Steve Crane** midnight-6 a.m., and **Steve Hoff** on weekends. It's a Top 40 operation and Wood says: "It is my firm belief that our station is way out front when it comes to breaking and playing the hits first."

★ ★ ★
Vic Avers reports in from Radford, Va., and wants to know what-
 ever happened to **Dick Moran**, for-

merly of KFAD in the Fairfield, Iowa, and **Bill Jaeger**, formerly of WAND in Canton, Ohio. Avers sent in a bunch of limericks, but they're all so horrible I don't think I'll print any of them. . . . Well, just one: "While playing his records one day: an announcer did suddenly say: The pay is so bad: I feel I've been had: I, uh, really don't know why I stay!" Avers also sent some about operations manager **Bob Smith** and salesman **Al Wayne**. Turns out that the limericks were by air personality **Tom Sawyer**.

Shelby Singleton has just released "The Good Lord Giveth And Uncle Sam Taketh Away" by **Webb Pierce** on Plantation Records. Part of the promotion—and Shelby is somewhat promotion prone as most of you guys know—includes a beautiful copy of the lyrics on parchment signed by Webb. A collector's item. The record is a good honky tonk jukebox sound. . . . Since I'm into a country music mood, I'd like to pay tribute to KLAC in Los Angeles—that station continues to create good special programs. This time, new di-

rector **Dean Sander** hosted and program director **Hal Smith** produced an hour called "How The West Was Sung" filled with recalls of some of the most famous stars of the western movies discussing highlights of their careers—people like **Rex Allen**, **Gene Autry**, **Eddie Dean**, **Roy Rogers**, the **Sons Of The Pioneers**, and **Jimmy Wakely**.

★ ★ ★
 WNYU, the FM voice of New York Univ., is having financial trou-
 (Continued on page 47)

★ ★ ★
 Drifting back through some old copies of Billboard, I noted an article on Mars Broadcasting, one of the early radio syndication firms which was operated by **Stan Kaplan**, now owner of WAYS in Charlotte and other stations, and **Bob Whitney**. One of the products they had was a syndicated radio show called "The **Dick Clark** Radio Show," a real catchy title, you must admit. That was back in June 1963. It was a daily show on about 30 radio stations. Vox Jox that issue mentioned that **Bob Cosart** had launched a daily folk-music show on WIMA in Lima, Ohio.

★ ★ ★
 To bring you back to the present, just got a postcard from **Art Holt**, your lovable worldwide rambling programming consultant: he's in Monte Carlo. . . . The lineup at KRIG in Odessa, Tex., now includes program director and manager **Johnny May** 6-10 a.m., **Tim Roberts**

Bubbling Under The HOT 100

- 101—SUNDAY SUNRISE, Anne Murray, Capitol 4142
- 102—WHEN THE BAND WAS SINGIN' "Shakin' All Over," Guess Who, RCA 10410
- 103—YOU WERE SO WARM, Dwight Twilley Band, Shelter 40450 (MCA)
- 104—LOVE HURTS, Nazareth, A&M 1671
- 105—WE ALL GOTTA LIVE TOGETHER, Four Tops, ABC 12123
- 106—WE'RE ON THE RIGHT TRACK, South Shore Commission, Wand 11291 (Scepter)
- 107—LET'S LIVE TOGETHER, Road Apples, Polydor 14285
- 108—DO YOU WONDER, Shawn Phillips, A&M 1750
- 109—IT MAKES YOU HAPPY (But It Ain't Gonna Last Too Long), Rare Earth, Rare Earth 5058 (Motown)
- 110—TONIGHT'S THE NIGHT, S.S.O., Shadybrook 45019

Bubbling Under The Top LPs

- 201—FIRESIGN THEATRE, In The Next World You're On Your Own, Columbia PC 33475
- 202—JIMMY CLIFF, The Harder They Come, Island ILPS 9202
- 203—FREDDY FENDER, Since I Met You Baby, GRT 8005
- 204—DAVID ESSEX, All The Fun Of The Fair, Columbia PC 33813
- 205—WILLIE HUTCH, Ode To My Lady, Motown M6-838 S1
- 206—LITTLE FEAT, The Last Record Album, Warner Bros. BS 2884
- 207—SPLINTER, Harder To Live, Dark Horse SP 22006 (A&M)
- 208—TOM WAITS, Nighthawks At The Diner, Asylum 7E-2008
- 209—BILLY SWAN, Rock 'N Roll Moon, Monument PX 33805 (Epic/Columbia)
- 210—RON BANKS & THE DRAMATICS, Drama V, ABC ABCD 916

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A Grand Slam Winner At Dodger Stadium: Elton John

By PETER JONES

LOS ANGELES—Elton John triumphed at Dodger Stadium here Oct. 25. No possible argument or gripe about that fact. It was a standing ovation, 100 percent emotional and dramatic triumph.

For visiting Englishmen, such as I, included in an airlifted party of John's relations, family and friends, there was a strange aura of reluctant nationalistic fervor about that triumph.

Poprock is international. It breaks down barriers rather than builds them.

The British View But as John energized nonstop through night on three - and - a -

half hours of high-powered highlights, it seemed specially good to have an English accent . . . even to exaggerate it, as indeed John did sometimes in his spoken announcements.

But while all credit goes to the little Englander and his remarkably resourceful and tight-knit backup band, there has to be praise saved for the atmosphere created by the American fans and indeed by the stadium itself.

The stadium: huge, but not unmanageable. By comparison with, say, a British football ground, much cleaner and neater and brighter, with ample facilities and a much more helpful staff. A crowd of 55,000, many of whom had been there since before dawn anticipating a 1 p.m. kick-off, behaved impeccably.

In the U.K., big crowds of young

people gathered for pop or sport have become somehow synonymous with aggressive and provocative behavior, with frequent outbreaks of violence. But this was a good-natured crowd united in paying homage to a superstar and ready to accept the inevitable hang-ups and delays with good humor.

More high ratings for the crowd, too, in how they listened to what John and his comparatively new band were laying down. They listened first, joined in when asked to do so, grasped enthusiastically at any snatches of humor, and provided one-half of a memorable artist-audience relationship.

John, visibly moved by the way things built to his "Pinball Wizard" finale, was in brilliant form throughout, right from the opening "Your Song," when it was just his piano and himself facing that vast sea of eager faces. This bespectacled little showman used to be so introverted as to lead many normally shrewd judges to claim he'd never make it as a performer.

But now he calls the tune in more ways than one. He struts, cavorts, pounds, sings with agonized intensity or rocks with sheer vitality, and he knows what he's doing every inch, every note, of the way.

Maybe there's less blatant humor about the act now, and less of his updated Liberace flashiness. But there are still flashpoints of out-and-out showmanship, involving piano-vaulting, hat-hurling, piano-stool



Billboard photo by Terry O'Neill

Elton swings: superstar combines flash with artistry during his Dodger Stadium concert.

kicking, plus some wry observations of considerable wit, delivered in an almost apologetic manner.

This was, for most in the British charter flight contingent, a first look at how the big-stadium U.S. rock concert is handled. And it was handled very well indeed. John's sound was "spot-on," even from the eerie heights of the press box. He'd started his act in bright Californian sunshine and ended it in light-stabbed darkness.

And that band of his is really together. Caleb Quaye's guitar intensity and flair; percussionist-showman Ray Cooper; Kenny Passarelli's bass; Davey Johnstone's versatility; dynamic drummer Roger Pope—all kicked in memories even though it was John's personal triumph.

It's been five years since John first broke into the U.S. headlines. Now, 12 albums and several sellout tours later, he is established as a monumental talent and to his British supporters that's a nice feeling.

The weather was good, the crowd good, the stadium staff hospitable, the atmosphere fantastic. And if it was tough going for opening acts Emmylou Harris and Joe Walsh, battling against an Elton John anticipation feeling, then they should both know they were also appreciated.

By JEAN WILLIAMS

LOS ANGELES—An estimated 60,000 fans of all ages watched Elton John romp onstage at Dodger Stadium Oct. 25.

The man in glasses thrilled the audience who sat, or sprawled in sleeping bags or on blankets on the field for more than six hours.

John appeared via a sliding stage which came into view once its tracks

were laid, draped in royal blue, complete with stainless steel piano on which he continuously danced. The crowd on the floor of the stadium stood in unison and paid royal homage to the British star.

The rock artist who seems heavily influenced by Ray Charles, often

came across during his concert as a strong tenor version of the blind singer.

John, who is the first rock act to appear in the prestigious stadium since 1966 when the Beatles reigned as kings, seemed to hold a magic wand over the crowd. When he decided it was time for them to clap or cheer, they stood near the stage and the motion swept to the rear.

This action took place as John performed "Your Song," "Country Comfort," "Lovin'," "Rocket Man," "Have Mercy On The Criminal," "Yellow Brick Road," "Benny And The Jets." "Captain Fantastic."

Rock Looming Larger As a Big Las Vegas Strip Draw

By HANFORD SEARL

LAS VEGAS—Rock 'n' roll shows continue in popularity in this predominantly MOR, superstar market as two Dick Clark productions increase showroom attendance on the Strip.

Both "Good Old Rock 'n' Roll" and "Alan: A Tribute To Elvis" have recorded boxoffice success at the Thunderbird Hotel, a Caesars World property. The 620-seat-capacity Thunderbird show lounge has been packed for both reviews.

"The hotel is not committed to a rock policy," states Jim Seagrave, publicity director. "We're pleased with the way the leasing of the showroom is operating at present."

The Hotel Sahara, with the direction of Del Webb Hotels entertainment vice president Lenny Martin and rock promoter Gary Naseef, pioneered the first rock shows at a major Strip hotel in 1973 and continues showcasing of super rock groups.

Both the Las Vegas and Flamingo Hiltons booked Clark shows in Sept. and Dec. of 1974.

According to Clark, hotels make more money by outright leasing of the room, thereby placing the money-making aspect of a venture on liquor sales. For the "Good Old Rock 'n' Roll" show, customers were charged \$7.50 and \$6.50 for the "Alan" review.

"Bitch Is Back," "Don't Let The Sun Go Down On Me," "Philadelphia Freedom," "Island Girl" and others.

During the second half of his show, John displayed his patriotic feeling of America by swinging a red, white and blue baseball bat while he wore what appeared to be a sequined Dodger uniform.

On another note, there was a noticeable lack of uniformed police pacing the stadium as opposed to the Pink Floyd concerts held earlier this year at the sports arena. However, the crowd was probably the most orderly audience to be found at any rock concert.

Freddie Cannon, Cornell Gunter and the Coasters and Dion provide the excitement for the "Good Old" show just ended, with a second, four-week set for "Alan" Nov. 3-22.

It is the talented eye of Clark that makes his productions a success.

(Continued on page 35)

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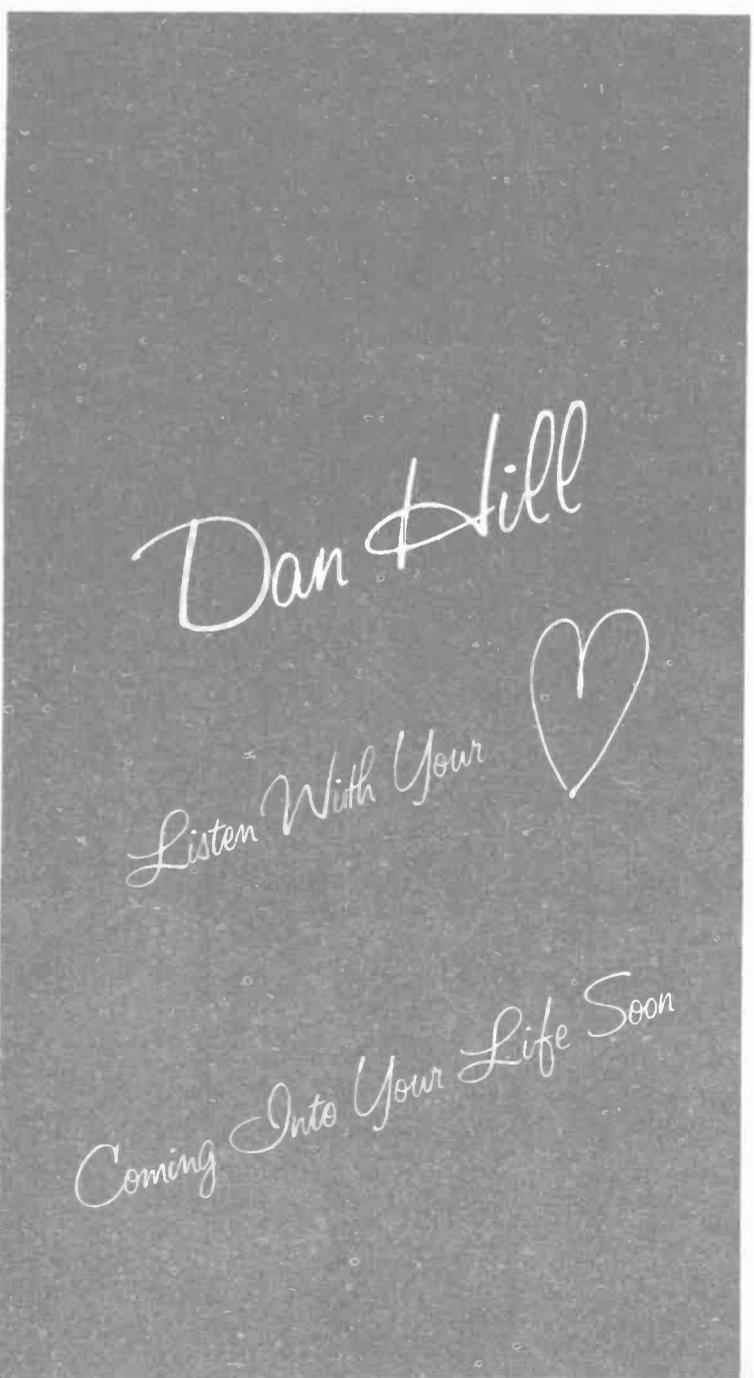
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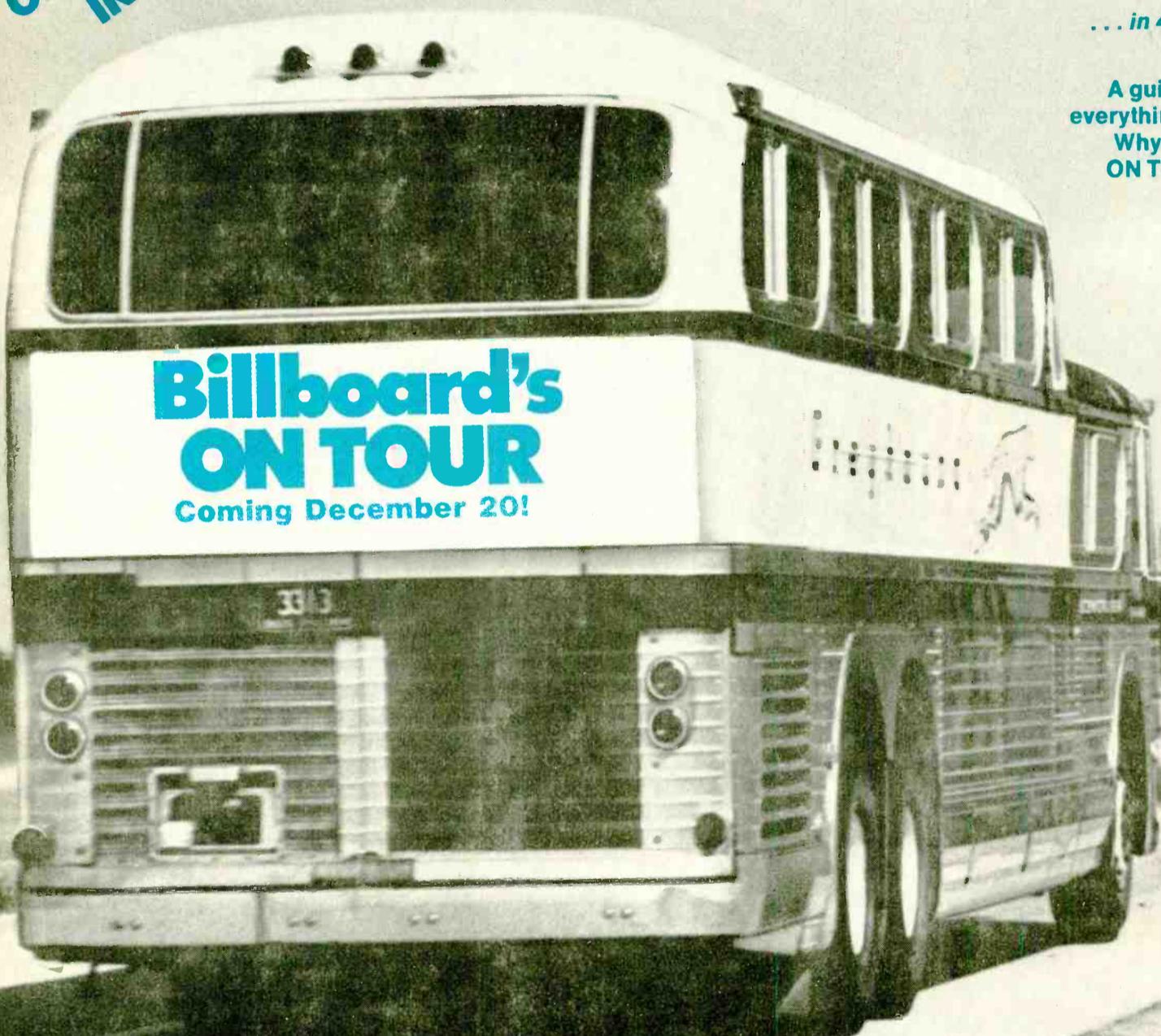
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More Variety In Acts For N.Y. City Center

By JIM MELANSON

NEW YORK—A move is underway to revitalize City Center, 3,000-seat hall here, by broadening the house booking policy to include jazz, folk, rock and r&b musical events.

Previously, dance, opera and drama were the sole attractions held in the city-owned facility.

It's generally believed that the move to embrace pop musical culture was prompted by financial difficulties. There have been several published reports in recent months that the hall was on the verge of permanently closing its doors.

Looking for a stopgap, though,

the facility's board of governors voted to turn the hall's direction over to Music Fair Concerts, which also runs Westbury Music Fair and three other East Coast concert venues, and Theatre Now.

The hall's new "open house policy" will be presented to interested parties at the Center Tuesday (4) during a reception from 4 p.m. to 7 p.m., says Lee Guber, president, Music Fair Concerts.

Guber says that he's optimistic over the hall's future. A major change already effected, he continues, has been the reworking of union arrangements to accommodate pop acts.

Guber states that one-nighters will be booked out on a flat fee basis
(Continued on page 29)

Back Injury Halts Allman Bros. Tour

MACON—The second part of the three-part Allman Brothers Band Tour '75 has been interrupted because of a back injury suffered by Johnny Lee Johnson, one of the band's two drummers.

Johnson has a 10-year history of back problems, according to Bunky Odom, vice president of Phil Walden & Associates. Tickets sold for the cancelled dates will be refunded, and the third part of the Allman Brothers tour will begin as scheduled Nov. 16 in Indianapolis.

Rock On Ariz. Merry-Go-Round Doug Clark Guides Celebrity Theater To Top Venue

By HARDY PRICE

PHOENIX—Rock, Arizona style, is on a merry-go-round. Actually it's on a revolving stage, 24 feet in diameter.

Celebrity Theater has become in four years the state's premier rock house. The theater plays host to approximately 60 to 65 shows each year.

And that isn't bad when you consider the Celebrity only seats 2,700. Add that to the fact that most rock artists do not like to play in the round and it's easy to understand why promoter Doug Clark keeps hustling.

It's a hustle that the 26-year-old Clark enjoys and it has paid off. When he first started booking shows in the theater, it was a simple \$3.50 a ticket, first come—first served. There were no permanent seats and the facility was used for everything from boxing shows to mini-conventions.

Then new owners took over, remodeled the building adding permanent seats and booked a season of pop attractions. While not losing their shirts, the new owners failed to make a dent in the pop market, long dominated in Phoenix by New England (Warwick, R.I., Musical Theater) promoter Buster Bonoff.

The owners were sub-leasing to Clark for rock shows and Clark was cleaning up at the boxoffice. Within a year Clark was hired to run the hall, in addition to his rock bookings. He tried some pop attractions, but after dismal boxoffice returns with Roger Williams and the late Duke Ellington, among others, Clark decided to stick with rock.

"The pop shows just never paid off," Clark says. "The best we ever did was break even."

Clark experienced a similar fate with jazz shows, failing to dent the market with the likes of Woody Herman, Shirley Bassey, Chuck Mangione, Charles Lloyd and Weather Report. Only Herbie Mann has been able to pull a consistent audience under the jazz banner.

With rock, Clark has built a huge following in the Phoenix area for concerts in the round. It is only 80 feet from the last row in the house to the stage. For the last year, patrons have been able to purchase tickets in a smoking section and there are five bars upstairs and the Encore Lounge downstairs to service thirsts.

It has been difficult for other promoters to bring rock shows to Phoenix. The City's Civic Plaza complex boasts a 3,500-seat Assembly Hall and a 6,500-seat Exhibit Hall, both of which have never reached potential as far as rock shows are concerned. The 2,500-seat Symphony Hall is closed to most rock acts. The main reason for Celebrity's dominance seems to be the fact that patrons are comfortable in the building and comfortable with shows in the round. They are close to the action and they can smoke and bring drinks to their seats.

Shrewd booking by Clark has also helped the situation. Heavy

L.A. Grove Heavy With One-Nighters

LOS ANGELES—New management at the Grove has intensified its one-nighter booking policies.

Bill Evans trio played Saturday (1) and this week John Klemmer and Gabor Szabo work Thursday (6). Morgana King appears Friday-Saturday (7-8) and Dizzy Gillespie goes Nov. 20.

Shows are at 9 and 11 p.m., \$5 admission.

metal bands have never gone over big in Phoenix and Clark knows it. He sticks with straight-ahead rock, boogie bands and the country-folk-rock genre that is so popular in the Southwest.

In doing so, Celebrity has claimed several artists as its own including John Stewart, Jerry Jeff Walker, David Bromberg and Frank Zappa. It was in Phoenix and at Celebrity Theater that Bruce Springsteen, the current darling of rock, received his first major Western exposure. He

played four sellout shows within six months.

"We've converted a lot of artists to the round," says Clark of his theater. "Gordon Lightfoot didn't like it at first, nor did Loggins & Messina or the Doobie Brothers." Only Seals and Croft gave Clark a flat turn-down because of the circular stage.

"The bands are always panic stricken when they see the stage," Clark says. "The problem is that most have never played in the round
(Continued on page 47)

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Studio Track

By BOB KIRSCH

LOS ANGELES—At **Sound Ideas Studio** in New York City, owner-engineer **George Klabin** has been working on a score for a motion picture dealing with the life of **Marilyn Monroe**. Titled "Goodbye, Norma Jean," the soundtrack is being produced by guitarist **Joe Beck** and **Bob Sterling**. Film sound transfers will be handled by Sound Ideas' new member, **John Pace**.

Klabin has also been busy doing overdubs and mixes for the **Johnny Harris Orchestra**, a **Paul Anka Production** under the direction of Johnny Harris—who happens to be Anka's arranger and orchestra leader. **Bob Both** is recording tracks for a new **James Brown LP**.

At **Crystal Industries Studios** in North Hollywood, **Kathe Green** has wrapped up her first LP under the direction of producer **Frank Wilson**. **Andrew Berliner** and **Kevin Beamish** handled the engineering. **H.B. Barnum** has been in working with artist **Jimmy Norman**, and **Elton John** dropped by for a quick session with producer **Robert Appere**. **Kiki Dee**, also produced by Appere, stopped by to lay some tracks: **David Bowie** was another recent guest, laying down a few tracks, while the **South Shore Commission**, produced by **Dick Griffey**, has just finished up a single. **John Fischbach** handled the engineering. **Don Cornelius** has also been in, producing material for the **Soul Train Gang**. The **Sylvers** laid some tracks with producer **Freddie Perren** and engineer **Jeff Sanders**. Other artists in the studio include the **Originals** being produced by **Mike Sutton** and **Wilson**. **Willie Hutch** producing himself with **David**

Henson and **Sanders** at the boards, and a movie soundtrack, "River Niger," produced by **Jerry Goldstein** for **Far Out Productions**.

The new, expanded facilities adjoining **Filmways-Wally Heider Studios** in Los Angeles are set for full operation by the beginning of the new year, according to Heider manager **Ron Trowbridge**. Trowbridge says the two-studio addition will help serve the company's increasing demand for variety television pre-recording. Plans are also being projected for new studios in New York and Nashville.

At the **Columbia Recording Studios** in San Francisco, **Richie Rome** is in from Philadelphia working on string and horn arrangements for a new symphonic rock group dubbed **Mother's Children**. **Bill Greene** is producing the effort. **Berserkely Records** has wrapped up a **Greg Kihn LP** with **Glen Kolotkin** engineering and co-producing with **Matthew Kaufman**. Also in recently was **Sneaky Pete** of the **Flying Buritto Brothers**, who cut a solo single. In the mastering room, **Neil Young's** next LP, "Zuma," has been completed, as has product from **Barclay James' Harvest**, **Heartfield**, **Bobby Womack** and the **Pointer Sisters**.

In notes from around the country: **Doc Severinsen** will be recording at **Dallasonic** in Dallas shortly, as will the **Side Of The Road Gang** for **Knifewing Productions**. In Nashville, **Vicki Lehning** has cut her first single at **Glaser Sound**, with **Ron**

Haffkine and **Kyle Lehning** producing and Lehning engineering. **Jeff Lane** is at **Groove Sound Studios** in New York cutting an LP of his own, with **Eddie Youngblood** engineering. Lane is producer of the **B.T. Express**. **Tanya Tucker** is working at the **Sound Shop** in Nashville cutting her second MCA LP with **Jerry Crutchfield** producing. Crutchfield is director of MCA music in Nashville.

At **Ripcord Studios** in Vancouver, Wash., **Red Simpson** and **Lorraine Walden** have cut a single together with owner **Gene Breeden** handling production and engineering. **Sheb Wooley** also cut a single in the facility, as did **Michael Jarrod**. The studio's remote unit cut **Country Joe McDonald** recently, with engineering handled by **Ray Eldred**.

The **Total Experience Recording Studios** in Los Angeles has added a 24-track API board, completing the transition to a full 24-track facility. Also at the studio, **Wayne Henderson** has been in producing the **Blue Notes** with **Frank Clark** engineering. The **Sylvers** have also been in, working with producer **Freddie Perren** and engineers **Larry Miles** and **Steve Pouliot**.

The **Explorer Location Recording Truck** in Seattle had a busy summer. Highlights for the firm included four days in Canada cutting 16-track masters for **Bachman-Turner Overdrive**, cutting **Charlie Daniels**, **Ayres Rock** and the **Bob Seger Band** at the Seattle Jam outdoor concert, cutting masters and demos for local artists including **Shy Anne**, **One Hand Clapping**, **Pleasure**, **Ron Gardner**, **Appaloosa**, a live set for the **Great Pretenders**, **Dinosaur Weekend**, a live set for **Joyous Celebration** and a **KING/KZAM "Quad Radio Spectacular"** featuring **John Klemmer**. The Explorer truck now counts an Ampex MM-1100 16-track recorder, Crown power amps, JBL monitors, closed circuit TV, camera sync pulse, up to 36 mikes on stage and variable parametric EQ among its features.

Pasadena Sound in Pasadena, Calif., has opened a new 24-track room, with **Everything Audios' Brian Cornfield** handling much of the design work. **Manuel Acuna** has also been in the studio recently, according to owner **Gil Jones**. At **Delta Recording** in New York City, producer **Eddie Drennan** has been in working with **Tipica Novel**. Also in is **Marty Sheller**, producing an LP for a new group dubbed **Cimmaron**. **Bob Blank** is handling the boards.

At **Super Sound** in Monterey, Calif., **Ben Ferrell** has been in cutting with producer **Vernon Minow**. Lending a helping hand was **John Reid**, manager of **Elton John**. Joining the engineering team at the studio is **Doc Storch**. The studio's other engineer, **Richard Sontag**, has been in working with **Barr & Marullo**.

N.Y. City Center

• Continued from page 28

(\$1,550), while longer running events will carry the standard guarantee against percentage of box-office gross.

Music Fair, itself, plans to produce concerts there, says Guber. Like Theatre Now, though, Music Fair's main function will be to attract independent producers and promoters to the hall. Any leasing arrangements will be worked directly through the two firms.

Jazz Push At NEC Parley

• Continued from page 1

have to re-evaluate the future of the conference at Grossinger's because it's grown so large," says Haddon Reines, regional convention coordinator and activities director at Elmira College. "Our projected growth for next year's meetings shows 1,200 delegates and 200 exhibits."

Although jazz bookings have been growing for more than one year, according to many jazz-oriented agents, it is only recently that schools have begun to become receptive toward mainstream jazz, as well as to already accepted jazz-rock.

More than one fifth of the exhibitors featured one or more jazz attractions and each admits that business in this musical area is definitely picking up.

Included in this list are Associated Booking (Freddie Hubbard), Ed Joyner (Shirley Scott), Magna Artists (Thad Jones-Mel Lewis, Roland Hanna), Contemporary Talent (Eddie Harris), Irene Pinn (Esther Phillips), Gerard Purcell (Flying Island, Camille Yarborough), Hit Attractions (Les McCann, Gil Scott-Heron), Willard Alexander (Lin Biviano, Buddy Rich), Torrance-Perrotta (Don Shirley, St. Louis Jazz Quartet), Sutton Artists (Dave Brubeck, Herbie Mann), MJL Management (John Payne Band) and Supreme Artists (Herbie Hancock, Bobbi Humphrey).

Also represented with jazz acts were RHL Management (Monty Alexander, Mose Allison, Barney Kessel, Charlie Byrd), Kazuko-Hillyer International (Randy Weston), RD III Ventures (Charles Earland, Brecker Brothers), Musica Orbis (Musica Orbis), Jazz Workshop Inc. (Charles Mingus), Tempi (Albert Dailey), Ariel Productions (Gary Burton, Dave Liebman, Keith Jarrett), All-American Talent (Grover Washington Jr., Norman Connors, Ray Ayers, Carlos Garnett), Marilyn Atlas Management (Synergy), Coffee House Circuit (John Abercrombie) and others.

The bicentennial has played a major part in promoting the acceptance of jazz on campus, according to several students.

Earl Carter of Tempi Productions says a lot of students came by and discussed his artist, a jazz pianist, because of the approaching U.S. anniversary.

"A large number of student representatives have indicated a strong interest in jazz because of the bicentennial, because it is more of an American art form than other kinds of music," he says. "Because of this, most schools are taking a chance on jazz and introducing it to their student bodies for the first time."

Many of the students stopping by Carter's booth inquired whether or not the act was really a jazz quartet or just a group led by a jazz leader. "Abby Hoffer of Magna concurs with Carter's thoughts and says that the buying taste of students attending the conference seems to be broadening into anything that sounds good.

After showcasing pianist Monty Alexander at the NEC national convention in Washington last February, Pete Lambros of PHL Management was deluged with requests for bookings. He is still scheduling dates from that showcase and says the spill-over of Alexander's jazz appeal has continued into this meeting.

Jazz-rock acts continue to lead the jazz path on campus and many contemporary artists are now considered to be in this musical area.

Artists like Buddy Rich, Maynard

Ferguson and Woody Herman are now looked upon by some students as jazz-rock acts, according to Bob Kasha of Willard Alexander. He says part of this has to do with the growing sophistication on the part of student entertainment buyers.

Sue Gordon of Jazz Workshop Inc. says that jazz is opening up on campus through the trail-blazing of the jazz-rock acts, but she thinks schools are now beginning to expand out into the "roots."

"Things are being done in a backward fashion, with students buying some of the jazz-rock first and then getting into certain contemporary artists like Charles Mingus," she says. "It's harder to sell the roots material to schools, but it's happening."

Showcased jazz acts like the John Payne Band and Lin Biviano found some of the best interest from student buyers.

"We received more than 20 interested offers after John Payne performed at his showcase and people are still coming over to inquire," says Michael Lembo, manager of Payne and head of MJL Management. "People seem to be so interested booking jazz, that several literally followed me back to my booth after John's performance."

Harry Abrahamson of All American Talent says that many students are turning toward jazz acts, because they are easier to work with an less expensive than rock acts.

"Most of the agencies that work with jazz acts are smaller than the huge agencies that handle rock acts, and because of this we return calls much quicker and try to give personalized service to the schools," he states. "All of our jazz artists are older and real professionals, and since they don't have 20 requests for the same date, they can give the schools a positive answer sooner."

Abrahamson also points out that most of his represented artists participate in workshops on campus, as well as their concert appearances.

"Because minority programming on most campuses is very poor, this combination of educational lecturing plus performing is a very good method of filling entertainment gaps," he adds.

Most of these agents selling jazz acts at the conference agree that it takes a little harder job of selling to get these acts across than it does rock acts.

"There is definitely an increasing amount of interest in jazz on college campuses, but it takes a little more work to give the potential buyers the backgrounds on the different artists—many of whom are unfamiliar to the average college student," says Andrew Simon of Ariel Productions. "People are looking places other than to boogie bands for entertainment, because they want a much higher level of sophistication in their

(Continued on page 35)

3 At West Chester

WEST CHESTER, Pa.—Three jazz ensembles played an Autumn Jazz Festival at West Chester State College here booked by Lawrence M. Goldfarb, Philadelphia promoter. During the week, with the Philips Memorial Auditorium on the campus housing the festival, concerts were presented by Maynard Ferguson and his orchestra, the New York Brass Violin Choir, and wound up Sunday (2) with afternoon and evening concerts offering Chuck Mangione and his orchestra featuring Esther Satterfield, plus the Chuck Mangione Jazz Quartet.

Talent In Action

ISLEY BROTHERS JIMMY CASTOR BUNCH K.C. AND THE SUNSHINE BAND

Madison Square Garden, New York

New York mayor Abe Beame took time out from his financial troubles to send a representative to this Oct. 24 show to proclaim the day "Fight The Power" day. The mayor's emissary was greeted by a chorus of boos from the near capacity crowd but that was the only time the audience expressed displeasure as this was one of the strongest soul shows to hit New York this year.

Signings

Joni Mitchell re-signed to Asylum Records, as has another of the label's big guns, **Jackson Browne**. Each deal is for five years.

The **Sylvers** to Capitol. The soul family group previously recorded for MGM-distributed Pride Records. Also to Capitol: **Ricci Martin**, 22-year-old son of Dean Martin; and the new Monkees spinoff group of **Dolenz, Jones, Boyce & Hart** whose first single is "I Remember The Feeling."

Bo Kirkland and **Ruth Davis** to Claridge Records where they will record as a duo and individually.

Kool & The Gang re-signed to De-Lite Records. Since joining the label several years back, the group has achieved gold on two singles and two albums. ... **Ace Spectrum** to Queen Booking.

The **O'Jays** re-signed to Gamble-Huff's Philadelphia International Records. ... **Freddie Hart** to Jim Wagner's American Management for representation. ... **Barbara Mandrell** re-signed to ABC Dot.

Michel Polnareff to Atlantic. He's a Paris-based writer-singer who is a major attraction throughout Europe and Asia. He just completed his first English-language album. ... **Catch** to LK Records. ... **Joel Zoss**, Arista artist, to Jack Daley's Company of Artists for management.

The Isley Brothers brought the crowd to its feet immediately by opening with their smash single "Fight The Power" though much of the lightness that highlights the recording was lost in a totally inadequate sound system. The group went through most of the material on their last two albums, spotlighting younger brother Ernie Isley's guitar work. The set seemed to drag a little towards the end. The group ended the way they began with "Fight The Power." It seems strange that a group with a long string of hits like the Isley Brothers would perform the same song twice, particularly since most of the audience began to leave when they heard the tune start for a second time.

Jimmy Castor was extremely well-received in his portion of the show as he ran through most of his current hits. Castor has long been one of the most unique and entertaining talents in soul music and with the solid band he has now he should finally begin to get the recognition he deserves.

Opening was K.C. and the Sunshine Band who are, with a well-choreographed horn section, a tight funky rhythm section and the electric stage presence of keyboardist H.W. Casey, a superlative live attraction. **ROBERT FORD JR.**

HARRY CHAPIN TOM CHAPIN

Avery Fisher Hall, New York

This artist gives the audience exactly what they pay for—a well-rounded down-to-earth three-hour concert. As a songwriter, Chapin takes actual stories and builds each song around them. Although not everyone of them works as planned, the bulk will become known as pieces of extreme beauty and wisdom.

His backup band, now expanded to include a drummer, piano and second guitar, worked very well together. His cellist and bassist always add a new dimension to his work, and the overall sound that this unit adds is really multi-dimensional. They can sound like a complete orchestra when they get together or they can play the part of augmenting musicians.

His overall attitude toward his audience will

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Disco Spawning A New Diskery

ATLANTA—Dance-A-Thon is the name of a new label here which is the outgrowth of one of the first mobile disco operations in the area formed in 1957.

Because of increased competition in the Southern disco area and a desire to market the virtually untapped creative resources in the new field, the label was formed. John Pitner is chief of promotions. Charles King head of sales and Alex Janoulis chief of finances.

The initial single release is by Starfoxx. The group's records will be packaged with an insert "elue" describing the situation that each particular song evolved from, without giving away the actual names of persons involved or the lyrics.

Independent distribution is being set up for Dance-A-Thon disks and tapes throughout the country. Heilicher Bros. of Texas and Southland Record Distribution of Atlanta have recently agreed to distribute product. Radio stations not being serviced should write Box 13584, Atlanta, Ga. 30324 for service.



Photo by Wendi Lombardi

DISCO DANCE—Carol Douglas performs during the Great American Disco Concert at Rockland Community College in upstate New York Oct. 11. Some 7,000 people turned out to listen to their favorite disco acts and to compete for \$1,000 in dance contest prizes. Drew Cummings produced the event. He plans on taking the concept to other cities later this year.

Fresno Club Draws Elderly Jazz Buffs

By JEAN WILLIAMS

LOS ANGELES—The disco doors are opening for the not so young. The Climax disco in Fresno, Calif., claims to have a method of attracting persons of all ages.

Tony Ungaro, disk jockey and coordinator of the club, has included in his format nights which are set aside for senior citizens who still care to boogie.

The club which holds 275 persons and is said to be the "in" spot to visit in Fresno, features big band disks spotlighting such jazzmen as Woody Herman, Glenn Miller, Charlie Barnet, Benny Goodman plus more contemporary jazz by Miles Davis and others while entertaining its senior dancers.

The club has a staff of profes-

sional dancers whose primary duties are to teach the young crowd who jam the club nightly the newest crazes.

Even its barmaids are hired on their ability to dance. Serving drinks, although important, seems secondary.

In his effort to stay in touch with
(Continued on page 31)

ONE FREEBIE IN 10

First Salsoul LP Rates Major Marketing Program

NEW YORK—Salsoul Records, recently formed disco-oriented label, is launching its LP product debut, "The Salsoul Orchestra," with an incentive stocking program for dealers and distributors, to be tied-in with an overall merchandising and promotional campaign.

The incentive, offered on first time orders only, comes out basically to one free on 10 albums. The label has also completed a promotional mailing of advance copies of the disk to some 1,000 discos and club DJs,

says Chuck Gregory, vice president and general manager.

Four or five empty jackets will be included in each box of records shipped, up to 25,000 units, for promotional display purposes, Gregory adds. He says initial orders have already passed the above unit mark. Radio and print tie-ins will also be made available.

The album, which carries a suggested list of \$6.98, shipped Oct. 31. Salsoul is a division of Caytronics Corp., Latin music manufacturer and distributor.

Club Dialog

By TOM MOULTON

NEW YORK—"I Love Music" by the O'Jays (PIR) is now the top disco record in town here, and it took all of three weeks from its release date. The LP will be available shortly. Also coming soon is the new Archie Bell and the Drells LP on TSOP. It should be a very hot dance product.

Atlantic Records will be releasing the new Tramps single "That's Where The Happy People Go." There will be a long disco version for club play and shorter one for commercial sales. There's been a lot of DJ talk about the record ever since the label introduced it at a press party announcing the act's signing. An album will be released sometime in January, and it will include three other strong disco cuts.

The new Blackbyrds album will be available soon, and it should prove out as one of their best efforts to date. "Rock Creek Party" and "Happy Music" are the strongest cuts on the disks. Both songs feature the synthesizer and are reminiscent of their first big hit "Walking In Rhythm." Another strong disco cut on the LP,

but with more of a funky flavor to it, is "Hash And Eggs."

TK is getting stronger with its own product as well as with disks from several of the labels it distributes. Notably, the label is no longer just coming with a Miami sound, but with a diversified musical approach. Three singles recently released by TK with good disco potential are: "Fools Rush In" by Joey Forriello (Drive), with a fantastic up track; "Baptize Me With Your Love" by Clarence Reid (Alston), featuring a straight from Memphis sound with good lyrics and a fine production job by Steve Alaimo; and "Get Down With It (1&2)" by Cashmere (Lotta), a slower, mellower sound with a slight overtone of the B.T. Express.

Thanks to Mike Webb for helping with the San Francisco report.

Atlantic is rush-releasing "Lady Bump" by Penny McLane, one of the lead singers from the group Silver Convention.



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Mammoth Party At Madison Sq. Garden

• Continued from page 1

building a major tour on his own production.

The feeling from both camps is that arena managers around the country will be eager to book such an event to offset dropped attendance figures and dark nights resulting from a softened concert market.

The Garden dates, Nader continues, will feature upwards of six label acts and the music will be "non-stop." Local disco DJs are being recruited to spin records between acts to keep the dance atmosphere going.

Nader says that he's working directly with the Record Pool, disco DJ organization here, to select records for the breaks and to coordinate a word-of-mouth promotional campaign in local clubs.

Some 300 radio spots (60 seconds each) will also come into play for promotional purposes. They'll go on the air three weeks prior to the event and will be heard on such local stations as WPIX, WABC, WXLO and either WBLS or WPLJ.

Nader also says he is currently negotiating with the television networks to tape the concert for a pre-Christmas special airing. If the networks should take a pass, Nader still plans to video the event.

Tickets for the evening are \$8.50 for all reserved seats. The arena's floor, capable of holding some 3,000 persons will be left open for dancing purposes. The Garden's upper decks will also go dark because anyone sitting there wouldn't have ready access to the floor.

The event will feature unique

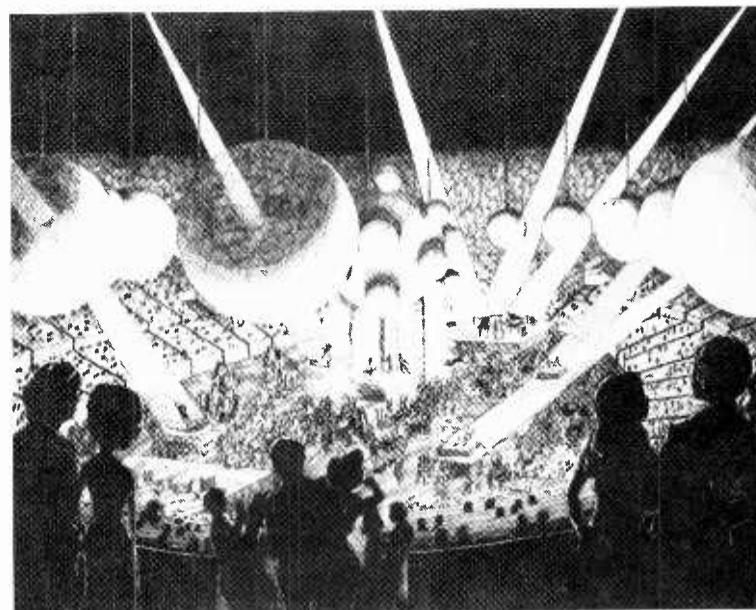


Illustration by Steve Lyons

Artist's sketch of planned staging for disco dance at Madison Square Garden.

trimmings, continues Nader. He says that several thousand dollars are being budgeted just to decorate the cavernous hall and create a more "intimate" surrounding for the dancers.

Several stages will be constructed on the Garden floor to spotlight dancers, while the acts themselves

will perform from either of two main stages, one at each end of the hall.

Air-filled balloons, ranging in diameter from 18-feet to 36-feet will be hung throughout the hall and special lighting effects will also be used. Designing the event is Steve Lyons Associates and lighting chores go to Bob See.

Elderly Flock To Fresno Climax

• Continued from page 30

the newest records, "most of which are not heard on the radio yet," says Ungaro, he scans the local record shops requesting to hear any new product in stock.

"The Climax purchases its records," explains Ungaro, adding, "the labels are not servicing us with product."

With the assistance of record shops which spin new records for him plus Billboard's disco and soul charts, Ungaro is able to compile his weekly playlist.

The list is also a mixture of tunes most requested by his audience in addition to requests on stations KYNO, KFYE-FM and KFIG in Fresno.

Friday and Saturday are oldie but goodies nights, however, current music is slipped in for those not totally geared to nostalgia.

Ungaro, who also instructs in the newest dances, is a former deejay at WNEW, New York and KLIP, Fresno.

The club, which is open seven

days a week from 2 p.m.-2 a.m., sports 50-cent drinks before 8:30 p.m., and there is no cover charge.

A major feature of the spot is its game room, which Ungaro indicates supports the club before the sun goes down.

NOVEMBER 8, 1975, BILLBOARD

Top Audience Response Records In N.Y. Discos

This Week

- 1 I LOVE MUSIC—The O'Jays—Phila. Intl
- 2 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 3 CASANOVA BROWN, (Do It Yourself, How High The Moon)—Gloria Gaynor—MGM (LP)
- 4 CARAVAN/WATUSI STRUT—Deodato—MCA (LP)
- 5 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 6 SUNNY—Yamboo—Montuno
- 7 UNDECIDED LOVE—The Chequers—Scepter
- 8 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
- 9 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
- 10 OVERTURE/LOVE MACHINE—The Miracles—Tamla (LP)
- 11 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst)
- 12 SALSOL RAINBOWS/TALE OF THREE CITIES—Salsoul Orch.—Salsoul (LP)
- 13 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 14 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye (LP)
- 15 SUMMER OF 42/EXODUS—Biddu Orch.—Epic (Exodus import only)

Colony Records (New York) Retail Sales

This Week

- 1 I LOVE MUSIC—The O'Jays—Phila Intl
- 2 SUMMER PLACE 76—Percy Faith—Columbia
- 3 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 4 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
- 5 NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
- 6 THE ZIP—MFSB—Phila. Intl
- 7 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 8 EXPERIENCE—Gloria Gaynor—MGM (LP)
- 9 CARAVAN/WATUSI STRUT—Deodato—MCA (LP)
- 10 I'M IN HEAVEN—Touch Of Class—Midland Intl
- 11 DISCO SAX—Houston Person—Westbound
- 12 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 13 DATE WITH THE RAIN—Frankie Gee—Claridge
- 14 LET ME BE THE #1—Dooley Silverspoon—Cotton
- 15 VOLARE—Al Martino—Capitol

Downstairs Records (New York) Retail Sales

This Week

- 1 SUMMER PLACE 76—Percy Faith—Columbia
- 2 I LOVE MUSIC—The O'Jays—Phila Intl
- 3 CHANGE (MAKES YOU WANT TO HUSTLE)—Donald Byrd—Bluenote
- 4 NOWHERE—Hocus Pocus—Black Music
- 5 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 6 THE ZIP—MFSB—Phila. Intl
- 7 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
- 8 SHE'S THE IDEAL GIRL/ERUCU—from the "Mahogany" soundtrack—Motown (LP)
- 9 LET ME BE THE #1—Dooley Silverspoon—Cotton
- 10 DATE WITH THE RAIN—Frankie Gee—Claridge
- 11 SUNNY—Yamboo—Montuno
- 12 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst)
- 13 DELICIOUS—The Duprees—RCA
- 14 I'M IN HEAVEN—Touch Of Class—Midland Intl
- 15 PAPAYA—Ursula Dubizak—Arista

Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

This Week

- 1 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 2 SUNNY—Yamboo—Montuno
- 3 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
- 4 I LOVE MUSIC—The O'Jays—Phila. Intl
- 5 HEAVY LOVE IT TAKES ALL KINDS OF PEOPLE—David Ruffin—Motown (LP)
- 6 SUMMER PLACE '76—Percy Faith—Columbia
- 7 UNDECIDED LOVE—The Chequers—Scepter
- 8 DATE WITH THE RAIN—Frankie Gee—Claridge
- 9 BOOM BAM BUMP—Nehls Freeman—RCA
- 10 OVERTURE/LOVE MACHINE—The Miracles—Tamla (LP)
- 11 AGGREGATION—Martha Velez—Sire (LP)
- 12 NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
- 13 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
- 14 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 15 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst)

Top Audience Response Records In San Francisco Discos

This Week

- 1 BRAZIL/DANCE WITH ME—Richie Family—20th Century (LP)
- 2 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 3 FLY ROBIN FLY—Silver Convention—Midland Intl
- 4 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
- 5 HEADLINE NEWS—Carol Douglas—Midland Intl (special disco version)
- 6 DRIVE MY CAR—Gary Toms Empire—PIP (special disco version)
- 7 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst)
- 8 TANGERINE—Salsoul Orch.—Salsoul (LP)
- 9 ONE MAN AIN'T ENOUGH—Jabara—A&M
- 10 TO EACH HIS OWN—Faith, Hope & Charity—RCA
- 11 SPECIAL DELIVERY—Polly Brown—Ariola American
- 12 I LOVE MUSIC—O'Jays—Phila. Intl
- 13 LOVE MACHINE—The Miracles—Tamla
- 14 SUMMER PLACE 76—Percy Faith—Columbia
- 15 LOVE TO LOVE YOU BABY—Donna Summer—Oasis

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

This Week

- 1 LOVE MACHINE—The Miracles—Tamla (LP)
- 2 FLY ROBIN FLY—Silver Convention—Midland Intl (LP)
- 3 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 4 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK
- 5 MESSIN' WITH MY MIND—LaBelle—Epic
- 6 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 7 DRIVE MY CAR—Gary Toms Empire—PIP
- 8 CHANGE WITH THE TIMES/EARTHQUAKE—Van McCoy—Avco (LP)
- 9 PEACEPIPE—B.T. Express—Roadshow
- 10 I LOVE MUSIC—O'Jays—Phila. Intl
- 11 HOLLYWOOD HOT—Eleventh Hour—20th Century
- 12 BRAZIL/LIFE FASCINATION—Ritchie Family—20th Century (LP)
- 13 DANCE DANCE DANCE—Calhoon—Warner/Spector
- 14 SECRET LOVE/GIVE ME MY MULE—Commodores—Motown (LP)
- 15 NURSERY RHYMES—Peoples Choice—TSOP (LP)

Projection By Laser Imminent

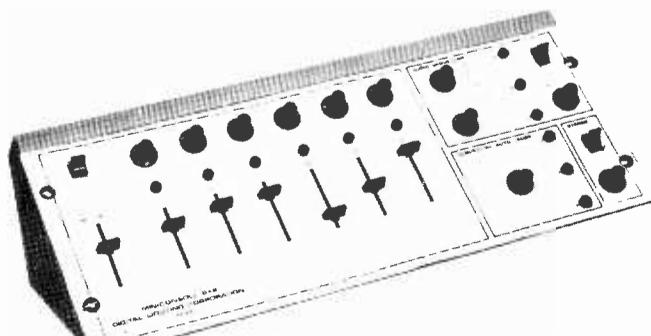
CINCINNATI—An audio controlled laser light for wall projection is being developed by Smithall Electronics Inc. for marketing to discos in about six months.

The firm designs and manufactures neon and incandescent lighted dance floors and control consoles, as well as active crossover networks, pre-amps and speaker cabinets with subsonic capabilities.

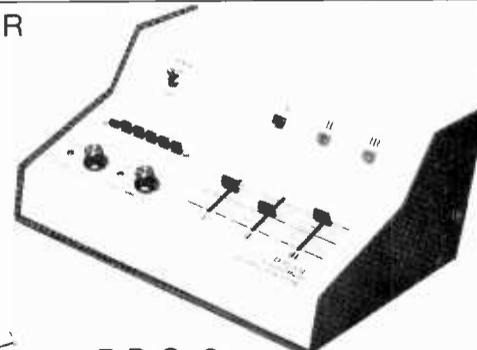
"In larger clubs, we attempt to reach a 20 to 30 Hz bass range and acoustically equalize the sound level," says Steve Kappel, general manager.

The company, in business since 1967, provides sound and light packages in the \$20,000 to \$30,000 range for national accounts, including the Uncle Sam and Mad Hatter chains.

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Rock Singles Best Sellers

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As Of 10/27/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | |
|--|--|
| 1 BAD BLOOD —Neil Sedaka—Rocket 40460 | 21 DANCE WITH ME —Orleans—Asylum 45261 |
| 2 FEELINGS —Morris Albert—RCA 10279 | 22 LOW RIDER —War—United Artists 706 |
| 3 BALLROOM BLITZ —Sweet—Capitol 4055 | 23 NIGHTS ON BROADWAY —Bee Gees—RSO 515 |
| 4 LYIN' EYES —Eagles—Asylum 45279 | 24 I ONLY HAVE EYES FOR YOU —Art Garfunkel—Columbia 3-10190 |
| 5 MR. JAWS —Dickie Goodman—Cash 451 (Private Stock) | 25 GET DOWN TONIGHT —KC & The Sunshine Band—TK 1009 |
| 6 ROCKY —Austin Roberts—Private Stock 45020 | 26 JUST TOO MANY PEOPLE —Melissa Manchester—Arista 0146 |
| 7 MIRACLES —Jefferson Starship—Grunt 10367 | 27 BRAZIL—Ritchie Family —20th Century 2218 |
| 8 WHO LOVES YOU —4 Seasons—Warner Bros./Curb 8122 | 28 FAME —David Bowie—RCA 10320 |
| 9 ISLAND GIRL —Elton John—MCA 40461 | 29 IT ONLY TAKES A MINUTE —Tavares—Capitol 4111 |
| 10 RHINESTONE COWBOY —Glen Campbell—Capitol 4095 | 30 BLACK SUPERMAN/MUHAMMAD ALI —Johnny Wakelin & The Kinshasha Band—Pye 71012 |
| 11 HEAT WAVE —Linda Ronstadt—Elektra 45282 | 31 YOU —George Harrison—Apple 1884 |
| 12 I'M SORRY —John Denver—RCA 10353 | 32 SATURDAY NIGHT —Bay City Rollers—Arista AL 4049 |
| 13 GAMES PEOPLE PLAY —Spinners—Atlantic 3284 | 33 MY LITTLE TOWN —Simon & Garfunkel—Columbia S-10230 |
| 14 SKYHIGH —Jigsaw—Chelsea 3022 | 34 THIRD RATE ROMANCE —Amazing Rhythm Aces—ABC 12078 |
| 15 AIN'T NO WAY TO TREAT A LADY —Helen Reddy—Capitol 4128 | 35 SECRET LOVE —Freddy Fender—ABC/Dot 17585 |
| 16 LADY BLUE —Leon Russell—Shelter 40378 (MCA) | 36 I'M ON FIRE —5000 Volts—Philips 40801 |
| 17 THE WAY I WANT TO TOUCH YOU —Capt. & Tennille—A&M 1725 | 37 FEEL LIKE MAKIN' LOVE —Bad Company—Swan Song 8413 |
| 18 SOS —Abba—Atlantic 3265 | 38 WHAT A DIFFERENCE A DAY MAKES —Esther Phillips—Kudu 925 |
| 19 SOMETHING BETTER TO DO —Olivia Newton-John—MCA 40459 | 39 WASTED DAYS AND WASTED NIGHTS —Freddy Fender—ABC/Dot 17558 |
| 20 BLUE EYES CRYIN' IN THE RAIN —Willie Nelson—Columbia 3-10176 | 40 RUN JOEY RUN —David Geddes—Big Tree 16044 |

Rock LP Best Sellers

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As Of 10/27/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | |
|---|--|
| 1 WINDSONG —John Denver—RCA Asylum 7E-1039 | 21 BETWEEN THE LINES —Janis Ian—Columbia PC 33394 |
| 2 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 | 22 SEDAK'S BACK —Neil Sedaka—Rocket 463 |
| 3 RED OCTOPUS —Jefferson Starship—Grunt BFL1-0999 | 23 STILL CRAZY AFTER ALL THESE YEARS —Paul Simon—Columbia PC 33540 |
| 4 WISH YOU WERE HERE —Pink Floyd—Columbia PC 33453 | 24 IV —Led Zeppelin—Atlantic SD 7208 |
| 5 CLEARLY LOVE —Olivia Newton-John—MCA 2148 | 25 STRAIGHT SHOOTER —Bad Company—Swan Song SS 8413 |
| 6 GREATEST HITS —Elton John—MCA 2128 | 26 PICK OF THE LITTER —Spinners—Atlantic SD 18141 |
| 7 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY —Elton John—MCA 2142 | 27 BREAKAWAY —Art Garfunkel—Columbia PC 33700 |
| 8 PRISONER IN DISGUISE —Linda Ronstadt—Asylum 7E-1045 | 28 ALIVE! —Kiss—Casablanca NBLP 7020 |
| 9 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 29 TOMMY/ORIGINAL SOUNDTRACK RECORDING —Polydor PD2-9502 |
| 10 BEFORE THE NEXT TEARDROP FALLS —Freddy Fender—ABC/Dot D0SD 2020 | 30 THE HEAT IS ON —Isley Bros.—T-Neck PZ 33536 |
| 11 GREATEST HITS —John Denver—RCA CPL1-0374 | 31 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |
| 12 CAT STEVENS' GREATEST HITS —A&M SP 4519 | 32 MINSTREL IN THE GALLERY —Jethro Tull—Chrysalis CHR 1082 (Warner Bros.) |
| 13 BACK HOME AGAIN —John Denver—RCA CPL1-0548 | 33 EXTRA TEXTURE —George Harrison—Apple SW 3420 |
| 14 FANDANGO —Z.Z. Top—London PS 656 | 34 WIN, LOSE OR DRAW —Allman Bros. Band—Capricorn CP 0156 (Warner Bros.) |
| 15 ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 | 35 ATLANTIC CROSSING —Rod Stewart—Warner Bros. BS 2875 |
| 16 HONEY —Ohio Players—Mercury SRM-1-1038 | 36 BLUES FOR ALLAH —Grateful Dead—Grateful Dead GD-LA494-G |
| 17 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 | 37 BORN TO RUN —Bruce Springsteen—Columbia PC 33795 |
| 18 KC & THE SUNSHINE BAND —TK 603 | 38 WIND ON THE WATER —David Crosby/Graham Nash—ABC ABCD 902 |
| 19 HEARTS —America—Warner Bros. BS 2852 | 39 THE HUNGRY YEARS —Neil Sedaka—Rocket PIG 2157 |
| 20 GREATEST HITS —Tony Orlando & Dawn—Arista AL 4045 | 40 MELLOW MADNESS —Quincy Jones—A&M SP 4526 |

BMI Honors Midwest Organists

CHICAGO—Organists for sports events were recognized by BMI here at the Third Annual Music And Sports Luncheon Oct. 30, with Edward N. Cramer, BMI president, making presentations to Ron Bogda, organist at the Chicago Stadium for the Blackhawks and Bulls; Wilner

Burke, organist for the Green Bay Packers since 1927; Frank Charles, who supplies music for the Milwaukee Brewers and Milwaukee Bucks; Nancy Faust, at the White Sox Park keyboard; and Frank Pellico, Wrigley Field organist.

Classical

Intl. Music Council Appoints New Head: Changes Some Bylaws

NEW YORK—The International Music Council named a new president, aired problems and goals and made changes in its bylaws, during its four-day confab held last month in Toronto.

At the meeting, attended by delegates from 55 National Music Council Committees and 16 of the 18 international member organizations and individual members, Narayana Menon (India) was named IMC president. Vice presidents elected for this biennium are Egon Kraus (Germany), John Roberts (Canada), Tibor Sarai (Hungary). Dimiter Christov (Bulgaria) was elected secretary general; John Morton (Great Britain) was elected treasurer.

Among the changes in the bylaws were the following: An individual member, who previously could serve only four years, may now be re-elected; IMC will now have three vice presidents instead of one; the post of treasurer was reinstated. An afternoon session centered on IMC's role with UNESCO and problems that have arisen as a result of UNESCO's attitude toward Israel. It was suggested that UNESCO give travel grants to those musicians involved in contests.

Fourteen panels on seven subjects featured musicians from around the world. Among U.S. panelists were Oliver Daniel, vice president, BMI; Richard Johnston of Calvary U.; Irving Lowens, Yehudi Menuhin and Merle Montgomery, president of the National Music Council. Official delegates for the U.S. were Barry Brook, International Association of Music Libraries, Ms. Montgomery, with Doris O'Connell, executive secretary of NMC, as alternate.

D.C. Orchestra, Assn. In Accord On a New Pact

WASHINGTON—The National Symphony Orchestra Assn. and the D.C. American Federation of Musicians, Local 161-710, have reached an agreement on a new contract.

The agreement covers the services of the Orchestra's musicians for the three-year period beginning with the opening of the 1975-76 season. The orchestra has been working on an extension of its previous contract which ended Sept. 27, in order to complete its concert obligations in the Haydn Festival.

The package commits the association to additional expenditures totaling \$985,000 over the next three years.

The new pact increases the annual minimum salary from \$15,860 to \$20,800 over a three-year period. The present minimum weekly salary, \$305, is increased to \$325 in 1975-76 season; \$350 in 1976-77; and to \$400 in 1977-78. Increases per week are \$95 over a three-year period.

The new contract also offers expanded benefits including pensions, medical and life insurance. Vacation weeks, which at present amount to six weeks annually, increase to seven weeks in the second and third years of the contract. Daily expenses while touring will be increased to \$32, \$35, and \$38 in the respective years from the current \$29.

Two new international organizations were admitted to IMC. Other items of interest were:

International Music Day will be declared each year and it will probably be on Oct. 1; World Music Week will be held biennially as a part of the IMC Assembly; The next General Assembly of UNESCO will be held in Geneva in 1976.

A Yehudi Menuhin birthday concert is planned by the Orchestre National du Monte Carlo on April 30, 1976, when Hephzibah and Jeremy Menuhin will perform and Yehudi will conduct; The next International Rostrum of Composers will be held in Paris, May 17-22, 1976; The 12th International Conference of ISME will be held in Hanover, July 3-8, 1976; The 4th International Rostrum of Young Interpreters will be held in Bratislava, Czechoslovakia, October 1976; The 50th Festival and General Assembly of ISCM will be held in Boston, Oct. 24-31, 1976.

Also, a TV Opera prize of \$5,000 is to be awarded within the framework of the Salzburg Festival in August 1977.

Plans are to launch two new series in the Unesco collection of records; A. Young Interpreters, in coopera-

tion with the IRYA; B. Master Concerts, in cooperation with MTMAF. The promotion of young musicians is to be implemented by the International Society of Music Education and the International Federation of Musicians; An IMC award will be presented biennially on International Music Day to the Musician whose efforts during the past two years is considered to have contributed the most to international understanding.

The next IMC Assembly will be held in Prague in 1977; The 1979 IMC Assembly may be held in Australia.

Soviet Pianist Cuts DG Album

MOSCOW—Pianist Lazar Berman is in Berlin to cut an album with Berliner Philharmonic under Herbert von Karajan for Polydor/DG. The program scheduled to be taped was the Tchaikovsky First concerto for piano and orchestra and one of the two Liszt's concertos for piano and orchestra.

Berman, 45, a graduate of Moscow conservatory and former student with the late Prof. Alexander Goldenweiser is relatively little known in this country. He is not considered to be in the first 10 of Soviet pianists currently, although he is a virtuoso and probably the best interpreter of Liszt's piano music in Russia now.

He has released just a few albums for Melodiya. His best known album nationally is the Liszt Transcendental Etudes, a two-record set, the original recording made in monaural in 1963. Since then Melodiya has reissued the album six times and for the most recent reissue the disks were electronically rechanneled for stereo.

Other three albums by Berman: Rakhaminov, Chopin, Scriabin, Ravel, Debussy; Scriabin/Ravel's pieces plus Liszt's Les Funerailles and "Hungarian Rhapsody No. 9"; and Schumann's "Sonata No. 2 in G minor" and Opus No. 12, and the Schubert-Liszt pieces. Last May Berman recorded the Liszt "H-moll Sonata" for Melodiya to be released later this year—in fact his first album in 10 years. The sonata was first recorded and released by Berman in London in 1958 for Saga label. This was his first recording session abroad.

U.S. impresario Jacques Leiser reportedly plans to introduce the pianist to the American audience this month and in February.

Col Push On Carlos 'Request'

NEW YORK—"Walter Carlos: By Request" is Columbia Masterworks third Record of The Month. Like the two previous releases, "By Request" will be specially priced for the first 90 days. The album is being released in stereo only as is the tape version.

The album contains a 7-inch sampler disk containing cuts from the entire Carlos catalog. "By Request" will be supported by a national promotion campaign, which will include ads in the major trade and consumer publications, special in-store displays including both posters and mobiles, as well as radio spots, especially at FM stations.

The concept of the album was the result of a postcard survey undertaken in 1972-73. The cards were included in the Carlos "Sonic Seasonings" album and invited buyers to suggest repertoire to be used in a new album. More than 5,000 replies were received, according to Rachel Elkind, Carlos' producer. "By Request" was released in England several months ago.

Five-LP Release

Connoisseur Society Push

NEW YORK—Connoisseur Society is mounting a special campaign in conjunction with its five releases set for this month.

CS will advertise in the Schwann catalog, has set up spots on some classical radio stations and is using cooperative newspaper advertising in the consumer press. Also, according to Rosana Silver, marketing director, a major promotion is scheduled to begin Nov. 10 with the 30 Korvettes' stores in conjunction with the Korvettes' one-hour show on station WQXR on Sunday (9), which will be devoted entirely to CS product.

The records, which are being re-

leased under the licensing agreement with Pathe-Marconi-EMI of France, are: Liszt Piano Concerti No. 1 and 2, Gyorgy Cziffra pianist, conductor, Gyorgy Cziffra Jr., and the Orchestre de Paris; Schubert's Wanderer Fantasie/Schumann Sonata No. 2 in G Minor, Bruno-Leonardo Gelber, pianist; Brahms Sonata No. 3 in F Minor and Rhapsody No. 2 in G Minor, Bruno-Leonardo Gelber, pianist; Chopin—the Four Scherzi and Fantaisie in F Minor, Francois Duchable, pianist; and Brahms Piano Concerto No. 2, Bruno-Leonardo Gelber, pianist, Royal Philharmonic Orchestra, Rudolf Kempe, conductor.

Jukebox Programming

Operators Profit From Dr. Malone At Chicago Expo

By ANNE DUSTON

CHICAGO—A hypothetical company named Shamrock Music was used by Dr. John A. Malone to demonstrate operational analyses and strategies that a jukebox operator can follow for a more beneficial profit picture, at a seminar on "Controlling Your Operations" at the Music Operators of America recent exposition here.

Dr. Malone is associate dean for graduate study, College of Business Administration, Univ. of Notre Dame.

The flow sheets for the mythical company pinpointed costs and profits in all areas of business, and although extensive, Dr. Malone recommends that without such detailed expense reports, a firm is not aware of specific areas of profit and loss, and therefore cannot improve its operation, and may even be experiencing a correctable financial loss.

Under assets and liabilities, Shamrock also lists the number and age of machines in the field, an important area of information to avoid being hit with new machine requirements at one time.

Cash flow sheets indicated that the company had too much money in the bank at the end of the year earning 5 percent, while paying 15 percent in loans. "Many a company goes broke because it doesn't have a cash flow picture which would point up these errors and illustrate where you really are," Malone points out.

The firm has 240 machines and gross revenues of \$436,900, averaging \$35 per week on each machine. The operating statement lists cost of sales as \$255,800 and expenses of \$172,000, for earnings of \$9,000. Expenses include such items as a salary for the owner, and employe fringe benefits that amount to 20 percent above base salary.

Comparing return on sales to return on investment, the tables show a 4.80 percent investment return, considered low in today's market. Three ways to improve the return on investment, Malone says, is to have lower expenditures with the same number of sales, increase gross revenue and have less capital tied up.

Pricing, based on U.S. average, was 2/25-cents in 80 percent of locations, and 3/25-cents in 20 percent of locations, for an average 11.6 cents per play. "Play costs have doubled since 1940 while the national price level has gone up five times," Malone commented. Gross income from 24 locations was \$10 per week, with a 50/50 commission split.

Service stops are costing Shamrock \$3.94 each, with one stop per week to change four records. Included in the calculations are direct costs for auto depreciation, records and routemen salaries, plus indirect office costs.

Considering direct and indirect costs, commissions, and gross profits, Shamrock finds it is only profitable on 144 out of 240 locations, and losing money on 96 locations.

In cutting costs, recommendations include elimination of loss locations, reductions in service cycle and record selection turnover, equipment rental of autos and machines to free capital, part-time help, lower cost autos, commission changes, and combining maintenance and routemen functions.

Billboard Top 50 Easy Listening

Billboard SPECIAL SURVEY for Week Ending 11/8/75

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	THE WAY I WANT TO TOUCH YOU Captain & Tennille, A&M 1725 (Moonlight and Magnolias, BMI)
2	1	7	SOMETHING BETTER TO DO Olivia Newton-John, MCA 40459 (ATV, BMI)
3	4	7	LYIN' EYES Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
4	14	2	MY LITTLE TOWN Simon & Garfunkel, Columbia 3-10230 (Paul Simon, BMI)
5	8	6	JUST TOO MANY PEOPLE Melissa Manchester, Arista 0146 (Braintree/Rumainia Pickleworks, BMI)
6	18	5	MEXICO James Taylor, Warner Bros. 8137 (Country Road, BMI)
7	3	12	I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
8	5	9	DIAMONDS & RUST Joan Baez, A&M 1737 (Chandos, ASCAP)
9	16	8	VOLARE Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
10	10	9	SUMMER OF '42 Biddu Orchestra, Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
11	15	5	SAD EYES Andy Williams, Columbia 10208 (Don Kirshner/Kirshner Songs, BMI)
12	12	8	HELP ME MAKE IT (To My Rockin' Chair) B.J. Thomas, ABC 12121 (Baby Chick, BMI)
13	17	2	OUR DAY WILL COME Frankie Valli, Private Stock 45043 (Almo/Shamler, ASCAP)
14	6	11	CAROLINA IN THE PINES Michael Murphy, Epic 8-50131 (Columbia) (Mystery, BMI)
15	7	10	WHO LOVES YOU Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP)
16	9	13	GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI)
17	19	4	SUNDAY SUNRISE Anne Murray, Capitol 4142 (Screen Gems Columbia/Sweet Glory, BMI)
18	11	10	MY FATHER'S SONG Barbra Streisand, Columbia 3-10198 (Leeds/Wild Screen, ASCAP)
19	21	4	SKY HIGH Jigsaw, Chelsea 3022 (Duchess, BMI)
20	39	3	THEME FROM "MAHOGANY" (Do You Know Where You're Going To) Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems Columbia, BMI)
21	22	8	CASTLES IN THE SAND Seals & Crofts, Warner Bros. 8130 (Dawnbreaker, BMI)
22	27	6	MIRACLES Jefferson Starship, Grunt 10367 (RCA) (Diamondback, BMI)
23	33	4	BLUE EYES CRYIN' IN THE RAIN Willie Nelson, Columbia 3-10176 (Milene, ASCAP)
24	32	6	KEEP ON TRYIN' Poco, ABC 12126 (Fools Gold, ASCAP)
25	28	3	HEAT WAVE Linda Ronstadt, Elektra 45282 (Jobete, ASCAP)
26	25	7	BAD BLOOD Neil Sedaka, Rocket 40460 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
27	36	5	JUST OUT OF REACH Perry Como, RCA 10402 (Four Star, BMI)
28	29	4	MANHATTAN SPIRITUAL Mike Post, MGM 14829 (Zodiac, ASCAP)
29	20	12	I GO TO PIECES Cotton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI)
30	41	2	THIS IS WHAT YOU MEAN TO ME Engelbert Humperdinck, Parrot 40085 (Oceans Blue/Friday's Child, BMI)
31	37	3	SECRET LOVE Freddie Fender, ABC 17585 (Warner Bros., ASCAP)
32	24	8	ROCKY Austin Roberts, Private Stock 45020 (Strawberry Hill, ASCAP)
33	13	10	LADY BLUE Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI)
34	35	6	WHAT A DIFFERENCE A DAY MAKES Esther Phillips, Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)
35	23	5	MIDNIGHT SHOW Bobby Vinton, ABC 12131 (Don Kirshner, BMI)
36	30	11	I DON'T BELIEVE IN IF ANY MORE Roger Whittaker, RCA 10356 (Arcola, BMI)
37	47	2	SKYBIRD Tony Orlando & Dawn, Arista 0156 (Dramatis/New York Times, BMI)
38	40	2	SOS Abba, Atlantic 3265 (Countless, BMI)
39	26	13	I'M SORRY John Denver, RCA 10353 (Cherry Lane, ASCAP)
40	NEW ENTRY		FLY ROBIN FLY Silver Convention, Midland International 10339 (RCA) (Midsong, ASCAP)
41	44	3	OPERATOR Manhattan Transfer, Atlantic 3292 (Conrad, BMI)
42	NEW ENTRY		LOVE SONGS ARE GETTING HARDER TO SING Maureen McGovern, 20th Century 2234 (Senor, ASCAP)
43	34	7	ALL OVER ME Charlie Rich, Epic 8-50142 (Columbia) (Ben Peters/Charys, BMI)
44	NEW ENTRY		SUMMER PLACE '76 (The Theme From a "Summer Place") Percy Faith, Columbia 3-10233 (Warner Bros., ASCAP)
45	NEW ENTRY		COUNTRY BOY (You Got Your Feet In L.A.) Glen Campbell, Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)
46	NEW ENTRY		ISLAND GIRL Elton John, MCA40461 (Big Pig/Leeds, ASCAP)
47	48	2	I'M STILL GONNA NEED YOU Osmonds, MGM 14831 (Mafundi/Unichappell, BMI)
48	46	5	COMING IN OUT OF THE RAIN Gayle McCormick, Shady Brook 017 (Little Peanut, ASCAP)
49	42	7	BIG MABLE MURPHY Sue Thompson, Hickory 354 (MGM) (Acuff-Rose, BMI)
50	NEW ENTRY		THE HOMECOMING Hagood Hardy, Capitol 4156 (ATV, BMI)



Joel Whitburn's TOP EASY LISTENING RECORDS 1961-1974

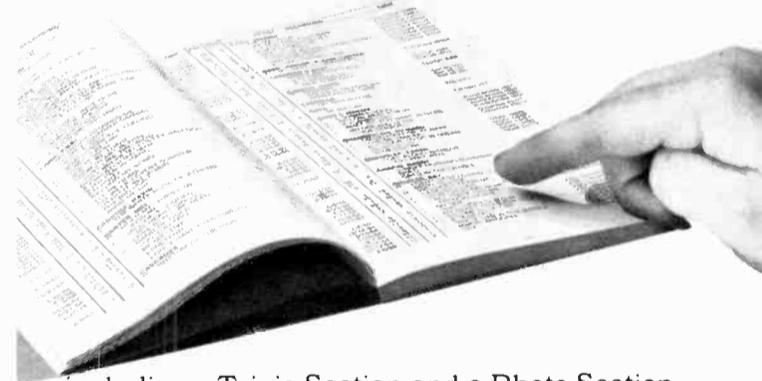
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- Total weeks on charts
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| ___ Top LP's '45-'72 ... \$30 | ___ Top C&W '72-'73 |
| | ___ Top R&B '74 |
| | ___ Top R&B '72-'73 |

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Jazz

MONTREUX JAZZ 9 Pablo LPs Reflect the Dated Mainstream Tradition

By ELIOT TIEGEL

LOS ANGELES—Norman Granz's musical tastes for mainstream jazz are reflected in the nine LPs just released on his Pablo label from the recent Montreux Jazz Festival.

This package, possibly the most in depth to come out by any U.S. company covering the highly popular Swiss festival, focuses on well-known, established players playing music which is dated and worn with repetition.

However, this doesn't necessarily mean it is not commercial, for the music continues to keep alive the nostalgic movement within the jazz ranks (it has tapered off in the pop idiom).

All the LPs are packaged in stark black and white covers (there hasn't been a color cover for Pablo since its inception) and all the art was shot during the festival last summer.

Granz is listed as producer for all the LPs which were taped between July 16-19. All carry a \$7.98 suggested list for LP and tape with one exception: "The Montreux Collection" a two-disk set of highlights with a \$15.98 suggested list for disk and tape.

This LP features cuts which do not appear elsewhere in the release and

among the players are Count Basie, Johnny Griffin, Milt Jackson, Roy Eldridge, Niels Pedersen, Louis Bellson, Benny Carter, Clark Terry, Zoot Sims, Joe Pass, Tommy Flanagan, Keter Betts, Bobby Durham, Oscar Peterson, Mickey Roker, Ella Fitzgerald, Toots Thielemans, Dizzy Gillespie and Eddie "Lockjaw" Davis.

Musically, all the LPs are throwbacks to bygone days with songs long made popular in the pop and jazz arenas. The presence at Montreux of these powerhouse, respected musicians is reflected in the enthusiasm elicited from the audience.

In past years a number of U.S. labels have cut LPs at Montreux—Fantasy and Atlantic among them. But none came out with nine LPs simultaneously.

Ella Fitzgerald (managed by Granz) is the lone vocalist in the release. Her LP with the Tommy Flanagan trio focuses on ballads with some scatting. Repertoire-wise it's all been heard before: "Satin Doll," "Teach Me Tonight," "How High The Moon," "The Girl From Ipanema."

Vibist Milt Jackson works with Peterson, Pedersen and Roker through such works as "Mack The Knife," "Stella By Starlight," "Everything Must Change," "Funji Mama." The pairing of Peterson with Jackson is a fine bit of programming.

So too is the teaming of trumpeters Dizzy Gillespie, Roy Eldridge and Clark Terry with Peterson, Pedersen and Bellson (the latter three a sort of Pablo rhythm section) on the LP "The Trumpet Kings." The extended cuts include "Montreux Blues," "There Is No Greater Love," "Indiana," "On The Alamo" and "Blues For Norman."

Granz uses his "Jazz At The Philharmonic" theme for an LP featuring Zoot Sims, Clark Terry, Roy Eldridge, Benny Carter, Joe Pass, Tommy Flanagan, Keter Betts and Bobby Durham. Repertoire: "For You," "Autumn," "If I Had You."

The reason so many of the same musicians appear on these LPs is that Montreux allows record companies to sponsor evenings and during the July 16-19 period Granz taped the same players in different situations.

Thus there is a "Basie Jam" featuring the Count with Milt Jackson, Johnny Griffin, Roy Eldridge, Niels Pedersen and Louis Bellson playing such familiar ditties as "Billie's Bounce" and "Lester Leaps In."

The most tender LP of them all is Joe Pass' solo effort, "Pass." The newest work of them all appears here—"You Are The Sunshine Of My Life," followed by such melodic entities as "The Very Thought Of You," "Li'l Darlin'," "How Long Has This Been Going On?" "I'm Glad There Is You" and "Willow Weep For Me."

The ninth release ("Peterson 6") is a strong array of names: Peterson, Jackson, Pass, Thielemans, Pedersen and Bellson jamming on "Here's That Rainy Day," "Poor Butterfly," "Au Privave" and "Reunion Blues."

One cannot fault the players for avoiding the more modern tunes since this is not the repertoire from which they reap their creative rewards.

With a previously issued Pablo collaboration between Peterson and Pass cut in Europe ("A Salle Pleyel") already on the jazz chart, the label has an association with buffs who dig these two performers. The Montreux series offers them more and then some.

Barkan Of S.F. Lines Up Series Of Oakland Fests

By JACK McDONOUGH

SAN FRANCISCO—Todd Barkan, owner of the jazz club Keystone Korner here, has booked dates at Oakland's Paramount Theater for January, February and March 1976 to follow up his recent Jelly Roll Jazz Festival series at the same theater.

The new series will probably go under the name Todd Barkan Presents and will occur once a month. Barkan says he has some artists signed already but that until the full packages are complete he's keeping names under wraps.

The Jelly Roll Festival presented Nancy Wilson (with a 19-piece orchestra) and the Les McCann Quintet Oct. 3; a live CTI recording session with Hubert Laws and a 48-

(Continued on page 35)

Jazz Beat

LOS ANGELES—WVOL in Nashville has a hot jazz show, writes disk jockey Billy Sha-ree on Sunday evenings called naturally "Jazz Sunday Night" from 9:30-midnight. "We feel that jazz definitely has a place in this modern society," Sha-ree says. The station is basically a soul out let, but Sha-ree says that "to overlook jazz from our programming would be a cardinal sin."

The Longhorn Eating Emporium and Saloon in Minneapolis has begun booking name attractions on a once a month basis. Launching the policy was Kenny Burrell in the 200 seat room (\$5 admission). Next act was Eddie Harris. Two shows a night are the format.

Rudolph's Fine Art Center in L.A. (3320 W 50th St.) celebrated its second anniversary Nov. 2 with a concert by the John Carter Ensemble featuring Carter on clarinet and sax, William Jeffries on drums and Stanley Carter on bass. Facility regularly presents free-form jazz recitals. . . . Gene Mayl's Dixieland Rhythm Kings, which operate out of Dayton, have a new LP, "Country Goes Dixie" on the Red Onion label. Band just played Gilly's in Dayton with guest Billy Maxted. New Orleans trumpeter Charlie Martin has been working with the band as has clarinetist Kim Cusack. Band is slated for the Manassas Jazz Festival in Manassas, Va., Dec. 5-7.

"Birdland Revisited" is the theme of a concert Wednesday (5) at NYU's Loeb Student Center in Manhattan. Featured players include Buddy DeFranco, Billy Taylor, singer Eddie Jefferson, Howard McGhee, Cecil Payne, Charlie Persip and Chris White. Tickets for the public \$5. Jack Kleinsinger is the producer.

Milwaukee disk jockey Ron Cuzner celebrated his fifth anniversary with station WFMR by throwing a party at Murphy's Landing and inviting players to jam from 2-10 p.m.

Rain didn't dampen the spirits of Chicagoans who turned out in force for Roy Ayers and Ubiquity's gig at Ratso on the north side. . . . Muse has recorded the new Dave Matthews band which has been playing Mondays at the Five Spot in Manhattan. Vanguard is going to record Clark Terry's band and L.A.-based Bill

Berry will be released on the leader's own Beez label.

The Thad Jones-Mel Lewis band is in Japan on a month's tour. Among the stellar hands are Pepper Adams, Cecil Bridgewater, Frank Foster, Gregory Herbert, Jerry Dodgion, Janice Robinson, Al Porcino, Pete Minger, Walter Norris and George Mrazz (from Prague).

Playing on pianist Patrice Rushen's second Prestige LP are Hubert Laws, Lee Ritenour, Harvey Mason and Ndugu. LP, "Before The Dawn," is due this month. . . . Monk Montgomery's next Philadelphia International LP was cut live in Johannesburg during a recent tour there with the Lovelace Watkins show. . . . Barney Kessel is touring Europe through the remainder of the year. . . . booked for a jazz tour leaving New York Dec. 13 aboard the SS Rotterdam are Stan Getz, Woody Herman, Ahmad Jamal, James Moody, Sarah Vaughan and Billy Daniels. . . . Dizzy Gillespie, Carmen McRae, Earl Hines and Joe Williams are among the artists booked for a jazz bash in Mexico City and Guadalajara next February.

Sonet of Sweden has embarked on a program of recording U.S. jazz acts. First LPs cut in New York by Sam Charters spotlight Lee Konitz trio, Dizzy Gillespie, Sonny Stitt, John Lewis, Hank Jones, Percy Heat and Max Roach ("The Bop Session"), plus Sonny Stitt and Art Blakey's Jazz Messengers, and the Al Cohn-Zoot Sims quintet. A Barney Kessel trio LP was cut in Stockholm.

The Studio Jazz Club located on the pier at Balboa, Calif., has been advertising heavily on KBCA. Main attraction is unknown tenorman Vince Wallace. . . . Condon No. 3 is the name of bassist Red Balaban's niter in Manhattan, named after Eddie Condon. Menu naturally is dixieland. . . . Anthony Braxton and Lee Konitz are mentioned as playing on Dave Brubeck's next LP. . . . Alphonse Mouzon forming his own band. . . . Al Hirt led a fundraising gig at Braniff Place in New Orleans with proceeds going to the New Orleans Jazz Club and a jazz museum.

Send items to Jazz Beat, Billboard, 9000 Sunset Blvd., L.A., Calif. 90069.

Billboard SPECIAL SURVEY for Week Ending 11/8/75
(Published Every Two Weeks)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	9	MELLOW MADNESS Quincy Jones, A&M SP 4526
2	10	3	MAN-CHILD Herbie Hancock, Columbia PC 33812
3	18	3	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800
4	4	9	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
5	15	3	VISIONS OF A NEW WORLD Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL 1196 (RCA)
6	2	9	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022
7	5	36	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
8	8	18	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
9	3	31	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL 0934 (RCA)
10	7	12	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)
11	20	3	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493
12	12	5	BAD LUCK IS ALL I HAVE Eddie Harris, Atlantic SD 1675
13	37	3	RETURN TO FOREVER Chick Corea, ECM 1022 (Polydor)
14	9	29	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
15	NEW ENTRY		FEEL SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
16	11	9	FIRST CUCKOO Deodato, MCA 491
17	17	5	WATERBED Herbie Mann, Atlantic SD 1676
18	22	7	SPIRIT OF THE BOOGIE Kool & The Gang, De-Lite 2016 (PIP)
19	6	16	PHENIX Cannonball Adderley, Fantasy F 79004
20	35	3	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
21	25	3	REINFORCEMENTS Brian Auger's Oblivion Express, RCA APL1-1210
22	NEW ENTRY		JOURNEY TO LOVE Stanley Clarke, Nempcor NE 433 (Atlantic)
23	23	46	SUN GODDESS Ramsey Lewis, Columbia KC 33194
24	24	9	CONCIERTO Jim Hall, CTI 6060 S1 (Motown)
25	29	16	COME GET TO THIS Nancy Wilson, Capitol ST 11386
26	21	16	LIQUID LOVE Freddie Hubbard, Columbia PC 33556
27	30	29	IN THE POCKET Stanley Turrentine, Fantasy F 9478
28	NEW ENTRY		STRATOSONIC NUANCES Blue Mitchell, RCA APL1 1109
29	36	3	LISTEN TO THE CITY Tim Weisberg, A&M SP 4545
30	NEW ENTRY		HUSTLE TO SURVIVE Les McCann, Atlantic SD 1679
31	32	7	SONG FOR MY LADY Jon Lucien, Columbia PC 33544
32	28	55	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
33	38	3	TONY BENNETT/BILL EVANS ALBUM Fantasy F 9489
34	33	7	LUMINESSENCE Keith Jarrett & Jan Garbarek, ECM 1049 (Polydor)
35	NEW ENTRY		A SALLE PLEYEL Oscar Peterson et Joe Pass, Pablo 2625.705 (RCA)
36	34	9	THE LAST CONCERT Modern Jazz Quartet, Atlantic SD 2-909
37	13	31	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G (United Artists)
38	NEW ENTRY		BIG MAN—The Legend Of John Henry Cannonball Adderley, Fantasy F 79006
39	14	22	TALE SPINNIN' Weather Report, Columbia PC 33417
40	19	9	TAKING OFF David Sanborn, Warner Bros BS 2873

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Long Island

Independent Supurban Metropolis

By ROBERT SOBEL

Like its lighthouse which overlooks the vast ocean waters at Montauk Point in a symbol of individuality and impregnability, Long Island represents a separate and distinct region of diversification and durability unmatched in the music industry.

Indeed, no area of comparable geographic size can boast of such affluence, buying power and such vast and total industry service and importance. Proliferating the Island's 120-mile length, 1,226.9 square miles, are firms involved in every type of industry vital to the music business, from manufacturer to supplier to retailer, supported by a wide scope of flourishing talent venues, a communications paragon of 21 radio stations, one NET affiliate television station, one daily newspaper and 98 weeklies.

Take manufacturing, for example. Long Island is the base of several firms dealing in a spectrum of activity, ranging from pressing to packaging to printing, with many of high-ranking and national reputations. The largest independent presser over-all of records and tapes on the east coast is Shelley Pro-

ductions, a division of Golden Crest. Based in Huntington, the firm services independent labels from coast to coast and also has a recording arm, Crest, and a label Golden Crest.

Another Island-based firm is Ivy Hill Lithograph. This Great Neck based company is the largest producer in the nation of packaging for the record industry. The operation also prints sleeves and provides boxes for 8-tracks and cassettes. Modern Album and Finishing Co., in Hauppauge, offers a similar service and has branches in California, Nashville and Canada, among others. Other companies such as Shorewood Packaging, which deals in on-board album printing, and Belwin-Mills, internationally-known publishing firm, both have large facilities on the Island, although based in New York City.

The largest and leading music industry company in terms of sales, profits and diversification headquartered on Long Island is Pickwick International. It ranked seventh in sales in 1974 among all types of industry on the Island.

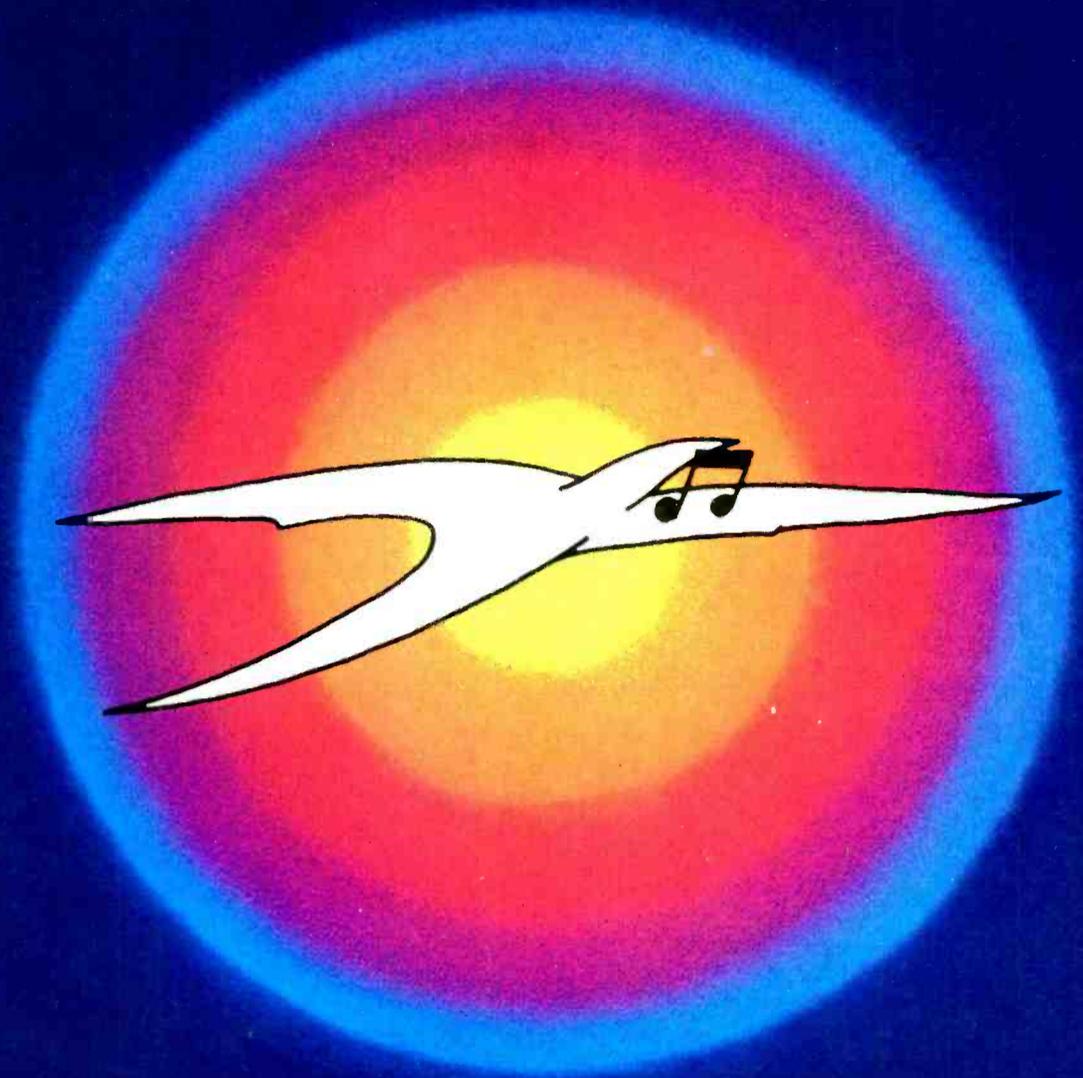
The Woodbury headquarters houses the proprietary division, which accounted roughly for about 15 percent or \$34

million of Pickwick International's total of \$227 million in net sales in the 1974-75 fiscal period. Net income of the division amounted to an estimated \$2,600,000, or some 30 percent of the Pickwick International net of approximately \$7,200,000 for the same period.

The division includes Pickwick Records and Tapes, the largest selling economy line in the world; a children's line; P.I.P. Records and Groove Merchant, record labels; a record manufacturing wing, Keel Manufacturing; a premium division; and a wing that designs fixtures for accessories. Sy Leslie, a long-time resident of the Island who has been in the music industry for 30 years, is Pickwick International chairman of the board. Amos Heilicher is president.

Pickwick International is primarily a merchandiser of recorded music on record and tapes and is engaged in racking and wholesale merchandising through 18 warehouses and, at present, it operates 201 retail stores and leased departments. Racks, one-stops, distributors, sheet music and folio sup-

(Continued on page L1-8)



WLIR-FM

**THE MOST-LISTENED-TO PROGRESSIVE STATION
ON
LONG ISLAND**

Oh sure, we know a lot of stations are # 1 in some demo, in some time period, in some survey. It's just that we showed up as Long Island's leading progressive station in the April/May '75 ARB, and then did it again in the May/June '75 Pulse. (18-34 adults, Av 1/4 Hr., 6 AM-Mid., Mon.-Sun.)

However, we really feel we've got a lot more to sell than numbers.

For the full WLIR story, call us. 516-485-9200

Island Radio: A 'Network' Beaming With Importance and Progression

By DAVID SALIDOR
(Free-Lance Writer)

Long Island radio is a shining example of inventiveness and purpose that typifies the Island's will to succeed.

Although small in wattage power and living within the shadow of New York City radio, Island stations have become the alternate to the giant city stations. The reasons for island stations flourishing under such odds are many. Some cite the tired formats of city radio. Others point to the Island radios' environmental concept—catering to audiences' local needs. Others see the challenges of big-city radio contributing to Island radios' resourcefulness, leading to progression and experimentation.

Whatever the reasons, Island radio continues to gain in importance as a market, with advertising gross revenues reflecting that importance. Unofficially, an observer puts this currently at \$350,000-400,000 yearly per station, on average, in this depressed economy; and a figure of between \$500,000-\$600,000 yearly when times are stable, he claims. Also significant is the fact that 70-80 percent of ad revenues is national business.

There are 21 radio stations on Long Island. Seventeen are commercial, four are campus. Power ranges from 250 watters to 10,000. The commercial stations are: WHLI and its sister, WIOK-FM, in Hempstead; WGBB, Merrick; WLIR-FM, Garden City; WTBE, Mineola; WALK-AM, FM, Patchogue; WBAB-FM, and its sister, WNYG, WRCN, Babylon; WGLI, Babylon; WGSM and its FM sister WCTO; AM, FM, Riverhead; WLIX, Islip; WLNG, Sag Harbor; and WRIV, Riverhead. The four campus stations are WALI-FM, Adelphi U.; WEWR-FM, C.W. Post College; WVHC-FM, Hofstra U.; and WUSB, Stony Brook College, listed as an AM station.

Steven Godofsky, vice president of WHLI and WIOK-FM, says he is succeeding in capturing what he terms the "mass audience" of 18-49. He describes his day-to-day format as "adult contemporary," a blend of current pop singles, golden oldies and album cuts from the top selling LPs. From 10,000 watts, the station's signal covers all of Nassau County, 90 percent of Suffolk and parts of the Bronx, Brooklyn, Westchester, Southern Connecticut and the Jersey Shore. Godofsky says,

"Many people during drive time will listen to us specifically for getting the news, local and regional, traffic reports and railroad reports also. Currently, we're using two helicopters for traffic reports. Our news is two minutes before the hour, twice an hour."

WHLI constantly runs a barrage of contests. Giving away money or albums, the station receives a large number of phone responses. "During a special Saturday show in which we devote the entire program to a certain artist, we usually give away about 10 albums, having the listeners call in. One time, just to test, I had all the deejays take every call and list them, in about four minutes we got about 41 phone calls." Perhaps the most interesting programming ideal comes when a cut is played from an LP. Godofsky continues, "There are a good many cuts which go unnoticed unless released as a single. So we'll take the 'Venus & Mars' LP by McCartney and, in addition to the single, play two other cuts." The playlist is made up mostly from store response and sales and the weekly trade press.

Its sister station underwent a call letter change to WIOK and began to broadcast "beautiful music" in quad. By installing a new tower, specifically for the FM, it was able to increase its coverage. "We really didn't know what was going to happen when we put it up and turned it on but we got coverage throughout Nassau and Suffolk, the entire Long Island Expressway and West Side Highway in New York, Staten Island and Connecticut.

"In addition, the station is fully automated, with tapes by Alto Communications, and the quad is broadcast in the CBS/

Harry Chapin gives an airing to some of his talents, playing and singing, for station WHLI audiences. For Chapin, the event was a homecoming, in a way. The Elektra/Asylum performer comes from Huntington, town on the Island. The station is one of 16 other commercial outlets on the Island.

matrix process. The quad response, has been good for listeners as well as from component manufacturers," Godofsky says.

WBLI, in Patchogue, began in January 1971 with "50 minutes of music an hour," and has continued this format with an increasing audience. With 10,000 watts of power, WBLI is heard throughout Suffolk, most of Nassau and a good portion of Connecticut. General manager Len Rothberg describes the music philosophy of the station. "An 18-year-old in 1954 is almost 40 today. He has grown up listening to the radio; that is the audience to whom most of the programming is geared.

"We're not a hard rocker, yet there is a sprinkling of rock, maybe the word that best describes the music is adult. We're not doing personality radio either, the music is the important thing and that flow must remain constant. We even go so far as to play music under our P.S.A.'s and spots." As with most contemporary formats, oldies play an important role in determining the music playlists, "our oldie ratio is about about 50 to 54 percent during the daylight hours and, at night, the ratio goes down as we play a bit more album cuts and perhaps some new material."

Rothberg's game plans revolves around the development of Suffolk County. "Most of the people who live here are from

(Continued on page LI-17)



A Billboard Spotlight On Long Island



A Night People's Oasis for Dancing, Dining and Shows

By ROBERT FORD JR.

Typical of the musical menu served up in a wide variety of genres is the kind served up by Marty Napoleon, piano; Mickey Sheen, drums; and Major Holley on bass. Appearance took place at Sonny's Place, jazz club in Seaford. Whatever the choices, jazz, rock, MOR or country, the Island is the scene. Discos, offer elegance and music recorded by performers such as Gloria Gaynor and Van McCoy.

If Long Island is a thriving and viable business region in the daytime, it also provides a lifestyle of its own at night. Discos and other clubs dot the Island; concert halls lure strong acts; theaters and theater/clubs feature plays and music packages; and many mainline restaurants supply live performances in addition to fine cuisine.

In short, variety of entertainment in plentiful numbers makes the Island a swirling and swinging area at night. Why this has happened is obvious. Simply put, New York City's loss has been the Island's gain. The middle class, which supported the city's nightlife, became the suburbanite in droves, bringing to the Island the means and the manner and the concept that the means are to be spent. The result has been the creation of a separate club market teeming with vitality, drawing city residents as well.

Discotheques, which are just taking hold in some parts of the country, have been firmly entrenched on Long Island for

some time. Unlike Manhattan's disco scene, which is predominantly gay, black or Hispanic, most Long Island discos cater to straight whites between 18 and 35. The dress on the Island is also different. Many clubs have dress codes banning bluejeans, T-shirts and tank tops. Discos like Poor Peters, The 1890s club, Maxis, Speakeasy, Renaissance the Bijou, the Lakeview Manner, Christopher Street, Brothers and The Frigate cater to a more elegant young clientele that likes to feel that they are "going out" rather than "hanging out."

Although most disco patrons are white, most of the music is contemporary black disco music. Most Long Island disco DJ's feel that the string-oriented disco music recorded by performers such as the Silver Convention, Gloria Gaynor and Van McCoy fit in well with the elegant disco atmosphere.

In many other areas the rise of discos has meant the death of live music. Not so on Long Island. Most clubs feature both disco DJ's and local live talent. Because of the latter fact,

there is much work on Long Island for good disco bands, even resulting in groups moving there from other parts of the country. One such group is Mesa, which came to Long Island from Southern California about two years ago. Group Leader Even Pace, who had a solo album a few years ago on Famous Records, came to Long Island to get away from the fast-paced West Coast music scene.

As disco music becomes more popular, record companies are beginning to look at Long Island for disco-oriented bands. Two of the more popular Long Island bands, the Good Rats and Calhoun, have signed contracts, and other bands are said to be negotiating with major companies. In addition to the fine local talent, many of the larger clubs frequently book major recording disco attractions such as the Trammys, Bimbo Jet, George McCrae, BT Express, and Gloria Gaynor.

The live music activity has created a prosperous business

(Continued on page LI-14)

A Blending of The Best Concert/ Entertainment--

"Agents and managers say that they've got to have New York. But no one says that they've got to have Long Island. . . . We hope to change that."

*Jerry Kellert,
Eden's Apple Concerts*

"We have the best of both worlds."

*Lee Guber,
president,
Music Fair Entertainment*

By JIM MELANSON and JIM FISHEL

Eastward, away from the glare of the lights of Broadway, shines a viable entertainment center.

The struggle to create such a center has been a long one, and while many directly involved in booking and/or promoting concerts there feel that the corner on Long Island hasn't been fully turned, healthy dividends are being paid off.

As for the concert/entertainment scene there, its senior members are Lee Guber and Shelley Gross of Westbury Music Fair. The two partners in Music Fair Entertainment and Frank Ford first began operations in June, 1956. The Westbury Music Fair then was a tent, measuring 160 feet on its major axis. The first attraction was a two-week run of "The King And I."

While the tent eventually came down, to be replaced by today's 2,800-seat, climate-controlled, theater-in-the-round facility, top-named acts have continued to grace Westbury's bill.

According to Marty Kummer, managing director, the theater is open 40-42 weeks a year and represents one of four venues run by the firm on the East Coast. Over-all, some \$4 million is spent on talent costs by the company each year.

The returns on talent expenses for the Westbury Fair are impressive, as several dollar gross figures from concerts this year point out: Jerry Vale, \$133,000; Johnny Mathis, \$170,000; Rich Little, \$138,000; Ella Fitzgerald and Count Basie, \$138,000; Tom Jones, \$211,000; and pop/rock acts Harry Chapin, \$26,000; Blood, Sweat & Tears, \$13,209; Sha Na Na, \$16,140; and Barry Manilow and Robert Klein, \$37,154.

The pop act grosses reflect anywhere from one to three



shows, while the MOR-oriented acts played one-week runs, usually eight shows a week.

Kummer says that on the average Westbury has some 30 one-week runs a year. The pop concerts are held on weekends and, during the summer, on select Monday nights. The ratio of MOR music to pop/rock heard at Westbury is approximately 80-20, in the former category's favor.

One of Westbury's strong points, especially for MOR acts, is the facility's theater-in-the-round setting, emphasizes Kummer. No seat is more than 22 rows from the stage. And, when it comes to drawing talent and audiences, Kummer again speaks enthusiastically. "Many of our patrons come to hear music at least three-four times a year and a solid feeling of loyalty to the Westbury fair has been established."

That same "loyalty" also comes into play, continues Kummer, when pop/rock acts are showcased. He says that because a good percentage of those attending the MOR shows are parents and are familiar with the theater they don't try to discourage their children from going to hear their favorite acts.

On the talent end, Kummer says that the decline of nightclub activity in the metropolitan New York area has enhanced Westbury's ability to draw the best acts available. Musical backup is provided by a 15-piece house band, which is often complemented by musicians touring with the performing artist. The acts playing Westbury are given a standard deal of a guarantee against a percentage of the gross.

As for promotional tactics, Kummer states that some \$5,000 a week is directed into print and radio advertising.

Kummer's enthusiasm for Westbury is also shared at the top. Lee Guber, co-president, says that the theater is enjoying "the best of both worlds." He feels that the facility will continue to thrive, even if the economy remains on the soft side.

As for the future, Guber says that the theater will remain a MOR music house, with occasional rock/pop presentations. Expanding the facility is also being considered, Guber adds.

Westbury is a suburban theater, with urban sophistication, concludes Guber. The operation can accommodate 1,000-1,200 cars. Parking is free.

New York City has its Madison Square Garden, but Long Island has its Nassau Coliseum, a sports/entertainment complex located in Uniondale.

The facility, opened in 1972, has a policy of renting to pop/rock/MOR promoters and, once again, the track record regarding dollar gross is impressive. This year, alone, some 33 musical events held there will bring in a combined gross figure well in excess of \$3 million.

From 1972 through 1974 there were 92 concerts held in the facility's 16,500-seat main arena. In-house projections call for upwards of 40 musical shows a year, according to Jack Globenfelt, director of operations and bookings. Globenfelt says that the Coliseum rents to promoters on the basis of a \$8,500 guarantee against a 17½ percentage of gate receipts. Several of the area's top promoters use the facility, but it's all on a first-come, first-serve basis.

"We like to think of ourselves as an innovative, full entertainment complex," continues Globenfelt. He explains that while the arena plays to a good deal of rock acts, it showcases ballets, classical music and MOR artists.

The Boston Pops Orchestra performed there this year. Next year it's the New York Philharmonic. In dance, a performance of the "Nutcracker Suite" is featured at the Coliseum each Christmas season.

In-house promotion for all events, says Globenfelt, is covered through a mailer to some 65,000 homes on Long Island, with an additional 35,000 pieces being distributed through local banks, shopping centers, etc. Parking space, enough for some 6,000 autos, is also available, at \$1 per car.

While the arena has a sound system, almost all outside promoters bring in their own sound and lighting equipment, says Globenfelt.

The seating capacity at the Long Island Arena in Commack, renamed the Island Music Center for Michael Paparo's Eden's Apple Concert events, may be less than the Coliseum's, but its musical excitement isn't.

The policy is to have three acts, all with label affiliation, on

(Continued on page LI-15)

Sergio Franchi draws a standing ovation during a performance at the Westbury Music Fair, left. Billy Joel's fans try to get "in touch" with the Columbia Records singer-songwriter, lower right. And serving up oysters on bottom left are the Blue Oyster Cult, shown during a gig at the Long Island Arena.



Key Center for Leaders in Tape/ Audio/Video Industry

By STEPHAN TRAIMAN

With the northeast in general, and metro New York in particular providing an estimated 30 percent of all consumer electronics sales in the overall tape/audio/video industry, it's no wonder that Long Island is one of the key centers of manufacturing, marketing and export activity for many U.S. companies and overseas subsidiaries.

Included are such familiar hi fi name brands as Lafayette, Harmon-Kardon, B.I.C., Benjamin/Concord, Audiovox, Pickering and Stanton; a growing number of foreign outposts such as the Revox group from the U.K., TDK and Lux Audio from Japan; a large group of tape/audio accessory companies including Elpa Marketing, Robins Industries and E.V. Game; blank tape suppliers such as Irish Magnetic, Empire Magnetic and Royal Sound; key tape duplicator equipment suppliers including Pratt-Spector, Tapemaker Sales and Viewlex, as well as custom duplicators like Allison Audio, and musical instrument firms such as Hohner Guitar and Merson.

While some had their origins on the Island, most have relocated from Manhattan or Queens as business outgrew the city and necessitated more open space for expansion. A combination of factors have aided their relative prosperity, including proximity to major air freight centers at LaGuardia and JFK airports, and customs brokers to expedite both imports and exports; major highway arteries for shipping merchandise to all points; good connections as well to Port Newark, one of the major entry points for sea shipments, and probably most important, a very convenient "people" market for a growing work force.

- Lafayette Electronics is among the most widely recognized hi fi names in the country, moving from Queens to Syosset in 1962. Mort Gleberman, recently promoted to vice president, general merchandise, in his 17 years has seen the firm grow from five to 116 company-owned outlets plus 375 franchised associate stores and 100-plus dealers. The Lafayette brand, once limited to a few audio units, now covers a full hi fi line as well as Citizen's Band which the chain pioneered more than 15 years ago, and its new full-line blank tape division set up through the OEM division of Audio Magnetics. Since 1960 sales have grown from \$18 million to more than \$91 million, and net income from \$556,000 to more than \$2.2 million.

- Another familiar name is Harmon-Kardon, begun on the Lower East Side in the mid-50's by Sid Harmon and Bernard Kardon. Shortly after their initial success, the firm shifted to Westbury, for 18 years, and subsequently to larger quarters in Plainview, now manufacturing and sales headquarters for more than 300 employees. Steve Philips, advertising/communications manager, notes consistent growth since the company became part of Harmon International Industries, based in Lake Success. Along with other major divisions Tannoy (U.K.), outside London, and James B. Lansing (JBL) Sound, based in Los Angeles, the 1974 annual report showed consolidated net sales of nearly \$92 million and \$5.4 million net income. The hi fi divisions provided 60 percent of sales and an even more important 75 percent of profits.

- British Industries Corp., the Avnet Inc., division known by its initials B.I.C., began in 1936 as importer of Garrard turntables from the U.K., a "distributorship" that lasted 38 years. Moving from New York to Port Washington in 1955, it grew to more than 30 different lines when it merged with Avnet Electronics in 1960 and became Avnet Inc. in the shift to current Westbury headquarters. Now 15 years later Avnet is in the top half of the Fortune 500 and B.I.C. is restructured with three product lines—B.I.C. record changers, B.I.C. Venturi speakers and multicore solders. Under Avnet president Simon Scheib, the B.I.C. management team includes Larry Epstein, Frank Hoffman and Arthur Gassman.

- Pickering & Co. and Stanton Magnetics have been Long Island fixtures for more than 30 years, first in Oceanside, then in Plainview with two manufacturing plants there and another in Freeport. Pickering has a measurement and controls division for sophisticated electronic transducers, and a hi fi division with cartridges and styli, headsets, turntables and pre-amps. Stanton is best known as a hi fi supplier of turntables, cartridges and headphones. Still privately owned since its founding by Norman Pickering, than conductor of the Hunt-ington Symphony, it is now headed by Walter Stanton.

- Benjamin Electronic Sound Co. was founded by Joe Benjamin a decade ago with Gershon Thalberg as Audio Gersh to import Miracord turntables from Germany. Thalberg moved on (now with Superscope), and Benjamin moved to Farmingdale, with steady growth until it became part of Instrument Systems Inc. some six years ago. Volume has doubled since then, necessitating a move to even larger quarters in Hunt-

(Continued on page LI-12)

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A Market place of Growth and Affluence

By IS HOROWITZ

Long Island music retailers serve one of the most affluent market areas in the country. However, they are not entirely immune from economic hazards, and sales volume has dipped as much as 10 to 15 percent for some retailers, reports indicate, because of the recession.

But the more aggressive and innovative dealer is not only holding his own, he's even expanding his operational reach.

Competitive forces are keen, most often centering on price, and increasing use is being made of promotional tools to woo the attention of consumers. Long Island radio as an advertising medium continues to increase in importance, and larger outlets, primarily chains, are finding television potent as a message conveyor to Long Island residents. Print, of course, remains a basic avenue for record advertising.

While scores of small and moderate size independent outlets dot the two-county area, more than half of total record and tape sales are accounted for by just three chains—Korvettes, Sam Goody, and the Roy Imber complex. Together, they control 27 outlets in Nassau and Suffolk counties.

When Korvettes recently took over four S. Klein stores, it brought its Island total to 10. All are full-line operations, marketing disks, tapes and accessories from floor areas averaging 4,000 square feet. Everyday store price for \$6.98 albums is \$5.79, with other product scaled accordingly.

But retailers who react to Korvettes' price sorties are more concerned with advertised specials which go for \$4.29, or less. And recently, Korvettes has taken to advertise occasional one-day specials on a limited group of top-line LPs at \$2.99, a low-ball figure that is met with pain by a few, but suffered in silence by most.

Korvettes' already heavy ad commitment is due for a further increase, says David Rothfeld, vice president. The same ad, now designed to pull traffic into 10 stores, is more effective than ever. Radio as a promotional tool is a powerful medium, he notes, and results with television are also good. In the latter case, Rothfeld is pleased with the drawing power of manufacturer commercials with store add-ons, and he is now considering running TV spots on his own.

To a degree, Korvettes both influences and responds to merchandising practices in nearby New York City. Like other retailers operating within the shadow of the metropolis, it can't escape consumer price conditioning imposed by the Big

Apple, which, incidentally, Korvettes helps shape as much as any big-city merchandiser.

"In a sense we are competing with ourselves," says Rothfeld.

Sam Goody's four Island stores are all larger than 5,000 square feet, with the one in Smithtown a giant at 8,000. Goody's regular store price for \$6.98 product is \$5.99, but with advertised specials matches or leads in discounting lures. It's as aggressive as Korvettes in the use of advertising on radio, television and in print.

Five Record World stores comprise only part of the merchandising heft wielded by the Roy Imber complex. The firm also operates leased record and tape departments in eight Times Square Stores, the large regional discount marketing chain. Imber's combined retail facilities gross "more than \$5 million" currently, and the annual growth pattern has been about 10 percent in recent years.

Three of the Record World stores on the Island stock a complete inventory of audio, and all are full-line with respect to software. Expansion is in the company's plans, although for the immediate future additional stores will be located in surrounding territories, with new Island stores to come later. All the chain's free-standing stores, ranging in size from 2,000 to 5,000 square feet, are in shopping centers, either mall or strip.

Imber is a firm believer in the value of personnel training, and credits much of his company's success to the caliber of his employees. Special effort is made to select sales persons with good potential, and newcomers work with experienced hands until they learn the ropes.

"Competition on the Island is increasing," notes Imber, "but so is the market." To keep up store traffic, he makes heavy use of local radio, supplementing his promotional program with newspaper ads and shopping center circulars, as well as display cards on buses.

Normal discount is about 20 percent off list, but Imber makes every effort to stay competitive with Korvettes and Goody on specials. Price-conscious consumers have led him to increase his inventory of cutouts, which are not segregated in his stores but interspersed with top-line merchandise in artist bins. Cutouts, selling at \$1.99, now account for 15 to 20 per-



All Records Distributors, in Westbury, is one of few Island one-stops which accents serving small retailer. Warehouse also does some retailing business.



Arlene Keil, a Candy Stripe vice president, sits behind the desk in the reception office.

cent of total volume, says Imber, and their share of business is increasing.

A recurring Imber beef with manufacturers is their "neglect of the vast adult market." The lack of adequate MOR product cuts deep into the potential of the entire industry, he maintains, with little provision made for the over-35 buyer.

Typical Record World store is long and narrow, with contemporary product on one side, and MOR and classical on the other. Sometimes, says Imber, the store seems to tip over as crowds browse the contemporary side, while buyer representation remains sparse across the aisle.

Jacroy Records is Imber's leased-department facility, and his Elroy Enterprises handles warehousing and distribution.

Mr. Topp Tape, headquartered in Rockville Centre, like other national one-stops in the area, does relatively little of his

(Continued on page LI-16)

Reaching the High Cs - Community, Campus, Culture



Leonard Bernstein

Alexander Schneider

Van Cliburn

Luciano Pavarotti

Beaux Arts Trio of N.Y.

By ROBERT SOBEL

Long Island's commitment to culture, i.e. classical music and the arts in general, has long been an established fact. Locked in a grip of unity and strength, campuses and communities on Long Island, supported by state funding, box office receipts, and individual contributions, have a long history of being in the forefront of creative arts nationwide.

It is through this sense of firmness and purpose that virtually every major college and community in both counties each season reaps a harvest of live performances. With the 1975-76 season only a few months old, artists such as Van Cliburn, Peter Serkin, Alexis Weissenberg and Jose Molina Bailes Espanoles have already performed, and programs by local musicians have filled the late fall air with the sound of classical music.

On tap during the remainder of the season are artists such as Marilyn Horne, Eugene Fodor, Claudio Arrau, Luciano Pavarotti, Beverly Sills, Vladimir Ashkenazy, Tedd Joselson, Jamie Laredo and Gary Graffman. An impressive list indeed, but one which is not limited to solo recitalists alone. Sched-

uled also to appear on Long Island are the Los Angeles Philharmonic Orchestra, Zubin Mehta, conductor; the Brandenburg Ensemble; Arthur Fiedler and the Boston Pops Orchestra; the New York Philharmonic Orchestra; Leonard Bernstein conducting Gershwin's "Rhapsody In Blue"; the Cincinnati Symphony Orchestra, Thomas Schippers, conductor; the Guarneri Quartet; the Houston Symphony, Lawrence Foster, conductor; the St. Louis Symphony; and the Cleveland Orchestra, conducted by Lorin Maazel.

In short, the schedule is comprised of superstars in abundance who return season after season to appreciative and knowledgeable audiences thirsting for such programs.

But Long Islanders are not simply eager for classical music. Dance and theater are also aesthetic staples which draw large attendance. Nor are Long Islanders only "observers." Large numbers are also participants—taking part in all aspects of creative and cultural activity with seemingly unending energy and dedication. Such communities as Great Neck, Huntington and Massapequa have their own orchestras, com-

prised of musicians who are either residents of Long Island or nearby areas.

Some of these groups have attained national reputations, so much so that the name performer and the local orchestra sometimes perform together in a local concert, a fitting tribute which exemplifies the skills of the local musicians and the respect given to him by the performer.

The Great Neck Symphony Orchestra certainly falls into this category. Consisting of local musicians directed by Herbert Grossman, the orchestra has played many times with top-quality artists and has received much deserved praise nationwide for its high-caliber performances in general. Celebrating its 31st year, it has 90 members, of which more than 90 percent are Long Island residents.

Great Neck also boasts an arts center and a choral society. The main library is booked to overflow with lectures, films and chamber music concerts every season. The community is a stronghold of cultural activity in theater and dance and art as well.

But one would be remiss to single out one community with such a vast and varied cultural climate. Roslyn, Valley Stream, Islip, Smithtown, Massapequa, Babylon and Huntington, to name a few, are towns which make a cultural mark on Long Island. They, too, have arts centers and agencies offering programs on theater, music and the rest, by both local talent and others, professional and amateur, that pepper the two counties with cultural flavor. And certainly the role played by Parks and Recreation departments must not be overlooked. Year after year they offer in their parks major productions of totally orchestrated operas and ballets, in addition to big names in concert.

There are very few, if any, areas in the nation which can boast of such resourcefulness, ambition and involvement. A partial list of local music groups gives additional evidence to such a claim: the Sea Cliff Chamber Players, the Long Island Woodwind Quartet, the Hofstra String Quartet, the Long Island Baroque Ensemble, the National Chorale Singers, the Great Neck Chorale Society, the Long Island Mandolin and Guitar Orchestra and the Roslyn Chamber Group.

The campus, too, is bursting at the cultural seams, joining with the community in presenting local and name fare. Cultural events truly represent a kaleidoscope of activities. C. W. Post College is one of the institutions of learning in the forefront of such programs. The campus is not only the site of musical events but it also hosts the American Theater Festival, and the Post Theater Company has scheduled a variety of productions.

Perhaps typical of the comments about cultural ties be-

(Continued on page LI-18)

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| Harry Chapin | Albert King | Seals & Crofts |
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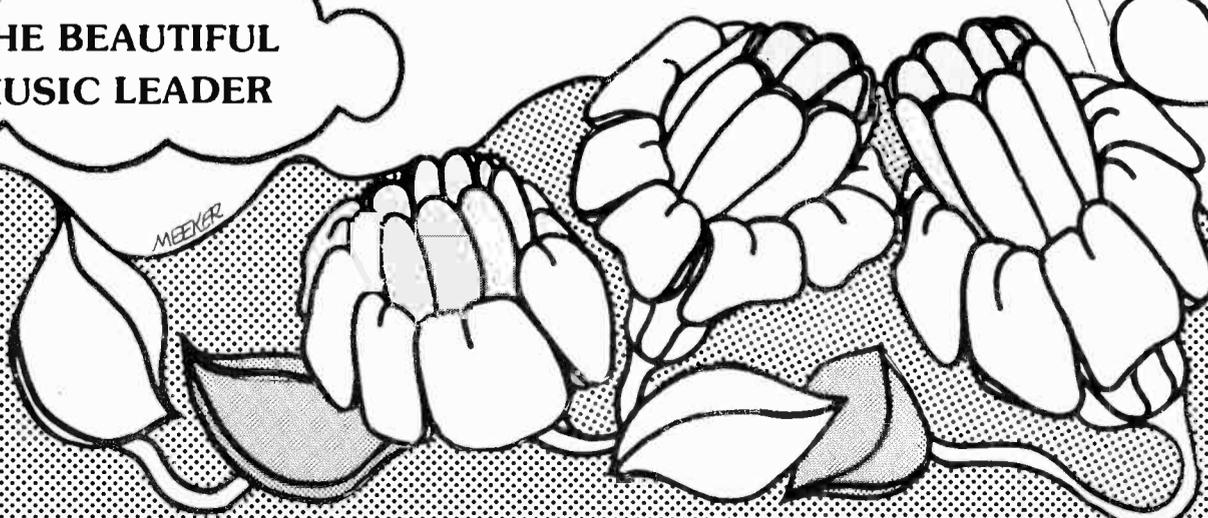
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* (See Nassau County Pulse Sept / Oct. 1974, or May / June, 1975. 6 AM - 7 PM total persons 18-49)

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Long Island: Independent 'Supurban' Metropolis

• Continued from page LI-1

pliers, mass merchandisers, chain stores and small music shops all dot the Island, in one proportion or another. Operations such as Controlled Sheet Music, major racker of many key mass merchandising chains; Polka Towne Music, tape and record one-stop and distributor; Cimino Publications and Mark Music Services, both sheet-music jobbers; and Pressure Tape and Label Corp. all play important service roles. (Companies involved in retail, such as Korvettes, Sam Goody and Record World, in addition to one-stops and distributors, are covered in a separate story in this section.)

The leading music instrument store is Sam Ash. Its two Island locations, one in Huntington Station, the other in Hempstead, do a business of several million dollars yearly. Virtually all of the sales stem from the Long Island consumer. Both stores carry sheet music and electronic equipment and offer a repair service on instruments. Ash's warehouse, its general offices and its educational division are located in Hempstead at a separate facility from the store. The company also has stores in Brooklyn, New Jersey, Westchester and in Manhattan.

Very few statistics are available regarding numbers of stores and sales, but Standard Metropolitan Statistics place the total of independent music stores in 1972 at 82 with sales of \$20.5 million. Music stores are described in the listing as record shops and musical instrument stores. The shops number 36, with sales of \$9.3 million; instrument stores totaled 46, with sales of \$11.2 million. The statistics refer only to establishments with a payroll, and do not include mass merchandisers or other chains.

Statistics regarding Long Island as a tape and record market are also hard to obtain but a survey of several major labels indicates that Long Islanders spend \$40 million to \$50 million yearly on both configurations, a rough estimate, at suggested list price. This figure, therefore, represents some 2-2½ percent of the entire industry sales volume of \$2 billion, at list. Considering that Long Island at present has an estimated population of 2,700,000, the figure becomes even more impressive.

Actually, it took quite some time and much prodding for Long Island to be recognized by the government as an independent economic entity with its own set of statistics. Recognition finally came to the Island several years ago when the then President Nixon designated it as the 267th Standard Metropolitan Statistical Area. In short, it meant that the government considered the Island important enough to be considered a separate metropolis—not lumped with New York City.

Rightly so, of course, for the bi-county area ranks third, with \$19,011, in metropolitan area consumer spendable income; third in per household personal income with \$20,916; ninth in total personal income with \$15.3 billion, according to 1974 figures compiled by the Standard Rate and Data Service and other sources.

As a market, Nassau-Suffolk ranks tops in median income with \$13,276; ninth in retail sales with \$7.8 billion; sixth in per household retail sales with \$10,333; and ninth and sixth, in food store and general merchandise sales, respectively.

If Long Island were a city, it would rank fourth in population, right after New York, Chicago and Los Angeles. In 1960, both Nassau and Suffolk Counties had a combined population of close to two million. Figures in 1975 estimate the population at 2,700,000. Suffolk consists of an area of 928,900 square miles and its population increased from 666,784 in 1960 to 1,127,030 in 1970. The population of Nassau, which consists of an area of 298,000 square miles, rose some 500,000 during the same period.

Projections for 1980 put Suffolk ahead of Nassau for the first time: 1,515,108 for Suffolk; 1,528,232 for its sister county. The trend for the year 2000 places the combined population at more than four million, with Nassau falling some 500,000 behind Suffolk. However, whichever way the population ball bounces, it represents a dramatic increase for the years to come and quite logically portends even a higher stake in the marketplace arena.

It should also be noted that in a business sense Nassau/Suffolk SMSAs barometer is the fastest rising of all New York State SMSA's. Also, Nassau/Suffolk residents have a median age of 30. The median age of women is 32.5; with men it's 27.4. In Suffolk, the median age for men and women is about 26.4, with women averaging a year older than men. In Nassau, however, the median age is 31.5—five years older than Suffolk but the difference in the median age for women over men is 8.5 years. 6.5 percent of the total population consist of blacks and Hispanics.

The music industry on the Island abounds in electronics too. Proliferating both counties are suppliers of such audio equipment as speakers, turntables and tape decks, as do blank tape manufacturers, accessory dealers and producers, head phone suppliers and cartridge manufacturers. Companies range in size from giants such as Lafayette Radio Electronics, located in Syosset, to Harvey Group, based in Woodbury, to smaller firms such as Pickering, E.V. Game and Irish Magnetic Tape.

Four of the major firms are listed on the American Stock Exchange. Lafayette had sales of \$91 million in the fiscal year ended June 30, 1975; Electro Audio Dynamics, Great Neck, reported sales of more than \$53.4 million for fiscal year ended Aug. 3, 1974; Harmon International Industries in Lake Success, listed sales of \$92 million for fiscal 1974, and Harvey had \$36.1 million in sales for fiscal year ending Feb. 1, 1975. How much of this tremendous total represents solely music product sales could not be determined but its impact

as a music industry service nationwide is surely staggering. Lafayette ranks 15; Electro Audio, 26; Harmon, 14; and Harvey, 41, among the Island's top 50 non-financial public firms.

But if Long Island is such an extraordinary service and business region, it also enjoys entertainment and leisure not only by buying and selling but by participating and observing. Official estimates put Long Island leisure dollars in excess of \$700 million annually. Of course, this figure covers the gamut of recreation from golf cart rentals to sportswear to monies spent at discotheques and other types of clubs.

Nevertheless, they point to a pleasure-seeking public who knows that Long Island can provide a widely diversified means of recreational life. Every kind of music venue can be found, and every kind of music is easily at hand. Classical, MOR, rock, soul, country or whatever, the choices are unlimited, emanating from campus and discos and clubs and combinations of both. Swinging and swaying is the order of the night with young and old.

If the diversion is concert, there's the Nassau Coliseum, the Calderone, Westbury Music Fair and the Island Music Center. If the need is for disco swinging, spots such as Speakeasy, Poor Peters, Brothers and Maxis are "in" places. And if the pleasure is a club with live performance only, My Father's Place, Sunny's, and in a class by itself is the XII Arches, which provides excellent entertainment and elegant dining as well, as does Barnaby Rudge.

Long Island, too, has been a spawning ground for new talent. From here have come Harry Chapin, Iron Butterfly, Calhoun, Billy Joel, the Good Rats, Gary Toms Empire, Leslie West and the Rascals, among others.

Outdoors, the Island has more beaches than Tahiti, a shoreline of 971.4 linear miles, and sailing and deep-sea fishing are popular sports which attract tourists from all over the world. Hotel and motel revenues were in excess of \$48 million yearly, according to a recent estimate.

So on land and sea the figures continue to impress; and in the air, the picture is just as bright. Radio on the Island is flourishing. Advertising and audience continue to increase. Revenues, ratings and recognition are gaining, and not as followers of the New York City giants but as creators of innovation in programming, promotion—in their own image.

The importance of Long Island radio is increasingly evident, for a 1975 May/June Pulse showed a weekly audience of nearly 800,000. According to the Assn. of Radio Broadcasters, Long Island's weekly audience is 1,246,100, on average.

On the surface, Long Island has changed considerably since the Dutch migrated eastward from the New Amsterdam colony and when the English came across the waters in 1634 and were greeted with kindness by Indians, turning the soil into useful agriculture, acres into industry, ambition into enterprise. Pioneers with perseverance, with a sense of pride and independence ringing in their hearts.

Today, too, the Island is engaged in similar pursuits. A young nation, in a way, with much the same desires and hopes as in the days of old, searching for the joy of identity and manhood. A passage in "A Song Of Joys" from Huntington-born Walt Whitman's famous book of poetry "Leaves Of Grass" vividly expresses such aspiration:

*O the joy of a manly self-hood!
To be servile to none, to defer to none,
not to any tyrant known or unknown,
To walk with erect carriage, a step springy and elastic,
To look with calm gaze or with a flashing eye,
To speak with a full and sonorous voice out of broad chest,
To confront with your personality all the other
personalities of the earth.*



The Westbury Music Fair, like Long Island, has come a long way. On left, is the old tent, circa 1959. Other photo shows the Fair at present. They both are examples of the growth experienced by the Island in population, as a marketplace and as a service center. As a market it ranks tops in median income. For entertainment and fine cuisine, Island has restaurants such as XII Arches. Here, Jill Corey turns on the crowd with a medley of songs.

Let the Good Times Roll—
and paper is doing just that

Good Times, the only consumer music publication devoted to covering only Long Island's music and entertainment fields, is synonymous with the Island pop and concert scene.

Started in 1969 as an eight-page monthly, the paper now is biweekly, contains an average of 89 pages in three separate editions and has a controlled circulation of 50,000 on Long Island.

Richard Branciforte, editor and founder of Good Times, attributes its success to its non-political and fine editorial content. "From the beginning," he says, "we have been a music paper. We've never been into politics. People are interested in music and other forms of entertainment. That's why we have succeeded where others have failed that focused on the political side and tried to encompass Manhattan as well."

Retail advertisers, having no other print outlet, were willing to test the paper and found successful results. Some of Good Times' advertisers have been in the paper for as long as four years, Branciforte says. "And in the last four months the number of advertisers has doubled. National advertisers are always hesitant to try anything different. But companies such as Atlantic Records, RCA, Columbia, London, Universal Pictures, E-Z Wider and others are becoming regular advertisers," he says.

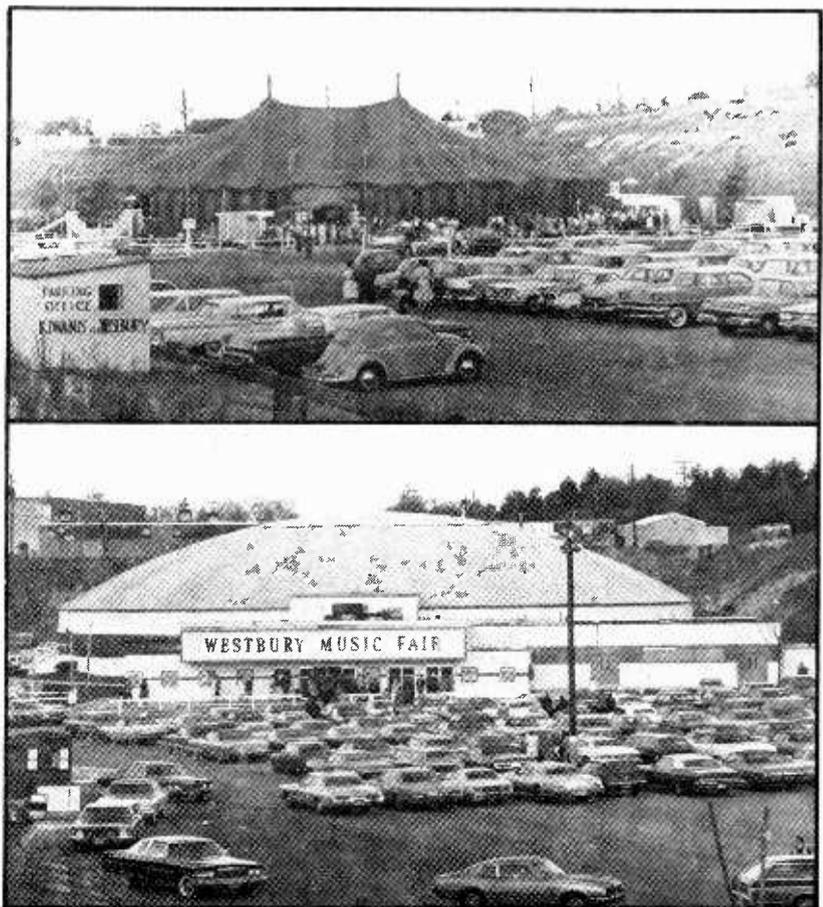
Good Times, under its controlled circulation, distributes free copies to college campuses, record and audio shops, concert halls and other outlets which appeal to a music-oriented market.

Branciforte is proud of the editorial content and its coverage. "Editorially," he says, "we've always been very strong. We have some excellent writers—people who write for national music publications. And we cover new acts as well as superstars. There's few publications that review these acts on the regular basis that we do. Our job is to give them exposure they wouldn't get elsewhere."

Good Times is expanding its coverage and has recently started a franchise operation in Westchester, already profitable from the first issue. Franchises are being set up in Palm Beach, Miami, Honolulu and Montreal. Branciforte feels franchises will help the paper grow even more. "It will enable us to offer advertisers national buys for their market. Instead of a combined circulation of 75,000 (Long Island and Westchester), we can offer them a circulation of 250,000-500,000," according to the editor.

Branciforte also plans to switch to four-color covers starting early this month. Regarding editorial scope, Good Times recently added a disco section and plans to add a country and a talent section.

To support his belief that Long Island is a strong marketplace for music, Branciforte recently helped to form the Long Island Music Organization. Aim of the group, headed by Michael Cono, Michael Epstein, Zim Barstein, Michael Paparo and Len Rothberg, in addition to Branciforte who is president, is to promote Long Island as a music center (Billboard Sept. 13).



November 8, 1975, BILLBOARD

Good Times

The Music and Entertainment Paper of Long Island

For seven years Good Times has been covering the music scene on Long Island and in New York when many record companies didn't even know where Long-Island was.

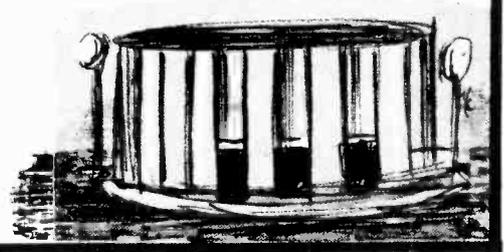
A Few Facts:

- Of Good Times' 50,000 circulation, 35,000 is in Long Island.
- Of the Village Voice's 150,000 circulation, only 5,000 is in Long Island.
- The average age of the Good Times reader is 20 years old.
- The average age of a Village Voice reader is 30.3 years old*
- Every Long Island concert promoter advertises in the Good Times.

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*September 8, 1975 Voice house ad

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- HIT SHEETS — for LP's — 45's (R & B — Pop — Disco)
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OTHERS PROMISE, ALL RECORD DELIVERS

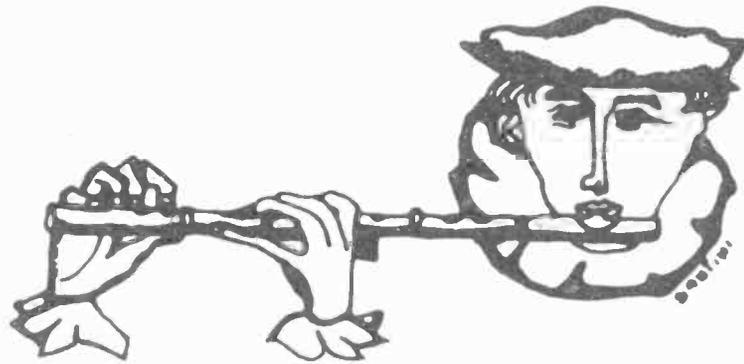
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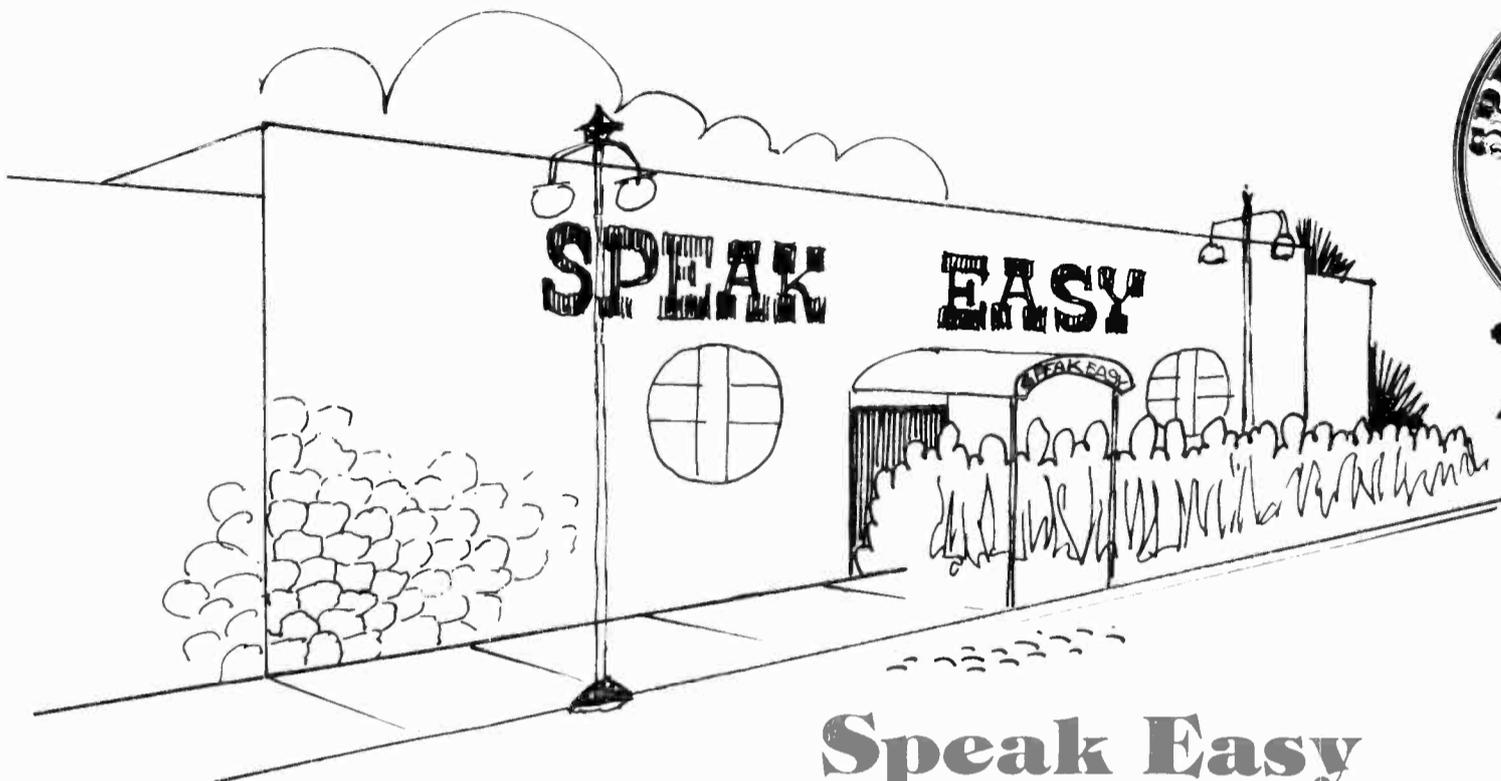
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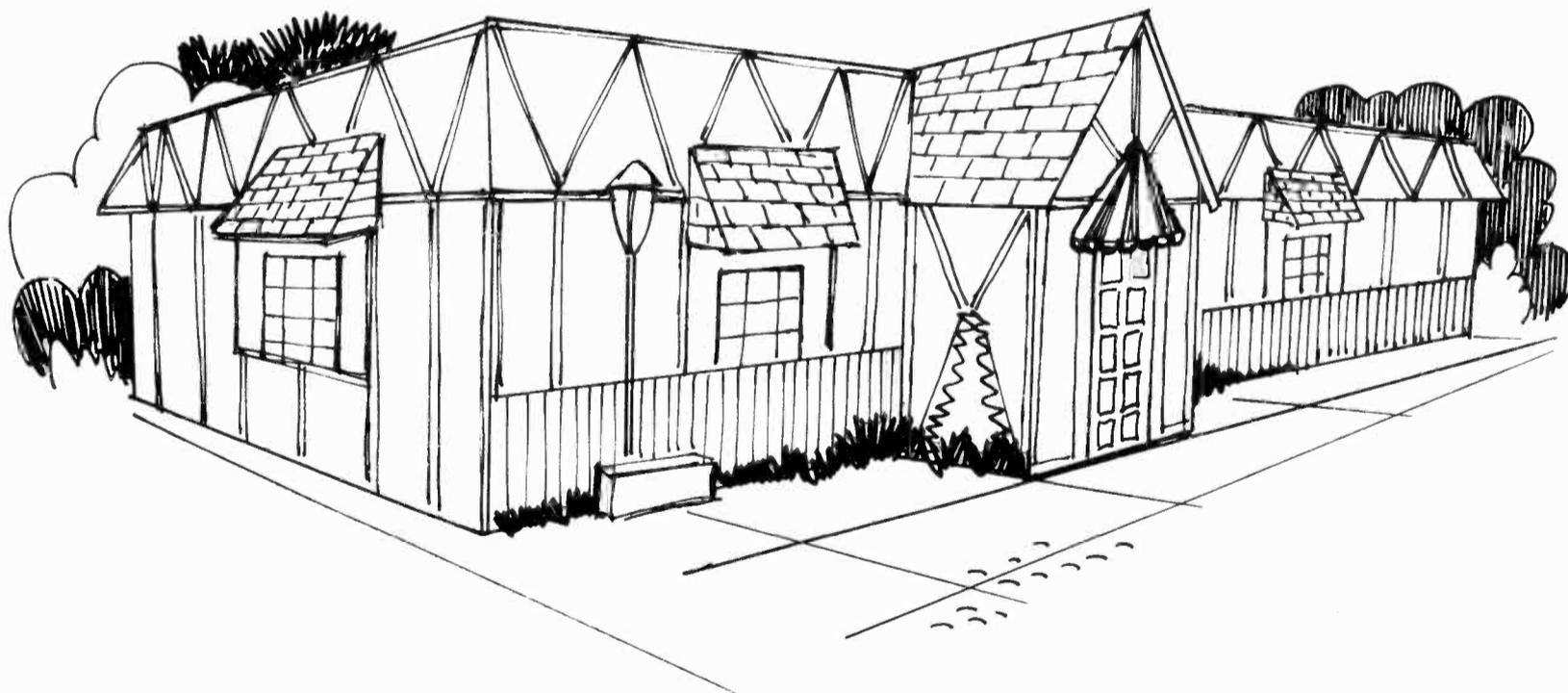
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Key Center For Leaders In Industry

• Continued from page LI-4

ington this summer. Now headed by Jack Horowitz, the firm's Benjamin division includes Elac/Miracord record changers, Concord manual turntables and receivers, while Concord Communications is a growing factor in commercial video with its 3/4-inch U-Matic videocassette unit.

• Audiovox, first an importer and now a marketer of car stereo and radios, began in Manhattan in 1965 by John Shalam who imported radios for parts distributors. Left with a big order, he began selling direct and from three rooms and a few employees moved to a 12,000-square-foot plant in New Hyde Park in 1969, doing over \$300,000 in sales the next six months alone. Another move came in 1971 to 50,000 square feet in Hauppauge, and the firm now has more than 350 employees and five branch offices. Sales volume topped \$30 million in 1973 and has grown nicely since then.

• Revox Corp. of America is perhaps the largest overseas consumer electronics firm based on the Island, first in Roslyn a decade ago, then moving to larger Syosset quarters in 1971. The major Revox line has expanded from one tape deck to two including the widely used A77 with many modifications, a tuner, tuner pre-amp, two power amps and speakers. Meteor Light & Sound already has carved a niche in the custom disco sound market, and a major new demonstration facility was just unveiled. The U.S. subsidiary also is sole rep for Beyer Dynamics' mikes, headsets and accessories; Lamb Laboratories' professional studio equipment; R.S.E. commercial public address systems; Bib Accessories for record/tape care, and Electrolube corrosion inhibitor agent, notes Peter Giddings, marketing vice president.

• TDK Electronics, American subsidiary of the Japanese firm of the same name, has been in large Garden City quarters about a year, moving from its Long Island City base established in the late 60's to accommodate its growing U.S. business. President Sho Okiyama and marketing director Ken Kohda are overseeing expansion from one cassette line to five, plus two 8-track and two open-reel lines, one of the few institutional endless loop cassettes and a soon-to-be-marketed 3/4-inch blank U-Matic videocassette. TDK also is a major bulk OEM supplier.

• Newest foreign firm to relocate on the Island is Lux Audio of America which recently moved from temporary Manhattan offices to a headquarters/warehouse in Syosset as the newly created subsidiary of Lux Corp. of Japan. Gerald Kaplan, who heads the company after nearly seven years with Panasonic and Technics, is well pleased with acceptance of the firm's high end line at the summer Consumer Electronics Show, aimed at both the consumer audiophile and professional studio/broadcast/disco markets.

• Among the equally important audio/video accessories firms is Elpa Marketing, begun in 1928 as an importer of music box works, a line it still handles from Thorens in Germany. Principals Paul King and E.L. Childs added audio products in 1950, relocating to New Hyde Park. Firm's lines now include Thorens turntables (Switzerland); Watts record care products and Ferrograph professional tape recorders (both U.K.), and Editall tape splicing accessories. A substantial Elpa International export business now includes Stanton cartridges, B-zak speakers, Scintrex headphones and the Editall line.

• Robins Industries is one of the more "unique" audio accessory firms, according to Jack Friedland, sales vice president, manufacturing virtually all items at its 50,000-square-foot Commack plant that employs about 100. Big market is OEM sales for the full line of accessories, topped by phonograph-related items. The Robins-Fairchild professional sound equipment line also is growing, with standard and customized studio consoles and other related products. President Herman Post notes both sales and net up "substantially" for the first nine months of 1975, despite the economy.

• E.V. Game was started in Brooklyn in 1956 by the four Damsky brothers, as Game Industries, with Mike and Gerry still active, and moved to Freeport where it has been since 1967. Firm was purchased in 1970 by Gulton, which had its Electro Voice subsidiary that was merged to become the current subsidiary. It has grown nicely in volume, even better in profits, with a big OEM and consumer business from its 25,000-square-foot plant. Basic lines include cartridges, needles, maintenance accessories, and spare parts for phonographs and tape decks.

• One of the oldest U.S. companies in the blank tape field, Irish Magnetic Recording Tape, had its origins when Sol Zigmman founded Morhan Exporting 41 years ago in New York. He took on John Orr's Irish line, then part of Orr Industries, as an export item, then took over entirely about 15 years ago. Irish has had its consumer ups and downs but emphasis has now shifted to the industrial side through Empire Magnetic Industries, with 75 percent of the business now audio and video tape, lubricated 8-track and cassette tape for duplicators.

• Royal Sound, based in Freeport for more than 15 years, has gone the other way, from a basic OEM supplier to a consumer mix with its own branded cassette/8-track/open-reel blank tape line debuted at the summer CES. President Merv Dayan also bowed a competitively priced cassette labeler to consolidate his firm's position as a "small major" supplier of blank tape and accessories, with growing export business as well.

• In the blank tape supply end, Pratt-Spector has been selling pressure sensitive tapes and supplies for almost 19 years, first from downtown Manhattan, then for the last five years in Rockville Centre. Almost seven years in tape duplicating as

(Continued on page LI-14)

Track Stars Who Are Right On the Button

By RADCLIFFE JOE

Fed up with the escalating costs of recording studio time in New York City, the hassles of getting in and out of the metropolitan area, and the general tedium connected with recording in Manhattan, more and more recording acts are embracing Long Island as the emerging recording haven for the creative musician.

As John Bradley, studio manager of Ultra-Sonic Studios in Hempstead, put it, no artist likes to be hassled by such mundane considerations as whether he will find a parking space close to the studio of his choice; whether the studio atmosphere will be congenial and relaxing; whether the cost of recording his tune will run over his allocated budget; whether his truck will be ticketed or towed away by the police by the time he gets out of the studio.

Long Island, according to Bradley, eliminates these problems and frees the artist to concentrate exclusively on creating a product with immediate sales potential.

And so, what started out a few short years ago as a small-time business operating largely out of basements and garages for the benefit of new Long Island talents, is fast mushrooming into one of the island's important revenue spinners.

There is a hive of recording activity on Long Island. The rapidly expanding chain of recording studios ranges from modest one and two-track operations catering to the needs of amateur recordists, spoken word organizations and producers of commercial jingles, to comprehensive networks like Ultra-Sonic and K&K that offer 16- and 24-track recording facilities, and a broad base of other operations, including production facilities, writers and arrangers.

Studio time can be bought at prices ranging from the outrageously low rate of \$15 an hour to fees comparable to those charged by the "better" recording houses in Manhattan.

K&K Studios, in Great Neck, is operated by Jerry Kasenetz and Jeff Katz and has been in operation since 1967. The studio, now being expanded from a 16- to 24-track facility, has been used at one time or another by recording acts such as Tony Orlando, Ohio Express, Bo Diddley, Joe Walsh and 10 CC.

According to Bob Banner, the firm's general manager, K&K tries to be more than just another recording studio to the people who use the facilities. He explains, "We work very closely with our acts. We offer them advice and encour-

agement if they need it. We also have available a staff of knowledgeable writers, arrangers and producers to provide practical assistance, especially to new artists seeking our help."

In addition to this broad base of facilities, K&K also owns Magna-Glide Records, which is distributed by London Records, and which, according to Banner, provides a vehicle for new talent seeking exposure.

Ultra-Sonic, another major recording studio on Long Island, has also been attracting top recording talent including B.T. Express, Isis, Jackson Browne, Bonnie Raitt, Charlie Daniels, Janis Ian, Billy Joel, and in the past such top Long Island recording acts as Vanilla Fudge and the Iron Butterfly.

According to Bradley, in 15 years of operation, Ultra-Sonic has grown with the demand for professional recording facilities on the island. The operation now boasts a 16-track Dobyized recording facility, and attracts recording acts from major record labels such as Atlantic, A&M and Kama Sutra.

The studio was founded by John Lindy and Bill Starr, and its early products were recorded on a 3-track console. Today, like K&K it has expanded operations in various related areas including management and publishing companies, and a production company headed by Rick Blyweiss.

Like many of the other studios operating on the island, Ultra-Sonic prides itself with being able to offer professional services at realistic prices in a relaxing environment. But according to Bradley, Ultra-Sonic goes even beyond this. "We also go out of our way to do everything possible to satisfy our clientele." This includes offering "open-ended" recording sessions, a rarity among recording studios, but a facility that is important to artists on a limited budget.

Golden Crest Studios, headed by C.F. Galehouse, is probably the most comprehensive of all the studios on the island.

Unlike most of the other operations, this self-contained, Huntington-based facility, concentrates largely on catering to the needs of its own artists, and does not try to compete with the majors, according to Galehouse. However, the 8-track facility is available for small specialized custom jobs.

Master Sound Studios of Franklin Square has been in operation about 2½ years. According to Ben Rizzi, the firm's president, Master Sound with its modern equipment including BDX noise reduction system, is able to offer its clients the latest in technical facilities along with a fine engineering staff in an environment conducive to creativity.

The company started out as a 4-track operation and plans to go to 24 tracks by January. The operation spans a variety of services including the making of optical disks and the processing of 16 and 35mm film.

Tracks Studio in Great Neck is a small, specialized 4-track operation headed by Richard Dostal. The operation, used mainly for the production and recording of demo tapes and radio commercial spots, is not open to the general public, but works with special clients by appointment only.

Most of the studios already established are capable of recording and mixing in 4-channel, but lament that the demand for this facility is not yet great enough to make it viable.

RBY Recording, Roslyn, is owned by Jack Jones, who also functions as chief engineer. Its services include mixing, dubbing, editing. Rates (night) are \$20 hourly plus tape. It does commercials such as for Waldbaums and recorded a feature film soundtrack.



Mixing it up at the mixing console after a recording session at Ultra-Sonic Production are, left to right, Rick Blyweiss, producer; Bill Stahl, president of Ultra-Sonic, and Steve Goetz, chief engineer. The studio is located in Hempstead. Ultra-Sonic offers "open-ended" session, a rarity among recording studios. It has attracted artists such as Bonnie Raitt, Charlie Daniels and Iron Butterfly, among others.



Master Sound has modern equipment including BDX noise-reduction system. Studio plans to go 24-tracks by January. Ben Rizzi heads the operation. Above, is sampling of equipment with girl shifting the buttons.



A feat to be admired is the filming of Little Feat at Ultra-Sonic. The film is scheduled to be used for a multimedia presentation in Europe.

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• Continued from page LI-3

climate for management companies such as Sunrise Management, Norby Walters, Troy Entertainment and Frank Cariola Organization, Dix Hills. These companies handle bookings for major attractions in Long Island discos and represent Long Island talent both on the Island and in other cities and resort areas where there is a demand for the type of good, low-cost lounge and disco entertainment that flourishes on Long Island.

Typical of the Island discos is Speakeasy, a large club in Island Park that holds as many as 1,000 people. On weekends, club manager Larry Tortorici features local disco bands plus a DJ. On Tuesdays Speakeasy presents major recording acts for the same \$3.00 admission that applies on weekends. Wednesday is reserved for all-disco, with no admission charge. Tortorici says his clientele is between 18 and 24, white, single, and working. There are very few students. Tortorici says that nearly half of his customers come from New York City, most turned off by the Manhattan discos that do not offer as much in atmosphere and elegance.

Jupiters, in Franklin Square, has been successful by booking some of the biggest attractions in black music such as Ray Charles, the Spinners, Eddie Kendricks and even Count Basie. Club owner Dan Colombo claims that as much as 70 percent of his business comes from New York, particularly when the major acts perform. The disco major act combination has worked well at Jupiters, keeping the club at nearly its 800 capacity on most weekend nights.

Discos, the most popular club form on Long Island, are by no means the total story. My Fathers Place, a converted bowling alley in Roslyn, has become an important rock concert club nationwide. The club is operated by two partners. Jay Linehan, 70, who has had the location for 20 years in various configurations and 26-year-old Eppy Epstein, who has been promoting the Roslyn area as a youth culture center for more than six years.

The combination has worked successfully for both the 400-seat club and the Long Island youth community. The growth of My Father's Place has helped WLIR as a major FM progressive radio station. As a promotion tie, the station airs live performances of major recording acts from the club's stage or from the Ultra-Sonic recording studios. In four years as a rock concert club My Father's Place has booked a most impressive list of talent with attractions such as Chick Corea, George Carlin, Bruce Springsteen, Harry Chapin, Seals & Crofts, Cheech & Chong and Robert Klein. "Many acts play here the same week they played New York and both dates will be sold out," says Epstein. "Convincing managers that we are a separate market out here is usually my biggest problem but they become believers very quickly."

MOR is strong on the Island with Colonie Hill a 1,500-seat club in Hauppauge, and with The XII Arches, elegant french restaurant in Jerico, which has great success with nostalgia. The XII Arches, which is near the Westbury Music Fair, has booked such performers as Vivian Blaine, Allan Jones, Hildegarde, Hazel Scott, Julie Wilson, and Jill Corey. Maitre'd Lou

(Continued on page LI-16)

Center For Leaders

• Continued from page LI-12

well, firm headed by Stan Gilman is now a major supplier of sensing and splicing tape and machinery, head cleaners and demagnetizers, and since 1972 automatic 8-track and cassette labeling machines.

- Also outgrowing Manhattan is Tapemaker Sales, which just moved to Valley Stream where Art Brandwein notes growing domestic and export business for leader tape to studios and duplicators, slip-sheet material, non-abrasive audio cassette and new videotape head cleaning material, magnetic tape slitters, sensing and splicing tape.

- Allison Audio is one of the most aggressive custom tape duplicators in the area, growing rapidly since it began in 1969. Moving into a new 55,000-square-foot facility at Hauppauge two years ago, firm is now going after more prerecorded duplicating/marketing accounts being given up by Ampex, and also is expanding in the non-music tape market.



One of the leading Long Island firms in the electronics field is Lafayette Radio. Firm moved from Queens to Syosset in 1962. Lafayette has grown from five to 116 company-owned outlets, 375 franchised associate stores and 100-plus dealers.

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Island Concert Scene

• Continued from page LI-4

any given bill, and the audience response at the theater has been strong, says Jerry Kellert, managing director of the firm. The move to book three acts per show is an attempt to return to giving a full evening of shows, explains Kellert.

Kellert views the Island Music Center as a "rock 'n' roll house" and says that while running a show there every weekend would be the ideal, a more realistic projection would be to have programs twice monthly. Eden's Apple Concerts has an exclusive on all musical events in the facility through November 1976, and Kellert states that its first year's operation has already scored a number of successes. Ten Years After and Peter Frampton, headlining earlier this year, brought in a gross of some \$180,000 for five shows; a bill headed by the Jefferson Starship grossed \$79,000 for two shows and a Blue Oyster headed bill produced a \$31,000 gross for one show.

As for talent expenses, Kellert says that much of what they do is dictated by the headlining act, which pulls down, on the average, some \$12,500. A third act will be paid anywhere from \$500 to \$2,000, he says.

"We are trying to make Long Island a completely separate market," Kellert continues. "Agents and managers say that they've got to have New York, but no one says that they've got to have Long Island. And, we hope to change that," he says.

The message seems to be getting around too. The acts playing the arena this year include War, Hot Tuna, Procol Harum, the Marshall Tucker Band, Renaissance, Taj Mahal, Herbie Hancock, the Mahavishnu Orchestra, the Sensational Alex Harvey Band, Little Feat, Flo & Eddie and the Bee Gees.

Tickets for most events are scaled at \$5.50, \$6.50 and \$7.50. Seating capacity is 6,740. For a disco/dance concert, though, general admission tickets are sold and the arena's floor is opened for dancing, and the capacity jumps to 7,500 people. To date, Eden's Apple has produced yearly a dozen shows at the Commack arena and both Kellert and Paparo are anticipating a healthy future.

In a recent move, Paparo opened a theater in White Plains, N.Y., and it's expected that many of the acts approached to play either theater will be offered a follow-up at the other one.

Paparo has also used promotion to the fullest, tying-in a firm like Hublein's to a free VIP bar/lounge at the arena; using extensive radio advertising prior to concerts; taking print space in several of the local papers; and distributing a free concert program (6-10 pages) at each concert. The programs include artist bio information as well as write-in contests tied-in with label record giveaways.

Its claimed 10 percent of an anticipated gross from an event goes into its promotion.

The firm also utilizes students to promote musical events on their high school and college campuses through flyers and posters. Free parking for 1,500-plus cars is available at the facility.

Kellert sees the bulk of the Music Center's audience being drawn from the Long Island's own population. "We're not in Long Island by accident," he says.

In Hempstead is another major concert venue: the Calderone Theater, operated by Phil Basile's Concerts East company. Originally a movie house (built in 1949), the Calderone began showcasing acts earlier this year, following an extensive renovation. According to Mark Puma, promoter/producer at Concerts East, 30 shows were put on at the Calderone in the first 35 weeks the firm used the theater. Puma feels that as many as 50-70 rock/pop shows a year are feasible for the Calderone, in addition to another 25, or so, r&b programs and upwards of 100 adult-oriented MOR shows. He says that they are considering booking stage shows for two-week runs.

While the theater is leased by Concerts East, Puma says that it could be leased to outside promoters wanting to put on non-competitive musical events. The one area where it would really apply, says Puma, is the country music field. "We would say great to a promoter wanting to put on a country music series."

As for its own operation at the Calderone (the firm also promotes concerts throughout the East Coast, some 200 concerts, with a gross over \$2 million a year), Puma, as other local promoters, is enthusiastic. Again, gross gate receipts show why: Dave Mason, \$17,000; Hot Tuna \$65,000 (five shows); Billy Joel, \$30,000 (two shows); and Jackson Browne, \$32,000 (two shows).

The theater is a 2,435-seater and tickets are scaled at \$5.50 and \$6.50. Puma says that Calderone's promotion is budgeted at \$2,500 per concert, with \$1,700 going to radio spots and \$800 for print advertising. Talent expenses (for the headliner) are in the \$5,500 range, with an additional \$1,250 in funds going to cover lighting and sound. The theater doesn't have a built-in sound/lighting system.

As a promoter, Basile says it's been an uphill fight in securing top recording acts, but that it's much better than when he began. Basile, the driving force behind Long Island's for-

(Continued on page LI-17)

CREDITS

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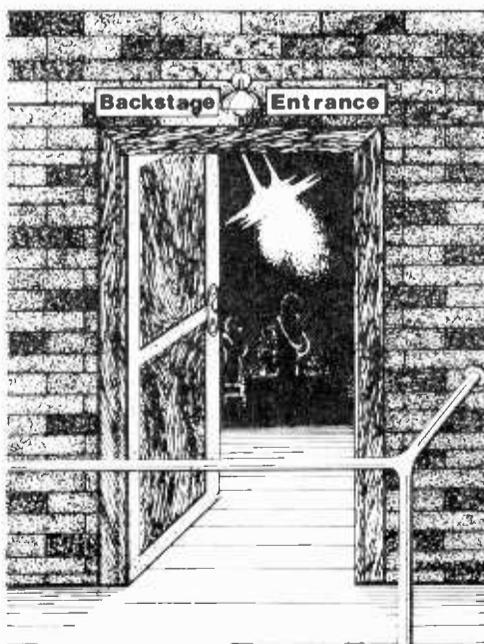
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A Market Place Of Growth and Affluence

• Continued from page LI-6

wholesaling on the Island. The entire country is the firm's oyster, and since last year it has extended its reach internationally.

But Mr. Topp Tape also operates two retail stores, which together now gross about \$360,000 a year, according to Art Siegel, vice president. These were opened along strip malls in Nassau County within the past two years, and the firm is now committed to a retail expansion program. However, says Siegel, he is looking farther out on the Island, to Suffolk County, for viable locations. Nassau is pretty well saturated retail-wise, he feels. More stores in strip locations are his goal, each with a potential for \$150,000 to \$200,000 in annual volume.

Siegel tags as "outrageous" the more extreme examples of retail price slashing. He sells mostly at \$1 to \$1.50 off list, but has a low-keyed continuous promotion going to meet price competition, however severe. "Consumers who bring in ads quoting lower prices will find that we will meet them, even if they are \$2.99," he says.

This promotion has worked well, Siegel asserts, and now attracts about 10 percent of his retail volume. "Fortunately," he notes, "half these bargain hunters buy at least one additional album at regular price. So we don't lose out in the end."

Double B Records & Tapes, out of Freeport, is another national one-stop that's also into retailing. The company's two Stereo Stop stores, each a 3,000-square-foot, full-line facility, normally sell at \$1 to \$1.50 off list. No attempt is made to compete price-wise with major discounters in newspaper advertising, says Bernie Boorstein, president. However, in-store promotions do serve that purpose to an extent. Every two weeks the store passes out to its customers a new list of 25 specials selling as low as \$3.99.

Cutouts are important in Stereo Stop's total inventory mix, Boorstein points out, and currently account for about 15 percent of all LP sales.

All Records Distributors, in Westbury, is one of the few Island one-stops which devotes much of its effort to serving small retailers in the counties. In business for the past 15 years, the company has moved five times, on each occasion to larger quarters as business increased. It now occupies a 5,000 square-foot warehouse, from which its three trucks deliver merchandise to some 75 dealers.

Mike Cono, All Records president, notes that his customers are forced to compete on price with the big discounters, but only the basis of the latter's "regular" prices. No attempt is made to equal special sale "giveaways." Most small stores on the Island sell top-line albums at prices ranging from \$4.49 to \$5.49, Cono finds.

Manufacturer advertising money is frequently passed on by

(Continued on page LI-17)

Oasis For Dancing

• Continued from page LI-14

Tagerello says that most of the customers are in age ranges of 40's to mid 50's, with many driving in from New York. The club has neither cover nor minimum and offers free parking, making the club more economical than most Manhattan nightspots that offer comparable entertainment.

Clubs are also alive and well on the Island, especially seven nights a week at Sonny's, in Seaford. Club owner Sonny Meyerwitz has brought performers such as Ruth Brown, Sonny Fortune, Dakota Staton, Cecil Payne, Arnie Lawrence, Marty Napoleon and Major Holley with great results. The club is popular with the New York jazz community fraternity. Performers such as Redd Foxx, Count Basie, Marian McPartland, Joe Williams and James Moody lend a hand on occasion in the festivities.

Mobile discos, too, have become increasingly popular. Mobile disco DJ's are now augmenting or replacing live entertainment at dances parties, fund raising events, and even shopping center openings. One company, Man & Music, in Blue Point, not only specializes in contemporary disco sounds but also offers custom program tapes in jazz, country, MOR and classical.



Photo by Steve Rosenfield
Papa John Creech draws screechers at My Father's Place, in Roslyn, who join in with some handclapping as well. The blues fiddle player, who records for Buddah Records, packed the club during a recent date. Club is operated by partners Jay Linehan and Eppy Epstein.



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Radio With Importance and Progression

• Continued from page LI-3

good, stable homes and family—even if they are unmarried and are a bit more conservative than city people, because they are a bit isolated out here."

WGLI, in West Babylon, has recently undergone a transformation to personality MOR. Since the change in July the music has been 70 percent uptempo and 30 percent folk and downtempo music. Program director Chris Michaels terms his present audience "a mixture of 25's and 45's." The station utilizes a musical and visual logo which figures prominently in all station advertising in Island newspapers. "Contests also play an important part out here," continues Michaels. "I feel it's important to get the audience involved in the station."

WTHE, in Mineola, is novel. It signs on at 7 am and signs off at 6:15 pm. With its 1,000 watts it is heard all through Nassau, lower Manhattan, the Bronx and the Jersey shore. The format is best described as "Remember When," a combination of the best of dance bands during the 30's and the 40's. All selections are played from original recordings. In addition, a sprinkling of religious programming is heard by, for example, Katherine Kuhuman. As to its listenership, general manager Dick Moore states, "at this point it is a bit hard to determine. We will be increasing our hours and expanding our programming." From what we can find, our listeners are all over 25, yet each program carries its own particular brand of listeners."

WRIV and WALK is catalogued by program director Patricia Wood as a "potpourri of the best in music." This also includes opera and selections from the New York Philharmonic on weekends, in addition to a number of community-oriented programs. "Serving the people of your community is an important thing every station should do. For 21 years this same basic format has worked, and we have loyal audience." In addition, she says, "we find that more and more young people are becoming oriented to a softer sound, most likely because of the over-all environment."

Jim Putbresi of WRCN took over the dual operation in 1971, and in June 1972 went 24 hours per day and increased the FMer from 250 watts to 3,000 watts. The AMer has stayed at 1,000 watts. Format of the stations are contemporary top 40, mixed with goldies.

The station uses much print advertising and a great deal of self-promotion, contests included, Putbresi says. The station's format was chosen basically "because there are no other top 40 stations on the eastern end of Long Island," according to Putbresi. The station is also very much involved in community service and recently helped UNICEF.

Program director Jim Ferguson describes his two stations, WGSM and WCTO, located on Route 110 in Huntington, as "the most active on Long Island with the best to offer. . . ." Both stations serve Nassau and Suffolk Counties and will celebrate their 25th anniversary in 1976. WCTO programs "beautiful music." WGSM, on the other hand, is an adult information station, emphasizing local as well as national news.

According to Gil Colquitt, music director of WLIR-FM, the "staleness" of New York City radio has helped Island radio. WLIR-FM programs progressive music 24 hours a day. Its primary audience is the 18-34 bracket. Its coverage is 3,000 watts at 92.7 on the FM dial, signals travel through Nassau and Western Suffolk counties.

Since its inception in July 1970 as a progressive station, it has been building a strong and loyal audience through interesting programming and a series of live radio concerts, originating from Ultra-Sonic Studios, in Hempstead. In the past four years the station has broadcast live performances by such artists as Lou Reed, Todd Rundgren and Tranquility.

Summing up the effect of these live concerts WLLR program director Paul Robinson states, "In this economy with mid-range acts not drawing, the live radio concert is an important medium for exposing talent." Another interesting program on WLIR is "Rock Around the World," in which an artist's music is showcased accompanied by a one-to-one interview. Zim Barstein, director of promotion and sales there, attributes the reputation the station has drawn from the rest of the industry to "pure, hard work from individuals who will do practically anything to get the station together and make their dream a reality." With the exception of four or five individuals, the air staff and production staff are under the age of 30.

WBAB-FM, Babylon, is 3,000 watts at 102.3 on the FM dial. At present, it serves Nassau and Suffolk counties as well as parts of Manhattan, Queens, Brooklyn, the Bronx and Connecticut. It operates 24 hours daily. Program director Mark Alan, who began at the station in 1972 after a brief partnership in the formation of Premier Talent, is responsible for the success of the station through his format, which he describes as giving "special emphasis to Long Island Events." WBAB-FM's morning hours consist of music and information such as weather, community news, traffic and railroad reports as well as local news items. Special reports and features on such subjects as current books, live concerts and news from Rolling Stone are also aired.

Regarding type of listener response and what the station does Alan states, "sure, we get a lot of phone requests, but really how can the listener program your show? Once in awhile, of course, we take them but we usually try to stay away from requests." Alan is particularly proud of his news department, "We do basically all our own production, in fact we were the first to break the Patty Hearst capture story and Rolling Stone used us for the basis of its cover story."

Ms. Muriel Hornstein, station owner, says that "our audience now falls into the 18-39 age group, many of the kids who listened to the Beatles back in '64 are married with

maybe a child or two." Reflecting on plans, she says she has great hope for the migration of listeners to Suffolk County. "the boy who grew up in Nassau County and is now married isn't moving to New York or to Nassau County, he's moving out to Suffolk. Fifteen years ago our slogan was 'the sound of Long Island.' I still feel this is true." Currently, the station feeds certain programming to Paul Snyder of WLNG, in Sag Harbor, and so far the response has been promising.

WBAB-FM's sister, WNYG, is Long Island's only AM religious station. Its special features include the original Italian Hour, and church and community presentations.

The college network on the Island consists of four current-carrier stations and all say their weekly playlists are largely determined by listener response, in addition to the discretion of their programming staff.

Music director Brian Rein of WATC says, "most of our response comes through the telephone and it provides us with the majority of our programming for that week." Susan O'Connell, one of the few female program directors, of WBAB states, "in addition to people calling in and requesting certain records, we still have to consider the weekly record trade charts before we decide on our playlists." One thing everyone does agree on is the necessity of listening to the commercial FM stations in the area and note what they're playing.

Merrill Lehrer of WBAU feels that a college will get the best service from a label who sees the potential of college radio, "if he thinks that our station can possibly help him sell records, then he'll do practically everything from giving us the artist for an interview or some giveaway LPs."

The college radio audience (18-22) falls into the demographic that most commercial progressive stations want to reach (18-34). Knowledgeable programmers at the commercial stations realize this and follow college radio station playlists to pick up on new artists that receive acceptance on the college radio level. The fact remains that colleges will play almost anything that is available to them.

Servicing by record labels is a problem for college stations, Brian Rein, music director of WATC says, "we're getting fairly good service from all the labels, except one. Yet the fact is that the service could stop at any time." "Usually the only thing they ask for in return is some sort of station survey to show we're using the record." All the stations send out a playlist, showing what was played and, in some instances, they rate the albums as a kind of record chart.

Does college radio sell records? Yes, says Paul Brown, radio consultant. He is adamant about the possibilities of college radio, "most record companies tell me the reason they don't put much emphasis into the college market is because there's always such a turnover of personnel, it seems to me there's as much if not more turnover in the record companies."

Perhaps the major value of college stations, here on the Island as elsewhere is that they are often the first to play a new release, thereby generating some response to the records which, hopefully, will lead to commercial airplay. By this reasoning, the college market is a test area.

A Market Place

• Continued from page LI-16

All Records to retailers in the form of radio spots identifying four to five of its customers per commercial. Cono has found local radio effective, using WLIR in Nassau, and WBAB in Suffolk. There's plenty of room for retail expansion on the Island, he feels, with Suffolk showing the most promise.

As one gets farther out on the Island, in seashore towns, sales patterns begin to reflect those in other resort communities around the country. Music Mart, in Westhampton Beach, for instance, does 40 percent of its annual volume during the months June through September. Charles Koonmen, manager, points out that the summer population in Westhampton rises to 20,000 from its winter norm of 5,000.

But the complete line of music goods offered by the store, its winter school business, and sales coverage of surrounding towns, all combine to maintain year-round volume at a satisfactory level. Music Mart, acquired by Hansen publications more than a year ago, is heavily into print and realizes almost 20 percent of its gross from this source. Recorded product accounts for 35 percent and the balance of the outlet's \$250,000 annual take is largely attributable to sales of pianos, organs, other musical instruments, accessories, and service.

Other important outlets are Candy Stripe, which recently moved to larger quarters in Freeport, owned by Bernie Keil; Stanley Sirote's Countrywide Tape & Record Distributors, located in Westbury; and All Boro, in Farmingdale. Steve Topper is a principal in the operation.

Island Concert Scene

• Continued from page LI-15

mer music bastion. The Action House, says that this market is totally different from New York's yet people from the City—as well as Islanders—go to or utilize his operations. These include a full-range of activity—from clubs to college concert promotion to promoter dates all along the East Coast.

"Agents still recognize New York as a major market but they are rapidly beginning to recognize the Island as a separate market," he says. "Because the Calderone is a more laid-back facility to play in than most in New York City, we have many top acts asking us for return dates."

Others involved with promoting shows on Long Island include Ruffino & Vaughn, which usually utilizes the Nassau Coliseum.

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So when you plan your next concert, whether it be Bicentennially oriented or not, call the Village Brass Band's leader, Richard Garrick at (201) 779-2340.

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Reaching the High 'C's

• Continued from page LI-6

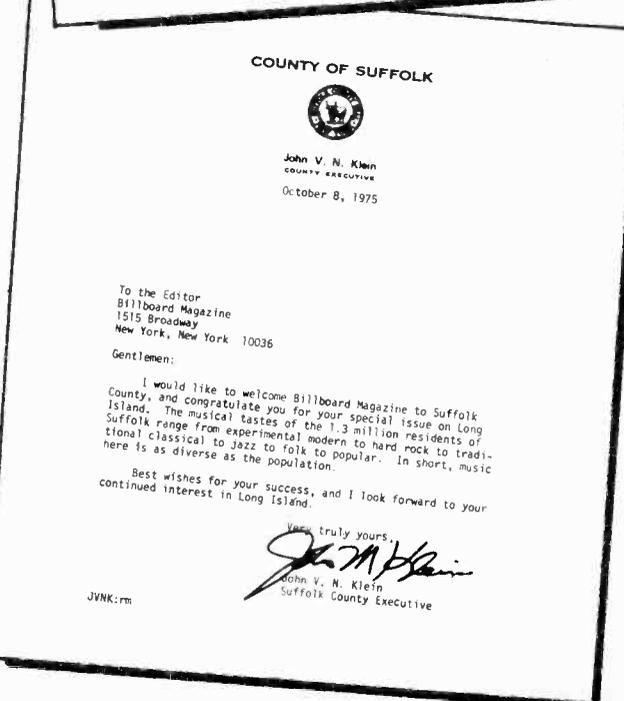
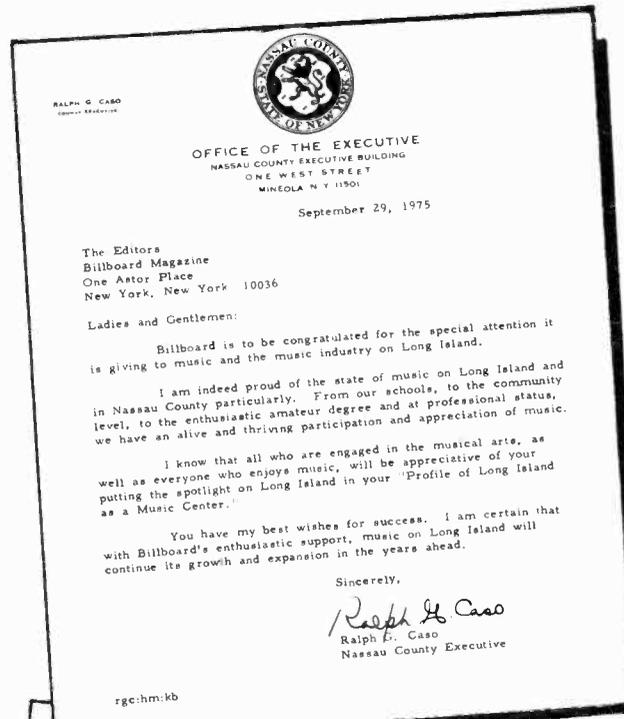
tween campus and community are those made by Dr. Julian Mates, C.W. Post dean of the school of the arts. He says, "We are available to provide the community with a tremendous range of cultural activities throughout the year. In turn, the community provides us with a tremendous audience and financial support so we can offer more to the community."

Hofstra University, in Garden City, also represents a strong fixture of cultural enterprise, scheduling shows by the Hofstra Alumni College Repertory Theater, Oscar Brand and a concert by the Long Island Symphony, among others. In addition, Hofstra has nine separate music groups under the aegis of the music department—all that a musical heart can desire either as participant or as audience. And, not to be outdone, Adelphi College, in Hempstead, has scheduled this season 80 performances of 30 productions of one type or another encompassing a variety of the arts.

Joseph Covino of the Great Neck Arts Council and head of the community's library system, sees the cultural activity accelerating on Long Island. He sees pressures in suburban communities mounting to make available locally what was formerly offered in New York City only—pressures brought on by people who refuse to get involved in city hassles such as parking, transportation costs and the expense of dining at restaurants there.

"All this puts limits on going to New York," he says, "and puts additional pressure on the suburbs to supply residents with high-quality performances." His dream, of course, like many others in responsible positions of stimulating activity in the arts, is for Long Island to house a large facility encompassing theater, dance and music. Robert Bernstein, president of Island Concert Hall Series, non-profit music organization which co-sponsors concerts, concurs. A long-time advocate of such a facility, Bernstein says, "a performing arts center would be beautiful and would create new and positive cultural recognition of Long Island worldwide."

Perhaps putting the Long Island cultural scene in its proper perspective, John Maerhofer, head of Nassau County's office of cultural development, says, "There are many skeptics who look at Long Island as the bedroom of New York City. They never really take the time to seek out the vast amounts of cultural activities on Long Island. . . . However, quietly but deliberately the cultural environment of Nassau County is continuing to provide residents with a quality of experience that they are accustomed to in New York City but on a local basis."





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Warner Bros. Preps Splash Into Jazz

• *Continued from page 1*

with Atlantic); Alice Coltrane (formerly with Impulse); George Benson (formerly with CTI); Pat Martino (formerly with Muse); and Funkadelic (formerly with 20th Century).

The eighth signing is afield from black expressions, but puts WB in the modern country field with B.W. Stevenson (formerly on RCA).

None of the jazz acts will be promoted as such, nor does the company intend to form a jazz label. All the music, Krasnow emphasizes, will be integrated into the Warners and Reprise lines and treated just like pop product.

Significantly, Krasnow, who has been talent scouting for the company for nine months after ABC took over his Blue Thumb label, says that the company is taking a different recording approach with its newly signed jazz performers.

"We are using a pop-oriented approach to their music," he explains. "There will be very few 20-minute cuts." The emphasis will be on time lengths which AM and FM station will be able to program.

In addition to recording new jazz material, Krasnow indicates WB will be going into a repackage program involving a score of jazzmen who have recorded for it in the past, including Duke Ellington, Paul Desmond and Chico Hamilton, to just name three artists. Krasnow says there is enough material in the can for some 20 LPs, but that the company has to figure out the correct merchandising scheme for the repackages. (There is an Ellington five-record set already out in Europe for WEA outlets).

Over the past year, WB has broken several new black acts, including Tower Of Power and Graham Central Station to get its initial exposure in this market. And with the addition of veteran singer Dionne Warwick and comic Richard Pryor, it has additional strength in the broad market field.

But Krasnow's reason for being in Burbank (he travels around 15 days out of each month around the country) is to broaden WB's grasp in areas of black music which it heretofore hasn't had any strength.

Barkan Of S.F.

• *Continued from page 34*

piece symphony Oct. 4, with Betty Carter as supporting act; and Stanley Turrentine (with 19 pieces, mostly strings) and Bobby "Blue" Bland Oct. 10.

The first two dates were highly successful but a last minute cancellation by Esther Philips from the Turrentine show caused almost 2,000 requests for refunds, notes Barkan, and "the third concert cancelled out the profits on the first two." Another problem at the third concert was a blowout of the p.a. system, forcing Bland to cut his set short and Turrentine to rely only on the hall acoustics for his set. Another 200 asked for refunds because of this.

Barkan, who previously used the Berkeley Community Theater, has been involved with two other shows at the Paramount, a benefit for Keystone Korner staged last February and a CTI All-Star session July 29.

"The Paramount has been encouraging," notes Barkan. "They like the shows, and that's good because I really don't like any other theater."

Barkan says he hopes in the future to correlate his Keystone Korner bookings with the concert series.

A discussion between Mo Ostin, WB's chairman and Krasnow, when he left Blue Thumb, resulted in his joining the company in talent acquisition. Once before, in 1965, Krasnow worked for WB as general manager of Loma Records, an r&b label which was uneventfully phased out.

This time around, he's going after established acts as a beachhead for future explorations into jazz and contemporary black music. "Mo and Joe (Smith) are behind this move," Krasnow says.

And now that WB has a "framework of names that can sell, I think we can start signing new acts." The Staples, formerly on Stax, were Krasnow's first acquisition because "they had obvious potential."

Kirk, Newman and Coltrane were all signed because of their "innovation reputations" and they had sales that justified "WB's pumping some money into them to expand their base.

"When I felt we had some real 'armament' with which to go out and sign other acts, I went after George Benson, Pat Martino and Funkadelic." Guitarist Martino is the lone "unknown" among this first group of signings.

Krasnow reveals he has two major pop acts about ready to sign but they won't become available until 1977.

As for recording jazz musicians with a pop flavor, Krasnow says: "Today, the jazz musicians is like the underground rock musician of 10 years ago. Kirk is like the Grateful Dead of today. Kirk's LP, produced by freelancer Joel Dorn, includes pop tunes like "Lovin' You" by Minnie Riperton. The music being recorded by all the jazz players should retain jazz roots so as not to lose already established jazz radio airplay, Krasnow points out.

"The musicians have evolved to the audience," Krasnow says, adding: "They understand what the audience wants." The executive believes that black music is moving away from a heavy blues base to a heavy jazz base and he will be looking for acts which have developed "from this core."

David Newman is being produced by Joel Dorn; Alice Coltrane by freelancer Ed Michel (continuing a relationship begun for both when they were associated with Impulse); George Benson by staffer Tommy Lipuma (who is also doing B.W. Stevenson); Funkadelic by group leader George Clinton and Pat Martino by freelancer Ed Freeman.

How is Alice Coltrane, a deeply ingrained avant-garde musician going to be cut with a pop flavor? Krasnow says one side of her LP has original tunes which can tempt AM as well as FM programmers. The other side is "The Rites Of Spring" (which is hardly Top 40 repertoire).

WB's commitment to these musi-

Strike Perils Detroit Season

DETROIT—The month-long Detroit Symphony strike could result in the demise of the orchestra, warns the symphony's president of its board of directors.

Robert Semple said last week that contributions are \$100,000 behind last year and that the orchestra's operating costs of \$3.6 million last year were covered thusly: \$1.2 million from ticket sales and concert fees with the remainder from donations.

The crisis this year is how to find funds to keep the orchestra afloat. The dispute between musicians and the symphony halted the orchestra's fall season, with bargaining talks going stale two weeks ago.

cians will involve major promotional efforts, Krasnow says. Already being firmed is a major promotion for New York in January involving three days of concerts for established as well as "introductory" artists.

Krasnow's involvement with the artists he signs is to help select the correct producer and see that lines of communications are always open. When signing a&r men, he works with Lenny Waronker, WB's a&r vice president.

He has found that acts coming to WB from other labels have felt "burned" in some ways. Krasnow's retort is that "it wasn't your time. . . . Rock dominated pop music for the past 10 years and the jazz pros weren't able to succeed. But during this time they honed and refined their art form; they paid their dues."

With WEA's sales and promotional organization behind WB's efforts, Krasnow feels confident that sales levels for all of these established acts can be doubled or go beyond their previous levels.

But if Kirk and Newman were both on Atlantic which is part of the Warner Communications family which uses WEA for distribution, what can WB do that Atlantic didn't do?

Krasnow pauses before answering that loaded question. "We're getting these people at the 'right time.' While Atlantic was hip enough to sign them, they tended to take them for granted. Our approach to their recordings is also different." Although he doesn't spell it out, WB, because it is making a new stab at jazz, will be trying to make it work.

Krasnow hopes to help his jazz people make the transition from small jazz rooms to big ones. "And the only way to do that is to have popular records."

Krasnow speaks of a "renaissance of musicians in the New York area, like that which occurred in San Francisco in the late 1960s." So he's been spending considerable time there and notes that Kirk, Newman and Benson are all from New York.

As for why he has no title, the former president of Blue Thumb explains: "I feel I can best serve the company without one. This way I'm not involved in all the things a vice president would normally be doing and I can concentrate on my main job of signing acts."

GRT Statement

• *Continued from page 8*

may be heading for gradual improvement. The retail market already is showing signs of increasing strength, the executive says.

"With respect to the distribution pipelines (in the music industry), the inventories of retail stores which closed last year have now largely been redistributed," he says. "Inventories that clogged the distribution channels last year are appreciably lower today."

The company feels that reorganization of the record division, break-even of the Broadcast Marketing And Direct Mail operations, and an improved economy should help improve operating results as the fiscal year progresses.

"Compared to the first three months of fiscal 1976," Bayley says, "we look for considerably improved operating earnings in subsequent quarters."

"As previously stated, however, the sale of the Chess Records will result in a net charge to second quarter earnings of approximately \$1,050,000," he cautions.

Jazz Push At NEC Parley

• *Continued from page 29*

concert series and that's what we try to give them."

Simon says that many of the people searching for jazz acts at the convention were attracted to the jazz crossover acts, but dissuaded in favor of contemporary acts like the Heath Brothers, as well as solo piano artists.

One of the more innovative approaches utilizing jazz acts on campus was presented by Ed Joyner of Ed Joyner Enterprises. Because many schools are initiating Women's Week on campus, he is offering a combination fashion show and jazz concert using an artist like Bobbi Humphrey or Shirley Scott.

As usual, there was a wide array of music, films, video, dance and other entertainment devices represented at the confab. But because of the large size of this year's gathering, the exhibitions were very widely spread

out, and there was no real system to viewing all of the booths.

This caused one associate member to comment very unfavorably toward the conference.

"The Southeastern and Midwest conferences were very well organized and controlled, but the NEC in this area seems to be very greedy about getting as many people in here as possible and then doing nothing for them," he says, asking to remain unnamed. "They will have to really have some major changes next year before I will return to face another one of these, and there are many other agents who feel the same way as me."

Atlantic and Columbia were the only two record companies attending this gathering. Both gave out booking hints and information, while Atlantic also serviced many delegates with copies of new product.

Manhattan Transfer Click Opens Fairmont To Others

By JACK McDONOUGH

SAN FRANCISCO—Spurred by the overwhelming success of Manhattan Transfer's recent week-long engagement, Sue Christiansen of the Fairmont Hotel's Venetian Room here, which normally sticks to established and standard performers, is looking for a wider variety of suitable contemporary acts.

The Transfer were the first act ever to sell out every one of its two-evening shows a full week in advance, something even Venetian Room stalwart Tony Bennett does not do.

"Some of the shows were filled three weeks in advance," says Christiansen. "We started getting orders the second it went into the paper. I thought it would appeal just to hip young people and gay people but the older crowd was also packing in. I had things happen like the president of Macy's calling pleading for reservations."

"The Transfer were made for that room," says the booker. "During the second shows some nights people were dancing on the tables and chairs."

This, needless to say, is not normal activity at the generally reserved Venetian Room, and the success of the shows prompted the hotel management, which was somewhat dubious of the Transfer, an act unknown to them, to allow a freer booking hand to Christiansen. "I mentioned Captain and Tennille to them and they didn't know who it was but because of the Transfer they okayed my trying for them."

The booker is finding, however,

that there is not an overabundance of acts to choose from. "I have the Mills Brothers, Peggy Lee, the usual acts like that booked in, but as far as new acts I'm really straining, and consequently I've been holding off on my bookings while looking for some new things that are right for us."

Rock Looming Las Vegas Strip

• *Continued from page 26*

from the correct staging, lighting and sound impact to the stars themselves.

In Alan, Presley's lookalike, Clark has a real find. Alan's show provides Presley fans with a look at the early years while his appealing personality educates the unconvinced about Presley's contributions.

"It's like a Broadway play, that's the intent," says Alan, a 27-year-old entertainer. "I want to educate people about Elvis, his different eras and accomplishments."

Only in the entertainment field for 18 months, Alan has the polish of a veteran star in singing, moving, dressing and looking like a young Elvis. He sings in the young voice of Elvis on "Don't Be Cruel," "Viva Las Vegas," "Jailhouse Rock" and "In The Ghetto" to name a few.

Alan broke house records set by Ike and Tina Turner at the Vancouver, B.C. "Oil Can Harry's" during a successful Canadian tour.

The echoplex system effectively catches the Elvis sound while Alan gyrates, jumps and romps as the King did in his first years. It is a salute, credit and entertaining trip.

"Alan basically had an act set which I feel belongs in Vegas," says Clark. "Shows like this appeal to the young adults now frequenting this gambling mecca."

The Thunderbird plans to book both shows in the future now that they have proved successful.

Don Ho TV Pilot

LOS ANGELES—ABC-TV is considering "The Don Ho Show" and approximately 45 other daytime and prime-time shows for the first quarter of next year.

Network executives are initially focusing on a 30-minute show for Ho to be taped in the Islands.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	LOW RIDER —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 706 (Far Out, ASCAP)	33	18	16	THIS WILL BE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	69	NEW ENTRY	2	DRIVE MY CAR —Gary Tom's Empire (I. Lennon, P. McCartney), PIP 6509 (Maclean, BMI)
2	5	6	FLY, ROBIN, FLY —Silver Convention (S. Levey, S. Prager), Midland Int'l. 10339 (RCA) (Midsong, ASCAP)	34	21	17	WHAT A DIFFERENCE A DAY MAKES —Esther Philips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)	70	89	2	NAME OF THE GAME (Part 1) —The Joneses (G. Dorsey), Mercury 73719 (Landy/Unichappell, BMI) (Phonogram)
3	1	8	SWEET STICKY THING —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73713 (Phonogram) (Ohio Players/Unichappell, BMI)	35	40	6	WHAT'S THE WORD FROM JOHANNESBURG? —Gil-Scott Heron (Gil-Scott Heron), Arista 0152 (Cayman/Brouhaha, ASCAP)	71	73	5	GOOD OLD FASHIONED LOVIN' —Brenda Lee Eager (B. Bowles, B.L. Eager), Playboy 6047 (Hy Reese, BMI)
4	4	10	SAME THING IT TOOK —Impressions (E. Townsend, C. Jackson, M. Yancy), Curtom 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	36	38	9	THERE'S A RED NECK IN THE SOUL BAND —Lattimore (Lattimore, Alamo, Clarke), Glades 1729 (Sherlyn, BMI) (TK)	72	69	7	CAN'T STAY AWAY —Leroy Hutson (L. Hutson, M. Hawkins), Curtom 0107 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
5	12	5	LET'S DO IT AGAIN —Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	37	27	10	FAME —David Bowie (D. Bowie, H. Maslin), RCA 10320 (Mainman/John Lennon/Celidh, ASCAP)	73	79	4	COME TO MAMA —Ann Peebles (W. Mitchell, E. Randle), Hi 2294 (London) (Jec, BMI)
6	3	13	TO EACH HIS OWN —Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	38	50	4	CARRIBEAN FESTIVAL —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1573 (PIP) (Delightful/Gang, BMI)	74	77	6	LOVE ON DELIVERY (L.O.D.) —The Reflections (I.R. Bailey, K. Williams), Capitol 4137 (A Dish-A-Tunes, BMI)
7	9	9	I WANT'A DO SOMETHING FREAKY TO YOU —Leon Haywood (L. Haywood), 20th Century 2228 (Jim Edd, BMI)	39	47	5	SOUL TRAIN "75" —Soul Train Gang (D. Griffey, D. Cornelius), Soul Train 10400 (RCA) (Spectrum VII, ASCAP)	75	74	7	HE CALLED ME BABY —Nancy Wilson (H. Howard), Capitol 4117 (Central Songs, BMI)
8	7	12	THE AGONY AND THE ECSTASY —Smokey Robinson (W. Robinson), Tamla 54261 (Motown) (Berlam, ASCAP)	40	48	4	SUPERBAD, SUPERSLICK Part 1—James Brown (J. Brown), Polydor 14295 (Dynatone/Belinda/Unichappell, BMI)	76	76	4	WE CAN LOVE —King Floyd & Dorothy Moore (E. Floyd, S. Cropper), Chimneyville 10207 (TK) (East/Memphis, BMI)
9	10	14	SO IN LOVE —Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)	41	46	12	(I'm Going By) THE STARS IN YOUR EYES —Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)	77	NEW ENTRY	3	FOR THE LOVE OF YOU (Part 1 & 2) —Isley Bros. (E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 2259 (Epic/Columbia) (Bovina, ASCAP)
10	17	5	CHANGE WITH THE TIMES —Van McCoy (V. McCoy), Avco 1868 (Van McCoy/Warner-Tamerlane, BMI)	42	31	10	(If You Want It) DO IT YOURSELF —Gloria Gaynor (J. Bolden, J. Robinson), MGM 14823 (Robin Song/Tomeja, ASCAP)	78	81	4	I DESTROYED YOUR LOVE —Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)
11	8	14	LOVE POWER —Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)	43	56	4	LOVE MACHINE Part 1 —Miracles (W. Moore, W. Griffin), Tamla 54262 (Motown) (Jobete/Grmora, ASCAP)	79	85	3	WE'RE ON THE RIGHT TRACK —South Shore Commission (N. Harris, A. Felder), Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)
12	6	15	THEY JUST CAN'T STOP IT (The Games People Play) —Spinners (B. Jefferson, B. Hawes, C. Simmons), Atlantic 3284 (Mighty Three, BMI)	44	34	17	DO IT ANY WAY YOU WANNA —Peoples Choice (L. Huff), Tsp 8-4769 (Epic/Columbia) (Mighty Three, BMI)	80	NEW ENTRY	2	IT'S ALRIGHT —Graham Central Station (L. Graham), Warner Bros. 8148 (Nineteen Eighty-Five, BMI)
13	13	8	MR. D.J. (5 For The D.J.) —Aretha Franklin (A. Franklin), Atlantic 3289 (Pundit, BMI)	45	64	3	I'M ON FIRE —Jim Gilstrap (A. Evers), Roxbury 2016 (Pocket Full Of Tunes, BMI)	81	87	3	WORTH YOU WEIGHT IN GOLD —Modulations (B. Cunningham, T. Lester, W. Lester), Buddah 497 (Buddah/Potomac, ASCAP)
14	15	9	THIS IS YOUR LIFE —Commodores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP)	46	36	16	IT ONLY TAKES A MINUTE —Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)	82	86	5	IF YOU DON'T KNOW ME BY NOW —Lyn Collier (K. Gamble, L. Huff), People 659 (Polydor) (Blackwood, BMI)
15	16	9	I ONLY HAVE LOVE —Syl Johnson (M. Mitchell, E. Randle, M. Hodges, L. Seymour), Hi 2295 (London) (Jec, BMI)	47	49	6	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY —G.C. Cameron (F. Perren, C. Yarian), Motown 1364 (Jobete, ASCAP)	83	83	4	YOU'RE EVERYTHING GOOD TO ME —Tomorrow's Promise (L. Pittman), Mercury 73700 (Phonogram) (Astronomical, BMI)
16	39	3	THAT'S THE WAY I LIKE IT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)	48	43	14	BRAZIL —The Ritchie Family (A. Barros), 20th Century 2218 (Peer, BMI)	84	88	5	GRANDFATHER CLOCK —Bo Kirkland (M.J. Kirkland, R.L. Kirkland, F. Stay), Claridge 409 (Claridge/Bokirk, ASCAP)
17	20	7	LEFTOVERS —Millie Jackson (P. Mitchell), Spring 161 (Polydor) (Muscle Shoals, BMI)	49	57	9	I GOT CAUGHT —Clarence Carter (R. Hatcher, C. Carter), ABC 12130 (Blackwood, BMI)	85	100	2	"THEME FROM MAHOGANY" (Do You Know Where You're Going To) —Oiana Ross (M. Masser, G. Goffin), Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
18	23	5	HAPPY —Eddie Kendricks (L. Gaston, K. Wakefield), Tamla 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	50	44	16	EIGHTEEN WITH A BULLET —Pete Wingfield (P. Wingfield), Island 026 (Ackee/Uncle Doris, ASCAP)	86	91	2	WHAT'S COME OVER ME —Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.M.O.T., BMI)
19	19	11	LOVE DON'T COME NO STRONGER (Than Yours and Mine) —Jeff Perry (L. Perry, K. Stover), Arista 0133 (J.L.P., ASCAP)	51	66	2	PART TIME LOVE —Glady's Knight & The Pips (D. Gates), Buddah 513 (Kipahula, ASCAP)	87	NEW ENTRY	2	WE GOT TO GET OUR THING TOGETHER —Dells (J. Avery, J. Dean, C. Arlin), Mercury 73723 (Phonogram) (Groovesville, BMI)
20	11	14	GIVE IT WHAT YOU GOT/PEACE PIPE —B.T. Express (S. Roberts/S. Taylor, M. Bakan), Roadshow 7003 (Scepter) (Triple O/Jeff Mar., BMI)	52	53	5	I TAKE IT ON HOME —Bobby Bland (K. O'Dell), ABC 12133 (House of God, BMI)	88	NEW ENTRY	2	GOTTA MAKE A MOVE —Individuals (Smith, Singleton, Dowden, Anderson), PIP 6510 (Barbam/Mr. T, BMI)
21	42	2	I LOVE MUSIC (Part 1) —O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	53	54	5	DECEPTION —The Dynamic Superiors (N. Ashford, V. Simpson), Motown 1365 (Nick O'Val, ASCAP)	89	95	4	TONIGHT'S THE NIGHT —S.S.O. (S. Weyer, D. Lucas), Shadybrook 019 (Screen Gems-Columbia, BMI)
22	26	6	IS IT LOVE THAT WE'RE MISSIN' —Quincy Jones (G. Johnson, D. Smith), A&M 1743 (Kidada/Gouligers, BMI)	54	59	6	STAY WITH ME —Edwin Starr (E. Starr), Granite 528 (ATV/Zonal, BMI)	90	NEW ENTRY	2	VALENTINE LOVE —Norman Connors (M. Henderson), Buddah 499 (Electrocard, ASCAP)
23	24	7	FANCY LADY —Billy Preston (B. Preston, S. Wright), A&M 1735 (Irving/WEA, BMI/Jobete, ASCAP)	55	84	2	FULL OF FIRE —Al Green (M. Mitchell, A. Green, M. Hodges), Hi 2300 (London) (JEC/Al Green, BMI)	91	NEW ENTRY	2	AFRODESIA —Lonnie Smith (L. Smith), Grove Merchant 1034 (PIP) (New York Times, BMI)
24	30	10	WE ALL GOTTA STICK TOGETHER —Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC/Dunhill/Rail, BMI)	56	45	10	WHEN YOU'RE YOUNG AND IN LOVE —Choice Four (V. McCoy), RCA 10342 (Wren, BMI)	92	97	2	CREOLE —The Crusaders (W. Felder), ABC/Blue Thumb 267 (Four Knights, BMI)
25	33	7	LOVE INSURANCE —Gwen McCrae (C. Reid), TK 1999 (Sherlyn, BMI)	57	75	2	COME LIVE WITH ME —Isaac Hayes (I. Hayes), Hot Buttered Soul 12138 (ABC) (Incense, BMI)	93	93	3	HERE FOR THE PARTY —Bottom & Co. (Boyce, Harley, Helms, Brown, Birdwell, Griffith, Woods), Motown 1363 (Stone Diamond, BMI)
26	28	7	NO REBATE ON LOVE —Dramatics (J. Abastin, S. Petty), Mainstream 5571 (Fratelli-Blackwood, BMI)	58	65	4	LAY SOME LOVIN' ON ME —Jeannie Reynolds (C.R. Cason), Casablanca 846 (Double Sharp, ASCAP)	94	94	4	SINCE I MET YOU —Lenny Williams (L. Williams, G. Demar), Motown 1369 (Len Lon, BMI)
27	29	8	IT'S TIME FOR LOVE/HERE I AM —Chi-Lites (E. Record, C. Allen), Brunswick 55520 (Julio-Brian, BMI)	59	70	2	ALL I DO IS THINK OF YOU —Jackson 5 (M.L. Smith, B. Holland), Motown 1356 (Gold Forever/Stone Diamond, BMI)	95	80	3	SUMMER OF '42 —Biddu Orchestra (M. Legrand), Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
28	35	4	GIVE ME YOUR HEART —Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)	60	68	6	HOLLYWOOD HOT —The Eleventh Hour (B. Crews, C. Bullens), 20th Century 2215 (Heart's Deight, BMI)	96	78	6	SOMEBODY'S GOTTA GO (Sho Ain't Me) —Mike & Bill (M. Felder, B. Daniels), Arista 0139 (Moving Up, ASCAP)
29	14	12	I GET HIGH ON YOU —Sly Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)	61	51	12	ROCKIN' & ROLLIN' ON THE STREETS OF HOLLYWOOD —Buddy Miles (B. Miles), Casablanca 839 (Miles Ahead, ASCAP)	97	98	2	BAD LUCK —The Atlanta Disco Band (V. Carstarphan, G. McFadden, T. Whitehead), Scorpio 5000 (Mighty Three, BMI)
30	37	5	KING KONG, Part 1 —The Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 45 3295 (Jimpire, BMI)	62	52	10	STAY STILL —Margie Joseph (M. Joseph, A. Martin), Atlantic 3290 (Glendana, ASCAP)	98	NEW ENTRY	2	I'M IN HEAVEN (Part 1) —Touch Of Class (M. Steals, M. Steals), Midland International 10393 (RCA) (Diagonal/Steals Bros., BMI)
31	22	10	MESSIN' WITH MY MIND —LaBelle (N. Hendryx), Epic 8-50140 (Columbia) (Gospel Birds, BMI)	63	62	7	DISCO STOMP (Part 1 & Part 2) —Hamilton Bohannon (H. Bohannon), Dakar 4549 (Brunswick) (Hog/Bohannon, ASCAP)	99	NEW ENTRY	2	WHOLE LOTTA LOVE —Tina Turner (J. Page, R. Plant, J.P. Jones, J. Bonham), United Artists 724 (Superhype, ASCAP)
32	25	8	SHOTGUN SHUFFLE —The Sunshine Band (H.W. Casey, R. Finch), TK 1010 (Sherlyn, BMI)	64	60	7	NEED YOU —Harlem River Drive (S. Vincent), Arista 0142 (Laser, BMI)	100	NEW ENTRY	2	IT'S TOO LATE —Johnny "Guitar" Watson (J. "Guitar" Watson), Fantasy 752 (Jowat, BMI)
				65	90	2	YOU SEXY THING —Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)				
				66	55	9	SALSOUL HUSTLE —Salsoul Orchestra (V. Montana Jr.), Salsoul 2002 (Caytronics) (Little Jack/Anatom, BMI)				
				67	67	9	BLIND OVER YOU —Chicago Gangsters (Mac & Mac), Gold Plate 1947 (Jimi-Mac, BMI)				
				68	32	14	MUSIC IN MY BONES —Joe Simon (R. Gerald, J. Simon), Spring 159 (Polydor) (Gaucho/Belinda, BMI)				

'The Scene' Wins Youth Of Detroit

LOS ANGELES — Three weeks ago WGPR-TV in Detroit, the first black-owned television station in the country, went on the air with a daily dance show called "The Scene."

Nat Morris, one of the two hosts of the daytime show, reports that more than 300 teens jam the doors each day trying to display their hustle and bump steps to what Morris calls an "instant TV audience."

The show, which airs seven days a week between 5 p.m.-6 p.m., features dancers, interviews with local and national talents, performances by artists and chats with the audience.

On weekends, the best two shows of the week are rerun.

Morris explains that only current music is aired. "With the format being basically disco, one ballad is aired during the entire show," he says.

Records are reviewed daily, however. Two new disks by new acts are reviewed weekly to be added to the format.

He further explains that although the music is predominantly black, the performers and teen dancers are integrated.

Morris says: "Unlike many TV dance shows, Ray Henderson (the second host) and I inject an enormous amount of our own personalities into the show. This is one of the requirements to make our program different from others."

"In this way, not only do the dancers dance on the show, they are actually having a ball."

He points out that when people are having a good time in the studio, it comes across on the screen, which is the reason for the loose format. "In part, this is also the reason why we are being bombarded each day, not only with calls, but with visitors," he says.

The station over the past two weeks has played host to the Spinners, Larry Graham, the Dramatics and Dynamic Superiors.

Stan Watson In Production Accord With Warner Bros.

LOS ANGELES—Stan Watson, chairman of the board of Philly Groove Records, recently signed what he terms a "special production deal" with Warner Bros. Records.

Jones Writing a Black Evolution Score For Album

LOS ANGELES—Quincy Jones' next album will be an 80-minute twofold involving the evolution of black music from 1510 to today.

Jones has already written a good deal of the LP's music which will include a symphony orchestra, a gospel choir, instrumentalists and vocalists.

He is still undecided on the form which he will use in putting the package together.

It is reported that he has been working on the album more than two years and has compiled three charts while gathering material. The charts depict the history of black music, the history of European classical music and a year by year chart of sociological events.

In his research, he has dug into approximately 600 books and hundreds of records for information.

Jones admits he would not have approached the project if he did not have 25 years of musical experience under his belt.

Folk Group Formed

PRINCETON, N.J.—While electronic rock and grandiose symphonic spectacles enjoy big followings in this sedate university town, some 300 folk enthusiasts have banded together to create the Princeton Folk Song Society to support local talent and bring in national caliber folk talents for concerts here each month.

Local group is patterned along the non-profit lines of the Philadelphia Folk Song Society which stages mammoth folk festivals each year.

"In conjunction with WB, I will attempt to create a new image for r&b acts by first delivering music with cross-over potential," says Watson.

"My groups will certainly be handled differently from now on," he adds.

First on his agenda was the hiring of an outside PR firm which will work closely with his in-house staff.

He has also signed two new acts, the Quickest Way Out and Eye-Band, the first white group signed to Philly Groove.

With his new program come new writers. Homer Banks and Carl Hamilton, both of Los Angeles, are the first to join Watson's force.

According to Watson, he anticipates no problems in gaining airplay for the Eye Band.

"I have chosen a disco format for my label because this is one of the areas where ethnic barriers do not exist," he explains.

The Delfonics, who have recorded for the label a number of years, and are known throughout the industry as a soft, mellow borderline pop trio, will no longer croon in that manner. They are heading for discos.

The same route will be followed by the label's female trio the First Choice.

According to Watson, he is still searching for writers with "fresh ideas" for his acts.

New Acts Given Ohio Exposure

DAYTON—Over Night Low Enterprises will stage its first showcase of acts at the Dayton Convention and Exhibition Center Nov. 13.

Although acts with national status will be featured, the organizers of Over Night Low Enterprises contend the firm's primary function is to aid new black acts vying for entrance into the record industry.

Roster of acts to be featured includes Junie, former lead singer of the Ohio Players; the Newcomers, Derek and Cyndi and the Determinations.

Soul Sauce

Mississippi FMer Won't Play Gospel

By JEAN WILLIAMS

LOS ANGELES—Bill Jackson, owner of WBAD-FM, Leland, Miss., which also services Greenville, admits the area is considered a gospel market but he does not program gospel.

He claims he sees the market changing, and persons under 40 are less interested in gospel as opposed to past years.

Another change at WBAD is low profiles for its announcers.

"We now deal in professionalism," says Jackson, who actually programs the station. "I will no longer have shouting over the air, nor will the announcers talk over records."

"If the artists want the announcer to yell over their records, they will take them into the studio at the time they record. So with this in mind, personality expression has been eliminated," he adds.

Jackson explains that WBAD has adopted a progressive soul format. However, high energy r&b is also aired.

"We have taken an in-house survey of our market, which tells us that we have a large number of white listeners," says Jackson.

"There is only one other station in the area programming soul music, and we are trying to appeal to that audience, while at the same time gathering the MOR soul market."

The station, which is into its third year, also programs jazz, but deals heavily with progressive sounds.

Jackson also admits that blues is considered prime music in the area, but again, he does not program it, giving the same reason as with gospel.

Jackson explains that because of the sound which he is attempting to capture, he has searched the country to come up with quality announcers:

Bill Glover, 5 a.m.-10 a.m., formerly of WRMA, Montgomery, Ala.; J.J. Jefferies, who was trained by Jackson, holds the 10 a.m.-3 p.m. slot followed by Bob Murphy of Chicago, 3 p.m.-8 p.m.; Paul Cleveland, formerly of KTYM, Los Angeles, 8 p.m.-12 a.m.; and Jackson 12 a.m.-5 a.m.

Weekends have Nathan Williams and Calvert Malone.

* * *

RCA artists, the Main Ingredient, have formed Super Group and LTC production companies in Los Angeles.

Super Group will record several new acts for RCA Records.

In addition to the two new companies, the group owns Addie Productions and Incredible Music, its publishing firm.

* * *

It looks as if Gladys Knight and the Pips with their personal manager Sidney Seidenberg may make an independent production deal with MCA regarding TV features and a Saturday morning kiddie show. . . . The Pointer Sisters are recording their new album which will include two songs co-written by Stevie Wonder. . . . Could it be true that Tina Turner is being considered for a Best Supporting Actress Award for next year's Oscars as the acid queen in the film "Tommy"?

* * *

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

Billboard

Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7		AL GREEN IS LOVE Hi HSL 32092 (London)	32	43	3	BRAZIL Ritchie Family 20th Century T 498
2	3	13		KC AND THE SUNSHINE BAND TK 603	33	32	5	EXPERIENCE Gloria Gaynor MGM M3G 4997
3	2	12		HONEY Ohio Players Mercury SRM 1 1038 (Phonogram)	34	34	5	ACTION SPEAKS LOUDER THAN WORDS Chocolate Milk RCA APL1 1188
4	6	18	★	WHY CAN'T WE BE FRIENDS? War United Artists UA LA441 G	35	35	13	SATURDAY NIGHT SPECIAL Norman Connors Buddah BDS 5643
5	4	11		IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)	36	49	3	CITY OF ANGELS Miracles Tamla T6 339 S1 (Motown)
6	8	14	★	INSEPARABLE Natalie Cole Capitol ST 11429	37	18	8	FIRST CUCKOO Deodato MCA 491
7	12	8	★	SAVE ME Silver Convention Midland International BK11 1129 (RCA)	38	25	7	PRESSURE SENSITIVE Ronnie Laws Blue Note BN LA452 G (United Artists)
8	9	5	★	DON'T IT FEEL GOOD Ramsey Lewis Columbia PC 33800	39	19	13	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)
9	10	6	★	THIRTEEN BLUE MAGIC LANE Blue Magic Atco SD 36 120	40	40	4	MUSIC KEEPS ME TOGETHER Taj Mahal Columbia PC 33801
10	5	10	★	SPIRIT OF THE BOOGIE Kool & The Gang De-Lite DEP 2016 (PIP)	41	NEW ENTRY		HIGH ON YOU Sly Stone Epic PE 33835 (Columbia)
11	11	11		MELLOW MADNESS Quincy Jones A&M SP 4526	42	45	17	ODE TO MY LADY Willie Hutch Motown M6 R38 S1
12	7	8		BOOGIE DOWN, U.S.A. People's Choice TSOP K2 33154 (Epic/Columbia)	43	27	15	STILL CAUGHT UP Millie Jackson Spring SPR 6708 (Polydor)
13	17	14	★	PICK OF THE LITTER Spinners Atlantic SD 18141	44	NEW ENTRY		JOURNEY TO LOVE Stanley Clarke Nipper NE 433 (Atlantic)
14	13	14		AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station Warner Bros BS 2876	45	46	4	COOLEY HIGH/SOUNDTRACK Motown M6 840 S1
15	16	21		THE HEAT IS ON Isley Brothers T Neck P2 33536 (CBS)	46	44	5	THE BEST OF MICHAEL JACKSON Motown M6 851 S1
16	14	8	★	PHOENIX Labelle Epic PE 33579 (Columbia)	47	53	4	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)
17	36	3	★	MAN-CHILD Herbie Hancock Columbia PC 33812	48	NEW ENTRY		HAVE YOU EVER SEEN THE RAIN Stanley Turrentine Fantasy F 9493
18	30	2	★	2ND ANNIVERSARY Gladys Knight & The Pips Buddah BDS 5639	49	41	7	FROM DISCO TO LOVE Van McCoy Buddah BDS 5648
19	29	5	★	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield Custom CU 5005 (Warner Bros.)	50	NEW ENTRY		YOU ARE BEAUTIFUL Stylistics Avco AV 69010
20	20	14		NON-STOP BT Express Roadshow RS 41001 (Scepter)	51	52	14	IN THE CITY Tavares Capitol ST 11396
21	21	7		WATERBED Herbie Mann Atlantic SD 1676	52	50	4	DARYL HALL & JOHN OATES RCA APL1 1144
22	23	5		VISIONS OF A NEW WORLD Lonnie Liston Smith Flying Dutchman BDL1 1196 (RCA)	53	57	2	HIGHER THAN HIGH Undisputed Truth Gordy G6 972 S1 (Motown)
23	22	5		EVERYBODY'S DOIN' THE HUSTLE & DEAD ON THE DOUBLE BUMP James Brown Polydor PD 6054	54	NEW ENTRY		REINFORCEMENTS Brian Auger's Oblivion Express RCA APL1 1210
24	24	5		THE SOUND OF SUNSHINE The Sunshine Band TK 604	55	NEW ENTRY		MAKING MUSIC Bill Withers Columbia PC33704
25	15	10		GET ON DOWN WITH BOBBY BLAND ABC ABCD 895	56	48	35	MISTER MAGIC Grover Washington Jr Kudu KU 20 S1 (Motown)
26	26	5		BAD LUCK IS ALL I HAVE Eddie Harris Atlantic 1675	57	59	2	EVERYBODY WANNA LOVE ON Masqueraders, Hot Buttered Soul ABCD 921 (ABC)
27	28	18		STEPPIN' Pointer Sisters ABC/Blue Thumb BTSD 6021	58	47	9	THE CHICAGO THEME Hubert Laws CTI 6058 S1 (Motown)
28	38	2	★	THE DISCO KID Van McCoy Avco AV 69009	59	NEW ENTRY		BIG MAN—LEGEND OF JOHN HENRY Cannonball Adderley Fantasy F 79006
29	31	4		IN THE SLOT Tower Of Power Warner Bros BS 2880	60	NEW ENTRY		GOOD, BAD BUT BEAUTIFUL Shirley Bassey, United Artists UA LA542 G
30	37	3	★	DREAMING A DREAM Crown Heights Affair De-Lite 2017 (PIP)				
31	33	11		CHAIN REACTION Crusaders ABC/Blue Thumb BTSD 6022				

Pacific Stereo Adds Midwest Operations

By ANNE DUSTON

CHICAGO—Pacific Stereo has expanded its penetration of the Midwest hi-fi market with the addition of seven new stores this year—two in Chicago, two in Milwaukee, and three in St. Louis, for a total of 18 Midwest stores.

The firm has also moved its regional headquarters to larger facilities in suburban Itasca.

The new stores, while differing on square footage, continue the Pacific Stereo format of speaker comparison and high-end listening rooms, and the company's standard motif in lighting, furniture, displays and layout. The stores also feature automotive speaker and tape/radio displays.

The emphasis on packaged systems is especially geared to the uninformed consumer who can sit down with a knowledgeable salesperson over a free cup of coffee and discuss his stereo needs. A choice of advertised, preplanned systems from \$199 to more than \$1,000, or customized packages to fit the customers' needs can be assembled from an inventory of more than 40 major brands. Full or double page weekly newspaper

ads are written to be an added sales aid to the neophyte.

The customer can expect his purchase to be protected from both defect and dissatisfaction. Each store has a trained technician and service center with more than \$5,000 in test equipment. All warranty work is done by Pacific Stereo from a parts inventory of more than \$100,000. Service agreements on advertised systems run five years on parts, and three years on labor.

Besides a seven-day repurchase agreement, the dissatisfied customer can exchange his electronics within 60 days, with the full purchase price applied to another product; or take advantage of a one-year speaker exchange policy to trade up to a higher priced speaker.

A spokesman in the regional office here reports that sales are up over last year. The elimination of fair trade has attracted additional sales. The expansion of the West Coast-based chain in the Midwest has been completed for this year, but the official notes that the home entertainment market here still offers a considerable potential for expansion.

RCA Sets Quadulator Production

• Continued from page 3

pendent mastering labs, indie producers and studios, gave RCA the momentum to think about production. Heneberry notes, but the final green light came only recently with confirmed purchase orders to component suppliers. It will sell for \$9,500, with the closest unit to it on the market now going for about \$30,000.

A number of test cuts have been made at the RCA studio here over the past three weeks, with Larry Schnapf, national manager, recording operations, reporting "more than satisfactory operation." Cutting time remains at half-speed. He also confirms that the label's Los Angeles and Nashville studios will have Quadulators by early next year.

Put in simple terms by Schnapf, the unit's phase-lock-loop circuitry results in wider dynamic range and lower distortion than previous techniques, with far simpler construction and resulting reduction in size to take up only 12½ inches of vertical rack space.

"It's a much closer match to the original tape with marked improvement in A/B comparison," he claims. "It minimizes greatly type one distortion—the pops and crackles caused by partial erasure of the carrier through excessive stylus motion, and makes it possible to handle more 'level' on the disk."

Another decisive advantage noted by Schnapf is that the Quadulator can be hooked up to older equipment now widely used, such as the Neumann VMS 66 with the SX-68 cutter head and drive amplifier. It also may be used with the Ortofon DSS-731 head and GO-741 amps and the Neumann SX-74 or newer

(Continued on page 40)

SALES UP 135%

Sight & Sound Expo Solid Hess's Rerun

ALLENTOWN, Pa.—With the spotlight on a Sony four-foot-diameter projection screen, a \$2,500 liquid crystal short-wave radio and clock from Panasonic, plus other items, Hess's department store here staged an encore of last year's highly successful "Sight And Sound Exposition," Oct. 13-18.

The first retail store to bring the "trade show" concept to the general public, Hess's had 25 manufacturers of sound and photographic equipment in the consumer electronics show staged in the 6,000-square-foot exposition hall of its Hamilton Mall Store.

Most important, sales were up 135 percent in the participating departments over the same Expo week a year ago, according to John Dreisbach, leisure division merchandising manager.

Among the sound manufacturers exhibiting, with reps and factory experts on hand to help stimulate sales were Panasonic radios, TV and CB sets; Tenelec Scanners; Midland, Johnson and Royce CB transceivers; Sharp's stereo systems, recorders and CBs; Memorex and Universal blank tapes; GE stereo systems; Fisher stereo systems, recorders and turntables; Lloyds stereo systems with BSR turntable, tape players, recorders and portable radios and Koss headphones.

Among the factory reps on hand to explain the new equipment were Bob St. John, Tenelec; George Peters, Sharp; Don McNair and Red Vaughn, Fisher; Bob Hook and Lynn Womers, Panasonic; and Larry Kester, explaining the qualities of the special MXR Oxide tapes from

(Continued on page 40)

Philadelphia Dealer Group Bucking Hotel Hi Fi Show

PHILADELPHIA—The High Fidelity Dealers Assn. of Delaware Valley, which has had a low profile here since its ties were severed with the Philadelphia Daily News, is making a grandstand play to cut into the heavily ballied forthcoming High Fidelity Music Show which Robert and Teresa Rogers are staging at the Benjamin Franklin Hotel here, Nov. 7-9.

At one time comprising a dozen or more of the leading stereo retailers and distributors, the Dealers Assn. is coming in ahead of the Rogers show with a "Hi-Fi Week" of its own, Oct. 27-Nov. 3.

It was an organized move against the last Rogers-produced hotel show in 1968 that gave rise to the dealers association. Organized by Ed Gorak, a salesman for the Philadelphia

Daily News covering the stereo shops, the association is kept alive basically by his publication of a Stere-o-mat tabloid four times a year.

The "Hi-Fi Week" is the association's sixth annual and designed to get prospective buyers to go directly to a dealer's store to see the new equipment rather than to a hotel or motel with an admission charge attached to it. The association contends that everything shown at a hotel show can be seen free of charge to better advantage at a dealer's showroom, and that many dealers are being "badgered" into supporting the hotel hi fi shows.

"Why should someone pay to see equipment they may buy in the end when it can be seen in many stores in the area?" says Gorak, who also serves as spokesman for the association.

"The answer probably lies in the promotion of such shows which promise 'new' equipment on display. Many retailers of the area have long objected to this approach because they contend that most equipment on display is not at all 'new' and that it has rather been on sale and display at all stores in preceding months. Demonstrations can hardly be effective in a small hotel or motel room which is surrounded by other rooms blaring out music. You can get a better demonstration at any qualified retail store."

Gorak claims that a qualified retailer who has been selling stereo component equipment is in a lot better position to both demonstrate the equipment in its right atmosphere, and to answer most technical questions. He contends it is seldom that manufacturers will send engineers or other qualified experts to these hotel hi fi shows. "Instead," he said, "they rely on their representatives who are primarily salesmen."

Despite the competition from Gorak's group, the Rogers' Philadelphia High Fidelity Music Show already has such key retail exhibitors as Audio World/Silo, High Fidelity House, Radio 437 Store, Radio Shack, Sam Goody and Stereo Equipment Sales.

According to Gorek, Radio 437 also is participating in the "Hi-Fi

(Continued on page 39)

'STREAMLINING'

BSR Ends Glenburn Line

NEW YORK—BSR (USA) Ltd., has ceased production of its consumer-oriented line of Glenburn automatic turntables, in what company president John Hollands calls "a continuing move to streamline the corporate structure and production capabilities" at his firm.

Glenburn's OEM product line is unaffected by the move, and will continue to be sold through the BSR sales network. Many of Glenburn's changers will also be used throughout the BSR distribution system for "certain specific applications in the future," according to Hollands.

Glenburn changers will continue to be marketed through December, to fulfill existing order commitments, he says.

The phasing out of the Glenburn consumer turntable line is just another step in a sweeping reorganization undertaken by BSR last month (Billboard, Oct. 18). At that time, BSR subsidiary, Audio Dynamics Corp., disclosed that it was merging its marketing division into that of BSR, as part of "a major corporate reorganization plan aimed at a smoother and more efficient manufacturer-to-dealer sell-through process."

Just a year ago, Glenburn moved into expanded quarters in Waldwick, N.J. to cope with what officials of the company at that time called "the continuing growth in the consumer record changer market" (Billboard, Nov. 23, 1974).

At that time Glenburn officials steadfastly denied that their operations were in any way threatened, even though the parent company was cutting back operations, and had already announced staff layoffs of close to 4,000 workers from plants in both England and Scotland, to initiate what the firm's president then called, "important cost savings in manufacturing procedures."

So far the Tetrad cartridge manufacturing operation, which BSR acquired last year, remains unaffected by the reorganization. Tetrad was incorporated into BSR's consumer

products division at the time of its acquisition.

Meanwhile, BSR has also established a new products group aimed at "developing a continuing flow of new products for the BSR sales organization throughout the world," according to Hollands. Victor Amador, president of BSR consumer products group, will head the new division, relinquishing his position to William McDaid, Glenburn's president.

A number of other personnel changes have been made (see Executive Turntable, this issue).

BIG AD \$ PUSH

Radio Shack Aims At High End

By RADCLIFFE JOE

NEW YORK—Radio Shack will utilize a sizable chunk of its projected \$660 million advertising budget for 1976 to establish its name as a leader in the hi fi equipment field, according to S. Allen Selby, the firm's audio buyer.

At the same time the company has begun phasing out its 4-channel equipment lines which Selby had last August disclosed was "a poor performer" for the Radio Shack chain (Billboard, Aug. 23).

The advertising dollars will be used to push Radio Shack's new line of Realistic high end component products, which Selby claims can match any of the acknowledged market leaders available today.

The promotional push, which will include network TV, print ads and point-of-purchase displays, will zero in on Realistic's top-of-the-line products. Included among these are the Realistic STA-225, a 50-watt rms per channel receiver, the STA-90 at 44 watts per channel rms, and the STA-84, at 25 watts per channel rms. Also being pushed are a 20 watts per channel rms amplifier, model SA-1000, and a tuner, model TM-1000. Prices on the line begin at \$399.95

for the STA-225 and scale downward to \$159.95 for both the amplifier and tuner. Selby feels that it is these prices, coupled with the impressive performance specifications of the line, that will make it an accepted product among audiophiles.

In addition, the entire hi fi line will be available at the more than 4,000 Radio Shack stores and au-

ANNUAL CES WEEK LATER

NEW YORK—Recently announced dates for the single Consumer Electronics Show, to which the two-a-year revert in 1977, have been pushed back a week to April 28-May 1 at Chicago's McCormick Place, according to Jack Wayman, senior vice president of the sponsoring EIA Consumer Electronics Group. Dates reportedly are blocked out for the following seven years for the last week in April, Thursday through Sunday, whether the show is held in Chicago, Las Vegas or elsewhere.

thorized sales centers in the U.S., Canada, Europe and Australia. "This," declares Selby, "gives the line access to a greater number of retail outlets than is enjoyed by many of the broadly accepted hi fi lines now on the market."

He concedes that the names Realistic and Radio Shack have never been associated with high-end audio equipment, but he assures that the company has already moved to change this through in-house educational programs geared to its sales personnel and customers. "In addition we have been receiving very gratifying reviews from respected audiophile magazines," says Selby.

In addition to its impressive specs the Realistic hi fi line features direct-coupled amplifiers for full power and low distortion over the entire audio band and phase-locked-loop FM stereo demodulator to assure exact phasing between signals broadcast by FM stations. Also included are automatic FM muting, "Quatravox" for synthesized 4-channel effects, and glide path controls.

Selby takes issue with some indus-

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Sansui Imports Of QS Disk To Broaden Market

• Continued from page 1

Audio Engineering Society conference which wound up its four-day run Monday (3) at the Waldorf Astoria here. Virtually all are English-language or instrumental versions.

Up to now only a limited number of QS imports were available, "not by choice but by circumstance," says Ed Grossi of JEM Records, one of the major import firms. "Both the exchange rate and the shipping rate, particularly from Japan, were against us. There's definitely a market but we can't supply it at a reasonable price."

As a result, most of the available quad imports have been SQ matrix versions from Europe, where shipping charges are less, or CD-4 packages, mostly from JVC which has mounted an aggressive campaign via its growing number of Quad-raceters and other dealers.

LeBow hopes to bring in "everything that will appeal to the U.S. market from the 425-plus QS disks abroad, to complement the available titles here, which he says now number about 375.

Pricing will be determined by the makeup and size of the packages (three, four or five disks), but will "certainly be competitive with existing product while offering both distributor and dealer a good margin."

The QS import program is not yet firmed up as to all details, but LeBow says it will work through the several thousand Sansui dealers, and could involve supplementary mail-order sales as well. "It will definitely be an ongoing program" he emphasizes, with a constant feed of new QS product from abroad."

First product for the packages, previewed at AES, includes:

- Japan: Apple (EMI), John Lennon's "Imagine," Toshiba (EMI), Jun Fukamachi on Moog synthesizer; Crown, "Night Porter" soundtrack; Liberty (UA), the Ventures; Audio Lab, "The World Of Kuni-hiko Sugano," and TAM.

- Europe: Odeon (EMI, France) Pink Floyd; Pye (U.K.), Cyril Stapleton and Tony Hatch orchestras; MCD (France), "Special Tangos"; Societe Francaise du Son (Decca), Los Machucambos; Classic Piek (Switzerland), Baroque Strings, and 4-Leaf Clover (Sweden), Lars Samuelson.

- South America: Soho Radio (Peru), "Black Sugar II."

TOKYO SHAPIRO 'Supermarket Of Sound' Keys Cleveland Chain's Expansion

CLEVELAND — The locally-based Tokyo-Shapiro audio retail chain will open a split-level, 10,000-square-foot "Supermarket of Sound" in Cleveland's Parmatown Shopping Center.

The shop, located in a former supermarket—source of the outlet's name—is the first of its kind in the Tokyo-Shapiro 15-store chain, and is designed as a pilot for projected expansion out of Cleveland, to states east and west of Ohio.

Scheduled for a Nov. 13 opening, the outlet will place emphasis on professional sound equipment for the lucrative disco market. Citizens Band and Scanner products, video equipment and software, and Tokyo-Shapiro's continuing best-sellers, hi fi equipment from leading manufacturers.

With the establishment of the sound supermarket, Tokyo-Shapiro is also considering expanding the lines it carries. It is even contemplating its own private label line of equipment, particularly in areas of CB and Scanners, where brand name manufacturers are heavily backlogged on orders, and are hard-pressed to meet the chain's needs.

Rich Bloor, Tokyo-Shapiro advertising manager, explains that the sound supermarket will be carefully monitored during the first few months of its operation for indications as to operating costs and other possible advantages over the smaller "mom and pop" type shops which the chain now operates.

According to Bloor, the 15 shops that now comprise the Tokyo-Shapiro chain include nine leased departments in the Clarkins Stores in the Cleveland area, and six free-standing shops.

If the sound supermarket proves to be popular and more economical to run than the smaller type shops—none of which is larger than 4,000-square-foot—it will set the pattern for the chain's expansion plans.

The interior will include a 1,300-square-foot speaker comparison room, a 200-square-foot video display room, two specially equipped

- Taiwan: SMT, "Motion Picture Gold."

Selections were played on high-end Sansui equipment at AES, particularly the "Definition series" including the BA 3000 and BA 5000 power amps and OA 3000 preamp. Also demonstrated were the different effects possible using the three QS encoding modes on the Automated Processes Inc. (API) console,

600-square-foot rooms for the display and demonstration of high end audio components, and two customer conference areas.

The overall design will place emphasis on what Bloor calls "a high degree of exterior visibility" into the store. Walls and dividers will be kept deliberately low, and this, combined with extensive use of Plexiglas, will aid visibility.

Says Bloor, "For the first time we will be able to show the complete lines we carry, and demonstrate them in the proper way." He adds, "A testing area where technicians can verify the performances of each piece of equipment before it leaves the store is also part of the plan."

TO SPEED DELIVERY

New FTC Mail-Order Rule

WASHINGTON—Under a new FTC rule, mail-order sellers will have to deliver stereo/hi fi and other merchandise to consumers within a stated time, or within 30 days if no time is stated.

Failing delivery within that time, the seller must give the customer an option to cancel the order and get his money back.

The mail-order rule does not cover transactions of record clubs with member-subscribers. Record club mail sales are covered under the FTC's negative option rule. This requires the club to explain terms of its plans, allow members 10 days minimum time to refuse unwanted items. The club must give full credit and postage on returns from a sub-

scriber who was not obligated to accept the items.

The new mail-order rule, effective Feb. 2, 1976, requires that the seller who solicits customers must have enough of the promised merchandise on hand, or available for shipment within a reasonable period.

In case of delay, the seller must offer the buyer the option to accept a further delay, or have his money refunded. If the customer makes no response, the seller can assume another 30 days of grace, but beyond this, the buyer must expressly consent to any more delay.

The mail-order rule does not cover services connected with the merchandise (as in mail-order photo finishing). Also excluded from coverage, in addition to record and book clubs, are magazines and other serial deliveries, except for the initial shipment, and orders made on a C.O.D. basis.

Topp To Expand Markets

NEW YORK—Encouraged by what it describes as an unexpected upturn in audio equipment business, Topp Electronics has launched a nationwide expansion of its operations.

The move by the company is aimed at creating new markets for the Juliette line of audio equipment which the firm markets, as well as giving it new strengths in those areas it already covers.

Charles Kates, executive vice president, Topp Electronics-Juliette Inc., explains that the undertaking of the expansion at this time was prompted by a sudden and encouraging upswing in the audio equipment market which has swamped the company with a rush of "late" orders, and forced some backlog of deliveries.

Among the markets to which special attention is being paid are the New York metropolitan area and Los Angeles. To better service these two territories Topp has appointed George Breindel and Bill Matteson as sales managers for New York and Los Angeles, respectively. Assisting Breindel in the New York area are Harvey Belfer and Marino Andriani.

Topp's Midwest operation has also been beefed up and continues to function out of facilities at Franklin Park, Ill. The firm has also appointed two new vice presidents. Paul Lymber, becomes vice president, sales/North, with headquarters in New York, and Joel Newman, vice president, sales/South. Newman will continue to work out of the firm's Miami headquarters.

GE's Disney Line Going To Interstate

CHICAGO—Interstate Industries will manufacture and market an 11-model line of teen electronics as of the first of the year, says Gerald Risman, president.

The models were formerly produced by General Electric under the Walt Disney label, and will now be produced under a licensing agreement with the brand name Interstate.

General Electric discontinued its line of portable phonographs June 1, and closed its assembly plant in Deatur.

After minor cosmetic and color changes, the teen line will be marketed to large volume dealers such as mass merchandisers, catalog showrooms, and drug and hardware chains at a \$100 price ceiling. Included are portable monaural and stereo phonographs, compact stereos with some featuring AM/FM radios, and a line of children's portable phonographs also formerly made by General Electric.

Interstate Industries, in the private label electronics business since 1970, produces the Concert Hall stereo consoles, a house brand, for the volume market.

Phila. Dealers

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Week," together with Kass Electronics Distributors, Drexel Hill; Roslyn Sound, Roslyn; Penn Stereo, headed by Tony DiNunno with outlets here and in Hatboro; Hi Fi Studio Box, Swarthmore; Sound Service, here and in Flourtown, and Ree Electronics & Cameras.

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Devon Tape Displays Finding U.S. Market

By STEPHEN TRAIMAN

NEW YORK—In less than nine months on the U.S. scene Devon Design Corp. has established a solid foothold for its Space Saver cassette and 8-track in-store dispensers and is now bringing its first consumer Carola tape wheel units off the assembly line of its new suburban Venice, Calif., plant.

The American subsidiary of London-based Fittall Products Ltd. took the big plunge in the market following enthusiastic reception at this year's NARM convention (Billboard, March 8) and follow-up display at the summer Consumer Electronics Show in Chicago.

President Clive Rumble reports interest in the company's colored columns of tape range from the typical "mom and pop" outlet to a number of major chains. The modular capability, mixing of cassette and 8-track units, and patented snap-lock security system are all positive factors in the rapid growth of business.

Leonard Marshall, who had been with Irv Katz at Audio Magnetics for eight years, joined in May as marketing director and has rapidly built a chain of 14 rep firms and some 15 distributors to implement the two-step program for smaller locations and direct service to larger chains. The rep group continues to grow, with open areas in Indiana, Kentucky, West Virginia, Pennsyl-

vania and the Rocky Mountains to be filled.

The Carola tape wheel, showing either 38 cassettes or 20 8-tracks in full view, is coming off the 10,000-square-foot plant's production line in woodgrain finish at suggested list under \$14, and is being used as a countertop display at some stores for new releases, as well.

Already in the works in time for the Christmas buying season is what Rumble and Marshall believe is the first attache case-type unit giving a complete view of its 32 cassettes through a clear smoke-colored top. Built of ABS high-grade styrene, it will complement most stereo systems with the added advantage of opening while standing on the floor or shelf.

Although inquiries for the in-store display units have come from as far away as Sudan in Africa, Rumble knew he had really arrived when the first "ripoff" of the product appeared on the market. The copier already is involved in patent litigation with Rumble, who reports he is well protected with patents in the 17 major world markets.

Devon will be returning the winter CES at Chicago's Conrad Hilton Hotel, Jan. 7-9, and plans already are under way for more products to complement both the professional and consumer lines on both sides of the Atlantic.

Orrox Bows 'Electronic' Piano Unit

NEW YORK—The Orrox Corp. has developed what it calls "a precision electronic and mechanical device that can convert any conventional piano into a multi-purpose musical instrument," according to officials of the Opelika, Ala.-based company.

The gadget, utilizing "the same circuitry that guides missiles in outer space," is the brainchild of J. Herbert Orr, the man credited with helping to pioneer the development and proliferation of magnetic audio and videotape in this country.

The unit, designated the Orr-Tronic Piano Recorder/Player, is intended to revolutionize the functions of the piano, according to spokesmen for Orr. However, specific details as to its design and functions are still sketchy.

The unit is scheduled for unveiling in Columbus, Ga., this month, and will then be test marketed in such areas as Atlanta, Birmingham, Montgomery and Columbus. The results of these market tests will determine whether the unit will be commercially marketed by the Orrox company, and will also help to answer questions about whether Orr will license manufacturing rights to musical instrument manufacturers, or whether he would use his own facilities to market the product.

Rep Rap

Bernard Bernstein has resigned as national sales manager for Sansui Electronics to rejoin his former rep company, RBI, which he began with Gene Reich, and will continue to represent the Japanese electronics firm in the New York metro area. Bernstein was the company's first rep when Sansui began U.S. operations in 1966, and joined the firm itself in 1973.

An idea exchange luncheon with prizes will be among the scheduled events at the Electronic Representatives Assn.'s 17th Annual Marketing Conference in Palm Springs, Calif., Jan. 15-19 at the Canyon Hotel.

Regularly scheduled programs will be preceded by two days of executive committee and board of directors meetings.

A preliminary schedule includes an industry update keynote speech, and talks by leading professionals on time management, stress management, relationship of principals and reps, and initial contact.

Workshops will deal with line acquisition and the cost of selling. A panel on a manufacturer's expectations of a rep is included.

An annual meeting and awards luncheon will be held on Friday (16).

On the lighter side, golf and tennis tournaments are planned, along with special parties geared to the bicentennial theme.

Five travel packages are available through Paul Mazzacano, ERA communications director, 233 E. Erie St., Chicago 60611 (312) 649-1333.

Philadelphia High Fidelity Music Show, produced by Bob & Teresa Rogers Nov. 7-9 at the Benjamin Franklin Hotel, has added four area reps to its local sponsoring committee that included Ted Roussil of Roussil Associates, Inc., Kensington, Md. Newest members are Harry Es-

tersohn, Estersohn Assoc., Willow Grove, Pa.; Don Legato, DiVincenzo Legato Assoc., Mount Laurel, N.J.; Wil Graham, Wilfred Graham Assoc., Wynnewood, Pa., and Gene Rosen, Gene Rosen & Assoc., Bethesda, Md.

Rounding out new network of reps for recently introduced blank audio cassette and open-reel lines of Fuji Photo Film U.S.A. are six firms announced by George Saddler, Fuji marketing manager, audio magnetic tape division: Ken Cooper & Assoc., Ken Cooper, 112 Oakwood Rd., McMurray, Pa., W. Pennsylvania, West Virginia;

Maybern Co., Bernie Bond, 12900 Lake Ave., Cleveland 44107, Ohio, Indiana, Kentucky;

Rod Butchart Assoc., Inc., Bob Cowie, 21617 E. Nine Mile Rd., St. Clair Shores, Mich., Michigan;

Don Flack Marketing, Don Flack, 2851 Aspen Rd., Northbrook, Ill. 60062, E. Wisconsin, Chicago metro area and N. Illinois;

W. E. Wood, Bill Wood, 251 S.W. 153rd, Seattle 98166, Alaska, Washington, Oregon, W. Idaho, W. Montana;

Cal-West Marketing, Lynn McMillen, 14278 Wicks Blvd., San Leandro, Calif., 94577 N. Nevada, N. California and San Francisco metro area.

L.D. Lowery, Inc., Broomall, Pa.-based rep firm, has added two outside salesmen to accommodate growing business, for a total of 17 employees, president Bill Sylvester reports. Joining are Jim Friend, in the Bladenburg, Md., branch, and Jim Sylvester, in the Harrisburg, Pa., office.

Mid-Lantic Chapter of Electronic Representatives Assn. (ERA) will feature a panel of three former chapter presidents discussing rep interests and problems at its Nov. 10 dinner meeting at the Presidential Apartments, Philadelphia. ERA national board chairman Bob Trinkle will moderate the discussion, with participants Tom Beil, Beil-Whitaker, Inc., Reading, Pa.; Don Brown, Brown-Oberlies, Inc., Oreland, Pa., and Harry Estersohn, Estersohn Assoc., Willow Grove, Pa.

Tape Duplicator

Wider applications of videotape and film in industry are making the media more necessary to successful operations, a group of 165 persons was told by communications experts at the third annual Midwest Seminar on Videotape and Film held here Oct. 17-18.

The videocassette's commercial advantages over the videodisk were described by Robert Pfannkuch, vice president of Bell & Howell, after a "cautiously optimistic" overview of the industry by Tom Hope, president, Hope Reports. The seminar presented state-of-the-art reports, as well as practical applications in industrial training, education and medicine.

The growing area of electronic news gathering was graphically demonstrated by John Callaway, with the Friday night and Saturday morning sessions taped for a noon presentation.

Synthavision, a process of creating animated pictures from flat art work with a computer, was demonstrated by its developer, Phillip Mittelman, president, MAGI.

The seminar was a non-profit event sponsored by the Chicago Film Council, Chicago Television Guild, and Chicago chapters of the Information Film Producers of America and Society of Motion Picture and Television Engineers.

Hess's Expo

Continued from page 38

Memorex. Special bonus units were offered by many manufacturers on top of special show prices.

To stimulate store traffic for the show, daily prizes of sound and sight equipment were drawn at random. On Friday night, Tamara McCart, a local high school girl who recorded "Mr. Guitar" and "Shadows of A Rainbow" for the Nashville label, made a personal appearance.

RCA To Build Quadulator

Continued from page 38

VMS 70 heads with the SAL-74 Logic system.

Joe Wells, manager, electronic and recording development, who was on hand for the initial demonstration this spring, reports the marketing department based in Indianapolis already has a number of firm leads, and confirms Heneberry's timetable for delivery of the first production models well within the next six months.

There is less encouraging quad hardware news from many of the major hi fi firms who were among the leading 4-channel proponents. Both JVC and Panasonic, key forces in the discrete CD-4 group, have cut back extensively on their quad lines and neither has plans to add more units for 1976. Spokesmen for both firms disclaim any abandonment of quad, but acknowledge that their current emphasis is on stereo drop-ins.

Other major firms abandoning or

cutting back on their quad lines include Harman/Kardon, which has its two existing high-rated 800+ and 900+ receivers in the closeout pipeline; Sherwood, which is taking its only quad receiver off the market; Fisher Radio, which has dropped two and maybe a third of its remaining four Studio Standard 4-channel recorders; U.S. Pioneer, which has been extensively "promoting" its two best-selling quad receivers and has no plans for any 1976 additions; and Radio Shack, closing out its entire quad line though retaining its Quatravox synthesizer circuitry (see separate story, this issue).

Only Sansui reports encouraging sales for its three QS receivers, due in part to the stereo-enhancing qualities of the Vario-Matrix. But even here there is no firm commitment for any additions to the line next year.

While there are definite cutbacks or total quad closeout by these companies, spokesmen for all acknowledge that they will be back in 4-channel or stand ready to expand their lines just as soon as the market indicates upward movement.

Radio Shack

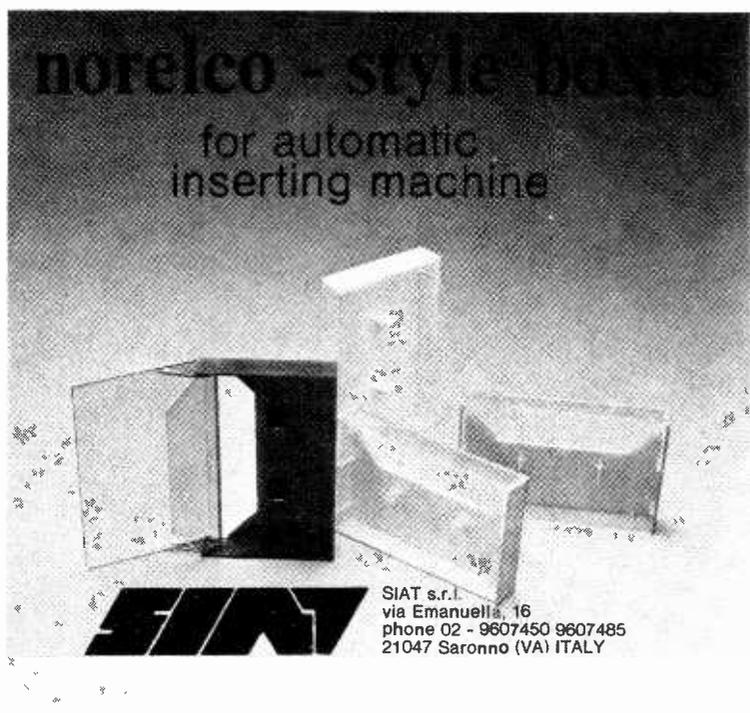
Continued from page 38

reports that describes the lines as "mid fi." He stresses that Radio Shack's goal is the high-end market, and that the company does not intend to settle for less.

Meanwhile, he confirms that his company has been virtually dumping its 4-channel equipment line, with more than 5,000 units sold off at about half their list price during September.

However, Selby emphasizes that his firm was not completely closing the door on the 4-channel market. "We will maintain the synthesizer feature in our high-end component line, and if at some future date there is a change in consumer attitude to quadrasonic sound, then we will re-enter the market at that time," he says.

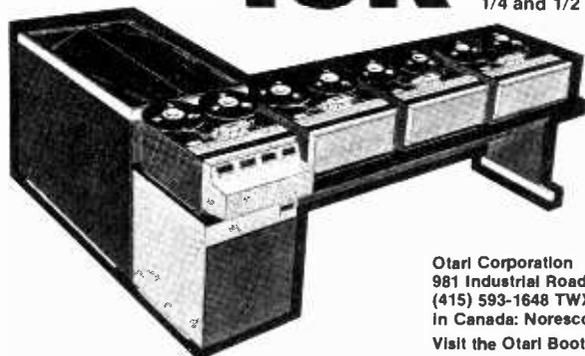
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Turner, Hill, King Into Hall Of Fame

NASHVILLE—The first Country Music Disk Jockey Hall of Fame inductees were named recently during the Chuck Chellman/Georgia Twitty Radio Invitational Golf Tournament at Crockett Springs National Golf and Country Club here.

Grant Turner and "Smilin'" Eddie Hill were the winners in the living category and Nelson King won the posthumous category. Mrs. Sally King accepted for her husband.

Chellman, trustee for the Country Music Disk Jockey Hall of Fame Foundation, presented the awards along with Joe Allison. "The first great moment in country music history was when the first recording

was ever played over the airwaves... the second greatest moment was the induction of the first members into the Hall of Fame. I am proud to have a part in recognizing and paying respect to those of the country music disk jockey profession who have made outstanding contributions to the country music fans throughout the world," said Chellman.

Large bronze plaques were presented to the inductees and replicas will be hung in the Hall of Fame. Herb Burnette, a local artist, made original pencil drawings of the inductees which were etched into the plaques. The original drawings will be kept in the Hall of Fame.

Wynette Scores In U.K.

• Continued from page 6

ously avoided talking about country music per se. There's a country audience in England but it's relatively small—so small that you don't have hit records with it. Frankly, there's no exposure, no country programs, no country stations. If you talk about these records as country records, you've got yourself a lot of trouble.

"Half the people walking out of record stores in England with albums by Tammy, or Charlie Rich, Johnny Cash, or Billy Swan would say they didn't like country music if you asked them. You have to be careful with the designation or you're playing to too small a crowd. But England is full of country freaks. The awareness of country music and its progress is tremendous."

Asher notes that changes have come not only in country music itself but in audience tastes and increased exposure. A Tammy Wynette trip overseas preceded her U.K. chart success, and when she returned for another tour, "Stand By Your Man" was No. 1. "The timing was perfect. But music, sooner or later, has to stand on its own—and Tammy did it herself. She was on her own with her own personality and her own music. Some of the press was initially hostile. There is a sort of love-hate relationship as far as America is concerned.

"The image of the South is not the

Kennedy Starting His Own Business

NASHVILLE—Having been the founder of several new companies before, Gene Kennedy is starting another one. This time it's his own, Gene Kennedy Enterprises.

In new offices at 63 Music Square West, Kennedy will be dealing in independent promotion and record production as well as two publishing companies, Chipendale Music, ASCAP, and Door Knob Music, BMI.

Kennedy has spent the last 16 months as executive vice president of 4 Star Music. He helped launch Four Star Records with nine out of 16 records charting. He was also the initial starter behind Ace of Hearts Records and produced "Margie Who's Watching The Baby," for that label, which reached number 11 on national charts. Kennedy is also given credit for having helped several artists achieve success, one of those being Jerry Wallace.

His first accounts include Loretta Lynn and Kenny Starr.

best in Europe. The South is sort of a caricature—which is ridiculous, and it isn't true. Tammy didn't walk into a pushover.

"Tammy won them over. She talked straight to them, she was totally honest. She impressed them with her dedication to her own career and what she was singing."

Touring is an important element for breaking country music in overseas markets, according to Asher. "I'm very anxious to have country artists touring Europe and other places of the world. The fact that you're there heightens the people's consciousness of you as an artist and of your music."

After "Stand By Your Man" finally scored, the English followup for Wynette was "Divorce." It had been released three previous times.

Billy Swan's "I Can Help" took only one release to do the trick. "That's the one country-flavored hit we had in England in the three years I was there that we didn't have to fight for. We also broke 'Don't Be Cruel' by Billy, too." The latter turned out to be a U.K. exclusive since it was never released as a single stateside.

Pop artists, as well as country, are often hard to break in England. "We've fought like hell and haven't broken Loggins & Messina there yet," Asher comments. The group Chicago has also had limited success in England. Kris Kristofferson has fared well across the ocean and Asher insists. "He'd sell really big with more exposure." Kristofferson sales are high in Ireland—a good country for country music.

Asher feels country music will grow faster internationally if it's not labeled. "I like to call music music. How many times have you heard someone say, 'The station wouldn't play my record because it was too rock, too MOR, or too country?' That's as good an excuse as I know for not putting labels on it."

\$1.25 Mil Benson Complex Gets Start

NASHVILLE—The John T. Benson Publishing Co. broke ground here recently for its new \$1.25 million office and warehouse complex in MetroCenter, an industrial park in Nashville. The building will feature a recording studio that will be one of the most advanced in the country, in addition to a 3,000-square foot warehouse and executive offices for the multi-faceted company.

Completion date for the building is set for November 1976.

Country UA's COUNTRY

Butler Turns the Label Around In 17 Highly Rewarding Months

By BOB KIRSCH

NASHVILLE—"We had to create activity, bring in independent producers, sign new artists, locate good writers and reliable publishers. But most of all, we had to let people know that United Artists was still in the country music business."

So says Larry Butler, who arrived in June of last year at the label and has helped give its country division the most successful 17 months in its history.

"I'd always considered United Artists a major country label," Butler says, "but things just hadn't been working for a while. It probably wasn't anyone's fault, it's just that those things happen. I was doing independent production when Mike Stewart asked me to join, and that first meeting helped set the pace for things to come."

Butler says the UA home office realized more activity was needed in Nashville and they were willing to work with him completely.

"They gave us autonomy," he says. "We don't have to wait for promotional materials, ad budgets, permission for time buys and so on. And that's the way it should be. How can somebody in New York, Chicago or Los Angeles tell people in Nashville how to work country? That would be the same as my calling Al Teller and telling him how to work a new ELO album."

Once he knew his position with the label, Butler says he called every artist on the roster into his office individually, introduced himself and then, in a move that's somewhat unusual in Nashville or anywhere else, asked each artist whom he or she wanted as a producer.

"I said I didn't care who it was, we'd get him. I'm a producer (Butler produces a number of artists on the label including Jean Sheppard, Billie Jo Spears, Sunday Sharpe, Calico, Ed Bruce, Jeff Allen and Del Reeves as well as Rex Allen Jr. and Dick Feller for other labels) and while I'm not trying to brag, I do feel the producer is the birth of a record right along with the writer and artist.

"The next thing I did was call a lot of producers in and asked them whom they'd like to see us sign. I also asked them whom they'd like to work with, because we have 17 on the roster and there's no way I could do any of them justice if I tried to produce them all. And when that excitement started to build, the writers and publishers started to come in."

Since that time, United Artists has come up with No. 1 singles from Jean Sheppard and Billie Jo Spears as well as top 10 hits from Crystal Gayle, Sunday Sharpe and several others. Almost every artist on the label has been on the charts in the past year.

Butler also points out that Jerry Seabolt, who is in charge of promotion in Nashville, and Jack Mesler, who handles country sales, played an extremely important role in the turnaround.

"We all do our own jobs first here," he says, "and while we talk things over before making decisions, the responsibility is all delegated."

Seabolt adds that the seven regional UA promotion men (who work both pop and country) have been extremely helpful. "In a way," he says, "country is still the easiest kind of product to work. The playlists, even though they are getting tighter, are still more open than pop. And country disk jockeys are still a bit more accessible. Plus the music has a universal appeal. And our people are good and willing to learn. Also important is the fact that Ray

Anderson, who heads promotion for the label, knows country and understands it. If we have a problem we can go to him with that problem immediately. We don't have to spend time explaining the country business."

Butler says he will add another promotion man shortly to work strictly country, as a "kind of trouble shooter." The label will also move to larger quarters in the near future. The roster will probably be cut slightly as well, because "if a situation isn't working, you're a fool if you don't change it. It's unfair to you and the artist."

Another tactic UA will continue is releasing its country LP product in batches. "Our first major release last year was five LPs, and we've just sent out four more," Butler says. "It

gives the label a country identity and, again, it's another way of creating excitement and activity.

"And we will continue to attempt to balance our roster between established names, like Jean Sheppard, Dave Dudley, Reeves and others with new talent like Crystal, Sunday and a number of others. And the one thing I will never change is the autonomy we give our independent producers. The producer selects material, studio, musicians and the single. All I ask is a chance to hear it."

Finally, on the question of the huge money being paid some country artists, Butler says he would be more than willing to pay—provided the artist can make money for the label. "We will not pay for a 'name,' he says."

Cincy's QCA Label Beefs Up Its Gospel Act Roster

By BILL SACHS

CINCINNATI—QCA Records, with headquarters here and in Nashville, is expanding its roster with the addition of the Dixie Melody Boys, of Kinston, N.C.; Bob Wills and the Inspirationalists, of Fort Worth, and La Verne Tripp, former lead singer with the Blue Ridge gospel group and now out on his own as a single. The Dixie group recorded its first album on the QCA label at the QCA studios in Cincinnati Oct. 6, with Charles Novell producing and Reggie Wallace as engineer.

The Inspirationalists are made up of original members of the Wills family, well known in the Southwest. Their bookings are being handled by Lou Hildreth, of the Gospel Talent Agency, Nashville. The Wills group's QCA LP is "Bought By Blood." A single, "Bought By Blood," taken from the LP, is being released immediately to promote the album. Bob Rogers, the firm's executive vice president reports. The song is published by QCA's Loveline (ASCAP) whose offices are in Nashville.

Locally, La Verne Tripp was at the QCA studio here to begin work on his upcoming album, "Help Me." A single with the same title will be released soon to promote the LP.

New product released recently on QCA includes titles by London Parris and the Apostles, the Hopper Brothers and Connie; the Scenicland Boys, Blue Ridge and "10 Top Songs Of 1975," produced by the Gospel Music Assn.

Cashes Ailing, Miss Sadat Gig

NASHVILLE—Scheduled to appear at a special state dinner honoring President and Mrs. Anwar Sadat of Egypt at the White House, Johnny Cash and wife, June Carter Cash, had to cancel because of illness.

By special invitation from Mrs. Gerald Ford, the Cashes said they "sincerely regretted" having to decline the invitation. It would have been the second time they have entertained at the White House.

Mrs. Cash is taking a month off following an eight-day stay in a hospital and Johnny has been advised by his physicians to take at least two weeks of complete rest.

The next public appearance for the Cashes will be Nov. 14 at Wheeling, W. Va.

The Gospel Music Assn. for the first time is sanctioning the rights of three recording companies to manufacture and produce its "10 Top Songs Of The Year" album, a composite of various gospel artists and labels within the industry.

Heretofore, only two record firms, Canaan and Heartwarming previously held the exclusive on the GMA album.

Country Radio Scholarships Become Reality

NASHVILLE—In the planning stages for more than a year, formation of the Country Radio Seminar Scholarship Fund has been finalized.

A two-year, \$2,000 pilot program begins this fall with Middle Tennessee State Univ. The scholarships will be awarded to deserving students pursuing a career or majoring in the field of broadcasting.

The scholarship fund committee consists of Tom McEntee, seminar president; Jerry Seabolt, Barbara Starling, Bill Collie, Mike Milton, seminar attorney; Charlie Monk and Dr. Ed Kimbrell, head of the Mass Communications Department on campus.

"The seminar itself was conceived and implemented to aid radio, specifically country radio, and while the seminar is geared to help those currently in the broadcasting business by virtue of discussions and exchanges of ideas, the scholarship program is one way of propagating good radio and prolonging the benefits of the seminar into the future," says Seabolt.

The seminar executive committee is now looking to the future when similar scholarships hopefully will be available at key colleges and universities in several regions of the country simultaneously.

Workshop Eyed

NASHVILLE—Benson Publishing is formulating plans for a choral workshop called the What-Cha-Ma-Call-It East to be held next January at Lake Barkley Resort in Cadiz, Ky. Benson's first West Coast choral workshop dubbed What-Cha-Ma-Call-It West drew key ministers of music to Ojai, Calif. for previews of new choral music and workshops dealing with problems faced by ministers of music.

Nashville Scene

By COLLEEN CLARK

Melodyland recording artist T. G. Shepard, has bought a home in Nashville in order to be closer to his new-found career. Shepard lived in Memphis for years. . . . **Sonny James** in Los Angeles recently to tape the "Midnight Special" and a "Dinah" segment. . . . **Merle Haggard** and the **Strangers** taped a "Midnight Special" show recently with Merle doing a duet with hostess **Helen Reddy**. . . . **Margo Smith**, 20th Century Records artist, is another former schoolteacher turned writer/artist. She wrote most of the songs in her first album for the label.

Gene Vowel made a surprise appearance on the Capitol Records Show during the "Grand Ole Opry Birthday Celebration." Vowel has been known for years in Nashville as a writer but now his singing ability is coming to light. His first release "Wife Of a Singer In a Honky Tonk Band" was just released. . . . **Marijohn Wilkin**, president of Buckhorn Music, was hostess to **Hanna Marcus**, France's No. 1 jockey of Radio Monte Carlo during the convention. . . . Warner Bros. Records has picked up a **Huey Meaux** production out of Texas. By **Bob O'Donnell**, the tune is entitled, "Jimmy," and is about teamster chieftain **Jimmy Hoffa**. Meaux released a master on **Donny King** to Warner Bros. recently as well as having credit for **Freddy Fender** on ABC-Dot.

Brenda Lee set for Disneyworld in Orlando, Fla. Dec. 8-21. . . . **Loretta Lynn** was in New York last week taping the Bill Cosby television special which will air Nov. 17. . . . **Little David Wilkins** off on a 10-city West Coast tour this month. . . . **Vassar Clements**, the **Earl Scruggs Revue Band** and **Jerry Jeff Walker** performed for the Homecoming Concert at Vanderbilt Univ. . . . **Mel Tillis** made a two-day stop in Los Angeles last week to tape an appearance on "The Merv Griffin Show" and the special guest on "Barbie," a 30-minute variety pilot for CBS. The show was hosted by **Barbie Benton** and produced by **Ray Clevenger** for Independent Productions and Syndications.

Billy Deaton has taken over management of **Connie Smith**. . . . **Dolly Parton** made a Lt.-Colonel on the staff of Gov. **George Wallace** of Alabama. . . . **Ray Wylie Hubbard & the Cowboy Twinkies**, a country band from Texas, have signed a contract with Reprise Records. . . . **The Blackwood Singers** scheduled to appear at Sea World in Orlando, Fla. Nov. 30. . . . **Jim Ed Brown's** seven-year-old daughter **Kim**, broke her collarbone in a fall from a horse right after moving into their new 30-acre home in Brentwood. However, she is back riding again and the Browns are enjoying the luxury of having their horses on their own property.

Tanya Tucker off her first U.K. tour. She taped the **George Hamilton IV** television show while there. . . . Humorist **Jerry Clower** will be spokesman for Dodge Trucks through dealers. . . . Veteran actor **John Agar** has signed a recording contract with Capella International Productions. His first release "Big Ole Mama" has been released. . . . **Johnny Paycheck** finishing up a new album called "The All American Man," after a stint at the Landmark Hotel in Las Vegas. . . . **Tom T. Hall** taped a "Midnight Special" segment in Los Angeles.

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 11/8/75

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)		
1	2	3	34	35	36			37	38	39	40	41	42			43	44
1	2	13	★	2	10	13	I'M SORRY—John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP)	69	51	14	★	70	82	2	HEART TO HEART—Roy Clark (D. Gillon), ABC/Dot 17565 (Short Rose, ASCAP)		
★	3	10	35	43	5	5	ARE YOU SURE HANK DID THIS WAY/BOB WILLS IS STILL THE KING—Waylon Jennings (W. Jennings), RCA 10379 (Baron, BMI)	★	82	2	★	71	83	3	LOOKING FOR TOMORROW—Mel Tillis (D. Allds), MGM 14835 (Sawgrass, BMI)		
3	4	12	★	36	32	10	ROCKY—Dickey Lee (J. Stevens), RCA 10361 (Strawberry Hill, ASCAP)	72	81	5	72	81	5	5	SUNDAY SUNRISE—Anne Murray (M. James), Capitol 4142 (Screen Gems Columbia/Sweet Glory, BMI)		
★	6	10	★	47	4	4	I LIKE BEER—Tom T. Hall (T. T. Hall), Mercury 73704 (Phonogram) (Hall/Note, BMI)	73	79	5	73	79	5	5	THE DOOR IS ALWAYS OPEN—Lois Johnson (B. McDill, D. Lee), 20th Century 2242 (Jack, BMI)		
5	5	12	★	38	39	7	WHAT'S HAPPENED TO BLUE EYES—Jessi Colter (J. Colter), Capitol 4087 (Baron, BMI)	74	80	6	74	80	6	6	THE FIDDLIN' OF JACQUES PIERRE BORDEAUX—Frenchie Burke (D. Frazier, A. L. Owens), 20th Century 2225 (Acuff-Rose/Hill & Range, BMI)		
6	7	8	★	39	26	12	ALL OVER ME—Charlie Rich (B. Peters), Epic 50142 (Columbia) (Ben Peters/Charys, BMI)	75	87	2	75	87	2	2	START ALL OVER AGAIN—Johnny Carver (B. Dees), ABC/Dot 17576 (Hill & Range, BMI)		
★	9	6	★	40	44	6	IT'S ALL IN THE MOVIES—Merle Haggard (M. Haggard, D. Haggard), Capitol 4141 (Shade Tree, BMI)	76	89	2	76	89	2	2	SHE DESERVES MY VERY BEST—David Willis (B. Duncan), Epic 8-50154 (Columbia) (Shelmer/Poe/ Unichappell, BMI)		
8	1	13	★	41	42	10	(Turn Out The Light And) LOVE ME TONIGHT—Don Williams (B. McDill), ABC/Dot 17568 (Hall/Clement, BMI)	77	85	3	77	85	3	3	SILVER WINGS & GOLDEN WINGS—Billie Jo Spears (M. A. Leikin, G. Sklerov), United Artists 712 (Almo/ Peso, ASCAP)		
★	11	9	★	42	41	10	LOVE IS A ROSE—Linda Ronstadt (N. Young), Elektra 45282 (Silver Fiddle, BMI)	78	86	6	78	86	6	6	PLEDGING MY LOVE—Billy Thundercloud & The Chieftains (D. Robey, F. Washington), 20th Century 2239 (Lion/Wemar, BMI)		
10	8	12	★	43	53	5	SAN ANTONIO STROLL—Tanya Tucker (P. Noah), MCA 40444 (Unichappell, BMI)	79	90	2	79	90	2	2	I'VE BEEN AROUND ENOUGH TO KNOW—Joel Sonnier (B. McDill, D. Lee), Mercury 73702 (Phonogram) (Hall/Clement, BMI)		
11	12	11	★	44	31	14	I SHOULD HAVE MARRIED YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45269 (Briarpatch/Deb Dave, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	81	90	2	THE WOMAN ON MY MIND—David Houston (C. Taylor, N. Wilson, G. Richey, D. Houston), Epic 8 50156 (Columbia) (Algee/Al Gallico, BMI)
12	14	14	★	45	49	6	THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston Benson Frayne), Capitol 4115 (Asleep At The Wheel, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	82	90	2	GREENER THAN THE GRASS (We Laid Out)—Tanya Tucker (D. A. Coe), Columbia 3-10236 (Window, BMI)
13	15	8	★	46	56	4	BILLY GET ME A WOMAN—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), Epic 50147 (Columbia) (Al Gallico/Algee, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	83	96	2	SAY I DO—Ray Price (R. Hildebrand), ABC/Dot 17588 (Dayspring, BMI)
★	23	5	★	47	58	4	SECRET LOVE—Freddy Fender (F. Faine, P. F. Webster), ABC/Dot 17585 (Warner Bros., ASCAP)	★	NEW ENTRY	→	★	NEW ENTRY	→	84	93	3	YOU'LL NEVER KNOW—Jim Reeves (M. Gordon, H. Warren), RCA 10418 (Bregman/Vocco And Conn, ASCAP)
15	17	8	★	48	50	9	I STILL BELIEVE IN FAIRY TALES—Tammy Wynette (G. Martin), Epic 50145 (Columbia) (Tree, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	85	96	2	SOMETIMES I TALK IN MY SLEEP—Randy Cornors (E. Raven), ABC/Dot 17592 (Milene, ASCAP)
★	20	9	★	49	59	5	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith (M. Haggard, B. Owens), Mega 1236 (PIP) (Blue Book, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	86	93	3	SOMEONE LOVES YOU HONEY—Marie Owens (D. DeVaney), 4 Star 1019 (Music City, ASCAP)
17	18	11	★	50	62	3	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (B. Swan), Monument 8 8661 (Epic/Columbia) (Combine, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	87	94	2	I'M A FOOL TO CARE—Donny King (T. Daffan), Warner Bros. 8145 (Peer International, BMI)
18	19	8	★	51	57	6	SHE EVEN WOKE ME UP TO SAY GOODBYE—Ronnie Milsap (D. Gilmore, M. Newbury), Warner Bros. 8127 (Acuff-Rose, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	88	88	5	MIDDLE OF A MEMORY—Eddy Arnold (B. Johnston), MGM 14827 (Rawhide, BMI)
★	21	7	★	52	54	8	WE USED TO—Dolly Parton (D. Parton), RCA 10396 (Oweper, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	89	94	2	LOVE WAS (Once Around The Dance Floor)—Linda Hargrove (L. Hargrove), Capitol 4153 (Beechwood/Window, BMI)
★	22	10	★	53	63	4	YOU RING MY BELL—Ray Griff (R. Griff), Capitol 4126 (Blue Echo, ASCAP)	★	NEW ENTRY	→	★	NEW ENTRY	→	90	94	2	DANCE HER BY ME (One More Time)— Jackie Ward (D. Wolfe), Mercury 73716 (Phonogram) (Le Bill, BMI)
★	24	6	★	54	65	3	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez (B. Peters), Mercury 73715 (Phonogram) (Pi-Gem, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	91	91	4	THE BLIND MAN IN THE BLEACHERS— Kenny Starr (S. Whipple), MCA 40474 (Tree, BMI)
22	13	12	★	55	61	5	FUNNY HOW TIME SLIPS AWAY—Narvel Felts (W. Nelson), ABC/Dot 17569 (Tree, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	92	95	3	GEORGIA RAIN—Jerry Wallace (W. Carroll, R. Melton), MGM 14832 (Four Tay, BMI)
★	29	7	★	56	78	2	SOMETHING BETTER TO DO—Olivia Newton-John (J. Farrar), MCA 40459 (ATV, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	93	91	4	MY BABE—Earl Richards (W. Dixon), Ace Di Heav's 7502 (Bryan, Arc, BMI)
24	27	8	★	57	36	12	BLACK BEAR ROAD—C.W. McCall (B. Fries, C. Davis), MGM 14825 (American Gramophone, SESAC)	★	NEW ENTRY	→	★	NEW ENTRY	→	94	95	3	SHE BRINGS HER LOVIN' HOME TO ME—Mundo Ray (R. Earwood), Epic 8-50141 (Columbia) (Double R, BMI)
25	28	7	★	58	52	8	ALL AMERICAN MAN—Johnny Paycheck (J. Paycheck, G. Adams), Epic 8-50146 (Columbia) (Algee, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	95	95	3	STONED AT THE JUKEBOX—Hank Williams Jr. (H. Williams Jr.), MGM 14833 (Bocephus, BMI)
★	26	13	★	59	60	7	ANOTHER WOMAN—T.G. Shepard (D. Penn, B. Cason), Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP)	★	NEW ENTRY	→	★	NEW ENTRY	→	96	96	2	WILL YOU LOVE ME TOMORROW—Jody Miller (G. Goffin, C. King), Epic 8-50158 (Columbia) (Aldon, BMI)
★	35	6	★	60	70	3	SINCE I MET YOU BABY—Freddy Fender (J. Hunter), GRT 031 (Unichappell, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	97	99	2	EVERY ROAD LEADS BACK TO YOU—Leapy Lee (P. Polger, R. Mason), MCA 10470 (Cherry Lane, ASCAP)
★	34	7	★	61	45	17	WESTERN MAN—La Costa (D. Owens), Capitol 4139 (Al Gallico, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	98	97	2	THE MAN ON PAGE 602—Zoot Fenster (G. Winters, H. Fischer, E. Strasser), Antique 1068 (IRDA) (Georgene, BMI)
29	10	14	★	62	66	6	WHAT IN THE WORLD'S COME OVER YOU—Sonny James (J. Scott), Columbia 3-10184 (Peer International/Unat, ASCAP)	★	NEW ENTRY	→	★	NEW ENTRY	→	99	99	2	I JUST DON'T GIVE A DAMN—George Jones (G. Jones, J. Peppers), Epic 8-50127 (Columbia) (Unacany, BMI)
★	40	5	★	63	77	3	LYIN' EYES—Eagles (D. Henley, G. Frey), Asylum 45279 (Benchmark/Kicking Bear, ASCAP)	★	NEW ENTRY	→	★	NEW ENTRY	→	100	99	2	SUGAR SUGAR—Mike Lunsford (Kim, Barry), Starday 133 (Don Kirshner, BMI)
31	25	11	★	64	64	11	IF I'M LOSING YOU—Billy Walker (G. S. Paxton), RCA 10345 (Pax House, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	100	99	2	INDIAN CREEK—Porter Wagoner (P. Wagoner), RCA 10411 (Oweper, BMI)
32	37	6	★	65	72	6	THE SONG WE FELL IN LOVE TO—Connie Smith (T. Saussy, R. Baker), Columbia 3-10210 (Acuff-Rose, BMI/Milene, ASCAP)	★	NEW ENTRY	→	★	NEW ENTRY	→	100	99	2	WHEN I STOP DREAMING—Debbie Hawkins (I. Louvin, C. Louvin), Warner Bros. 8140 (Acuff-Rose, BMI)
33	30	9	★	66	71	5	PAPER LOVIN'—Margo Smith (M. Smith), 20th Century 2222 (Jidobi, BMI)	★	NEW ENTRY	→	★	NEW ENTRY	→	100	99	2	

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Country

SCREEN GEMS-COLUMBIA

Hail New Miami Structure With Nashville Reception

NASHVILLE—An invitation-only reception was held recently in Nashville to celebrate the opening of Screen Gems-Columbia's new 50,000-square-foot building in Miami.

Hosted by Frank J. Hackinson, vice president of Screen Gems-Columbia Publications; Charles Feldman, Nashville print representative; and Paul Tannen, general manager of the Nashville office, the reception was held here due to the many local publishers that are represented by Screen Gems. They include Al Gallico Music, Ahab Music, Baron Music Publishing, Buzz Cason Publications, Cedarwood Publishing Co., Contention Music, Forrest Hills Music, House of Bryant Publications, House of Cash, House of Gold Music, Ben Peters Music, Golden Horn Music, Mariposa Music, Papa Joe's Music House, Passkey Music, Pi-Gem Music, Owepar Publishing Co., Sawgrass Music, Rodeo Cowboy Music,

Vector Music Corp. and Window Music.

The new world headquarters houses all aspects of the print division including the executive, creative, licensing, production and warehousing departments.

Guests saw a slide presentation and narration by Hackinson, showing the new facility and new sheet and folio releases of artists, writers and publishers whose catalogs are represented.

Hackinson pointed out how the print division has attained tremendous growth over the past four years, and gave credit to Lester Sill and Irwin Z. Robinson, president and general manager and vice president, respectively, for giving him the opportunity to start the highly successful operation in 1971.

The presentation was followed by a screening of the Columbia Pictures movie "Hard Times" with Charles Bronson and James Coburn.

Another Attendance Mark Rung Up By Opryland USA

NASHVILLE—The music theme park of Opryland USA set a new season attendance record when Saturday's (18) gate total overtook the previous record of 1,872,514, set in 1974. This figure does not include attendance for the "Grand Ole Opry" performances.

The weekend figure of 25,879 brought the 1975 attendance figure to 1,890,887 with two more weekends of operation remaining this season. The park has set attendance records every year since opening in 1972.

"We'll close this season well ahead of last year, even though we lost one weekend due to the flood last spring," says Julio Pierpaoli, manager. "Opryland's success is due, we think, to the fact that we offer families one of the best entertainment bargains anywhere. I can't give all of the reasons that our number of visitors increased each year, but I know a lot of them came for a ride on the Wabash Cannonball and a lot of them came to see all of the live musical entertainment we have here.

"Surveys show the majority of our visitors came for the music. And that's just what we try to give them—network television tapings, 'Opry' guest stars, 10 live musical shows, special entertainment, and next year a new Broadway-styled Americana musical, 'Liberty's Song,' which will be performed on the stage of the Opry House twice a day."

Opryland was to close Oct. 26 and will reopen April 10 for its spring weekend schedule.

ABC & Dot Get Together

NASHVILLE — ABC-Dot Record's split personality has been cured as the two Nashville offices are now under one roof for the first time.

Jim Foglesong, Dot's president, led the move which physically united ABC and Dot operations at newly-expanded offices on 2409 21st Ave. South.

Containing ABC-Dot sales, publishing, promotion, publicity and executive offices, the new facilities are an outgrowth of the announcement by ABC Records board chairman Jerold Rubinstein that the Nashville operation of ABC Records and Dot Records have been merged into a single operation under the direction of Foglesong.



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Billboard

Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 11/8/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	WINDSONG—John Denver, RCA APL1-1183
2	2	14	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
3	4	21	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
4	3	13	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
5	5	14	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
★	8	10	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
7	6	14	BEST OF—Dolly Parton, RCA APL1-1117
8	9	9	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
9	10	9	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
★	12	29	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
★	19	4	CLEARLY LOVE—Olivia Newton-John, MCA 2148
12	14	5	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
★	25	3	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot DOSD 2044
14	15	7	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
15	17	5	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
★	21	4	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
17	18	5	DOLLY—Dolly Parton, RCA APL1-1221
18	7	10	HOME—Loretta Lynn, MCA 2146
19	11	18	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
20	13	36	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
21	16	18	CHARLEY—Charley Pride, RCA APL1-1038
22	24	4	SEARCHIN' FOR A RAINBOW—Marshall Tucker Band, Capricorn CP 0161 (Warner Bros.)
★	29	4	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot DOSD 2036
★	30	3	GREATEST HITS—Don Williams, ABC/Dot DOSD 2035
25	27	6	M-M-MEL—Mel Tillis, MGM M3G 5002
26	26	4	THE FIRST TIME—Freddie Hart, Capitol ST 11449
27	32	3	NIGHTRIDER—Charlie Daniels Band, Kama Sutra KSBS 2607 (Buddah)
★	36	5	A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
29	22	16	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
★	41	3	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
31	20	10	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson, Columbia KC 33691
★	40	2	ROCKY—Dickey Lee, RCA APL1-1243
★	NEW ENTRY		SINCE I MET YOU BABY—Freddy Fender, GRT 8005
34	37	4	I STILL BELIEVE IN FAIRYTALES—Tammy Wynette, Epic KE 33582 (Columbia)
35	39	2	ROCK 'N' ROLL MOON—Billy Swan, Monument PZ 33805 (Epic/Columbia)
36	23	10	GREATEST HITS VOLUME I—Roy Clark, ABC/Dot DOSD 2030
37	28	5	I WANT TO HOLD YOU IN MY DREAMS—Stella Parton, Country Soul & Blues 6006 (IRDA)
38	38	5	LOOK AT THEM BEANS—Johnny Cash, Columbia KC33814
39	31	26	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
★	NEW ENTRY		BILLY, GET ME A WOMAN—Joe Stampley, Epic KC 33546 (Columbia)
41	42	8	LOVIN' AND LOSIN'—Billy Walker, RCA APL1-1160
42	47	2	EVERYBODY'S COUNTRY—David Wills, Columbia PC 33704
43	NEW ENTRY		BILLY THUNDERKLOUD & THE CHIEFTONES, 20th Century T 471
44	33	33	PIECES OF SKY—Emmylou Harris, Reprise MS 2213 (Warner Bros.)
45	44	21	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
46	48	2	BILLIE JO—Billie Joe Spears, United Artists UA LA508-G
47	49	2	EDDIE RABBIT, Elektra CM-3
48	35	19	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
49	34	9	WHATEVER I SAY MEANS I LOVE YOU—Donna Fargo, ABC/Dot DOSD 2029
50	NEW ENTRY		HERE COMES JOHNNY RUSSELL, RCA APL1-1211

Judge Rules Horton Legal Widow Of Hank Williams

NASHVILLE—A judge here has ruled Billie Jean Horton was in fact the commonlaw wife of the late Hank Williams by her relationship with him in Alabama and Louisiana in the last few years of his life. This has been the main point in the long court battle as to whom has renewal rights to the Williams copyrights.

The court also ruled that a settlement agreement made with Audrey Williams and the Williams estate in 1953, just before Billie Jean's marriage to singer Johnny Horton, did not include the rights to the renewals.

Horton signed a portion of her claim over to an Atlanta attorney and was later reassigned to Hill and Range Songs. If she is entitled as a "widow" of the late Williams, she

would be entitled to a half interest in the renewal copyrights as they become due.

Attorneys for Hank Williams Jr. and Fred Rose Music are filing a motion to set aside the court's orders. In the event the court does not amend its order, they will appeal the case to the U.S. Court of Appeals in Cincinnati.

A spokesman for the attorneys said they were confident that the copyrights will be found to be the property of Hank Jr. and Fred Rose Music.

Ron Thompson Goes To WWVA

WHEELING, W. Va.—Ron Thompson, former music director of WUBE in Cincinnati and KERE in Denver, has been appointed program director of WWVA here.

A veteran of 13 years in broadcasting, Thompson has also been with several stations with Bartell Broadcasting and the Starr Broadcasting Group. He will report directly to Rick Howard, station manager.

"The country sound is definitely the most explosive and challenging in radio today, with many stations switching their format each year," Howard says. "I am sure a programmer of Ron's caliber guarantees WWVA the pre-eminent position it has held in the medium for the last decade."

WWVA is the home of the "Wheeling Jamboree."

CMA Membership Accelerating

By COLLEEN CLARK

and could not attend, the award was accepted by Bill Anderson.

New members elected to the board:

ADVERTISING CATEGORY—Gayle Hill, G. Hill & Co., Nashville.

ARTIST-MUSICIAN—Pee Wee King, Louisville.

ARTIST MANAGER and/or AGENT—Tandy Rice, Top Billing, Nashville.

COMPOSER—Merle Haggard, Bakersfield, Calif.

DISK JOCKEY—Billy Parker, KVOO Radio, Tulsa.

INTERNATIONAL—A. Torio, Victor Music Pub., Tokyo.

TALENT BUYER OR PROMOTER—Hap Peebles, Harry Peebles Agency, Wichita.

PUBLICATION—Lee Zito, Billboard, Los Angeles.

PUBLISHER—Norman Weiser, Chappell Music, New York.

RADIO-TV—Ric Libby, KENR Radio, Houston.

RECORD COMPANY—Chic Doherty, MCA Records, Nashville.

RECORD MERCHANDISERS—Sam Marmaduke, Western Merchandisers, Inc., Armarillo.

NASHVILLE—The Country Music Assn. held its annual board meeting last week at Opryland and announced that CMA membership was at the highest level ever. Membership totals 4,670, versus last year's 4,354. Lifetime members are at 253 over 220 last year and 340 organizational members over 328 last year. A total of 5,263 versus 4,902 for last year's total has been registered.

Roy Horton, chairman of the annual radio station promotion contest for Country Music Month, announced winners for 1974 as KRZZ, Farmington, N.M.; WAXX and WEAU-FM, Eau Claire, Wis. (which tied for third place); WITL, Lansing, Mich. and CKSP, British Columbia, Canada. This year's contest winners had not been selected as the contest for October 1975 was still going on.

A special presidential award was presented to Terry Davis of Jim Reeves Enterprises for his work in fighting tape piracy and getting new bills passed in Oklahoma and Alabama on tape piracy, making a total of 33 states which now have an anti-piracy bill in effect. The award was presented by Jerry Bradley, president of CMA.

In accepting the award Davis stated: "Our work is not finished until all 50 states have such a law on their books and strong federal legislation is passed. Our work is not finished until every pirate has walked the plank."

The Connie B. Gay Founder's Award went to the late Hubert Long. Presented by Mrs. Frances Preston, vice president of BMI, as Gay was ill

DIRECTORS-AT-LARGE—Stanley Adams, ASCAP, New York; Jerry Bradley, RCA Records, Nashville; Joe Talbot, Precision Record Pressing, Nashville.

The directors were elected to serve for a two-year period.

Directors remaining on the board are: Bob Austin, Johnny Bond, Robert Cook, Billy Davis, Jim Foglesong, Jimmy Jay, Sam Lovullo, J. K. "Mike" Maitland, Frank Mancini, Kenny O'Dell, Jack Roberts, Bill Robinson, Wesley Rose, Charles Scully and Hugh West.

3 DJs Honored

NASHVILLE—Bill Cole, Skip Nelson and Hairl Hensley are the "super country deejays of the year," according to the Country Music Assn.

Nelson of KWMT, Fort Dodge, Iowa, won in the small market category. Cole of WHO, Des Moines, won the medium market division. Large market honors went to Hensley of WSM, Nashville.

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When Answering Ads

Say

You Saw It in Billboard

• Continued from page 25

bles and the school may sell the station unless a new source of funds to found. Station manager **Richard Roth** is lining up some benefit concerts, etc., and looking for contributions. The high cost of radio operations, even at a station where the students work free, brings up a lot of interesting theories—that one day even college stations might have to semi-automate. I would hope that NYU president **John C. Sawhill** finds it within his heart and within his budget to continue operations at the station.

Larry Getz, an account executive for WGSO in New Orleans, has been promoted to station manager of sister station WQUE. Both are owned by Covenant and old friend **Al Smith** is general manager of both. ... **Tony Taylor**, who does the 3-7 p.m. show on WGST in Atlanta, will also co-host "A.M. Atlanta" with

Jean Sinclair 8-9 a.m. Monday-Friday on WXIA-TV, Atlanta. He used to host "Bandstand Show" on the same TV station back in 1966 and later hosted the nationally-syndicated TV show "Village Square." You remember him from WNBC radio in New York and various "Monitor" stints. Congratulations, Tony!

J.R. Nelson has joined WGAR to do the 1-4 p.m. show on the Cleveland station; he'd been music director and an air personality at WGCL, Cleveland FM station, prior to joining WGAR as a swingman this summer. In his spare time (what spare time, Nelson?), he used to perform with various rock bands around Ohio and once was a production director for RKO Radio. ... **KFI** in Los Angeles has moved to new studios at 6th St. and Ardmore; I hope you're taking notes on this. **Del Roy**. It won't do any good to take records up to the old place, however, you may now feel free to sell it. **KFI** was at the old studios since 1939. It will make an excellent parking lot or something.

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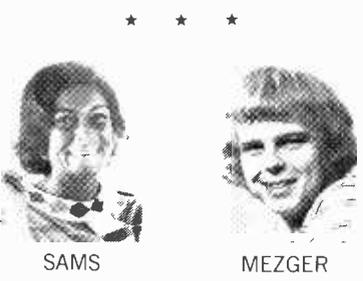
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Norma Sams has been named director of operations and programming of WRFM in New York and the press release states that she has a BA degree in interior design. You've got to admit that those just might be the perfect qualifications for a program director these days. I'm just kidding; she has considerable radio experience, including WHN in New York and Gateway Enterprises, Kensington, Pa. ... **Ken (Ken Carpenter) Mezger**, 301-431-2775, is looking for work: "I'm no super jock, but I have some experience and am willing to work." He was last at WINX in Rockville, Md., and got caught in a union hassle and was fired.

Best radio station belt buckle of the year award belongs to **Dan McKinnon**, owner of KSON in San

Diego. It's a base relief with horse and rider jutting out at you like Will Rogers. ... In the line of giveaway promotions, **Bo Donovan**, group program director, Sterling Recreation Organization, Los Angeles, has come up with something new—maybe a first. It's a ski muffler (scarf) with OK 102 on it and a design.

Don Clark, 213-881-4074, is looking for a programming and/or consulting job. He used to host "In Concert" on television and produced and wrote the departed "Music Scene U.S.A." syndicated radio show. ... **Johnny Rabbitt**, former No. 1 air personality in cities such as St. Louis and Phoenix who is now doing commercials in Los Angeles, commented about the recent changes over at KMPC in Los Angeles: "Well, rock 'n' roll has got to go somewhere."

Terry Schlenk, once a partner with **Joey Reynolds** in Pennsylvania, is now with Cine-Tel, Los Angeles; Schlenk was in sales in radio with **Joey**. ... **KFYV** in Arroyo Grande, Calif., is looking for a couple of country music air personalities with first tickets. Contact program director **Gary Michaels**. It's a good place to work, especially this winter time.

Trucker's Buddy

• Continued from page 22

the station and come in to meet with him and rap), he also works in anywhere from 12 to 16 disks an hour. Commercial time used runs around 12 minutes per hour, says Ray.



WWVA Photo
Buddy Ray: keeping truckers musically informed

ies during his show and they vary in frequency from six-seven a night to six-seven an hour.

Ray is also well known for his emcee chores at the country music "Jamboree U.S.A." in Wheeling every Saturday night. The concert is aired live over WWVA from 7:30 p.m. to midnight. Ray, 33 years old now, has been with the Jamboree since January 1973. He first joined WWVA in 1972.

'Irritant' Oldies

• Continued from page 24

soft-rock records ... not oldies to any great extent. CBS also operates WBBM-FM in Chicago, a Top 40-prone station, and WEEI-FM in Boston, which was more similar to WCAU-FM, as was WCBS-FM in New York.

Phoenix Ratings

• Continued from page 24

ratings service, is an invaluable tool. Especially for younger program directors and air personalities who have a programming career in mind.

• Continued from page 29

make him a favorite for years to come. He appreciates his many fans, and he's quick to let them know that without them, he would have little motivation. When spurred on by the audience Chapin will go to any extremes to please them.

This was evidenced by his constant humorous patter with brothers Steve and Tom, and the rest of the band Oct. 20. Each member gets a chance to show his own particular musical strength without detracting from Chapin's set.

Although the SRO audience applauded each song at its introduction, several went across very well, including "Bummer," "Sniper," "Taxi," "Cat's In The Cradle" and "Dreams Go By."

At the end of his set, Chapin took his informality further when he stepped off the stage and walked out of his concert with the rest of his fans.

Opening the show was Harry's brother, Tom, who hosts the children's show, "Make A Wish." Tom records for ABC and like his older brother, he's quite a talented composer and adept musician. Whether he's picking out a tune on his guitar or singing one of his original songs, he displays a fine stage presence. The coupling of the two Chapins together on this Northeast tour will continue when Harry returns to the road for his cross-country tour. **JIM FISHEL**

10cc DIANE SCANLON

Beacon Theater, New York

Although the complexity of their albums would peg 10cc as a studio band, it proved to be equally at home on stage Oct. 25.

Borrowing a lead from more progressive bands like Yes, Queen, and Pink Floyd, 10cc incorporated a mixture of taped effects and studio techniques into its live mix, giving it a dense (if somewhat ambiguous) sound.

Familiar 10cc songs like "Worst Band In The World" and "The Wall Street Shuffle" took on new dimensions when performed live, mostly due to Lol Creme's energetic vocals and Eric Stewart's hard-edged guitar work. Percussionist Paul Vurges—added to the combo to augment the work of 10cc drummer Kevin Godley—added an extra dose of rhythm that turned many of the band's more reserved numbers into full-blown rock extravaganzas.

The visuals were as impressive as the sound. Stage props and lights that were left off the last tour accented various parts of the performance, while a blacklight backdrop complemented taped street noises to make "One Night In Paris" an almost theatrical experience.

The band was called out for two encores. After performing "The Film Of My Love" from its latest album, the group previewed a new single, "Art For Art's Sake, Money For God's Sake." An extended, high-powered version of "Rubber Bullets" closed the show.

Diane Scanlon, singer/songwriter backed by a bassist, opened the bill to a fair reception. The match of audience to performer was less than ideal, and Scanlon's catchy tunes would have been better appreciated in a smaller room. **JOE BIVONA**

BONNIE RAITT TOM WAITS

Berkeley Community Theater

The central impression left by Raitt's performance Oct. 11 to 2,500 fans (hall capacity is 3,600) is how smoothly integrated are her music and stage personality. Whether she was singing, playing or talking between songs, her easy effervescence was all of a piece and lent a mellow light to the show that the audience picked up on immediately.

Bonnie opened with Jackson Browne's "I Thought I Was A Child" and later dedicated the same writer's "Under The Falling Sky" to him. The rest of the set was a good balance of crowd-pleasing bluesy material like "Love Me Like A Man" and "You Got To Know How," funky, upbeat numbers like "Sugar Mama," Allen Toussaint's "What Do You Want The Boy To Do" and "Give It Up," with bassist Freebo punctuating on tuba; and sweet, sad numbers like "Angel From Montgomery" and "Been Too Long At The Fair," which was beautifully affecting.

June and Jean Millington (of Fanny) came out to sing one song, and second-billed Tom Waits (plus Freebo and Will McFarlane, who had added vocal harmonies here and there during the night) delivered some drunken barbershop backup on "Sweet And Shiny Eyes," which has become an instant Raitt classic. The band was rounded out by drummer Dennis Whitted and pianist Alan Hand, who, like the other players, had his chops up.

The darkly droll Waits leaned heavily on the seamy 4 a.m. poetry of his new Asylum double-record set, "Nighthawks At The Diner." His encore delivery of the tale of "Big Joe And Phantom 309" was a masterpiece. Waits will accompany Raitt throughout the tour.

The show was the second major presentation by the team of Linda Friedman-Joe Johnston. **JACK McDONOUGH**

JEFFERSON STARSHIP

Radio City Music Hall, New York

Jefferson Starship, which has been hovering at the top of the charts for months, landed on the giant stage here Oct. 24 for two nights of sold-out concerts.

Starship remains one of the premiere concert groups in the country. In front of a backdrop of a massive Mayan pyramid, this band scored heavily with its repertoire of hits from "White Rabbit" to "Have You Seen The Saucers" to their current smash single, "Miracles." Although occasionally guilty of some excesses, they are of the type that pulls young rock fans right out of their seats.

With Marty Balin back in the fold, Starship regains a fine songwriter as well as a voice that when coupled with Gracie Slick's provides a positive signature for the group. Balin's voice, though, is too shrill to be effective standing alone and thankfully his solo numbers were minimal. Slick appeared to have acquired a toughness that was not altogether pleasing and a direct contradiction to the more innocent times and attitudes of her beginnings. Yet she is still a satisfying performer, capable of sending bolts of energy through one's nervous system. Gracie standing arms akimbo, legs apart and head thrown back singing "White Rabbit" is still as fine a moment as any that rock can produce.

Craig Chaquico on guitar led the rest of the group, consisting of Paul Kentner, Pete Sears, John Barbats and David Freiberg in the soaring rock flights well associated with the Starship. Chaquico was fluent and flowing with ideas but his long solos were just as often disruptive and redundant. Kantner is a fine rhythm guitarist who should have been contributing more than his present role allows. The others in the group were allotted at least one extensive solo each, more to give a break to the rest of the group than to accomplish anything musically worthwhile. The group's strength is obviously in the sum of its parts and when those parts are flying along together, Starship becomes a well tuned rock machine with a sound and power of its own. **LAWRENCE FROST**

Rock On Ariz. Merry-Go-Round

• Continued from page 28

before and they don't know what they will sound like. And the sound is different on our system than with their own."

Once Clark allowed Lightfoot to use his own sound system for one show, but insisted that the Canadian singer use the house system for a second show following a number of complaints from customers.

The stage revolves once every 12 minutes, although Clark can set it for a high speed should the particular band desire it. The stage has accepted the Beach Boys with several tons of equipment without complaint. Prior to Clark's taking over, Bonoff used the theater to stage full-scale musical productions of Broadway shows. (A sidelight to the Bonoff days of musicals: his choreographer and later director was Michael Bennett, currently the king of Broadway with "A Chorus Line.")

Clark has tried his hand at other promotions in Tucson and San Diego, as well as several big shows at Big Surf, Arizona's artificial surfing ocean. He has been offered major artists of the like of Elton John, the Stones and Led Zeppelin for bookings at large public facilities in the Phoenix area, but has passed them by for a logical reason. Why should he build interest in another hall when he's got the best one in town already?

NOVEMBER 8, 1975, BILLBOARD

Knight Exits Private Stock In U.K.; Beaton Is Successor

LONDON—In an unexpected move this week, Peter Knight Jr. resigned as general manager of the U.K. offices of Private Stock. His successor will be Mike Beaton, at present general manager of Chelsea Records (U.K.).

A statement from Private Stock says that Knight had left the company "by mutual decision" and added that company president Larry

Uttal had appointed Beaton as general manager, effective from Jan. 2. At the same time, Alan Smith—a co-director of Tin-Lid Productions—has been appointed to the new post of comptroller and head of business affairs, effective immediately.

Knight's departure from Private Stock comes less than 15 months after he took up the post of general manager of the company formed by

ex-Bell president, Uttal. At the time, Uttal said, "I am fortunate to have been able to find a person of Peter's experience and qualifications."

Previously, Knight had 17 years' experience in the record industry, joining Pye in 1957 as a producer. In 1968 he was appointed a&r controller of Polydor, and in 1973 he became U.K. representative of Phonogram International and its overseas companies. During that time he acquired European rights to Bus Stop and was also responsible for signing the Sensational Alex Harvey Band to Phonogram.

Mike Beaton (30) first met Uttal while working for Lawrence Myers' GTO productions in 1970. Since then he has spent two years in independent record promotion and for the last two years has been U.K. managing director for Chelsea Records where he has been instrumental in establishing hits for Lulu, Disco Tex and the Sex-o-Lettes, Jim Gilstrap and Dee Clark.

Smith, 26, has been associated with the record business since 1968 when he worked for Pye in management accounting. He became financial controller for A&M Records and was later made financial controller and head of business affairs for Bell, when Uttal was president of that company. For the last 18 months Smith was a co-director (with Philip Swern) of Tin Lid Productions, which has had hits with the Pearls and Polly Brown.

It is understood that Knight's future plans are undecided, but at the time of publishing he was unavailable for comment.

Eire Chart Method Is Revamped

DUBLIN—A new system of compiling the Irish Top 20 chart is being introduced in early December, as a result of continued suspicion from a number of sources about the credibility of returns from retail outlets.

The present chart is compiled for the Recorded Music Industries of Ireland and is based on retail and wholesale figures. The new chart will be based on the votes of panels comprising members of the public. It is hoped to have 10 such panels, each consisting of approximately 300 people.

The panels will be supplied with the current chart and a list of new contenders for it—it will be an opinion chart instead of a sales one, although wholesale figures will be the steering wheel.

Norman Barry of the Recorded Music Industries emphasized that criticism of retailers who make returns was not intended. He explained: "Quite the reverse in fact. The cooperation of retailers in making returns has been tremendous but the suspicions surrounding the chart are largely out of their control, just as it is out of the control of record companies and distributors."

Barry says that the chart was based on sales patterns and that the new chart system may create a new sales pattern. "It is like a continuous form of market research and is based on the Swedish system which is an opinion survey," he comments. "The present chart has begun to lack credibility and we feel that by throwing it into the public opinion area we will put it above suspicion."

TIED WITH PROGRAMS

BBC Cancels 2 Formats Because Of Disk Co. Ads

LONDON—The British Broadcasting Corp. took an unprecedented policy decision last week to cancel two Radio 1 program formats because the records which were to have been featured had been advertised in the music press by the record companies concerned.

The programs involved were John Peel's Friday evening show and the Alan Freeman Show on Saturday afternoon. Peel had secured an exclusive on "Ommadawn," the new Mike Oldfield recording on Virgin, and Freeman had a similar radio exclusive on a new version of "Peter & The Wolf," made by a number of rock artists for release on RSO.

It is understood that the decision to drop "Ommadawn" from Peel's show was taken only hours before he was due to go on the air. A center-page advertisement appeared in the New Musical Express last week announcing: "Listen to the very first broadcast of 'Ommadawn.' . . . John Peel will be playing the whole of sides one and two on his new BBC series on Friday at 11 p.m."

The advertisement, which was paid by Virgin, was greeted with enthusiasm by many at the BBC who saw it as good publicity for the Peel program. After the record had been withdrawn, Peel came on the air and apologized for not playing it, adding that it was not the fault of the record company.

"Peter & The Wolf," which features among others, Manfred Mann,

Transatlantic Post To Mendell

LONDON—United Artists international vice president Lee Mendell has been appointed North American representative of Transatlantic Records and its publishing affiliate, Heathside Music. Mendell will be based in Los Angeles and will be responsible for liaison between the Transatlantic group and its various business associates in North America.

Mendell will also be looking for suitable product and talent for the U.K. company and for additional repertoire for the Heathside publishing operation. He will report to Transatlantic's international manager, Miké Watts.

The appointment of Mendell adds further strength to a Transatlantic team already reinforced by the recent signing of Jack Boyce as general manager and Graham Churchill as professional manager of Heathside.

Another new appointment at Transatlantic is that of Marilyn Ford as radio and TV promotion manager, replacing Malcolm Fisher. Miss Ford previously worked in the promotion departments of Red Bus Records and Pye Records.



WEA Photo

CONLEY PARTY—WEA Records (Pty.) South Africa, holds a party for Arthur Conley on his recent tour of that country. The reception at WEA House, in Johannesburg was totally integrated as are all WEA/South Africa activities and staff. From left to right: Thandie Maqubela (WEA P.R.) Richard Sasson (marketing manager), Arthur Conley.

U.K. Summer Sales: About Status Quo

LONDON—A static summer is the portrait painted by the British Market Research Bureau's survey of U.K. record sales for July to September, with no dramatic changes in market-share figures or company placings.

EMI maintains leadership in the singles stakes, although its 15 percent share is slightly down on the 17.4 figure it turned in from April to June. Phonogram's performance, meanwhile, continues to improve. It has a 12.8 percent share of singles sales—1.2 percent above the previous quarter, and more than twice its rating for the corresponding period last year—and the top single, "I Can't Give You Anything" by the Stylistics.

CBS with 11.3 percent moves down from second to third place in singles (previous quarter: 13.6), while Bell climbs to 8.7 percent and claims the leading label slot, too. Decca with 7.3 percent continues its upward trend, and WEA turns in its best performance for some time with 6.4 percent—largely attributable to Rod Stewart's "Sailing," the quarter's second biggest-selling single. New contenders for the period in question include Island, President and DJM.

In the album field, EMI has the top spot with a 22.5 percent share, way ahead of British Decca with 11.0 and CBS with 9.7. This is the first quarter in which full-price and mid-price LPs have been assessed together—the chart now refers to long-players selling at \$2.60 or more—so comparison with previous periods is not directly possible. Little has changed, however, with the top companies remaining EMI, Decca (whose strength in the period under review is probably attributable to its continuing domination of the mid-price sector rather than a significant upsurge in the full-price bracket), CBS (the leading label), Phonogram, Polydor and WEA. Constant price increases are responsible for the BMRB's revised approach to surveying album sales.

Warner Brothers, boosted by Rod Stewart's "Atlantic Crossing" performance, makes its best showing for sometime in the album label category—it was not represented in either the full-price or mid-price categories of the previous quarter. Harvest and Tamla-Motown were

similarly unrepresented between April and June.

The album survey also chronicles the temporary decline of the TV merchandisers, none of whom are represented. This, however, is due in part to their inactivity in the marketplace. The current success of Arcade's Jim Reeves package and K-Tel's Perry Como set, in particular, may change this state of affairs in the next quarter.

Stylistics Get Push Before Eire Concert

DUBLIN—The Stylistics, who will shortly be arriving in Eire for one concert at the Royal Dublin Society, have sold more than 25,000 copies of their "Best Of" album. The disk was issued in March.

John Woods, managing director of Polydor, says: "Phonogram in the U.K. had prepared a television campaign for the album through the McCann-Erikson advertising group, and as part of the Polydor-Phonogram international organization we had access to the films and details of it. As a result we also had discussions with Peter Owens Advertising, the Irish agency associated with McCann-Erikson, in order to evaluate the potential for our market, it being remembered that Ireland is basically a traditional and folk market, with jazz and soul being very low on the list of saleable repertoire."

During the three-week campaign the company used point-of-sale material nationwide and there was also a 30-second radio commercial which included a phrase in German, French and Spanish—because in the summer Ireland has a large student population from those countries. Woods admits that luck was on their side though because the Stylistics had a number one single and album in the U.K. to coincide with the promotion.

"Sales are continuing at a reasonably high level and should again be boosted by the Stylistics' appearance in Dublin on Sunday (9)," he added.

BILLBOARD IS BIG INTERNATIONALLY

DAVID ESSEX

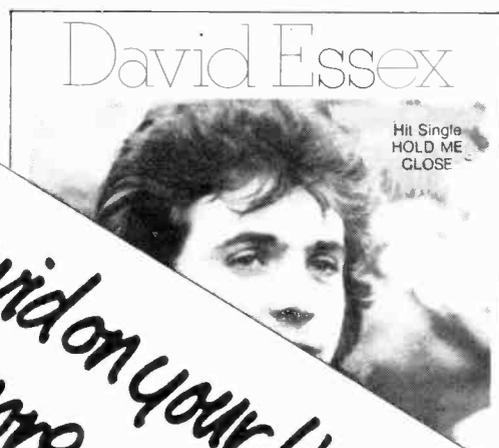


**SELLOUT
5 WEEK
U.K. TOUR**



UK CHARTS

'Rolling Stone'
Top 3 single - Silver
'Hold Me Close'
No. 1 single - Gold
'All The Fun Of The Fair'
Top 3 album - Silver



*Good Luck David on your U.S. Tour.
Bring us back more gold!
CBS-UK*

ON  RECORDS & TAPES

EMI-Italy Holds Confab; Distrib Deals Accented

By VINCENZO MANNO

ROME—The announcement of the appointment of John Leonard Bush as managing director of EMI-Italiana the acquisition of Italian distribution rights for Rocket and the launching of the low-price classical series—Seraphim, were some of the highlights of the EMI-Italiana sales convention held here.

The convention, named Formula '75, got under way after the opening address by marketing director Marci Bignotti, who announced the appointment of Bush and the transfer of Ramon Lopez Serrano to London as director of international operations.

Bignotti stressed the importance of expanding sales of Italian product abroad and of importing high quality international repertoire into Italy.

Bruno Tibaldi, a&r manager, announced the contract renewals of a number of EMI artists, including the Daniel Sentacruz Ensemble, whose hit single Soleado had made the Swedish Top Ten, and Francesco Guccini, and he also cited a number of new signings including trumpeter Don Cherry, Mandrake Som and the Bottega dell'Arte e Armonium.

Alberto Pasquini, international pop manager, assisted by Freddie Cannon and Fabio d'Emilio, announced the acquisition of the Elton John Rocket label, previously licensed to Ricordi on the DJM label. Along with Rocket, whose first release will be in the spring, EMI-Ital-

iana will also be distributing Bell, Arista, Anchor, Private Stock, Casablanca and Oyster.

Pasquini underlined the importance of the Rak label for Italy.

Sandra Cavicchioni and Carla Pappagallo, assistants to Michele Corradi, head of the classical department who was unable to be present at the convention, said the company was giving great emphasis to the newly inaugurated Linea Rossa line of classical releases. They also confirmed the continuation of the medium-price Discoteca Classica series, and the launch here of budget line Seraphim.

Other presentations on repertoire and sales plans were made by Vittorio Magnoli, administration chief; Nicholas Bingham, executive assistant to the general direction; Caludio Cattaneo, head of the technical division and Alberto Fonovich, head of the central information center.

The convention concluded with a show featuring EMI artists Daniel Sentacruz, Alvaro Guglielmi, Meno Uno, Gil Ventura, Twins, Rosanna Rufini, Liguori, Mandrake Som, Viulan, Francesco Guccini and Don Cherry.

11 Swedish DJs Set Union

STOCKHOLM—Eleven major freelance disk jockeys in Sweden have formed a union, Sveriges Disc Jockey Forening, which will be open to all freelance jockeys. The union will look after the interests of disk jockeys in Sweden, will strive to develop a scale of fees for its members and will also act as an employment exchange.

Fees for disk jockeys have declined since the first discotheque boom and the new union will aim at elevating the scale. Today a member of the SDJF gets about \$70 for a Friday or Saturday night job. The Swedish internal revenue service regards disk jockeys as artists for tax purposes and this means that 40 percent of the jockeys' earnings go to the State. On the other hand, the disk jockeys, unlike artists, get no allowance for clothes. Many deejays don't even get allowances for the records they have to buy. The SDJF will be seeking to change this situation.

Altogether about 30 discotheques—including two in Norway—are employing disk jockeys from the SDJF and the union reckons that records played by its members reach a weekly audience of 10,000 people. This makes discotheques important promotional outlets for record companies.

The SDJF has a good relationship with most of the Swedish record companies which regularly supply the union with records. In return the SDJF is planning to inform the companies about the response to certain records and to compile a disco Top Ten.

The records currently getting

New Motown U.K. Offices

LONDON — Motown Records, along with Jobete London Music, has taken up new residence at the old offices of Essex Music. This follows the recent appointment of Ken East as executive vice president and the restructuring and consolidation of the company's activities.

International

UA Shuts Disk Wing In Munich

MUNICH—United Artists is closing down the record division of its German operation here, effective Jan. 1, when its current distribution deal with Ariola will become a licensing contract.

The music publishing operation will be maintained and German production will be supervised by UA publishing head Gaby Richt.

Wim Schut, who has headed the UA record operation in Germany for the last four years, is remaining with the company in the immediate future in an advisory capacity. Schut has been with UA for more than seven years, including in the U.S. as a management trainee, spells in London as assistant to managing director Martin Davis and in Canada. In his four years with the German company, Schut has guided it into a profitable situation. However, UA has not as yet made a significant penetration into the German market—its share estimated at less than 4 percent.

It is understood that the closure of the record division here was largely dictated by UA's search for economies on the international front.

maximum audience response, according to the union, are:

"That's The Way I Like It"—KC & The Sunshine Band; "I'm On Fire"—5,000 Volts; "Do It Any Way You Want It"—People's Choice; "Fly, Robin, Fly"—Silver Convention; "Una Paloma Blanca"—Jonathan King; "S.O.S."—Abba; "Sweets For My Sweet"—Magnum; "It Only Takes A Minute"—Tavares; Aie (Mwana)—Black Blood; "What A Difference A Day Makes"—Esther Phillips; "Don't Play Your Rock'n'Roll To Me"—Smokey.

Figaro Bows Campaign Vs. Faulties

PARIS—Figaro, France's leading morning paper, has initiated a campaign against faulty recordings and is inviting its readers to co-operate by supplying information on records which are not technically up to standard.

The paper says that as more and more high fidelity units are sold in France, so the imperfections in records are coming increasingly to light.

In an article launching the campaign, Figaro says that the technical resources of France's major pressing plants are second to none—but it is in the area of quality control that standards aren't as good as they might be.

In a questionnaire for readers Figaro is asking for details of recordings which don't meet the high standards required for high fidelity reproduction. Readers are asked to list principal faults—scratchy surface, warping, eccentric pressing, etc.—and to say how long their records last and whether they take notice of the instructions on the sleeve.

The paper suggests that rather than spend a great deal of money on elaborate sleeves, the record industry might resort to simpler sleeves and spend more money on quality control.

From The Music Capitals Of The World

LONDON

A series of RCA disco nights at a North of England club has proved so popular that the experiment may be repeated in other major British cities. Aim of the four evenings at Pips' Club in Manchester was to create more awareness of RCA soul product and for the last four weeks RCA has taken over Friday evening there to promote records by **Chocolate Milk**, **Betty Wright** and other soul artists.

Phonogram artist **Kamahl**, an Australian singer, will donate some of the royalties from his new disk "The Elephant Song" to the World Wildlife Fund. The record recently won a gold disk in Holland. . . . Sudden cancellation of the **Carpenters'** U.K. tour, only two weeks before it was due to start, has forced A&M to postpone the release of a special box-set, "The Carpenters' Collection," featuring many of their favorite hits. In addition, **Karen Carpenter's** illness has left impresario **Bernard Delfont** with a gap to fill on the Royal Variety Show bill, and tour promoter **Harold Landey** is faced with money refunds for the 150,000 holders of tickets for the duo's 38-date tour.

Budget company Music For Pleasure is making its first entry into television advertising with the release of a mid-price album by **Geoff Love** on the new Goldmine label. TV promotion begins at the end of November in the Tyne Tees area, but will not be spread to other parts of the country until M.F.P. has evaluated the experiment. . . . ATV Music has launched a library of background music for use on television, radio, films and general theatrical and advertising agency usage. It is called the Regency Line and has been set up by general manager and head of production, **Len Beadle**. Music involved so far includes rock, MOR, Latin, harpsichord, synthesizer, country, carnival and general movie/TV production themes.

In line with its pressing and distribution deal with Phonogram, Charisma has now signed a licensing deal with the company for the distribution of its tape product which at present goes through Precision. . . . Appointed new BBC Radio 1 and 2 controller is **Charles McLelland**, at

present head of the BBC's Arabic service. The 44-year-old Scot, who describes his musical tastes as Catholic, said that his experience with the service would not lead to the introduction of any new musical forms on either Radio 1 or 2. . . . EMI signed **Laurie Heath**, one-time adviser to **David Bowie** and who has appeared in films with **Judy Garland**, **Dirk Bogarde** and **Richard Burton**, debuting with "We Danced It Our Way." . . . **Rod McKuen** has re-signed with EMI, and a single and album is expected soon. . . . **Ethna Campbell's** Philips label sales bubbler, "The Old Rugged Cross," recorded five years ago—and promoters are now mounting a search for her. **CHRIS WHITE**

SIDNEY

David Sinclair reports that Electric Records has acquired Australian license for Transatlantic—initial releases include **Mae McKenna**, **Gryphon**, and The Broadcasts of **Idi Amin** from which the single "Amazin' Man" has already become a hit in Australia. . . . **Margaret Roadknight** has recently signed a recording deal with **Simon Heath's** Ritz Label. Her first single is a **Bob Hartman** song, "Girls In Our Town."

"The Newcastle Song" was named as the most outstanding song of the year. **Bob Hudson**, who wrote and sings the number, received the award during the presentation of the Australian Radio Record Awards in Canberra. It was the highlight of a rise to fame for the musician who, less than a year ago, made a living by singing in coffee bars around Newcastle.

The presentations were attended by several hundred radio station and record company executives and many of Australia's top recording stars. Another major award, song of the year, went to **Bill and Boyd** for their top-selling record about Cyclone Tracy—"Santa Never Made It Into Darwin." The award for the best group single went to **Sherbert** for their hit song "Summerious." The group's lead singer and newly-crowned King of Pop, **Darryl Braithwaite**, was also named best male vocal for his single "You're My World." The best group album went

(Continued on page 51)

K-Tel In \$4 Mil Drive In TV Ads In England

LONDON—K-Tel is buying TV time worth more than \$4 million at rate-card level between now and Christmas, in what managing director Ian Howard describes as the company's most ambitious sales program to date.

Five new LP packages—led by the Perry Como "greatest hits" double-album—will figure in the promotion, plus a previous release from 1974, "Great Italian Love Songs." K-Tel will also be promoting its record selector unit, at a reduced price of \$4.

The prime contemporary item is "40 Superhits," a two-LP set of major pop hits from the last couple of years. Artists include Roger Daltrey, Gladys Knight, Elton John, Mud, the Bay City Rollers, Hot Chocolate and the Drifters.

Pop-oriented, too, is "Goofy Greats"—a 24-track album featuring comedy items from past and recent history, such as the Hollywood Argyles' "Alley Oop," the Troggs' "Wild Thing," the 1910 Fruitgum

Company's "Simon Says" and the Goodies' "Funky Gibbon."

The other new releases are "Lib-erace In Concert," a double-album featuring 30 favorites from the pianist, and Songs Of Joy, a 20-track collection of new and traditional gospel and religious items like "Put Your Hand In The Hand," "Jerusalem," "Battle Hymn Of The Republic," "Amazing Grace," "Day By Day" and "Ave Maria." Artists on this are the Nigel Brooks Singers, who have regularly appeared on ITV's "Stars On Sunday."

The announcement of K-Tel's ambitious plans comes only a short time after several of the country's leading independent retailers have warned of saturation by the TV merchandisers. Howard, however, is confident that his company's product will perform strongly in the marketplace—the Como set, in particular—and that the \$4 million small-screen advertising will yield satisfying results for the trade.

FRENCH TOWN SUES

Granz Hit On Basie No-Show

• Continued from page 3

Granz pulled Ella and the Basie band out of the festival following a disagreement over the method of payment.

Xavier Brocker, one of the organizers, says: "The total sum involved in the contract covering two concerts by a JATP package and two by Basie and Fitzgerald was \$50,000. About half of this was paid when the contract was signed and an additional amount of \$12,600 was offered to Granz after the JATP concert. However, he refused the money because the denominations of the notes weren't large enough and said he was cancelling the Basie-Fitzgerald concerts.

"The money subsequently was paid into Granz' French bank account.

"Then, while Granz was in Cologne, a special delegation of council officials plus an attache from the U.S. Embassy in Paris went to see him to try to persuade him to reinstate the Basie-Fitzgerald concert. Granz refused to change his mind and said he was returning the \$12,600 that had been paid into his French account."

Later, the deputy mayor of Nancy, Yvan Huc, held a press conference.

Huc attempted to explain the cancellation and exhibited the contract which, he says, contained no stipulations regarding the denominations of the banknotes used in the transaction.

Granz, who grew up in California, for 30 years has promoted concerts in the U.S. and throughout the world and is internationally prominent as a record producer and manufacturer. He could not be reached for comment.

From The Music Capitals Of The World

• Continued from page 50

to Skyhooks for "Ego Is Not A Dirty Word." The easy listening group award was presented to Dove for "Amazing Grace." John Laws won a country music award for "Lct Him Roll." The award for the most outstanding male vocal album went to Richard Clapton for "Girls On The Avenue." Alan Hely, head of Festival Records, received a coveted Special Honor Award for the person who has contributed the most to the Australian Record Industry.

Phonogram Records received an award for the best cover design drawn by Ian Brown for the latest album by Sebastian Hardie "Four Moments." Brian Dawn of Astor Records received an award for his new concept in promoting records to radio called Air Force. The awards are presented annually by the Assn. of Commercial Broadcasters and this year were presented in 20 categories during the show compered by Barry Crocker. JOHN BROMELL

COPENHAGEN

Island group Sparks played a successful concert here, promoted by the Scandinavian Booking Agency. Sonet released the group's new album, "Indiscreet." ... Rock group Melvis and his Rock 'n' Roll Band recorded an album for Starbox—their first in 10 years. ... Lollipops top the Danish charts with "Ung Kaerlighed" and "Lonely Love"—respectively Danish and English versions of the same song on EMI. ... Black Sabbath (Phonogram) were brought

in for a concert at the Falkoner Theater on Oct. 26 by I.C.O. ... Bamses Venner's KMF album of old rock standards with Danish lyrics has sold 25,000 and achieved silver disk status. ... Producer Jorgen Kleinert has also received a silver disk for 25,000 sales of the albums "Questionmark" and "Stop En Halv," recorded by John Mogensen.

George Baker Selection's "Paloma Blanca," released here by Metronome, is achieving heavy sales. ... Also selling in large quantities is the Danish version of "Paloma Blanca" by EMI's Bjorn Tidmand. ... "Uglevisen," recorded by Flemming Werge for Starbox, has proved to be the big Danish hit of the Fall. ... Pink Floyd made the No. 1 spot with "Wish You Were Here." ... Bay City Rollers were here for a six-concert tour. Also here for concerts—Blue Oyster Cult and Freddie King. ... Huge demand here for George Harrison's new album, "Extra Texture." ... CBS artists Gasolin and Sebastian are expected to be the main national album sellers this winter. ... Metronome's new group Tequila has released a latin-flavored album.

Danish group Sensory System (EMI) with American bandleader Brian Phillip-Burr have a new album out which will also be released in Germany, Holland, Belgium, Austria and the U.S. ... Top Copenhagen record store, Bristol Music Center, celebrated its 10th anniversary. ... Hede Nielsen, the RCA outlet here, released a new album of self-penned songs by Klaus & Servants. KNUDORSTED

MILAN

In Paris last month, Gianni Naz-zaro, recording a Guy Lux TV show singing the French song, Romanella ... Ducale, the Italian licensee of the French Arion catalog, distributed in Italy by Dischi Ricordi, has announced that its series Universo del Folklore is now available on cassette at \$7 plus tax. Another 10 releases in the series are scheduled before Christmas. ... CBS artist Marcella has just been in Cologne taking part in a gala.

Santo & Johnny will sing the closing theme, "Senza Eta" for a new Italian TV show, "Se." The show is dedicated to a well-known personality not yet seen on Italian TV. ... CBS has released the first album from Claudio Villa in conjunction with RAI Television. Titled "Sveja-core," the album is also the title of a new TV show. The album will be featured during a 20-date Canadian tour.

After leaving Phonogram, Pep-pino Gagliardi has set up his own label, P.G. Records, on which he has already released two of his compositions. ... Albano & Romina Power will take part in the Spanish TV show, "Direttissimo," singing "Dialogo." ... Johnny Sax of Produttori Associati will present his soon-to-be-released "Nuovo Mondo" on Italian television this month. The theme of the piece is the New World Symphony.

Gigliola Cinquetti is touring Japan this month, giving several concerts. ... Sandro Giacobbe has re-

corded the Spanish version of "Il Giardino Proibito," and he will soon be visiting Spain on a promotion tour. ... Santana's three-record set "Lotus," recorded live in Japan, is

now available on cassette and album in Italy. ... Le Orme now touring America, and while in Los Angeles will be recording a new album.

VINCENZO MANNO

International Turntable

Ray Bocoock, RCA U.K. tape product manager, has also been appointed product manager for all U.K.-oriented product and labels, following a reorganization of the merchandising department. Other moves include Shaun Greenfield from the a&r department, where he was Victor label manager and who becomes product manager for U.S. pop and soul product. Dave Mach-ray continues as a product manager with increased responsibilities for jazz and m-o-r product. All three product managers will report to merchandising manager David Rozalla, along with creative services manager Nigel Steffens and new-release coordinator Paul Rustad.

John Adrian (32) has been appointed new A&M Records promotion manager, succeeding Terry O'Neil who remains at A&M in a new capacity. Adrian has returned to the music business after a year in Canada, to head the company's radio promotion activities. Nigel Moldon has been appointed director of administration and special projects at Warner Brothers. He takes on the administrative duties currently handled by Martin Jennings, deputy managing director, who is leaving

the company at the end of the year. Molden was previously field promotion manager at WEA.

Tony Woolcott has been appointed marketing director of Chrysalis Records, and will be responsible overall for initiating sales and marketing campaigns, along with the coordination of all sales and marketing-related material. He was formerly marketing manager at CBS, where his duties included artist liaison and creative services.

Royston Eldridge moves from head of creative services at Chrysalis to head of a&r. He takes over from Steve Pritchitt, who leaves a&r to become international marketing manager. Pritchitt will be coordinating with Chrysalis licensees, particularly in Europe, all aspects of promotion, sales and marketing. He was previously senior product manager at CBS.

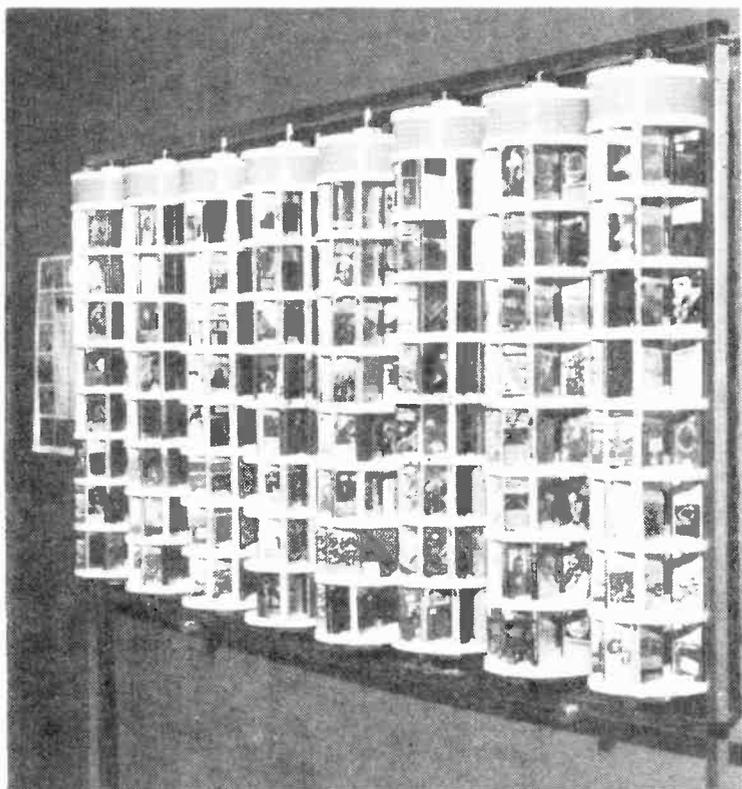
Reporting to Pritchitt will be international promotion and production coordinators, Joan Meredith and Liam McCoy respectively.

Royston Eldridge will be responsible for the assessment of new product as well as the direction of exist-

(Continued on page 54)

NOVEMBER 8, 1975, BILLBOARD

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BELGIUM

(Courtesy Humo)
As Of 10/30/75
SINGLES

This Week

- 1 L-L-LUCY—Mud (EMI)
- 2 GUUS—Alexander Curly (Negram)
- 3 TRIBUTE TO BUDDY HOLLY—Mike Berry (Decca)
- 4 KISS ME, KISS YOUR BABY—Brotherhood Of Man (Vogue)
- 5 RHINESTONE COWBOY—Glen Campbell (EMI)
- 6 PERDONAME—Demis Roussos (Philips)
- 7 THE LAST FAREWELL—Roger Whittaker (Philips)
- 8 SAILING—Rod Stewart (WEA)
- 9 STAN THE GUNMAN—Hank The Knife & The Jets (Negram)
- 10 MOVIE STAR—Harpo (EMI)

This Week

- 1 DISCOMANIA—Various Artists (K-Tel)
- 2 HIT EXPLOSION—Various Artists (EMI)
- 3 WISH YOU WERE HERE—Pink Floyd (EMI)
- 4 ATLANTIC CROSSING—Rod Stewart (WEA)
- 5 ALLE 14 FAVORIET—Various Artists (Negram)

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Last
Week Week

- 1 1 I ONLY HAVE EYES FOR YOU—Art Garfunkel (CBS)—B. Feldman (Richard Perry)
- 2 4 SPACE ODDITY—David Bowie (RCA)—Essex (Gus Dudgeon)
- 3 3 THERE GOES MY FIRST LOVE—*Drovers (Bell)—Cookaway/Mason Music (Greenaway/Cookaway)
- 4 5 FEELINGS—Morris Albert (Decca)—KPM
- 5 16 LOVE IS THE DRUG—*Roxy Music (Island)—E.G. (Chris Thomas/Roxy Music)
- 6 6 S.O.S.—Abba (Epic)
- 7 2 HOLD ME CLOSE—*David Essex (CBS)—April/Rock On (Jeff Wayne)
- 8 12 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Kudu)—Peter Maurice/MPM (Creed Taylor)
- 9 8 DON'T PLAY YOUR ROCK AND ROLL TO ME—*Smokey (RAK)—Chinnichap/RAK (Nicky Chinn/Mike Chapman)
- 10 17 RHINESTONE COWBOY—Glen Campbell (Capitol)—(Dennis Lambert/Brian Potter)
- 11 10 SCOTCH ON THE ROCKS—*Band of the Black Watch (Spark)—Southern Music (Barry Kingston)
- 12 7 IT'S TIME FOR LOVE—Chi-Lites (Brunswick)—Burlington (Eugene Record)
- 13 9 WHO LOVES YOU—Four Seasons (Warner Brothers)—Jobete London (Bob Gaudio)
- 14 20 ISLAND GIRL—*Elton John (DJM)—Big Pig (Gus Dudgeon)
- 15 18 HOLD BACK THE NIGHT—Trammps (Buddah)—Carlin (R. Baker/N. Harris/E. Young)
- 16 14 L-L-LUCY—*Mud (Private Stock)—Evolution/Island (Phil Wainman)
- 17 29 I AIN'T LYIN'—George McCrae (Jaybow)—Sunbury (H.W. Casey/R. Finch)
- 18 25 HIGHFLY—*John Miles (Decca)—Velvet/RAK (Alan Parsons)
- 19 31 BLUE GUITAR—*Justin Hayward/John Lodge (Threshold)—Justunes (10cc/Tony Clarke)
- 20 19 FUNKY MOPED/MAGIC ROUNDABOUT—*Jasper Carrott (DJM)—B. Feldman/J. Lynne/Carlin (Jeff Lynne)
- 21 23 ROCK ON BROTHER—Chequers (Creole)—Creole (John Mathis)
- 22 15 BIG TEN—*Judge Dread (Cactus)—Aited/Warner Brothers (Aited Prod.)
- 23 33 NEW YORK GROOVE—*Hello (Bell)—Island (Mike Leander)
- 24 11 UNA PALOMA BLANCA—*Jonathan King (UK)—Noon Music (Jonathan King)
- 25 26 RIDE A WILD HORSE—Dee Clark (Chelsea)—Intersong (Kenny Nolan)
- 26 — D.I.V.O.R.C.E.—*Billy Connolly (Polydor)—London Tree (Phil Coulter)
- 27 22 NO WOMAN NO CRY—*Bob Marley & The Wailers (Island)—Rondor (Steve Smith/Chris Blackwell)
- 28 48 LOVE HURTS—*Jim Capaldi (Island)—Acuff Rose (Steven Smith)
- 29 13 PALOMA BLANCA—George Baker (Warner Brothers)—Noon Music (J. Bouwens)
- 30 36 DREAMY LADY—*T. Rex (EMI)—Wizzard (Marc Bolan)
- 31 45 DARLIN'—David Cassidy (RCA)—Rondor (D. Cassidy/B. Johnson)
- 32 32 THIS WILL BE—Natalie Cole (Capitol)—Chappell (Chuck Jackson/Marvin Yancy)
- 33 21 FATTY BUM BUM—*Carl Malcolm (UK)—Copyright Control/Black Wax (C. Chin)
- 34 28 NAPPY LOVE/WILD THING—*Goodies (Bradley's)—ATV (Miki Anthony)

- 35 38 REACHING FOR THE BEST—Exciters (20th Century)—Horse Music (Herb Rooney)
- 36 50 ROCKY—Austin Roberts (Private Stock)—ATV (Bob Montgomery)
- 37 27 I'M ON FIRE—5000 Volts (Philips)—Intersong/Hensley Music (Tony Evers)
- 38 40 YOU—*George Harrison (Apple)—Ganga Pub. B.V. (George Harrison)
- 39 46 SUPERSHIP—George Benson (CTI)—Cyril Shane (Creed Taylor)
- 40 44 ARE YOU BEING SERVED SIR—*John Inman (DJM)—New Acre (H. Murphy/J. Rolands)
- 41 47 PAPER DOLL—*Don Estelle/Windsor Davis (EMI)—Peter Maurice/KPM (Walter Ridley)
- 42 49 LOOK AT ME—Moments (All Platinum)—(A. Goodman/H. Ray)
- 43 — IMAGINE—*John Lennon (Apple)—Northern (John Lennon)
- 44 39 CRACKIN' UP—*Tommy Hunt (Spark)—Copyright Control (Barry Kingston)
- 45 — RIGHT BACK WHERE WE STARTED FROM—*Maxine Nightingale (United Artists) (ATV/Universal) P. Tubbs/J.V. Edwards)
- 46 41 LETTING GO—*Wings (Capitol)—McCartney/ATV (Paul McCartney)
- 47 — CHANGE WITH THE TIMES—Van McCoy (Avco)—Warner Brothers (Hugo/Luigi)
- 48 — SKY HIGH—*Jigsaw (Splash)—Leeds (Chas Peate)
- 49 — GOOD BYE EE—*14-18 (Magnet)—Francis Day and Hunter (P. Shelley/P. Waterman)
- 50 — LYIN' EYES—Eagles (Asylum)—Warner Brothers (Bill Szymczyk) (J. Henley/G. Fry)

This Last
Week Week

- 1 1 40 GOLDEN GREATS—Jim Reeves (Arcade)
- 2 5 FAVOURITES—Peters & Lee (Philips)
- 3 2 ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
- 4 4 WISH YOU WERE HERE—Pink Floyd (Harvest)
- 5 7 THE VERY BEST OF ROGER WHITTAKER (Columbia)
- 6 3 ALL THE FUN OF THE FAIR—David Essex (CBS)
- 7 9 BY NUMBERS—Who (Polydor)
- 8 — BREAKAWAY—Art Garfunkel (CBS)
- 9 — WE ALL HAD DOCTORS PAPERS—Max Boyce (EMI)
- 10 8 THE BEST OF THE STYLISTICS—(Avco)
- 11 — STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)
- 12 6 GREATEST HITS—Cat Stevens (Island)
- 13 — GOOD, BAD BUT BEAUTIFUL—Shirley Bassey (United Artists)
- 14 38 ALL AROUND MY HAT—Steeleye Span (Chrysalis)
- 15 — 40 GREATEST HITS—Perry Como (K-Tel)
- 16 12 SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
- 17 37 MALPRACTICE—Dr. Feelgood (United Artists)
- 18 13 ANOTHER YEAR—Leo Sayer (Chrysalis)
- 19 21 WINDSONG—John Denver (RCA)
- 20 15 HORIZON—Carpenters (A&M)
- 21 11 VENUS AND MARS—Wings (Capitol)
- 22 14 TUBULAR BELLS—Mike Oldfield (Virgin)
- 23 19 ONCE UPON A STAR—Bay City Rollers (Bell)
- 24 22 ONE OF THESE NIGHTS—Eagles (Asylum)
- 25 18 INDISCREET—Sparks (Island)
- 26 — VOYAGE OF THE ACOLYTE—Steve Hackett (Charisma)
- 27 26 ELVIS PRESLEY'S 40 GREATEST HITS—(Arcade)
- 28 24 STRAIGHT SHOOTER—Bad Company (Island)
- 29 30 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
- 30 10 RABBITS ON & ON—Jasper Carrott (DJM)
- 31 28 THE SINGLES 1969-1973—Carpenters (A&M)
- 32 — MUD'S GREATEST HITS (RAK)
- 33 — SMOKEY/CHANGING ALL THE TIME (RAK)
- 34 20 SABOTAGE—Black Sabbath (Nems)
- 35 31 CAPTAIN FANTASTIC—Elton John (DJM)
- 36 — BORN TO RUN—Bruce Springsteen (CBS)
- 37 41 FOREVER & EVER—Demis Roussos (Philips)
- 38 17 BAND ON THE RUN—Paul McCartney/Wings (Capitol)
- 39 — MOTOWN GOLD—Various Artists (Tamla Motown)
- 40 16 EXTRA TEXTURE (READ ALL ABOUT IT)—George Harrison (Pariophone)
- 41 — ROLLIN'—Bay City Rollers (Bell)
- 42 23 SENSATIONAL ALEX HARVEY BAND LIVE—(Vertigo)
- 43 44 NATTY DREAD—Bob Marley & the Wailers (Island)
- 44 33 LIVE AT TREORCHY—Max Boyce (One-Up)
- 45 — BLUES FOR ALLAH—Grateful Dead (United Artists)
- 46 32 TIME HONOURED GHOSTS—Barclay James Harvest (Polydor)

- 47 — ROCK 'N ROLL—John Lennon (Apple)
- 48 27 THANK YOU BABY—Stylistics (Avco)
- 49 — COP YER WHACK FOR THIS—Billy Connolly (Polydor)
- 50 39 WORDS & MUSIC—Billy Connolly (Transatlantic)

HOLLAND

(Courtesy Stichting Nederlandse)
*Denotes local origin
SINGLES

This Week

- 1 MORNING SKY—*George Baker Selection (Negram)
- 2 L-L-LUCY—Mud (Philips)
- 3 DANSEZ MAINTENANT—Dave (CBS)
- 4 STAN THE GUNMAN—*Hank The Knife & The Jets (Negram)
- 5 GOODBYE LOVE—*Teach In—CNR
- 6 CAN'T GIVE YOU ANYTHING—Stylistics (Avco)
- 7 FAME—David Bowie (Inelco)
- 8 GUUS—*Alexander Curly—Negram
- 9 ROLLIN' ON A RIVER—Piet Veerman (Bovema)
- 10 THAT'S THE WAY—K.C. & The Sunshine Band (Inelco)

ITALY

(Courtesy Germano Ruscitto)
As Of 10/21/75
LPs

This Week

- 1 SABATO POMERIGGIO—Claudio Baglioni (RCA)
- 2 L'ALBA—Riccardo Cocciante (RCA)
- 3 WISH YOU WERE HERE—Pink Floyd (EMI)
- 4 PROFONDO ROSSO—I Goblin (Cinevox)
- 5 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM/Phonogram)
- 6 XXa RACCOLTA—Fausto Papetti (Durium)
- 7 RIMMEL—Francesco De Gregori (RCA)
- 8 INCONTRO—Patty Pravo (RCA)
- 9 JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (Phonogram)
- 10 DUE—Drupi (Ricordi)
- 11 DEL MIO MEGLIO #3—Mina (PDU/EMI)
- 12 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM/Ricordi)
- 13 CARAT PURPLE—Deep Purple (Purple/EMI)
- 14 ROSA—Patrizio Sandrelli (Smash/MM)
- 15 MINSTREL IN THE GALLERY—Jethro Tull (Chrysalis/Phonogram)

JAPAN

(Courtesy Music Labo)
As Of 10/27/75
*Denotes local origin
SINGLES

This Week

- 1 TOKI NO SUGIYUKU MAMANI—*Kenji Sawada (Polydor)—(Watanabe)
- 2 ICHIGO HAKUSHO O MOUICHIHO—*Ban Ban (CBS/Sony)—(JCM, Young Japan)
- 3 TONARINO MACHINO OJOSAN—*Takuro Yoshida (For Life)—(Yui)
- 4 ROMANCE—*Hiromi Iwasaki (Victor)—(NTV)
- 5 OMOIDE NAKURA—*Kyoko Kosaka (Aard-Vark)—(Yamaha)
- 6 SASAYAKA NA YOKUBOU—*Momos Yamaguchi (CBS/Sony)—(Tokyo)
- 7 URAGIRI NO NACHIKADO—*Kai Band (Express)—(Shinko)
- 8 KITAE KABRO—*Koji Tokuhisa (Atlantic)—(Nichion)
- 9 OMAE NI HORETA—*Kenichi Magiwaru (Elektra)—(Watanabe)
- 10 NAKANOSHIMA BLUES—*Hiroshi Uchiyama & Cool Five (RCA)—(Uchiyama)
- 11 ANATANI TSUKUSHIMASU—*Aki Yashiro (Teichiku)—(JCM)
- 12 FUTARI NO TABIJI—*Hiroshi Itsuki (Minoruphone)—(Noguchi)
- 13 YUMEYO MOUICHIHO—*Hideto Maki (CBS/Sony)—(Fuji, Yomi Pack)
- 14 OMOKAGE—*Yuri Shimazaki (Columbia)—(Nichion)
- 15 TENSHI NO KUCHIBIRU—*Junjo Sakurada (Victor)—(Sun)
- 16 IMAWA MOU DAREMO—*Alice (Express)—(JCM, OBC, Mirika)
- 17 GUZU—*Naoko Ken (Canyon)—(Nichion)
- 18 ORETACHI NO TABI—*Masatoshi Nakamura (Columbia)—(NTV)
- 19 ANOHI NI KAERITAI—*Yumi Arai (Express)—(Alfa)
- 20 SHIJO NO AI—*Hideki Saijo (RCA)—(Nichion)

SWEDEN

(Courtesy Radio Sweden)
As Of 10/24/75
*Denotes local origin
LPs

This Week

- 1 ABBA—(Polar)
- 2 CAT STEVENS GREATEST HITS—(A&M)
- 3 INDISCREET—Sparks (Island)
- 4 PALOMA BLANCA—George Baker Selection (Warner Bros.)
- 5 BUGGA—*Strepters (Polydor)
- 6 WISH YOU WERE HERE—Pink Floyd (Harvest)
- 7 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)
- 8 KRAMGOLA LAATAR I—*Vikingarna (Marianne)
- 9 ROCK N ROLL MOON—Billy Swan (CBS)
- 10 BORN TO RUN—Bruce Springsteen (CBS)

Latin

Caytronics Group With 6 Prizes Dominates Awards

By RUDY GARCIA

NEW YORK—The Caytronics Records family walked away with most of the honors at the recent Hispanic International Research Institute Hall of Fame awards. Six of the major prizes in the records categories were won by artists or labels represented by Caytronics.

The winners, all of whom are selected by popular vote by mailed ballots, were Roberto Carlos, international singer of the year (Caytronics); Yolanda del Rio (Arcano), folk singer of the year; "Chocolate" (Salsoul), combo of the year; Roberto Torfes (Salsoul), pop singer of the year; Camilo Sesto (Pronto), record of the year ("Quiere Ser Mi Amente"); and Caytronics as record company of the year.

Other winners were Georgina Granados (Vico), female singer of the year; Jimmy Santi, balladeer of the year and Fernando Mulens, pianist-composer of the year.

To some extent it is not surprising that Caytronics should get such heavy support. Through their own labels and those they represent they control a major share of the national Latin market. Some estimates put it as high as 55 percent.

Fania Radio Programming

Continued from page 1

Miami (WFAB-AM). It involves three hours a day, five days a week on the first three mentioned stations, and two-and-a-half hours a day, six days a week on the other two stations.

Fania has been programming three hours a day on WBNX here for a number of months which has led to the station converting to a full salsa format. During this block of time, although Fania selects all of the music, it plays 75 percent of its own product and 25 percent of its competitors' music. The station, however, keeps the right to sell commercial spots on the time although Fania pays for the bloc of programming schedule.

The FCC has been looking into the WBNX arrangement based on an earlier complaint, but was caught unaware of the expansion to the other four markets. The FCC has been monitoring WBNX for several weeks specifically over terms of the Fania arrangement and whether or not any of the time is being logged as commercial time by the station.

Eaton is not a stranger to FCC policies. WFAN-FM in Washington has already experienced licensing problems and is currently appealing a decision to revoke and there have been some official complaints lodged against WFAB-AM in Miami.

Asked how the music is selected for the Fania-sponsored programs, Masucci says: "I pick all of the music. Seventy-five percent is our product and as far as the others are concerned, if I note that a competitor's product is selling I play it. Or even if it's not selling but I like it I'll play it."

Originally, the concept involved a consortium of labels which comprise the major producers of salsa music. Together they were to program an even larger bloc of time on WBNX but share costs equally as well as the time for their product. However, that deal fell through and Fania, which controls almost 70 percent of the salsa market, went into the arrangement on its own.

The five-market deal raises a series of questions which the FCC

The one area in which they were hurting was salsa which is Fania's bag. However, last May Joe Cayre, Caytronics president, named Joe Cain, long-time Tico-Alegre producer, as general manager of Salsoul (salsa series) and Mericana.

Cain, an experienced musician and well-known arranger, has begun to put it together for Caytronics in the salsa and Latin pop field. He persuaded Bobby Capo, who had not recorded in years, to compose a whole new set of songs and the results will probably become a staple in the Caytronics catalog for years.

He has done the same with Javier Vazquez and Raul Marrero. Doing his own promotional tours in Puerto Rico every month, Cain is making inroads into that tough market for Caytronics' salsa and Latin pop labels.

Of course, Caytronics, representing such superstars in the Latin field as Camilo Sesto, Roberto Carlos, Olga Guillot, Vicente Fernandez and others, has a head start on most of its competitors. In addition, on its regular Salsoul label, it has broken heavily into the American disco

(Continued on page 55)

will have to answer. If the station does not buy the programming service from the record company but rather the situation is reversed, can the program be considered a syndicated service? How much of the Fania time period must be logged as a commercial?

Does the fact that a record company does the programming, even if it falls within the station's format, mean that the station has relinquished program control and is no longer programming in the public interest but rather in commercial interest? Does the fact that Fania currently controls 10 percent of the market raise a question of restraint of trade or monopolistic practices, now that they will effectively control what and how much of their competitors' product will be given exposure on prime radio time in five significant Latin markets?

The FCC has not made any comments, preferring to complete its monitoring procedure first. However, Fania competitors, while admitting that the major type of exposure contemplated by Fania will help them all in the long run, are considering what immediate action to take.

One record company head who asked not to be identified "because we all have to deal with each other on occasion," has suggested banding the Fania competitors together and approaching Masucci with demands for access to the program time blocs.

It is also learned that WBNX has turned down other record companies that asked for a similar arrangement in prime radio time. "He offered us something like 7-8 p.m. during the week but wouldn't give us a couple of hours in the afternoon or morning which is what we asked for," one competing record executive reports.

In any event, until the FCC acts one way or another, there is no doubt that the Fania move will give enormous impetus to Latin rock music throughout the country. As it is, salsa has been breaking into traditional jazz stations and American rock format programs increasing frequency. Fania has been most responsible for that breakthrough.

IN 3 YEARS

Bolivia's Panamericana No. 1

By RON SCHLACHTER

LA PAZ, Bolivia—In this "highest city in the world" (12,000 feet) Radio Panamericana in three years has catapulted to No. 1 in competition with 20 other stations.

The triumph is credited to Miguel Dueri, owner, who also is president of the Lyra Record Co. and Discolandia Record Stores here.

"We combine all our operations—they each help the other," says Dueri. Panamericana operates at 10,000 watts and is on the air seven days a week from 6 a.m. to 1 a.m.

Jaime Vasquez is station coordinator. He doubles as a personality jockey.

"Although we broadcast one hour of native Bolivian Indian music every morning," says he, "we are primarily a big city station. We have the latest hits and thus we attract a young audience, but we try to appeal to all age groups. We even offer classical music programs.

"Right now," says Vasquez,

"North American artists are more popular than Latin acts on records. But this varies. Pink Floyd, Deep Purple and Cat Stevens have been popular with our listeners over a long period.

"The Latin scene is unlike North America's. Our big names include Argentina's Sabu, Trocha Angosta, Rabito and Leonardo Favio. Chile's Germain is popular.

"The most demanded Bolivian acts would include Los Payas, Los Chaskas, Ernesto Centellas, Trio Oriental, Los Hermanos Cavour, Swingbaly, Jenny Naira and Nora Zapata. All of them record for the Lyra label."

Dueri and Vasquez are planning a Panamericana network.

The centrally located city of Cochabamba would be the site for the next station to go on the air, Vasquez declares.

"Panamericana is unique," says Dueri, "in that we have the support

of a record label and a chain of stores. We neither try to deny or disguise the relationship. On the contrary, this was the basis for launching the radio station in the first place."

La Paz, in the Andes and capital of Bolivia, is a city of 500,000 population.

Latin Scene

TEXAS

Guile Gonzalez, staff reporter for the Corpus Christi Caller Times, is now writing a weekly column on the Chicano music scene. Gonzalez wrote a couple of articles for the same newspaper a few months back. This is probably the first time that the local media, outside of Spanish language media, have given important to the rise of Chicano music.

Mike Chavez, DJ at KINE-AM and Dr. Jose Reyna, professor of ethnic studies at Texas A&I Univ., helped provide some of the background for the articles by Gonzalez.

Speaking of Chavez, his recent Chicago music festival in Kingsville can be considered a success. Some 2,500 persons attended the event at the J.F. Northway Coliseum there. This is impressive because concert type festivals such as these have not proven too popular with Chicano music fans in the past. Performing at the fest were: **the Latin Breed, Snowball and Company** with vocalist **Laura Canales, Los Unicos, Roberto Pulido y Los Clasicos, La Coneccion Mexicana and Los Traviesos de Wally Munoz.**

We had an opportunity to preview the master for **Carlos Guzman's** upcoming mariachi album. Carlos has been getting good response from the first single released from that album. The single is titled "La Costumbre" b/w "Pon Tu Manita" on Falcon, and has been getting considerable airplay not only on Texas radio stations but also has been featured on some of the top stations in Mexico and the West Coast. The song was penned by **Rafael Ramirez** and promises to become a standard just like some of his other songs. Ramirez has composed such famous hits as "Lloraras" (recorded by **Javier Solis** and **Los Panchos**, among others) and "Nuestro Amor." Guzman's upcoming album on Falcon includes some good material, with songs composed by **Roldofo De La Garza, Josue and Carlos Moreno.** Falcon plans to release another single from the album soon.

Tony De La Rosa was honored recently at Corpus Christi's Bumble Bee. Present for the occasion were **Freddie Martinez** and some of the top bands recording for the Freddie label. De La Rosa, who also produces for Freddie, is a hot item for that label. His first album has now been released completely in singles. His latest one is titled "Mi Ultima Parranda" and contains very commercial material. Another group on the rise at Freddie Records is **Raul Ruiz y Los Campeones.** They have a single out currently titled "Preso Me Encuentro" b/w "Fui Ingrate."

Rangel Record Distributors is handling the recent release by **Snowball & Company** titled "El Tejano Enamorado" b/w "Vas A Ver" on Image Records. This is the one that features the promising female vocalist **Laura Canales.** **LUPE SILVA**



... DE AQUI Y DE ALLA...

ANGELICA MARIA firma contrato de exclusividad con la firma Caytronics, así se hizo saber en conferencia de prensa celebrada en Ciudad de México, por su Presidente Joe Cayre y su Vice Presidente de la División Internacional Rinel Sousa. El acto tuvo lugar en una suite del Hotel María Isabel, ante la presencia de los ejecutivos en México de la CBS, donde Angélica hará sus grabaciones que distribuirá la firma Caytronics en Latinoamérica y parte de Europa. Caytronics invertirá muchos miles de dólares en lanzar al gran mercado latinoamericano los discos de Angélica, aprovechando la popularidad que tiene por las telenovelas "Muchacha italiana viene a casarse", "Ana del aire" y "El milagro de vivir". El primer disco de larga duración del nuevo contrato con nuestra compañía de Angélica será preparado de acuerdo con el director artístico de CBS que designe Armando de Llano, el mismo contendrá 8 canciones rancheras y 4 baladas... **ALBERTO CORTES** estará de nuevo en el mercado con un nuevo tema que será sensacional. Cortes pertenece al elenco de la firma Hispavox que ahora es representada en Estados Unidos por la firma Caytronics. Tanto Cortes, como Karina, Mari Trini y todos los artistas del catálogo de Hispavox saldrán en el sello "Pronto", que estarán muy pronto en nuestro mercado...

MANOELLA TORRES y GUALBERTO CASTRO representarán a México en el Festival de la Voz y la Canción que el próximo mes se celebrará en Puerto Rico. Los dos son muy conocidos en Puerto Rico, ya que sus discos han tenido siempre gran difusión y tienen muchos admiradores. Manoella, aunque representa a México en esta ocasión, es de descendencia puertorriqueña... **VALEN**, el cantante español se sigue imponiendo con su tema "Cuando se muere un amor". Esta canción está en los primeros lugares del hit parade de la Florida y en New York se escucha muy a menudo... **LYDA ZAMORA**, la linda colombiana se perfila como una gran vendedora de discos. Su canción "Hoy se prohíbe cantar" ha penetrado en todo California y Texas, apareciendo en todas las listas del hit parade de esos Estados de la Unión Americana... **SANDRO** ha grabado una canción ranchera que a nuestro juicio la interpreta muy bien. Su nombre "El ausente". De esta forma, Sandro por primera vez incluye en su repertorio una canción ranchera y acompañado de mariachi...

VICENTE FERNANDEZ tiene su programa en el Canal 41 de New York. "Noches Tapatías", que así se llama dicho programa, surca el aire por dicho Canal con un gran "rating"...

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Billboard SPECIAL SURVEY for Week Ending 11/8/75

Billboard Hot Latin LPs

Special Survey

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IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	8	CELIA & JOHNNY Tremendo Cache, Vaya XVS 37
2	JULIO IGLESIAS A Mexico, Alhambra 21	9	HECTOR LAVOE La Voz, Fania XSLP-00461
3	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	10	VICENTE FERNANDEZ Hijo del Pueblo, Caytronics 1441
4	LUCHA VILLA Los Discos De Oro, Musart 1636	11	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420
5	NELSON NED Nelson Ned, United Artists 1550	12	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027
6	LOS FREDDYS Epoca De Oro, Peerless 1041	13	LOS ANGELES NEGRO A Ti, Arcano DKL-13271
7	LOS BABYS Como Sufro, Peerless 1769	14	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
		15	CORTIJO & ISAMEL RIVERA Juntos Otra Vez, Coco CLP-113XX

IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON The Good, The Bad, The Ugly, Fania XSLP 00484	8	TIPICA 73 Candela, Inca 1043
2	CELIA & JOHNNY Tremendo Cache, Vaya XVS 37	9	HECTOR LAVOE La Voz, Fania XSLP-00461
3	GRAN COMBO #7, GGC 011	10	ORQ. BROADWAY Lo Mas Duro En Charanga, Coco CLP-119
4	BARRETTO Barretto, Fania XSLP-00486	11	ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics 1439
5	ISMAEL RIVERA Soy Feliz, Vaya XVS-35	12	JOE QUIJANO Ahora, Coco CLP-114XX
6	LEO DAN Leo Dan, Caytronics 1442	13	CAMILO SESTO Camilo Sesto, Pronto Pts 1011
7	MARCO ANTONIO MUNIZ Salsa Tropical, Arcano DKLI-3284	14	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
		15	TAMBO Tambo, Montuno 505



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Quality Sets Up Label In N.Y.; Private Stock Deal

TORONTO—Quality Records will establish its label in the U.S., to be distributed by Private Stock Records, according to a joint announcement by George Struth, president of Quality Records of Canada and Larry Uttal, president of Private Stock Records. Billboard issue of Sept. 13 revealed that Struth was exploring such a step.

Based in New York, Quality Records (U.S.) is the first outside line to be marketed by Uttal's company. Quality Records is Canada's leading independent and a major factor in the Canadian record industry for the past 27 years. "Hit The Road, Jack" by the Stampeders will be the first single involved in the label's debut.

"We are convinced that the recent U.S. acceptance of Canadian artists such as Bachman-Turner Overdrive, Gordon Lightfoot, Anne Murray, Terry Jacks, et. al., has opened the door for a Canadian label in the U.S.," Struth comments. "In addition to our long and cordial relationship with Larry Uttal, the success Private Stock Records has achieved in just one year of operation, proves that it is possible to build a money-making label, even in this difficult economic climate."

With Quality since 1957, Struth has been involved with the discovery and development of Canadian talent as well as with marketing both Canadian and U.S. recorded product in Canada. He is president of the Canadian Recording Industry

Assn., and is a director of the Canadian Academy of Recording Arts and Sciences.

"It is very exciting to make our first move into the distribution of other labels with a man who is both an old friend and a consummate professional," Uttal comments. "We expect the Quality label to be extremely successful here and are delighted to have been chosen to participate in the implementation of that success."

Based in the New York offices of Quality Records, which Struth hopes to open shortly, will be national promotion coordinator Drew Nugent, and his assistant Ettis Biegel.

Polydor Deal With Raintree

MONTREAL—Frank Gould, a&R director of Polydor Ltd., is acquiring new product for distribution in Canada.

Negotiations have been completed in California with Phil Jones of Raintree, Inc. for Polydor to distribute the Raintree label in Canada.

Initial product to be released on that label in Canada is the single "Machines" by John Livigni which is being rush-released. A single by Diane Gilland, "Serenade That We Played," will be released shortly afterward.

Gould has also acquired for Polydor the distribution rights for the New York disco hit "Salsoul Hustle" by the Salsoul Orchestra on the Salsoul label. The deal was completed between Gould and Joe Cayre, the president of Salsoul Records in New York. The Salsoul Orchestra's album is set for release in Canada by Polydor this week.

Tim Harrold, the president of Polydor Ltd., was recently presented a CARAS Award for Polydor's support in the founding of the Canadian Assn. of Recording Arts and Sciences. Martin Onrot made the presentation.

Toronto Bows Arts Program

TORONTO—A weekly radio program, presented in cooperation with the Ontario Arts Council, has been introduced on more than 25 AM and FM stations in Ontario "to foster and encourage the arts in Ontario."

The programs, which will be 15 minutes in length, were conceived and will be hosted and directed by Canadian broadcaster Phil Stone.

The shows will have an interview format and will cover such topics as music, opera, dance, theater, art and so on.

Stone will travel to all areas of Ontario to conduct interviews with the creative artists and performers.

Frank McEachern, chairman of the Ontario Arts Council, explains, "... it will promote the efforts of those seeking to develop the arts, while at the same time, bring news and information about the active arts scene in Ontario."

Stone served on the boards of such organizations as the Art Gallery of Ontario, National Ballet, Canadian Opera Company, Canadian Opera Guild, Dominion Drama Festival and the Canadian Players, among others.

French Recordings Giving Studio 60% Of the Action

MONTREAL—Studio Six, set up by two expatriate Americans Judy Burritt and Chuck Gray, has found a surprising acceptance in the predominantly French-speaking Quebec music market. Currently 60 percent of the studio's time is taken up with the production of French records.

The rest of the studio time is taken up with production for the National Film Board and the CBC as well as various projects for the studio's newly-formed production company, Semper Sound.

Burritt and Gray initially moved to Ottawa from New Jersey where they set up a coffee house in a church that also doubled as their first studio.

"We couldn't make any inroads in Ottawa," explains Ms. Burritt. "We saw what Andre Perry was accomplishing in Montreal and we decided that's where we wanted to be. We knew that financially we'd have a better chance."

As it turned out, they received a lot of help from the Industrial Development Bank and gained almost immediate acceptance from the French market.

"Our biggest break came when Jacques Michel, one of the biggest acts in Quebec, did his album 'Pas Basoin de Frapper' at Studio Six and brought with him a lot of French musicians who later went on to do their own recording projects. They came back to the studio."

Besides Jacques Michel, such acts as Gilles Valliquette, Harmonium, Octobre, Villo Emard, Les Sequin and Jesse Winchester have used the studio with resident engineer Quentin Meek handling most of the sessions.

CRIA Seminar Keys AM & FM

TORONTO—A music industry seminar will be held on Tuesday (11) under the auspices of the Canadian Recording Industry Assn. at the Old Mill Restaurant here.

The major topic on the agenda will be promotion with a focus on the areas of AM and FM radio as well as retail. Three panels of speakers, who are expert in those fields, will be featured.

The seminar, which will begin at 9:00 a.m., will be restricted to a maximum of 100 persons. On another front, the CRIA plans to work with Peter Klopchic, the chief economist of the Industry Research Branch of the Ministry of Industry and Tourism, on the second draft of his report "A Sector Analysis of the Record Industry In Canada."

States George Struth, president of the CRIA, "The association has given high priority in the last two years to working with governments at both the federal and provincial levels to encourage the introduction of some form of incentive program that would assist the continuing development of the domestic record industry in Canada."

The CRIA will be working closely with the Department of Industry Trade and Commerce in sponsoring a Canadian booth at the MIDEM convention in Cannes, France.

The CRIA plans to provide a booth, which will provide meeting and playback facilities for Canadian participants.

Ms. Burritt, who is business manager of Studio Six, has felt a certain amount of frustration in getting a hearing for the material that is coming out of the studio's productions company. "I'm sick of sending material to the major companies in Toronto," says Ms. Burritt. "You can't find anyone to take the time to listen. There is all of this international money yet you always get the same response. 'There's no budget.' Most production companies in this country are asking so little for materials with such great potential yet there's still no response. One of the exceptions these days seems to be CBS which is quite active with Canadian acts."

Juneau Upset In By-Elections

OTTAWA—Pierre Juneau, former chairman of the Canadian Radio and Television Commission, who had been appointed to the federal cabinet as minister of communications on Aug. 30, has been defeated in a by-election which he had been expected to win easily. Juneau was contesting the parliament seat held by the former Communications Minister Gerard Peletier who left that position to become Canadian ambassador to France.

Juneau, who had been instrumental in bringing sweeping changes to the broadcast industry and, subsequently, the Canadian music industry as chairman of the CRTC, has not revealed his plans. Harry Boyle is acting chairman of the CRTC.

In the wake of the defeat at the polls, Juneau resigned from the cabinet. There are constitutional provisions that would allow Juneau to hold the cabinet seat but he had earlier told the Montreal Star, "It is not possible for a man to remain a minister long if he is not elected."

Prime Minister Trudeau had bypassed a number of liberal MPs when he went outside the party ranks to name Juneau to the cabinet. It is felt that two of the greatest contenders for the position are Monique Begin and Francis Fox.

Phony Canadian Tapes Surface

• Continued from page 3

says Amos. "The packaging that is being reproduced is the Canadian packaging and not U.S. packaging. There have been some instances in the past where U.S. tapes have been counterfeited and imported into Canada.

"The only clear identification of the counterfeiting is the white cartridge and dark grey interior of the slip cover. The printing reproduction is second generation but this fact would not be identified by the consumer."

Apparently these counterfeit tapes are surfacing in small retail outlets not necessarily specializing in the sale of records and tapes. Variety stores and gas stations are common vendors.

Continues Amos: "We have emphasized the high degree of concern that we view this matter with the law enforcement agencies and we feel that with their cooperation, the source can quickly be identified and eliminated."

Cap-EMI French Disks To PM-EMI

MONTREAL—Pathe Marconi-EMI in France has committed to the release of a large batch of French-language product from Capitol Records-EMI of Canada which originated in the province of Quebec.

The announcement came after Arnold Gosewich, the president of Capitol Records-EMI of Canada Ltd., returned from a recent European trip.

In addition to releasing Beau Dommage's second album "Ou Est Passee La Noce?" which was certified platinum on its release in Canada, Pathe is planning a major pre-Christmas promotion of Quebec music in France. The promotion will include Susanne Stevens' second French language LP "Moi, De La Tete Aux Pieds" and Raoul Duguay's debut Capitol album "Allo Toulmond."

Pathe is preparing promotional aids with the Quebec music theme and besides the usual T-shirts and posters, the company is readying a sampler album containing cuts by all three artists and a "joual" (a slang peculiar to Quebec) phrase book for a better understanding by the French of the Quebec version of their language.

Wakelys Sue On Royalty

LOS ANGELES — Jimmy and Inez Wakely have instituted superior court action against ABC, Dot and CBS labels, seeking the same royalty from the defendants for a loan-out use of an all-time country hit single on an oldies collation that they were paid in a direct deal.

The Wakelys contend they originally turned over recordings, including Wakely's big-selling "Slippin' Around," to Dot for a deal wherein they were paid one-twenty-sixth of 10 percent of the retail list. Dot eventually was absorbed into the ABC label family. More recently, Dot and ABC farmed the single out to CBS which put it into a 26-hit collation, called "Country Times," which sold for \$5.99 on LP and \$7.99 on tape.

On May 12, 1975, they returned a royalty check for \$856.90 because they were paid on the basis of one-twenty-sixth of 3 percent of the wholesale price. They ask \$5,000 damages for breach of pact, \$100,000 for exemplary damages and an accounting.

15th Harmony Hut Open In Richmond

NEW YORK—Schwartz Bros. has opened a Harmony Hut music supermarket in the Regency Square Mall, Richmond, Va. The store, which features a broad selection of records, tapes, sheet music, audio equipment and musical instruments, is the second in the Richmond area, and the 15th in the Harmony Hut chain.

According to Stuart Schwartz, chairman of the board of Schwartz Bros., and head of the Harmony Hut chain, the supermarket with its wide aisles, supermarket-type checkout counters, and layout that enables easy browsing, is designed to create impulse sales.

When Answering Ads . . . Say You Saw It in Billboard

International Turntable

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ing projects and the evaluation & potential new Chrysalis signings.

Mike Regan has left the Ember group of companies where he had been for 18 months Jeffrey S. Kruger's executive assistant, with particular responsibilities as artist liaison executive for the Ember concert division. Regan had previously been EMI's artist liaison manager, leaving to become personal assistant to Louis Benjamim, managing director of Moss Empires, in which job he covered press, publicity and public relations. Regan plans to continue working in the entertainment industry.

Allan James, currently responsible for the promotion and publicity departments at Anchor Records, has resigned to open his own promotion and publicity company, Rime Enterprises. He will continue his relationship with Anchor, however, having concluded a deal to handle independent promotion for certain of the label's acts, including Steely Dan, Rufus and Joe Walsh.

James will also be representing other companies and artists, including both the Purple and Oyster labels. Prior to the launch of Rime—to be based initially at 87, Riverview Gardens, London S.W.13, James will be in New York to discuss a possible promotion deal with a major independent company.

Ed Benou named director of manufacturing and technology at Gallo (Africa) Ltd., South African music and leisure company. Benou, who will now headquarter in Johannesburg, was formerly with CBS Records International in Europe.

A LAST MINUTE PRODUCTION

Recording Guides
At Austin Seminars

By PAUL ZAKARAS

AUSTIN, Tex.—Last Minute Productions, an affiliate of Odyssey Sound Ltd., is holding a pair of three-day seminars this month to help budding Texas artists discover the fine points of studio recording technique.

The first seminar, for drummers, will be held Nov. 10-12. A second session for horn players is scheduled Nov. 24-26.

John Ingle, who manages Last Minute in partnership with Lars Lundahl, says the purpose of the seminars is to help young local musicians achieve a professional studio sound. "There are dozens of talented acts in Austin that have no studio experience whatsoever," says Ingle.

"Many of them don't realize that what gets across at clubs and concerts doesn't necessarily make it at the studio. We want to help them learn how to make the transition from quality live sound to quality studio sound."

Formed early this year, Last Minute has already produced three albums for Fable—one for each of the label's three young jazz groups. "We've also been working with

other Austin musicians and we've held informal clinics for guitar and bass players in the past couple of months. Word got around and now there's lots of interest in this thing: we've got about 20 people scheduled to attend the drummers workshop," says Ingle.

"Our goal is to put them on the same footing as musicians in other areas who've had studio experience," he adds. "We let them play, record and listen. They learn how various engineering techniques affect their sound. They find out what they have to do to achieve desired recorded quality. The drummers, for instance, have to realize that the studio situation means changes in the way they set up their kits. It's really a whole new medium to work in."

Ingle's belief is that Austin, stocked with more than 50 working bands, has almost everything it needs to become an important recording center. "It's bound to happen," he predicts. "There's so much going on here that it's inevitable." Last Minute's seminars, Ingle hopes, will bring the inevitable that much closer to actuality.

Oliver Nelson
Dies Suddenly

LOS ANGELES—Services for Oliver Nelson, 43, prominent saxophonist, arranger and conductor, were held Friday (31) in suburban Inglewood.

Nelson, originally from St. Louis, died suddenly of an apparent heart attack Tuesday (28).

It was with Nelson's orchestra, in New York in the 1960s, that Freddie Hubbard, Eric Dolphy, Bill Evans and other musicians first attracted national attention. Nelson moved to Los Angeles in 1967 and much of his talent was devoted to television music. Recently he had been under contract to Flying Dutchman for records.

He is survived by the widow, Audre; two sons and a sister.

Nelson in his youth worked in orchestras led by Count Basie, Duke Ellington, Quincy Jones, Louis Bellson, Louie Jordan and Erskine Hawkins. In 1969 he toured Africa with his own sextet under auspices of the U.S. State Dept.

Group Awards

• Continued from page 12

sound field making it by far the most important umbrella organization in what is considered the Latin music field. Fania, of course, which controls about 70 percent of the salsa product, is giving it a run for the money.

The battle between those two giants will be interesting to watch because undoubtedly salsa is breaking into the non-Latin pop field with huge strides, giving Fania a boost, while Caytronics continues to add artists and labels to its group.

Of course, the question remains of what is going to happen to the smaller labels. Competition is beginning to show some strains, with the trend moving towards groupings of labels and single label distributors struggling to keep from dropping by the wayside. Outfits such as Caytronics can offer better distribution and promotion because they can share the large staff costs among their various labels.

Trotter a Cancer
Victim; Mercer Ill

LOS ANGELES—Death by cancer came to John Scott Trotter, for nearly 50 years prominent as a pianist, composer, arranger and conductor, Thursday (30) at Mount Sinai Hospital here.

Long popular as Bing Crosby's accompanist, Trotter first attracted attention as a member of the late Hal Kemp's dance band. He was inordinately active in NARAS. It was reported that he performed on more than 1,000 disks.

Critically ill at Huntington Hospital in suburban Pasadena is Johnny Mercer, 66, renowned lyricist and a founder and former president of Capitol Records. Mercer last week underwent surgery for a brain tumor.

Oddly, both Trotter and Mercer came out of the South in the 1920s and frequently worked together through the decades.

Jackson C. Baker
Dies In California

LOS ANGELES—Jackson C. Baker, controller and chief engineer of the Audio Arts Group, died here Oct. 28 at 70.

Baker retired as aircraft flight test engineer from Lockheed Aircraft Co. in 1970 to aid his wife Madelon with her firm Audio Arts Inc., which includes two record labels, gospel and rock, two publishing firms and a record studio.

The Bakers are noted in the industry for signing and developing composer Jim Webb.

RCA Acts Booked

NEW YORK—The Main Ingredient and Faith, Hope & Charity, both on RCA, will provide pre-game entertainment at the fifth annual Whitney M. Young memorial football classic between Grambling and Norfolk State, Nov. 15 at Shea Stadium. Groups will perform from 1 to 3 p.m., and Cuba Gooding, Ingredient lead singer, also will sing the national anthem.

Inside Track

Is **Ringo Starr** going to ABC for a fast \$5½ million? That's the rumor, but the rumormongers are unclear about whether the deal includes **Richard Perry**, Ringo's consistent hit producer.

The **Carpenters** had to cancel their SRO European concert tour because **Karen Carpenter's** recovery from exhaustion after their summer tour is taking longer than expected. Karen just started walking around and feeling better after six weeks of bed rest. A Carpenters October tour of Japan was previously cancelled for the same reasons. . . . A second A&M artist, **Gino Vannelli**, had to cancel seven dates due to bronchitis.

Bette Midler set a Los Angeles Music Center record for most mail-orders in one day with \$40,000 worth of tickets sent in for the first day after her Dec. 26-31 stand there was announced. Bette's first national tour in some 18 months will play 80 shows in 20 cities.

Colorful **George Greif**, long-time personal manager, adds acting to his accomplishments when he portrays a safecracker in the **Mark Rydell** film, "Harry and Walter Go To New York," currently filming at Burbank Studios for Columbia release. . . . The **Jackson 5** claim in their superior court suit against Motown Records (Billboard, Nov. 1) that Motown still has 140 unreleased sides, sufficient for 11 more LPs in the can. The group was getting a 6 percent of 90 percent of wholesale price royalty, according to four separate pacts filed in the suit. . . . **Bob Monaco**, who is listed as a producer in a contract filed by plaintiff, RCA Records, in a superior court suit against Wooden Nickel Records (Billboard, Nov. 1), terminated with the label four years ago.

Frank Sinatra makes his first appearance ever in Iran Nov. 23-24 in a Teheran benefit for the nation's blind. The dates follow Sinatra's Nov. 13-20 London Palladium stand with **Sarah Vaughan** and **Count Basie**. . . . **Aerosmith** headlines the Los Angeles Forum for the first time Dec. 5 with **Montrose** and **Mott** in the package.

Blood, Sweat and Tears made its debut at the Sahara-Tahoe Hotel in Lake Tahoe Oct. 24-26 playing the main showroom. Band has been invited back but has no firm date. During this tour, it has added trumpeter **Don Alias**, formerly with Miles Davis. Also working, but on a fill-in basis is bassist **Jaco Pastorices** until the band hires a new fiddle player. Pastorices just cut his first LP for Epic which was produced by BS&T member **Bobby Colomby** at the latter's Camp Colomby Studio in New City, N.Y. . . . Performing at a Friar's toast to Gene Kelly in L.A. were **Steve and Eydie**, **Bobby Van**, **Tony Bennett**, **Helen Reddy** and **Donald O'Connor**. **Frank Sinatra** hosted but did not perform. . . . **Cher** is moving her TV show away from rock and back to comedy after low ratings for shows with contemporary performers. Seems not too many teens have been watching.

Sources indicate the **Guess Who** is ready to split because of the departure of bassist **Bill Wallace**. Wallace left the band to spend more time with family, a source says. Publicity man **Larry LeBlanc** denies that band is

Register's Testimony On 4-Speaker 'Q'

• Continued from page 3

performance situations. The register felt that if the four quad speakers wired to a set are simply rigged behind the bar, there is no infringement. But if the speakers are strung around the whole area, possibly in several rooms, then the music copyright owner's performing rights

\$200,000 Campaign
For Audiofidelity

NEW YORK—Audiofidelity Enterprises has launched a \$200,000 advertising and promotion campaign—the most extensive in its history—to promote its growing line of record and tape products.

According to Harold Drayson, executive vice president of Audiofidelity, the campaign which will run through March 1976, will include radio station time buys, print ads, and point-of-purchase displays.

Although the program is being coordinated by Audiofidelity at its New York office, Drayson explains that it will be executed by regional Audiofidelity distributors.

Among the labels that will be promoted through the campaign are Audiofidelity, BASF, Thimble, Black Lion, Chiaroscuro, Enja and Audio Rarities.

would be violated, and licensing would be required.

Copyright office draft report also comes out foursquare against Sen. Roman Hruska's proposed amendment to exempt ballroom proprietors from copyright liability if live music is furnished by an independently contracted band or group. This amendment was voted down during Senate committee proceedings. But the copyright office wants to make sure "this dangerous loophole in the performing right" stays out of the final bill.

The copyright royalty tribunal, which will review all statutory rates in the bill, is endorsed in principle in the draft report. But the copyright office has some questions about the proposed timing of first and subsequent reviews, and the "rather powerful role" assigned the tribunal. The report has suggestions for giving

Virgin To Epic

NEW YORK—Virgin Records, London-based progressive music label, joins the Epic custom family for distribution in the U.S.

First product to be released under terms of the deal will be an album by Mike Oldfield, jazz/classical/rock composer and performer. The LP, "Ommadawn," ships Nov. 10.

calling it a day. . . . AGAC is accepting applicants for second Pop Shop course in December. First session, to help young writers get a start, was heavily oversubscribed, necessitating the second shop.

Deep Purple embarks on world tour for six months. First leg is Hawaii beginning Saturday (8). . . . **Lillian Roth** combines nostalgia and songs at Town Hall, New York, Wednesday (5), as part of Interlude series. . . . **Shaboo Inn**, in Connecticut, marked its fourth year last week with artists **Taj Mahal**, **Caravan** and **Garland Jeffreys** doing dates there. F.A.O. Schwartz, New York children's store, held an in-store promotion featuring **Chappell/UNICEF** songbooks.

Thomas Z. Shepard, RCA division vice president, Red Seal a&r, will produce the Broadway cast album of "Pacific Overtures." Broadway-bound play combines **Harold Prince** as producer and **Stephen Sondheim** as score writer. **Tommy Valando** is publisher.

Aztec Two-Step broke the long-standing Bitter End/Other End house attendance record, according to an RCA official. . . . The legacy of **ZZ Top** in Texas goes on and on. When tickets for the upcoming Arlington date went on sale, the crowds were so large that ticket windows were closed down and 20 extra police were called in. When tickets went on sale several days later special gates and fences were built to control the crowds. . . . **Deadly Nightshade** plays its first West Coast dates this week after playing the NOW convention in Philadelphia. . . . **The Sensational Alex Harvey Band** is in the U.S. for a three-week tour. . . . Singer **Jimmy Dockett** is looking for a soul band and female artist to join his growing Flo-Feel Records. The New York-based company has scored with Dockett's "Love Thing."

The Three Degrees became the first black artists to ever host a major event in South Africa, when they sponsored the Three Degrees First International Tennis Tournament. The attendance included **Ringo Starr**, **Davey Jones**, **Mickey Dolenz** and **Elizabeth Taylor**.

Jerry Reed penned the title song lyrics for the new **Burt Reynolds** film, "Gator." . . . **Connie DeNave** is phasing out her public relations to concentrate on film, publishing and other projects. She is in the process of looking for other PR firms to take over her clients. . . . **Victoria Barnes and the New Sounds featuring Percy Brice** make their New York debut at Jimmy Weston's Monday (3). . . . **The Chieftans**, one of the best-known traditional Irish instrumental groups, makes its U.S. debut Saturday (8) in Providence.

Columbia has rush-released the new **Bob Dylan** single "Hurricane." The song was written about **Ruben "Hurricane" Carter**.

Radio station KGGO in Des Moines, Iowa, launched a special campaign in support of the **Bay City Rollers'** "Saturday Night," that was monumental. The song was played for three hours and 44 minutes straight or about 60 consecutive times.

Congress more of a final word on tribunal decisions and rate raises.

Another hearing for the register's testimony is scheduled for Thursday (6) and there may be more hearings to enable her to cover the entire 15 chapters of the draft report.

Contract Breach?
Promoters Sued

LOS ANGELES—Don Arden, personal manager of the Electric Light Orchestra, that group and its booking wing, Polygon Publishing, have filed superior court suits against two concert promoters charging breach of contract and misrepresentation.

Plaintiffs accuse Steve Glantz Productions, Detroit concert firm, and Michigan Concert Palace of owing them \$4,000 on a July 25 gig at Grand Valley State College Fieldhouse, Grand Rapids. Pact shows group signed for \$5,000 flat, plus \$1,500 for sound and lights.

Second suit against Gary Naseef Presents, Double or Nothing Productions, of which Ken C. Moultray is president, alleges \$4,250 is still owed. Two-show contract called for \$2,500 for each show and \$1,250 for sound and lights for the July 15, 1975, date at the auditorium of the Stardust Hotel, Las Vegas.

Billboard's
NOVEMBER 8, 1975

Top Album Picks

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Number of LPs reviewed this week **73** Last week **74**

Spotlight

Pop

GROVER WASHINGTON, JR.—Feels So Good, Kudu KU 24S1 (Motown). Washington is coming off one of the major jazz hits of the year with his crossover "Mr. Magic." Using many of the same musicians from those sessions, Washington keys in on 80 percent uptempo material with a disco beat. As far as soul, this album has it from start to finish. Washington is quickly becoming one of the biggest jazz attractions in the nation and this record will help further that cause.

Best cuts: "The Sea Lion," "Moonstreams," "Knucklehead," "It Feels So Good," "Hydra."

Dealers: Stock in the jazz and disco sections, as well as pop.

LESLIE WEST—The Leslie West Band, Phantom BPLI-1258 (RCA). Second solo set for West on Phantom is a far superior effort than the first—and the first was a fine LP. What we have here is a good look at one of rock's most versatile singer/guitarists, moving easily through raunchy blues, melodic cuts, Beatles' material, acoustic and electric instrumentals and a few good oldies. West, while always recognized as a fine guitarist (and he is one of the best, able to adjust perfectly to the mood of a song and to the fast without being flashy), yet this set reveals him as a far better vocalist than any previous product. The gruff, distinctive vocals are still here, but there seems to be more of an effort to suit their tune to the mood of each particular song. No question that this is an LP of rock and roll that West fans will get off on, but it should also win him some new ones.

Best cuts: "Dear Prudence," "Singapore Sling," "By The River," "Setting Sun," "The Twister," "We Gotta Get Out Of This Place."

Dealers: West has an army of loyal fans.

BOBBY WOMACK—Safety Zone, United Artists UA-LA544-G. Bobby Womack has long been one of the most influential figures on the pop music scene, working with the likes of Ronnie Wood, providing the Rolling Stones with their first No. 1 British hit and growing into a major pop, soul and gospel star himself. Lately, however, it sounded almost as if he had lost interest. While his work with other artists remained excellent, his own singing seemed a bit lackluster. This LP is his turnaround—a fine set of pop rockers, powerful soul material, a disco cut or two and some material that simply cannot be categorized. The singing is energetic (reminding one of the old Womack), the production (from David Rubinson) is excellent and the artist's successful tackling of so many styles (with a great deal of help from fine male and female backup vocalists as well as musicians like Wah Wah Watson) all help make this the best Womack LP in years. Anyone who got off on the old Bobby Womack will do the same on this one.

Best cuts: "Everything's Gonna Be Alright," "I Wish It Would Rain," "Trust In Me," "Something You Got" (an almost reggae reworking of the old Chris Kenner classic), "I Feel A Groove Comin' On" (good disco cut).

Dealers: Expect big UA push.

THE BLACKBYRDS—City Life, Fantasy F-9490. Another set of pop/soul/jazz/disco material from Donald Byrd's backup band, who became one of the first major jazz crossover acts earlier in the year. A bit more basic than their last effort, with more emphasis on chanting lyrics and straight ahead, disco bottom instrumentals. Keyboard work of Kevin Toney is outstanding, as is the horn work of Stephen Johnson. Guests include the likes of Merry Clayton, George Bohanon, Ernie Watts, Patrice Rushen and Gary Bartz. Mostly uptempo material, though a ballad or two is added on this excellently produced set from Donald Byrd.

Best cuts: "Rock Creek Park," "City Life," "Love So Fine," "Flying High," "Hash And Eggs."

Dealers: Place in jazz, pop and soul.

ROOTS OF BRITISH ROCK—Sire, SASH-3711-2 (ABC). Absolutely excellent package from Seymour Stein's label covering the beginnings of the British rock tradition. For American buyers, this is the first parallel to the myriad of U.S. roots packages we've seen over the past few years. Many of the names, such as Tommy Steele, Lonnie Donegan, Laurie London, Acker Bilk, Cliff Richard and the Springfields are familiar to us, while others, such as Emile Ford & The Checkmates, the Karl Denver Trio, Shane Fenton & The Fentones and the Caravelles are less so. Nonetheless, these are the cream of the crop of the group that hit just before rock became a major force in England, and the influence on the Beatles, Stones and other leading bands is clear—in both their acceptance and non-acceptance of certain formats. Again, several of the records were hits here, most were not. Still, this is the definitive package of its kind.

Best cuts: On an LP like this, take your choice.

Dealers: Brilliant packaging, fine liner notes from Greg Shaw and a mass merchandising campaign planned by ABC.

HISTORY OF BRITISH ROCK VOLUME THREE—Sire, SASH 3712-2 (ABC). Most contemporary of the packages so far released, including names like the Searchers, Billy J. Kramer, Eric Clapton, unreleased material from Elton John and David Bowie, the Kinks, Unit 4 Plus 2, the Beatles with Tony Sheridan, Peter And Gordon, Olivia Newton-John, Deep Purple, the Bee Gees, Python Lee Jackson (with Rod Stewart), Matthew's Southern Comfort, the Troggs and a number of others. For anyone growing up in the '60s, the set is a must. For new record fans, a fine historical document of some of the beginnings of the rock revolution that hit during the '60s. Most of the records included here were hits in this country, many one shots—but that makes little difference. It's simply great fun.

Best cuts: Again, one set like this they all have to be favorites.



BARRY WHITE—Greatest Hits, 20th Century T-493. One of pop music's true superstars, a man who is one of the few who can claim to be truly unique, finally comes up with a greatest hits set. We all know White's music, for it's been covered by most of today's top pop artists. His melodies have been used as motion picture themes, for commercials and a myriad of other purposes. So to go into his music would be a bit redundant. The fact remains that White, in a rather quiet way, has been as influential as anyone else on the pop music scene over the past three years. His talk/sing style has been copied by many, as have his own patented intros to songs. A most deserving greatest hits.

Best cuts: "What Am I Gonna Do With You," "You're My First, My Last, My Everything," "Can't Get Enough Of Your Love, Babe," "Never Never Gonna Give You Up," "I'm Gonna Love You Just A Little Bit More, Baby," "I've Got So Much To Give."

Dealers: Package is perfect for Christmas display

Dealers: Fine cover art from John Kosh and excellent liner notes from Greg Shaw. Good booklet also included inside.

TONY BENNETT—Sings... Life Is Beautiful, Improv 7112. After a several year layoff, Bennett returns to the recording scene with one of his finest efforts to date. This is the initial release on his own new label and it showcases him in the ideal setting. Utilizing his own rhythm section led by his conductor-arranger Torrie Zito, and a full big-band, Bennett is in his glory. In fact, his voice has really never sounded better than it does here—and the orchestra recognizing the intensity of the session really rises to the occasion. While Bennett still relies on standards to pull him through he really does a great job interpreting them to fit the bill. Some of the material sounds much better now in the hands of Bennett, than it did many years ago at its inception.

Best cuts: "Life Is Beautiful" (a Fred Astaire ballad written for Bennett), "Reflections," "Experiment," "This Funny World," "As Time Goes By," "There Will Be Some Changes Made" (one of the hottest jazz tunes in some time).

Dealers: This man is one of the classics and the buyers have been waiting for this one.



COMMODORES—Movin' On, Motown M6-848S1. One of the better of the younger soul groups move through a set of rocking disco cuts that stand out from the norm thanks to good use of alternating lead vocals and the tasteful production of the group and James Carmichael. Well done ballad backed by lush strings keeps this from falling into the disco only bag, though there is no question that this is the prime appeal of the set. However, as mentioned earlier, the singing is good enough (with some quite complicated changes in parts) that the set holds up as a listening as well as dancing LP. Only complaint is that the lyrical arrangements may contain a few too many of the clichés heard in black music today.

Best cuts: "Hold On," "Sweet Love," "(Can I) Get A Witness," "Time," "Cebu" (a fine instrumental).

Dealers: Display in pop and soul.

BOBBI HUMPHREY—Fancy Dancer, Blue Note BN-LA550-G (United Artists). Respected jazz flautist moves a bit closer to cracking the pop market each time out. Successfully grasping a combination disco and Latin feel here, and joined by such top musicians as Harvey Mason, Chuck Rainey and pianist Jerry Peters. Ms. Humphrey moves through a set of uptempo, mid-tempo and almost supper club material. While the focus has always centered on her musicianship, there is also some fine vocalizing here, mainly in a chanting, semi-disco style. Still, the real highlight is her flowing, fluid flute work and her ability to fit her instrument into each musical format she tries.

Best cuts: "Uno Esta," "The Trip," "Fancy Dancer," "Sweeter Than Sugar."

Dealers: Don't limit this to the jazz section of the store.



JEAN SHEPARD—I'm A Believer, United Artists UA-LA525-G. Jeannie's throaty vocalizing has never sounded better. Producer Larry Butler knows what to do with his pretty lady stars: cut hits. From "Blanket On The Ground" to the catchy "He Loves Everything He Gets His Hands On" you're entertained royally by Jean. But if you want to hear the best song she has ever recorded, flip to side 2, cut one—"Another Neon Night."

Best cuts: "Another Neon Night," "He Loves Everything He Gets His Hands On," "It Keeps Right On Hurtin'," "I Think I'll Wait Till Tomorrow."

Dealers: Jean Shepard is most comfortable in the country section.

BLUE JUG—Blue Jug, Capricorn, CP0158. Phil Walden has signed another potent group to his redhot Capricorn label. Rising from the South is another poprockcountryblues band with a superior sound, crisp production from Johnny Slate and Larry Henley, and two sides of good songs. Blue Jug typifies the vibrant neo-country movement of Nashville-Macon. Buddy Spicher adds some fancy fiddling to three of the songs.

Best cuts: "Education," "Sugar Man," "When The Moon Rises," "Take A Little Time."

Dealers: New groups are hard to sell, but this one stands a good chance considering Capricorn's habit of breaking Southern groups nationally. Stock pop as well as country.

SAMMI SMITH—Today I Started Loving You Again, Mega MLPS-612. Soulful Sammi and producer Jim Malloy gathered some of Nashville's best for the sessions resulting in this album. The result is a strong, enjoyable LP.

Best cuts: "They'll Never Take His Love From Me," "Heart Of A Clown," "The Things I Might Have Been."

Dealers: Sammi has a steady country following.

JOHN DENVER—Rocky Mountain Christmas, RCA APL1-1201. A truly classic album from this year's biggest Country Music Association award winner. Denver originals "Aspen-glow" and "A Baby Just Like You" join all time favorites "Away In The Manger" and "Oh Holy Night" to make this beautiful album a piece of art. Only the oddly-jarring "Please, Daddy (Don't Get Drunk This Christmas)" detracts from the mellow, loving mood of this great LP. As warm as a Yule log, and as lasting as an evergreen, this is simply one of the best albums ever recorded. It's worth the price alone just hearing John tell his son Zachary "Merry Christmas" in the last cut, last verse.

Best cuts: "The Christmas Song," "Silver Bells," "Away In A Manger," "Oh Holy Night," "Silent Night," "A Baby Just Like You."

Dealers: Stock heavy both country and pop. It's a seasonal album, but what you don't sell this year you can offer next Christmas.

ROY CLARK—Heart To Heart, ABC Dot DOSD-2041. Titled after Dave Gillon's hit song by Clark, this maintains Clark's reputation as a spellbinding entertainer. Few singers can top him when it comes to wailing a good country song. Roy seems to have rebounded from his recent health problems... he's trim... he's still a jolly fellow... and he has recorded one fine album under Jim Foglesong's production.

Best cuts: "We've Got It All," "It Sure Looks Good On You," "If I Had It To Do All Over Again," "Love Is A Two-Story Word."

Dealers: Roy Clark, with consistent network and syndicated TV exposure, is a good seller in both country and pop racks.



BOBBY HUTCHERSON—Montara, Blue Note BN-LA551-G (United Artists). Veteran and always skillful vibes man takes on a distinct Salsa flavor here on several of the cuts, while remaining closer to a straight jazz vein on several others. With help from Blue Mitchell, Eddie Cano, Ernie Watts, Larry Nash and producer Dale Dehler, Hutcherson grasps a variety of moods successfully. His playing on the more jazz-oriented material is excellent as usual, but his approach to his newer Latin direction is a happy surprise. As always, rapid fire but tasteful vibes work.

Best cuts: "Montara," "(Se Acabo) La Malanga," "Yuyo," "Oye Como Va" (the Tito Puente classic with superb Blue Mitchell sax solo).

Dealers: If you have a Latin section, stock LP here as well as jazz.

First Time Around

BLUE JUG—Capricorn CP 0158 (Warner Bros.). Five man band sounds remarkably like the Band, with lead and harmony vocals almost uncannily alike at times. Subject matter of many of the songs also follows the pattern of the Band, dealing with rural people and episodes. To get away from the simple comparisons, the quintet with the pop/country flavor have put together a goodtime set of excellent short stories set to music. Instrumental work is simply effective and the production team of Johnny Slate and Larry Henley continue to turn out fine product. Expect a great deal of FM play with this set.

Best cuts: "Education," "Poor Virginia," "Sugar Man," "A Miner's Song," "Come On To Town Ned."

Dealers: Capricorn has broken as many new acts in the past year as most major labels.

MICHAEL RABON—Texas (Till I Die), Knifewing KRLP441. One time lead voice of the Five Americans (remember "Western Union?") has put together an excellent solo set of country/rock-oriented material, with most songs appealing to both markets and a few aimed at one or the other. Rabon has one of those easy, melodic voices—the same kind that fronts such groups as the Eagles and Poco—and it's put to good use on this set of self-penned material. Good, flowing, mildly electric instrumental work on this grouping of mid-tempo songs. Right in the main stream of what's happening today musically.

Best cuts: "Texas (Till I Die)," "Let The Music Play," "Just For A Memory," "Straight Brother," "Dixie Rain."

Dealers: Label is small, but set to launch major campaign on this artist.

WEST WING—20th Century T-488. A real pleasure to hear a new black group that doesn't plan an LP solely around a disco theme. Rather, this foursome leans more heavily on their own smooth vocal arrangements and fine counteraction between lead and harmony vocals. Most of the material is in the ballad vein, with the strong string arrangements of Vance Wilson, Gerald Lee and Jack Eskew adding a subtle disco bottom that does not interfere with the vocals. Several cuts penned by Barry White. Singing, for the most part, sounds like some of the better soul singing of the '60s.

Best cuts: "Have A Nice Weekend," "Gave Your Love (Gave All Of Your Love To Me)," "I'm Gonna Love You Just A Little More Baby," "Look On The Brighter Side of Love."

Dealers: Point out association with White.

DAN McCAFFERTY—A&M SP-4553. Lead voice of Nazareth does what many artists would like to do—cut an LP of his own personal favorites from country to rock to early soul to oldies. Arrangements simple for the most part, which works well against the artist's gravelly voice. Another plus is that most of the material is not that well known. In other words, he has not chosen his material from the top 10 of the past few years. The man has obviously done a lot of listening, enjoys many areas of music and it shows through. Not a good voice, but a controlled screamer who pulls it off.

Best cuts: "Honky Tonk Downstairs," "Great Pretender," "Boots Of Spanish Leather," "Out Of Time," "Stay With Me Baby."

Dealers: Let consumer know artist's background.

STREETWALKERS—Mercury SRM1-1060. Out of the British rock vault comes another rocker with personnel that includes former Family members Roger Chapman and Charlie Withen and former Jeff Beck group member Bob Tench. Together they form one of the better British rock entries, with a sound that features the rough vocals of Chapman interspersed with the sweeter soulful sounds of Tench. There's a taste of the old Yardbirds, as well as Crosby, Stills, Nash and Young traces here.

Best cuts: "Downtown Flyers," "Toenail Draggin'," "Miller," "Walking On Waters," "Burn It Down."

Dealers: It might be wise to make a sign that explains who the musicians on the record are.

ANDREW GOLD—Asylum 7E-1047. Good effort from artist who plays drums, percussion, bass, guitar, writes and sings well and probably fixes his own car as well. Easy going voice makes Gold to sound like he belongs in the country rock school. Yet he is more original than that. His songs cover a wide variety of subjects, he can fit into rock and in some cases country and handles mid-tempo cuts excellently. Simple backup for the most part, which works well.

Best cuts: "Love Hurts," "A Note From You," "I'm A Gambler," "Hang My Picture Straight," "I'm Coming Home."

Dealers: Singer has written for Linda Ronstadt.

(Continued on page 58)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Colleen Clark, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

**When radio stations
that just play singles started
playing a certain cut from the
Ohio Players' album, "Honey,"
it told us something.**

**It told us to release
"Love Rollercoaster"
as a single.
(So we did.)**



**"Love Rollercoaster"
73734**



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PAUL ANKA—Times Of Your Life (3:10); producer: Bob Skaff; writers: R. Nichols-B. Lane; publisher: Three Eagles, ASCAP. United Artists 737. Anka's beautiful ballad will be familiar to most TV viewers in the nation—it's the Kodak commercial. Excellent lyrics, fine arrangement and the kind of ballad he has not done enough of lately. UA and Kodak both launching mammoth promotions.

BARRY MANILOW—I Write The Songs (3:39); producers: Ron Dante & Barry Manilow; writer: Bruce Johnston; publishers: Artists/Sunbury, ASCAP. Arista 0157. Powerful ballad from the man who has not missed the top 10 during the past year. Excellent Bruce Johnston lyrics and the kind of building cut that Manilow handles best. Title works as fine hook. Flip: A Nice Boy Like Me (3:58); producers: same; writers: Barry Manilow-Enoch Anderson; publisher: Kamikaze. BMI.

THE ELECTRIC LIGHT ORCHESTRA—Evil Woman (3:15); producer: Jeff Lynne; writer: J. Lynne; publishers: Unart/Jet. BMI. United Artists 729. Pulled from their new LP, this mid-tempo rocker combining the group's patented classical and rock soundstand sounds and the voices of Jeff Lynne and Kelly Groucutt is the perfect choice from the fast rising new LP. Again, a title that works well as a hook.

DAVID GEDDES—The Last Game Of The Season (A Blind Man In The Bleachers) (3:30); producer: Paul Vance; writer: Sterling Whipple; publisher: Tree, BMI. Big Tree 16052 (Atlantic). Man who is coming off a top 10 record with "Run, Joey, Run," comes up with one of those perfect tearjerkers about the blind man who dreams his second string football playing son will become a star.

AMERICA—Woman Tonight (2:19); producer: George Martin; writer: Peck; publisher: WB, ASCAP. Warner Bros. 8157. Change of pace for the trio who move toward a heavier electronic sound here with repetition that works well. Almost a Caribbean sound in spots.

THE POINTER SISTERS—Going Down Slowly (3:11); producer: David Rubinson & Friends; writer: A. Toussaint; publishers: Warner-Tamerlane/Marsaint, BMI. ABC/Blue Thumb 268. Good mix of the Pointer's patented sound with soul, pop and jazz mixed together. Usual complicated harmonics and fine production from Allen Toussaint. Expect disco play on this one as well.

recommended

FOX—Imagine Me Imagine You (3:30); producer: Kenny Young; writer: Young; publisher: Moth, BMI. Ariola America 7608 (Capitol).

MERRY CLAYTON—One More Ride (3:20); producer: Eugene McDaniels; writers: Jon Mayer-Marcia Hillman; publisher: Django, ASCAP. Ode 66116 (A&M).

BING CROSBY—That's What Life Is All About (3:25); producer: Ken Barnes; writers: K. Barnes-B. Crosby-P. Dacre L. Reed; publisher: Glenwood, ASCAP. United Artists 700.

HARRY CHAPIN—Tangled Up Puppet "A Song For My Daughter" (3:42); producer: Paul Leka; writers: Sandy & Harry Chapin; publisher: Sandy Songs, ASCAP. Elektra 45285.

JUDY COLLINS—Angel, Spread Your Wings (3:05); producer: Arif Mardin; writer: Danny O'Keefe; publishers: Cotillion/Road Canon, BMI. Elektra 45289.

COUNTRY JOE McDONALD—Breakfast For Two (3:05); producer: Jim Stern; writer: Joe McDonald; publisher: Alkatraz Corner, BMI. Fantasy 758.

RUPERT HOLMES—Terminal (3:19); producer: Jeffrey Lesser; writer: R. Holmes; publishers: Leeds/Herman-Holmes, ASCAP. Epic 8-50161 (CBS).

GINO VANNELLI—Mama Coco (3:06); producers: Gino Vannelli & Joe Vannelli; publishers: Almo/Giva, ASCAP. A&M 1760.

SUSAN TAYLOR—Crying In The Rain (2:56); producer: Chips Moman; writers: Carole King-Howard Greenfield; publisher: Screen Gems-Columbia, BMI. Private Stock 45,042.



OHIO PLAYERS—Love Rollercoaster (2:52); producers: Ohio Players; writers: J. Williams-C. Satchell-L. Bonner-M. Jones-R. Middlebrooks-M. Pierce-W. Beck; publishers: Ohio Players/Unichappell, BMI. Mercury 73734. Typically well done chanting vocals against a strong jazz/disco background from this superstar group. Expect rapid pop cross-over. Pay close attention to the fine instrumental work here.

HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Part 1) (3:39); producers: Kenneth Gamble & Leon Huff; writers: J. Whitehead-G. McFadden-V. Carstarphen; publisher: Mighty Three, BMI. Philadelphia International 3579 (CBS). Pretty ballad from this top group with good throaty vocals. Kind of romantic ballad we hear all too seldom in pop today. Subtle disco background also works well.

CROWN HEIGHTS AFFAIR—Every Beat Of My Heart (4:00); producers: Nerangis & Britton; writers: Freida Nerangis-Britt

Britton; publisher: Delightful, BMI. De-Lite 1575 (Pickwick). Group that has done such a fine job hitting the disco and soul markets comes up with another rocker featuring the distinct New York disco sound. Good vocals as well featuring smooth harmonies.

BOBBY WOMACK—Where There's A Will, There's A Way (3:21); producer: David Rubinson & Friends; writer: B. Womack; publishers: Unart/Bobby Womack, BMI. United Artists 735. Best single Womack has come up with in several years, mixing in his pop and soul roots. Fine, rough vocals backed by good soulful chorus. Title repeated throughout. Good production from David Rubinson.

recommended

THE MAIN INGREDIENT—Shame On The World (3:15); producers: Gooding & Simmons; writers: Dozier-Williams; publisher: Incredible, BMI. RCA JB-10431.

RONNIE LAWS AND PRESSURE—Always There (3:20); producer: Wayne Henderson; writers: R. Laws-W. Jeffrey; publishers: Fizz/At Home, ASCAP. Blue Note 738 (United Artists).

LONNIE LISTON SMITH & THE COSMIC ECHOES—A Chance For Peace (3:24); producers: Bob Thiele & Lonnie Liston Smith; writer: Lonnie Liston Smith; publisher: Cosmic Echoes, BMI. Flying Dutchman JB-10392 (RCA).

MARTHA REEVES—Higher And Higher (3:27); producer: Tony Camillo; writers: Gary Jackson-Carl Smith; publisher: Warner-Tamerlane, BMI. Arista 0160.

VICKI SUE ROBINSON—Never Gonna Let You Go (2:59); producer: Warren Schatz; writer: Warren Schatz; publisher: Sunbury, ASCAP. RCA JH-10435.

JIMMY BRISCOE AND THE LITTLE BEAVERS—I'll Care For You (3:23); producer: Paul L. Kyser; writers: Paul L. Kyser-Leon Stuckey; publisher: Wanderik, BMI. Pi Kappa 700.

AL HUDSON & THE SOUL PARTNERS—I've Been Loving You Too Long (To Stop) Now (3:33); producers: Perker Productions; writer: Otis Redding; publisher: East-Time, BMI. Atco 45-7037 (Atlantic).



VICKI LEHNING—Killer Barracuda (2:50); producers: Ron Haffkine & Kyle Lehning; writer: Kris Kristofferson; publisher: Buckhorn, BMI. Capitol 4174. Fine version of a Kris Kristofferson song highlighted by excellent singing and easy flowing changes in moods.

DE BLANC—Oh No. Not My Baby (3:29); producer: Rick Chertoff; writers: Gerry Goffin-Carole King; publisher: Screen Gems-Columbia, BMI. Arista 0161. Well done soul version of the old Maxine Brown song.

STARWOOD—Showdown (3:12); producers: Starwood & Mickey Crofford; writer: David James Holster; publisher: Windstar, ASCAP. Windsong JH-10417 (RCA). First group signed to John Denver's label (formerly known as Home Brew) come up with a strong country rock effort.

TOM SNOW—Somethin' Special About You (2:53); producer: Rick Jarrard; writer: Tom Snow; publishers: Beechwood/Snow, BMI. Capitol 4173. Strong, bouncy song with good lyrics and subtle but strong instrumentation.

ALL POINTS BULLETIN BAND—Sexy Ways-Pretty Legs (Part 1) (3:28); producer: Leon E. Stewart Sr.; writers: L.E. Stewart Sr.-W.E. Stewart-W.L. Johnson-R. Randolph; publishers: Little City/Metro Soul, BMI. Little City 10102. Sexy Ways-Pretty Legs (Part 2) (2:27); info same in all categories. Good party record which seems to be breaking rapidly on the East Coast.

ANDREW GOLD—That's Why I Love You (3:11); producer: Charles Poltkin; writers: Andrew Gold-Gene Garfin; publishers: Luckyu/Horse Diaper, BMI/ASCAP. Asylum 45286. Pleasing, melodic cut that features a bit of country and bit of rock.

ELEGANT TASTE—Champagne And Caviar (3:25); producers: Bobby Flax & Lanny Lambert; writers: B. Flax-L. Lambert; publisher: American Broadcasting, ASCAP. Magna Glide 328 (London). Smooth soul cut with easy vocals and lush string background.



JOHNNY CASH—Texas-1947 (3:10); producer: Charlie Bragg; writer: Guy Clark; publisher: Sunbury, ASCAP. Columbia 3-10237. Train songs gain another classic thanks to writer Guy Clark (whose artist wife Susanna wrote Dotsy's single, also a pick this week). Charlie Bragg's production recalls some of the early Cash hits. Wisely culled from the "Look At Them Beans" album, this look-at-them-trains song will ride Cash back up the charts.

LYNN ANDERSON—Paradise (2:40); producer: Glenn Sutton; writer: John Prine; publishers: Cotillion/Sour Grapes, BMI. Columbia 3-10240. The great John Prine song gets an effective hard country rendering by Lynn. Fiddles and a booming bass/drum beat dramatize the Lynn Anderson-

Glenn Sutton version of what happened when strip miners raped Western Kentucky. Lynn's best singing job in a long while as her style swerves strongly from pop to country.

ROY HEAD—I'll Take It (2:42); producers: Mary Reeves Davis & Bud Logan; writer: Bobby Abshire; publisher: Screen Gems-Columbia, BMI. Shannon 838A. Roy sounds like he's been taking some country lessons from Ernest Tubb. This pop-rock fugitive hits a country high with his latest Shannon release, and he continues his surge as one of country music's fastest-rising stars. A fine performance on a good Porter-Jones song rates some deejay attention to the B side, too. Flip: The One That Got Away (3:12); producers: same; writers: Royce Porter & Bucky Jones; publishers: Ma-Ree/Porter-Jones, ASCAP.

BRIAN COLLINS—Queen of Temptation (2:57); producer: Jim Foglesong; writer: J. House; publisher: Sawgrass, BMI. ABC Dot DOA-17593. Young Brian sings like an oldtimer in this cleverly-worded sob song about a queen with a barstool for a throne and a fool a king. Straight country production by Jim Foglesong will cast Collins in the charts again.

CRYSTAL GAYLE—Somebody Loves You (2:24); producer: Allen Reynolds; writer: Allen Reynolds; publisher: Jack, BMI. United Artists UA-XW740-Y. Allen Reynolds adds his "Reynolds Rock" production to a catchy song he wrote, and Crystal sings the light, breezy tune to perfection.

LORETTA LYNN—When The Tingle Becomes A Chill (2:29); producer: Owen Bradley; writer: Lola Jean Dillion; publisher: Wilderness, BMI. MCA MCA-40484. A sedate Loretta sings a sad song with a more laid-back feeling than her previous efforts. This will follow her earlier songs up to the high reaches of the charts.

Billboard LPs

• Continued from page 56



LUCIANO PAVAROTTI: THE WORLD'S FAVORITE TENOR ARIAS—London OS-26384. Surely one of the most commercial vocal packages to hit the market in many a month. The selections fit the grandiose title, with each of the 10 arias a super favorite. What's more, the album is no mere excerpting from previously-released material. Six of the performances, among them such perennials as "Vesti la Giubba," "Celeste Aida," "M'Appari" and "E lucevan le stelle," are released here for the first time. The remaining four are of the same dreadnaught class. A winner all the way.

Dealers: Just display it. Pavarotti remains the medium's most popular tenor. Heavy chart action is certain.



pop

HENRY McCULLOUGH—Mind Your Own Business, Dark Horse, SP 22005 (A&M). Ex-Grease Band member comes up with a pleasant blend of rock and blues, with the artist sounding a bit like Leon Russell from time to time. Best cuts are those that allow the artist to play his fine, fluid guitar and use his somewhat slurred voice to good effect. Fairly evenly divided between rockers and slow cuts. **Best cuts:** "Sing Me A Song," "Baby What You Do To Me," "Lord Knows," "I'm In Heaven."

TERRY GARTHWAITE—Terry, Arista AL 4055. One of the former lead voices of Joy Of Cooking comes back with a fine mix of pop, jazzy vocals and easy going vocals. Ms. Garthwaite sounds remarkably like Eartha Kitt on some of the torchier material. Exceptionally versatile set, allowing her to expose her full singing skills for the first time. **Best cuts:** "Angel Of Love," "Changing Colors," "Robbin's Nest," "What More."

JAN HAMMER—The First Seven Days, Nempor NE 432 (Atlantic). Former Mahavishnu Orchestra member Hammer furthers his explorations into the world of electronics and the outcome defies the mind with its beauty. He takes the theme of the title and breaks it up by day with his work on various synthesizers, mullaton and of course electric and acoustic piano. Hammer's genius is never more evident than on this effort that is for the most part a solo one—because the only back-up provided is occasional percussion and violin. **Best cuts:** It's impossible to choose one, so listen to it carefully and decide for yourself.

TOM WAITS—Nighthawks At The Diner, Asylum 7E-2008. Live double set features Waits' usual pop/jazz influenced music and excellent lyrics. Lots of raps between songs, some of which are quite humorous, some of which are not. Still, the kind of LP his strong cult of fans will love. **Best cuts:** "On A Foggy Night," "Nighthawk Postcards (From East Street)," "Big Joe And Phantom 309."

CHRIS DUCEY—Deuce Of Hearts, Warner Bros. BS 2841. Strong mix of rock and jazz from new artist who sounds a

LARRY KINGSTON—Good Morning Lovin' (2:23); producer: Allen Reynolds; writer: Larry Kingston; publisher: Owepar, BMI. Warner Brothers WBS-8139. One of the best writers around proves he has what it takes as a singer. A soft, sensuous song about the best way to rise and shine. Kingston is closing in on the charts with this self-penned tune.

recommended

BILLY EDD WHEELER—Baby Martin (2:56); producer: Jerry Chesnut; writer: Billy Edd Wheeler; publisher: Imagination, ASCAP. Capitol 4149. Flip: Humpdink (The Coon Huntin' Monkey) (3:12); producer: same; writer: same; publisher: same.

DON GIBSON & SUE THOMPSON—Maybe Tomorrow (2:13); producer: Wesley Rose; writers: Don Everly & Phil Everly; publisher: Acuff-Rose, BMI. Hickory (MGM) H-360. Flip: I Can't Tell My Heart That (2:11); producer: Same; writers: J. Wright, J. Anglin, J. Anglin; publisher: same.

SHARON VAUGHN—You And Me (2:30); producer: Bill Rice; writers: Troy Seals & Will Jennings; publisher: Danor, BMI. ABC DOA-17590.

CHUCK PRICE—Last Of The Outlaws (2:06); producer: Eddie Kilroy; writers: Bobby Borchers & Mack Vickery; publisher: Tree, BMI. Playboy P-6052-A.

LITTLE JOE SHAVER—I Saw The Tears In Your Eyes (2:58); producer: Ed Hansen; writer: M. Shaver, Jr.; publisher: Star-Glo Great Augustine, BMI. Edge IRDA-109A.

DOTSY—I'll Be Your San Antone Rose (3:06); producer: Roy Dea; writer: Susanna Clark; publisher: Sunbury, ASCAP. RCA JH-10423.

great deal like Van Morrison at times. Strong horn backing augments Ducey's gravelly vocals. **Best cuts:** "Blue-Eyed Blues," "Drive Back To The Shadow," "Skyboat."

RAY CONNIF—Love Will Keep Us Together, Columbia KC 33884. Usual good Conniff arrangements of contemporary hits, this time bringing in country with some of the rock material. Usual excellent vocal choruses. **Best cuts:** "Rhinstone Cowboy," "At Seventeen," "Love Will Keep Us Together/How Sweet It Is To Be Loved By You."

PERRY COMO—Just Out Of Reach, RCA APL1-0863. Again cut in Nashville, the stellar artist moves through a series of country-oriented hits, with his vocals as silky smooth as ever. Produced by Chet Atkins. **Best cuts:** "Then You Can Tell Me Goodbye," "The Grass Keeps Right On Growin'," "Just Out Of Reach," "Loving Her Was Easier (Than Anything I'll Ever Do Again)."

AUSTIN ROBERTS—Rocky, Private Stock PS 5000. Man who scored with the tearjerker title cut comes up with an LP of ballads, rockers, and even a few country oriented songs. A cut or two sound a bit like Elton John, but for the most part this is a set of easy sounding love songs, perfect for Roberts' soothing voice. **Best cuts:** "Rocky," "Children Of The Rain," "You're A Beautiful Place To Be," "Why Can't She See Me," "Fool."

PEGGY LEE—Mirrors, A&M SP-4547. First LP is sometime for Miss Lee is a grouping of Jerry Leiber-Mike Stoller compositions that comes off wonderfully. Almost a Kurt Weill feel to much of the set, musically if not lyrically. Miss Lee's vocals as versatile as ever, strong when they need to be and equally subtle when that mood is called for. Musicians include some of the best in Los Angeles, with the blend of jazzy and classical feelings working perfectly. **Best cuts:** "Some Cats Know," "A Little White Ship," "Professor Hauptmann's Performing Dogs," "I Remember."

ELKIE BROOKS—Rich Man's Woman, A&M SP-4554. Ballys blues/rock vocalist best known in this country as one time leader of Vinegar Joe is still a screamer, but a much more mature and controlled one than the lady we heard several years back. Material varies from straight rock to blues to ballads to an oldie to even a bit of reggae. Production from Kenny Kerner and Richie Wise, who have worked with Gladys Knight. Best cuts are those allowing Elkie to shout in front of soulful backup vocals and Memphis Horn styled riffs. One of Britain's better blues exports of the past few years. **Best cuts:** "Where Do We Go From Here (Rich Man's Woman)," "Jigsaw Baby," "Roll Me Over," "Try A Little Love," "Tomorrow."

THE RHINESTONES—20th Century T-489. Group who used to call themselves the Fabulous Rhinestones come up with a good mix of rock and soul flavored material, with emphasis on the strong, soulful lead vocals of Kal David. Some good ballads here, some disco oriented material and some just plain rock and roll. Guests include Brian Auger and Richard Bell. **Best cuts:** "Party Music," "Get It Up For Love," "Crossroads Of My Life," "The Devil In Me."

PETER YARROW—Love Songs, Warner Bros. BS 2891. Yarrow heads down to Muscle Shoals for this one and comes up with his usual selection of beautifully handled ballads, both original and with good covers of the Bee Gees and Linda Ronstadt. Some good uptempo material as well, plus a humorous original dealing with women. A few jazzy sounding cuts as well. **Best cuts:** "Such Is Love," "How Can You Mend A Broken Heart," "Ms. Rheingold," "Follow Me."



"Birmingham Blues" KA 606
with
The Charlie Daniels Band



KSBS 2607

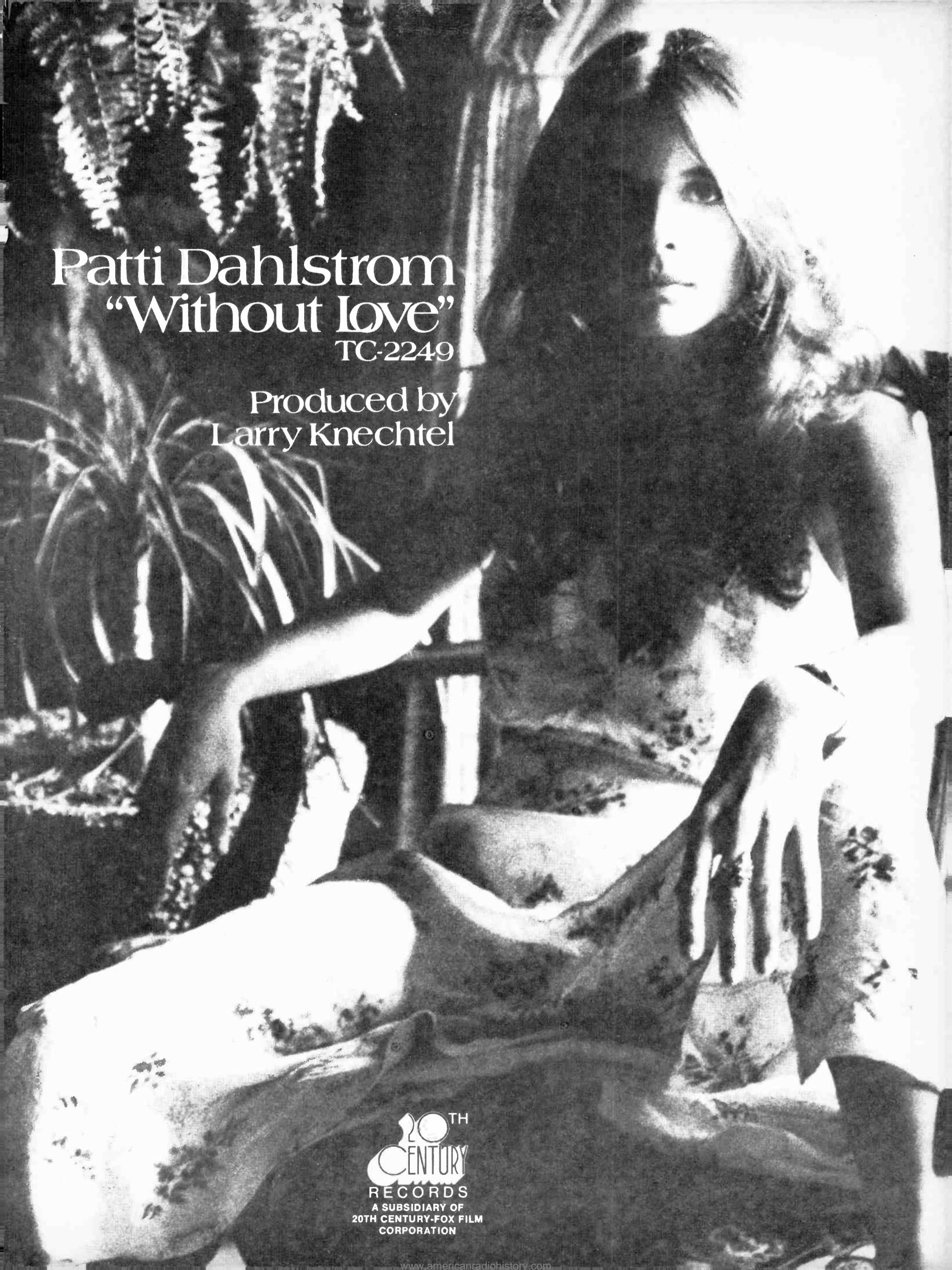
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE														
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE	REEL TO REEL							
1	NEW ENTRY		ELTON JOHN Rock Of The Westies MCA 2163	6.98		7.98		7.98			36	39	28	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98			71	59	14	TAVARES In The City Capitol ST 11396	6.98		7.98		7.98						
2	1	17	JEFFERSON STARSHIP Red Octopus Grunt BFL-0999 (RCA)	6.98	7.98	7.95	7.95	7.95			37	26	14	GLEN CAMPBELL Rhinestone Cowboy Capitol SW 11430	6.98		7.98		7.98				72	76	21	BEE GEES Main Course RSD SO 4807 (Atlantic)	6.98		7.97		7.97					
3	3	7	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98		7.98		7.98			38	56	3	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA LA546 G	6.98		7.98		7.98				73	67	15	B.T. EXPRESS Non-Stop Roadshow RS 41001 (Scepter)	6.98		7.98		7.98					
4	5	6	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	6.98		7.97		7.97			39	28	15	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98				74	74	16	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98					
5	2	6	JOHN DENVER Windsong RCA APL1-1183	6.98		7.95		7.95			40	33	13	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97				75	183	2	STANLEY CLARKE Journey To Love Nemperor NE 433 (Atlantic)	6.98		7.97		7.97					
6	6	9	BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	6.98		7.98		7.98			41	35	45	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98				76	68	32	AMERICA Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97					
7	7	7	JETHRO TULL Minstrel In The Gallery Chrysalis CHR 1082 (Warner Bros.)	6.98		7.97		7.97			42	44	12	RICHARD PRYOR Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98		7.97		7.97				77	69	29	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98					
8	8	5	GEORGE HARRISON Extra Texture Apple SW 3420 (Capitol)	6.98		7.98		7.98			43	36	7	J. GEILS BAND Hotline Atlantic SD 18147	6.98		7.97		7.97				78	89	5	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97					
9	10	5	DAVID CROSBY/GRAHAM NASH Wind On The Water ABC ABCD-902	6.98		7.95		7.95			44	52	5	BONNIE RAITT Home Plate Warner Bros. BS 2864	6.98		7.97		7.97				79	79	28	AMBROSIA 20th Century T 434	6.98		7.98		7.98					
10	15	3	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	6.98		7.98		7.98			45	45	26	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98				80	87	22	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98					
11	20	3	WHO By Numbers MCA 2161	6.98		7.98		7.98			46	107	2	BARBRA STREISAND Lazy Afternoon Columbia PC 33815	6.98		7.98		7.98				81	91	4	WARNER BROS. PRESENTS MONTROSE Warner Bros. BS 2892	6.98		7.97		7.97					
12	16	5	OLIVIA NEWTON-JOHN Clearly Love MCA 2148	6.98		7.98		7.98			47	47	10	MORRIS ALBERT Feelings RCA APL1-1018	6.98		7.95		7.95				82	94	4	FREDDY FENDER Are You Ready For Freddy ABC/Dot D05D 2044	6.98		7.95		7.95					
13	4	20	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97			48	48	16	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98				83	88	4	VAN McCOY The Disco Kid Avco AV 69009	6.98		7.98		7.98					
14	9	10	ROD STEWART Atlantic Crossing Warner Bros. BS 2875	6.98		7.97		7.97			49	51	6	RAMSEY LEWIS Don't It Feel Good Columbia PC 33800	6.98		7.98		7.98				84	60	11	RENAISSANCE Scheherazade And Other Stories Sire SASD 7510 (ABC)	6.98		7.95		7.95					
15	19	9	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97			50	53	6	BLUE MAGIC Thirteen Blue Magic Way Atco SD 36 120	6.98		7.97		7.97				85	NEW ENTRY		BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98		7.98		7.98					
16	27	3	ART GARFUNKEL Breakaway Columbia PC 33700	6.98		7.98		7.98			51	38	26	ZZ TOP Fandango London PS 656	6.98		7.95	7.98	7.95				86	63	15	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)	6.98		7.98		7.98					
17	11	14	SPINNERS Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97			52	25	16	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98				87	97	5	TOWER OF POWER In The Slot Warner Bros. BS 2880	6.98		7.97		7.97					
18	12	10	GRATEFUL DEAD Blues For Allah Grateful Dead GD-LA494 G (United Artists)	6.98		7.98		7.98			53	58	51	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98				88	64	10	RITCHIE BLACKMORE'S RAINBOW Polydor PD 6049	6.98		7.98		7.98					
19	13	9	ALLMAN BROTHERS BAND Win, Lose Or Draw Capricorn CP 0156 (Warner Bros.)	6.98		7.97		7.97			54	54	6	HARRY CHAPIN Portrait Gallery Elektra 7E 1041	6.98		7.97		7.97				89	78	6	JOHN FOGERTY Asylum 7E-1046	6.98		7.97		7.97					
20	14	34	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98			55	55	22	ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98				90	98	24	JAMES TAYLOR Gorilla Warner Bros. BS 2866	6.98	7.98	7.97	8.97	7.97					
21	17	12	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	6.98		7.98	7.98	7.98			56	84	4	GLADYS KNIGHT & THE PIPS 2nd Anniversary Buddah BDS 5639	6.98		7.95		7.95				91	73	15	GRAHAM CENTRAL STATION Ain't No 'Bout-A-Doubt It Warner Bros. BS 2876	6.98	7.98	7.97		7.97					
22	22	12	QUINCY JONES Mellow Madness A&M SP 4526	6.98		7.98		7.98			57	62	6	THE RITCHIE FAMILY Brazil 20th Century T 498	6.98		7.98		7.98				92	103	5	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98		7.98		7.98					
23	23	19	WAR Why Can't We Be Friends? United Artists UA LA441 G	6.98		7.98		7.98			58	61	6	THE CHARLIE DANIELS BAND Nightrider Kama Sutra KSBS 2607 (Buddah)	6.98		7.95		7.95				93	95	17	GINO VANNELLI Storm At Sunup A&M SP 4533	6.98		7.98		7.98					
24	34	5	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98			59	42	18	CAT STEVENS GREATEST HITS A&M SP 4519	6.98		7.98		7.98				94	104	35	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98					
25	31	6	DAN FOGELBERG Captured Angel Epic PE 33499 (CBS)	6.98		7.98		7.98			60	46	12	CRUSADERS Chain Reaction ABC/Blue Thumb BTSO 6022	6.98		7.95		7.95				95	75	31	JUDY COLLINS Judith Elektra 7E-1032	6.98	7.98	7.97	8.97	7.97					
26	32	9	SILVER CONVENTION Save Me Midland International BKL1-1129 (RCA)	6.98		7.95		7.95			61	49	10	ERIC CLAPTON E.C. Was Here RSD SO 4809 (Atlantic)	6.98		7.97		7.97				96	102	19	WAYLON JENNINGS Dreaming My Dreams RCA APL1-1062	6.98		7.95		7.95					
27	29	15	FLEETWOOD MAC Warner Bros. BS 2225	6.98		7.97		7.97			62	65	37	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98				97	NEW ENTRY		JOHN LENNON Shaved Fish Apple SW 3421 (Capitol)	6.98		7.98		7.98					
28	18	23	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98			63	50	9	GRAND FUNK RAILROAD Caught In The Act Grand Funk SABB 11445 (Capitol)	3.98		10.98		10.98				98	108	7	RONNIE LAWS Pressure Sensitive Blue Note BN LA452 G	6.98		7.98		7.98					
29	21	9	LOGGINS & MESSINA So Fine Columbia PC 33810	6.98		7.98		7.98			64	66	22	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 3405	5.98		6.98		6.98				99	110	4	LONNIE LISTON SMITH & THE COSMIC ECHOES Visions Of A New World Flying Dutchman BDL1-1196 (RCA)	6.98		7.95		7.95					
30	30	9	AL GREEN IS LOVE Hi HSL 32092 (London)	6.98		7.98		7.98			65	82	4	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98				100	80	7	HERBIE MANN Waterbed Atlantic SD 1676	6.98		7.97		7.97					
31	24	15	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98			66	71	6	NITTY GRITTY DIRT BAND Dream United Artists UA-LA 469 G	6.98		7.98		7.98				101	92	12	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97					
32	40	11	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98		7.98			67	77	7	BAY CITY ROLLERS Arista AL 4049	6.98		7.98		7.98				102	96	36	AN EVENING WITH JOHN DENVER RCA CPL2 0764	12.98		13.95		13.95					
33	41	5	NEIL SEDAKA The Hungry Years Rocket PIG-2157 (MCA)	6.98		7.98		7.98			68	57	9	DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95				103	113	2	FRANK ZAPPA/CAPTAIN BEEFHEART & MOTHERS Bongo Fury DiscReel DS 2234 (Warner Bros.)	6.98		7.97		7.97					
34	43	4	HERBIE HANCOCK Man-Child Columbia PC 33812	6.98		7.98		7.98			69	72	9	CLIMAX BLUES BAND Stamp Album Sire SASD 8507 (ABC)	6.98		7.95		7.95				104	81	14	OUTLAWS Arista AL 4042	6.98		7.98		7.98					
35	37	4	DAVE MASON Split Coconut Columbia PC 33698	6.98		7.98		7.98			70	70	115	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98				105	112	34	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98	</								

**ALL THAT GLITTERS
IS DEFINITELY GOLD**



T-493

**BARRY WHITE'S GREATEST HITS ALBUM
EVERY CUT IS A SMASH**

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

TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	83	34	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95	7.95		137	117	30	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D05D 2020	6.98		7.95	7.95		
107	185	2	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield Curton CU 5005 (Warner Bros.)	6.98		7.97	7.97		138	140	3	FLYING BURRITO BROTHERS Flying Again Columbia PC 33817	6.98		7.98	7.98		
108	118	5	GLORIA GAYNOR Experience MGM M3G-4997	6.98		7.97	7.97		139	NEW ENTRY		COMMODORES Movin' On Motown M6-848 S1	6.98		7.98	7.98		
109	85	101	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95	7.95		140	143	13	LEON HEYWOOD Come And Get Yourself Some 20th Century T-476	6.98		7.98			
110	120	5	TIM WEISBERG Listen To The City A&M SP 4545	6.98		7.98	7.98		141	176	11	HEAD EAST Flat As A Pancake A&M SP 4537	6.98		7.98	7.98		
111	121	2	THE SENSATIONAL ALEX HARVEY BAND Live Atlantic SD 18148	6.98		7.97	7.97		142	136	8	ASLEEP AT THE WHEEL Texas Gold Capitol SF11411	6.98		7.98	7.98		
112	86	18	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98		7.98	7.98		143	149	17	POCO Head Over Heels ABC ABCD 890	6.98		7.95	7.95		
113	105	28	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97	7.97		144	194	2	STANLEY TURRENTINE Have You Ever Seen The Rain Fantasy F 9493	6.98		7.98	7.98		
114	NEW ENTRY		SLY STONE High On You Epic PE 33835 (Columbia)	6.98		7.98	7.98		145	153	6	THE CROWN HEIGHTS AFFAIR Dreaming A Dream De-Lite DEP 2017 (P.I.P.)	6.98		7.95	7.95		
115	106	8	AEROSMITH Get Your Wings Columbia PC 32847	6.98		7.98	7.98		146	142	11	FAITH HOPE AND CHARITY RCA APL1-1100	6.98		7.95	7.95		
116	90	12	BLACK SABBATH Sabotage Warner Bros. BS 2822	6.98		7.97	7.97		147	164	4	AMAZING RHYTHM ACES Stacked Deck ABC ABCD 913	6.98		7.95	7.95		
117	119	5	GRAEME EDGE BAND featuring Adrian Gurvitz Kick Off Your Muddy Boots Threshold THS 15 (London)	6.98		7.95	7.95		148	156	4	RUSH Caress Of Steel Mercury SRM-1-1046 (Phonogram)	6.98		7.98	7.98		
118	128	2	TONY ORLANDO & DAWN Skybird Arista AL 4059	6.98		7.98	7.98		149	159	4	THE EDGAR WINTER GROUP WITH RICK DERRINGER Blue Sky 33798 (Epic/Columbia)	6.98		7.98	7.98		
119	124	6	JERRY JEFF WALKER Ridin' High MCA 2156	6.98		7.98	7.98		150	152	5	STRAWBS Nomadness A&M SP 4544	6.98		7.98	7.98		
120	123	9	MANFRED MANN'S EARTH BAND Nightingales & Bombers Warner Bros. BS 2877	6.98		7.98	7.98		151	151	5	BOB MARLEY & THE WAILERS Burnin' Island ILPS 9256	6.98		7.98	7.98		
121	NEW ENTRY		GEORGE CARLIN An Evening With Wally Londo Featuring Bill Slaszo Little David LD 1008 (Atlantic)	6.98		7.97	7.97		152	148	16	MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK "JAWS" MCA 2087	6.98		7.98	7.98		
122	126	38	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98	6.98		153	187	2	JIM CROCE The Faces I've Been Lifesong LS 900	9.98		10.98	10.98		
123	127	5	BRIAN AUGER'S OBLIVION EXPRESS Reinforcements RCA APL1-1210	6.98		7.98	7.98		154	154	9	BEST OF THE STATLER BROTHERS Mercury SRM-1-1037 (Phonogram)	6.98		7.95	7.95		
124	115	18	EDDIE KENDRICKS The Hit Man Tamla T6-338 S1 (Motown)	6.98		7.98	7.98		155	190	2	DONNA SUMMER Love To Love You Baby Oasis OCLP 401 (Casablanca)	6.98		7.98	7.98		
125	NEW ENTRY		OZARK MOUNTAIN DAREDEVILS The Car Over The Lake Album A&M SP 4549	6.98		7.98	7.98		156	166	4	JEFFERSON STARSHIP Dragon Fly GrunT BFL1-0999 (RCA)	6.98	7.98	7.95	7.98	7.95	
126	99	16	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98	6.98		157	158	14	ROGER DALTRY Ride A Rock Horse MCA 2147	6.98		7.98	7.98		
127	130	5	LEO SAYER Another Year Warner Bros. BS 2885	6.98		7.97	7.97		158	150	5	NORMAN CONNORS Saturday Night Special Buddah BDS 5643	6.98		7.95	7.95		
128	100	78	EAGLES On The Border Asylum 7E-1004	6.98	7.99	7.97	8.97	7.97	159	93	15	MONTY PYTHON'S FLYING CIRCUS Pye 12116	6.98		7.98	7.98		
129	101	10	PEOPLES CHOICE Boogie Down The USA Tapp KZ 33154 (Epic/Columbia)	6.98		7.98	7.98		160	163	6	THE SUNSHINE BAND The Sound Of Sunshine TK 604	5.98					
130	132	72	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95	7.95		161	157	20	AVERAGE WHITE BAND Cut The Cake Atlantic SD 18140	6.98		7.97	7.97		
131	131	9	SHAWN PHILLIPS Do You Wonder A&M SP 4539	6.98		7.98	7.98		162	180	3	MIRACLES City Of Angels Tamla T6-339 S1 (Motown)	6.98		7.98	7.98		
132	138	11	KOOL & THE GANG Spirit Of The Boogie De-Lite 2016 (P.I.P.)	6.98		7.98	7.98		163	NEW ENTRY		B.B. KING Lucille Talks Back ABC ABCD 898	6.98		7.95	7.95		
133	NEW ENTRY		JOHN DENVER Rocky Mountain Christmas RCA APL1-1201	6.98		7.95	7.95		164	109	20	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98		7.98	7.98		
134	137	28	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98	7.98		165	161	16	MILLIE JACKSON Still Caught Up Spring SPR 6708 (Polydor)	6.98		7.98	7.98		
135	175	3	LEO KOTTKE Chewing Pine Capitol ST 11446	6.98		7.98	7.98		166	NEW ENTRY		MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	6.98		7.98	7.98		
136	116	58	EAGLES Desperado Asylum SD 5068	6.98	7.98	7.97	8.97	7.97	167	NEW ENTRY		NEW RIDERS OF THE PURPLE SAGE Oh, What A Mighty Time Columbia PC 33688	6.98		7.98	7.98		
									168	114	30	SMOKEY ROBINSON A Quiet Storm Tamla T6-337 S1 (Motown)	6.98		7.98	7.98		

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Cannonball Adderley	172	Captain & Tennille	64	Peter Frampton	170	Ronnie Laws	98	Esther Phillips/Beck	86	Bruce Springsteen	6, 74, 126
Aerosmith	77, 115, 171	George Carlin	121	Gloria Gaynor	108	John Lennon	97	Shawn Phillips	131	Statler Brothers	154
Morris Albert	47	Harry Chapin	54	Graham Central Station	91	Ramsey Lewis	49	Pink Floyd	3, 70	Cat Stevens	59
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Amazing Rhythm Aces	147	Eric Clapton	61	Grand Funk Railroad	63	Van McCoy	83	Pointer Sisters	178	Sly Stone	114
Ambrosia	79	Stanley Clarke	75	Grateful Dead	18	Country Joe McDonald	174	Mike Post	200	Strawbs	150
America	76	Jimmy Cliff	195	Al Green	30	Taj Mahal	180	Richard Pryor	42	Barbra Streisand	46
Asleep At The Wheel	142	Climax Blues Band	69	Daryl Hall & John Oates	68	Bonnie Raitt	39, 85	Bonnie Raitt	42	Stylistics	181
Average White Band	161	Natalie Cole	32	Herbie Hancock	34	Helen Reddy	62	Helen Reddy	112	Donna Summer	155
Brian Auger	123	Judy Collins	95	George Harrison	8	Renaissance	112	Renaissance	84	Sunshine Sound	160
B.T. Express	73	Commander Cody	192	Alex Harvey	111	Ritchie Blackmore's Rainbow	88	Ritchie Blackmore's Rainbow	84	Sweet	52
Bad Company	176	Commodes	139	Leon Heywood	140	Tavarez	57	Tavarez	57	Tina Turner	71
Joan Baez	45	Commodores	158	Head East	141	James Taylor	90	James Taylor	90	Toots & Maytals	186
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Bee Gees	72	Jim Croce	153	Millie Jackson	165	Johnny Mathis	198	Johnny Mathis	198	Stanley Turrentine	144
Black Oak Arkansas	175	David Crosby/Graham Nash	9	Jethro Tull	7	Michael Murphey	162	Michael Murphey	162	Gino Vannelli	93
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Glen Campbell	37	Charlie Daniels	58	Elton John	1, 28, 53	Willie Nelson	167	Willie Nelson	167	Who	11
		John Denver	5, 102, 104, 130, 133	K.C. & The Sunshine Band	31	New Riders	12	New Riders	12	Wings	80
		Eagles	18, 128, 136	Eddie Kendricks	124	Olivia Newton-John	66	Olivia Newton-John	66	Edgar Winter Group	149
		Earth, Wind & Fire	94	B.B. King	163	Nitty Gritty Dirt Band	66	Nitty Gritty Dirt Band	66	Bill Withers	185
		Electric Light Orchestra	38	Carole King	197	Ohio Players	21	Ohio Players	21	Gary Wright	101
		Faith, Hope & Charity	146	Kiss	24	Tony Orlando & Dawn	118, 164	Tony Orlando & Dawn	118, 164	Zappa/Beefheart	103
		Fleetwood Mac	27	Gladys Knight & Pips	56	Orleans	40	Orleans	40	ZZ Top	51
		Dan Fogelberg	25	Bob & The Gang	132	Outlaws	104	Outlaws	104		
		John Fogarty	89	Leo Kottke	135	Ozark Mtn. Daredevils	125	Ozark Mtn. Daredevils	125		
		Foghat	78	Labelle	189	Peoples Choice	129	Peoples Choice	129		
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 11/8/75

Top Add Ons-National

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CARMEN—Eric Carmen (Arista)
- TODD RUNGREN—Another Live (Warner Bros.)
- OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)

Top Requests/Airplay-National

- ELTON JOHN—Rock Of The Westies (MCA)
- PINK FLOYD—Wish You Were Here (Columbia)
- THE WHO—By Numbers (MCA)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

National Breakouts

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CARMEN—Eric Carmen (Arista)
- BILLY COBHAM—A Funky Thide Of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KISW-FM—Seattle

- **QUICKSILVER MESSENGER SERVICE**—Solid Silver (Capitol)
- **OZARK MOUNTAIN DAREDEVILS**—The Car Over The Lake Album (A&M)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- **CROSBY & NASH**—Wind On The Water (ABC)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

KOME-FM—San Jose

- **ARETHA FRANKLIN**—You (Atlantic)
- **LITTLE FEAT**—The Last Record Album (W.B.)
- **OZARK MOUNTAIN DAREDEVILS**—The Car Over The Lake Album (A&M)
- **TODD RUNGREN**—Another Live (W.B.)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **LINDA RONSTADT**—Prisoner In Disguise (Asylum)

Southwest Region

TOP ADD ONS:

- LESLIE WEST BAND—Leslie West Band (RCA)
- ELTON JOHN—Rock Of The Westies (MCA)
- NEW RIDERS OF THE PURPLE SAGE—Oh, What A Mighty Time (Columbia)
- ERIC CARMEN—Eric Carmen (Arista)

TOP REQUEST/AIRPLAY:

- ELTON JOHN—Rock Of The Westies (MCA)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- WHO—By Numbers (MCA)

BREAKOUTS:

- ELTON JOHN—Rock Of The Westies (MCA)
- LESLIE WEST BAND—Leslie West Band (RCA)
- NEW RIDERS OF THE PURPLE SAGE—Oh, What A Mighty Time (Columbia)
- ERIC CARMEN—Eric Carmen (Arista)

KSHE-FM—St. Louis

- **LESLIE WEST BAND**—Leslie West Band (RCA)
- **NEW RIDERS OF THE PURPLE SAGE**—Oh, What A Mighty Time (Columbia)
- **ERIC CARMEN**—Eric Carmen (Arista)
- **ANGEL**—Angel, Angel (Oasis)
- ★ **THE WHO**—By Numbers (MCA)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **RUSH**—Caress Of Steel (Mercury)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

KADI-FM—St. Louis

- **MANFRED MANN'S EARTH BAND**—Nightengales & Bombers (Warner Bros.)
- **QUICKSILVER MESSENGER SERVICE**—Solid Silver (Capitol)
- **SPIRIT**—Son Of Spirit (Mercury)
- **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **COUNTRY JOE McDONALD**—Paradise With An Ocean View (Fantasy)
- ★ **MAMA'S PRIDE**—Mama's Pride (Atlantic)
- ★ **BONNIE RAITT**—Home Plate (Warner Bros.)
- ★ **ATLANTA RHYTHM SECTION**—Dog Days (Polydor)

KZEW-FM—Dallas

- **OZARK MOUNTAIN DAREDEVILS**—The Car Over The Lake Album (A&M)
- **LESLIE WEST**—Leslie West Band (RCA)
- **BACK STREET CRAWLER**—The Band Plays On (Atco)
- **LITTLE FEAT**—The Last Record Album (Warner Bros.)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **DAN FOGELBERG**—Captured Angel (Epic)
- ★ **LINDA RONSTADT**—Prisoner In Disguise (Asylum)

KLBJ-FM—Austin

- **SLY STONE**—High On You (Epic)
- **GIL SCOTT-HERON & BRIAN JACKSON**—From South Africa To South Carolina (Arista)
- **ELTON JOHN**—Rock Of The Westies (MCA)
- **DONALD BYRD**—Places & Spaces (Bluenote)
- ★ **DAVE MASON**—Split Coconut (Columbia)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **LINDA RONSTADT**—Prisoner In Disguise (Asylum)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

Midwest Region

TOP ADD ONS:

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- TODD RUNGREN—Another Live (Warner Bros.)
- SPIRIT—Son Of Spirit (Mercury)
- ERIC CARMEN—Eric Carmen (Arista)

TOP REQUEST/AIRPLAY:

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)
- WHO—By Numbers (MCA)
- ELTON JOHN—Rock Of The Westies (MCA)

BREAKOUTS:

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- TODD RUNGREN—Another Live (Warner Bros.)
- SPIRIT—Son Of Spirit (Mercury)
- DAN McCAFFERTY—Dan McCafferty (A&M)

WABX-FM—Detroit

- **LITTLE FEAT**—The Last Record Album (Warner Bros.)
- **DAN McCAFFERTY**—Dan McCafferty (A&M)
- **ERIC CARMEN**—Eric Carmen (Arista)
- **NEW RIDERS OF THE PURPLE SAGE**—Oh, What A Mighty Time (Columbia)
- ★ **LITTLE FEAT**—The Last Record Album (Warner Bros.)
- ★ **STREET WALKERS**—Street Walkers (Mercury)
- ★ **WHO**—By Numbers (MCA)
- ★ **HEAD EAST**—Flat As A Pancake (A&M)

WMMS-FM—Cleveland

- **LITTLE FEAT**—The Last Record Album (Warner Bros.)
- **TODD RUNGREN**—Another Live (Warner Bros.)
- **HOT TUNA**—Yellow Fever (Grunt)
- **SPARKS**—Indiscreet (Island)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **DAVE MASON**—Split Coconut (Columbia)

WXRT-FM—Chicago

- **STANLEY CLARKE**—Journey To Love (Nemperor)
- **SPIRIT**—Son Of Spirit (Mercury)
- **BRYAN PROTHEROE**—Pick Up (Chrysalis)
- **TOM WAITS**—Night Hawks At The Diner (Asylum)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **CROSBY & NASH**—Wind On The Water (ABC)

WCOL-FM—Columbus

- **SPIRIT**—Son Of Spirit (Mercury)
- **TODD RUNGREN**—Another Live (Warner Bros.)
- **LITTLE FEAT**—The Last Record Album (Warner Bros.)
- **FRANK ZAPPA**—Bongo Fury (Discreet)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **ART GARFUNKEL**—Breakaway (Columbia)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **WHO**—By Numbers (MCA)

WZMF-FM—Milwaukee

- **TODD RUNGREN**—Another Live (Warner Bros.)
- **QUICKSILVER MESSENGER SERVICE**—Solid Silver (Capitol)
- **B.B. KING**—Lucille Talks Back (ABC)
- **JOHN LENNON**—Shaved Fish (Apple)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Bros.)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Bros.)

Southeast Region

TOP ADD ONS:

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CARMEN—Eric Carmen (Arista)
- BACK STREET CRAWLER—The Band Plays On (Arista)
- ARETHA FRANKLIN—You (Atlantic)

TOP REQUEST/AIRPLAY:

- ELTON JOHN—Rock Of The Westies (MCA)
- DAN FOGELBERG—Captured Angel (Epic)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)

BREAKOUTS:

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- STANLEY CLARKE—Journey To Love (Nemperor)
- OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)
- ERIC CARMEN—Eric Carmen (Arista)

WMAL-FM—Washington

- **LITTLE FEAT**—The Last Record Album (Warner Bros.)
- **ROBERT PALMER**—Pressure Drop (Island)
- **SLY STONE**—High On You (Epic)
- **ARETHA FRANKLIN**—You (Atlantic)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **OZARK MOUNTAIN DAREDEVILS**—The Car Over The Lake Album (A&M)
- ★ **FLYING BURRITO BROS.**—Flying Again (Columbia)
- ★ **CROSBY & NASH**—Wind On The Water (ABC)

WKTK-FM—Baltimore

- **RHINESTONES**—Rhinestones (20th Century)
- **LITTLE FEAT**—The Last Record Album (Warner Bros.)
- **ERIC CARMEN**—Eric Carmen (Arista)
- **BACK STREET CRAWLER**—The Band Plays On (Arista)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **DAN FOGELBERG**—Captured Angel (Epic)
- ★ **STANLEY CLARKE**—Journey To Love (Nemperor)

WKDA-FM—Nashville

- **SPIRIT**—Son Of Spirit (Mercury)
- **IRON BUTTERFLY**—Son And Steel (MCA)
- **STANLEY CLARKE**—Journey To Love (Nemperor)
- **DAN McCAFFERTY**—Dan McCafferty (A&M)
- ★ **LINDA RONSTADT**—Prisoner In Disguise (Asylum)
- ★ **MARSHALL TUCKER**—Searchin' For A Rainbow (Capricorn)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **DAN FOGELBERG**—Captured Angel (Epic)

WORJ-FM—Orlando

- **LITTLE FEAT**—The Last Record Album (Warner Bros.)
- **BACK STREET CRAWLER**—The Band Plays On (Atco)
- **ERIC CARMEN**—Eric Carmen (Arista)
- **OZARK MOUNTAIN DAREDEVILS**—The Car Over The Lake Album (A&M)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **ART GARFUNKEL**—Breakaway (Columbia)

Northeast Region

TOP ADD ONS:

- ERIC CARMEN—Eric Carmen (Arista)
- LITTLE FEAT—The Last Record Album (Warner Bros.)
- JOHN LENNON—Shaved Fish (Apple)
- BILLY COBHAM—A Funky Thide Of Songs (Atlantic)

TOP REQUEST/AIRPLAY:

- ELTON JOHN—Rock Of The Westies (MCA)
- WHO—By Numbers (MCA)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- BARRY MANILOW—Trying To Get The Feeling (Arista)

BREAKOUTS:

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CARMEN—Eric Carmen (Arista)
- JOHN LENNON—Shaved Fish (Apple)
- BILLY COBHAM—A Funky Thide Of Songs (Atlantic)

WNEW-FM—New York

- **ERIC CARMEN**—Eric Carmen (Arista)
- **PHIL EVERLY**—Mystic Line (Pye)
- **BILLY COBHAM**—A Funky Thide Of Songs (Atlantic)
- **LITTLE FEAT**—The Last Record Album (Warner Bros.)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **WHO**—By Numbers (MCA)
- ★ **QUICKSILVER MESSENGER SERVICE**—Solid Silver (Capitol)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

WBAB-FM—Babylon

- **NEW RIDERS OF THE PURPLE SAGE**—Oh, What A Mighty Time (Columbia)
- **B.B. KING**—Lucille Talks Back (ABC)
- **BILL WITHERS**—Makin' Music (Columbia)
- **LUCIFER'S FRIEND**—Banquet (Passport)
- ★ **BARRY MANILOW**—Trying To Get The Feeling (Arista)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **COUNTRY JOE McDONALD**—Paradise With An Ocean View (Fantasy)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)

WOUR-FM—Syracuse/Utica

- **DAN McCAFFERTY**—Dan McCafferty (A&M)
- **VANCE & TOWERS**—Vance Or Towers (A&M)
- **ERIC CARMEN**—Eric Carmen (Arista)
- **HENRY McCULLOCH**—Mind Your Own Business (Capitol)
- ★ **ROBERT PALMER**—Pressure Drop (Island)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- ★ **FRANK ZAPPA**—Bongo Fury (Discreet)
- ★ **QUICKSILVER MESSENGER SERVICE**—Solid Silver (Capitol)

WMMR-FM—Philadelphia

- **TOM WAITS**—Night Hawks At The Diner (Asylum)
- **JOHN LENNON**—Shaved Fish (Apple)
- **GIL SCOTT-HERON**—From South Africa To South Carolina (Arista)
- **FRANKIE MILLER**—The Rock (Chrysalis)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **STANLEY CLARKE**—Journey To Love (Nemperor)
- ★ **BARRY MANILOW**—Trying To Get The Feeling (Arista)

WNTN-FM—Boston

- **Aretha Franklin**—You (Atlantic)
- **Sly Stone**—High On You (Epic)
- **ELTON JOHN**—Rock Of The Westies (MCA)
- **WHO**—By Numbers (MCA)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **DAVE MASON**—Split Coconut (Columbia)
- ★ **DUKE & THE DRIVERS**—Cruisin' (ABC)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)

WHCN-FM—Hartford

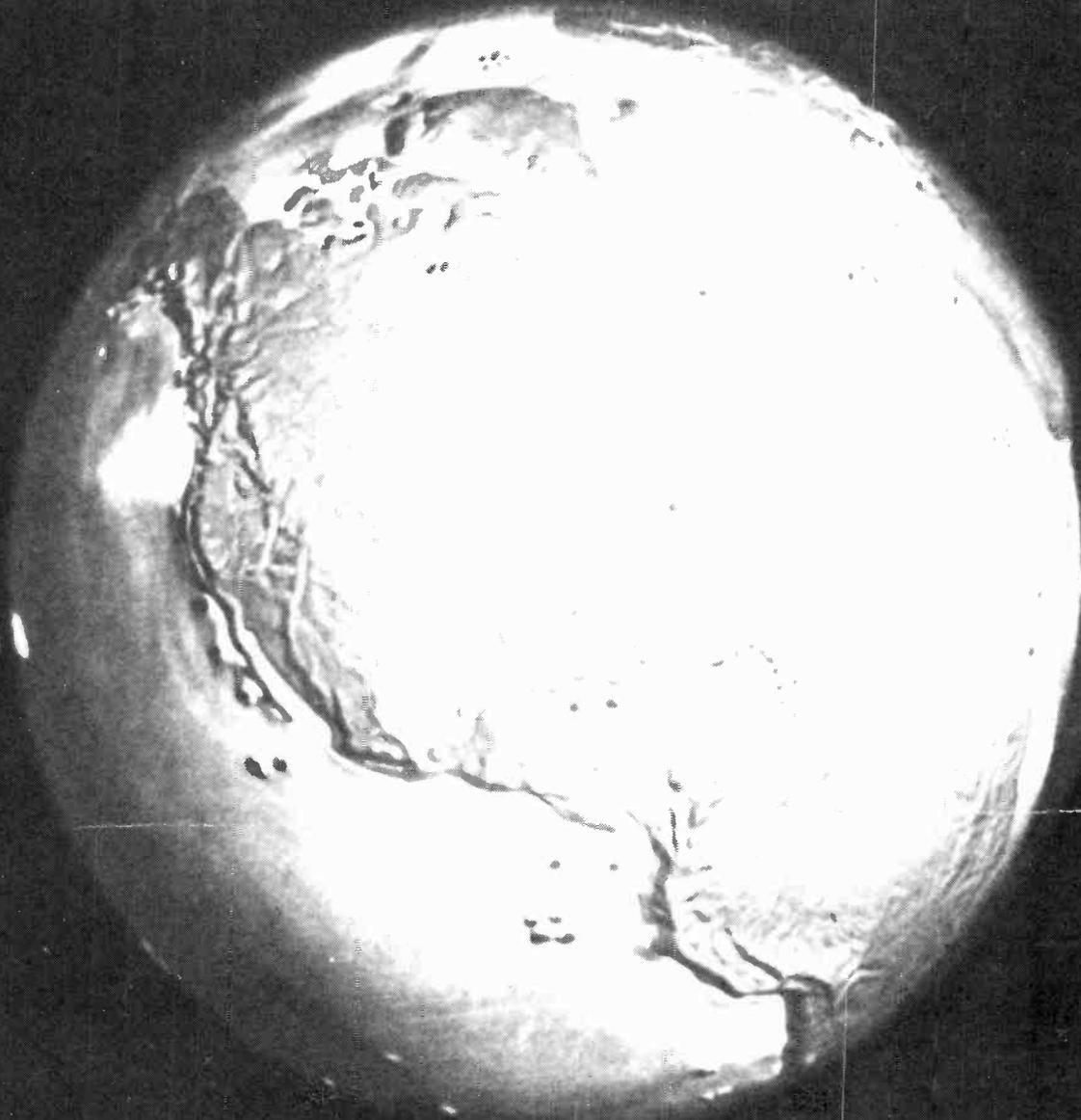
- **GROVER WASHINGTON JR.**—Feel So Good (Kudu)
- **ROBERT PALMER**—Pressure Drop (Island)
- **PERRY GARTHWAITE**—Terry (Arista)
- **VAN DYKE PARKS**—Clang Of The Yankee Reaper (Warner Bros.)
- ★ **LITTLE FEAT**—The Last Record Album (Warner Bros.)
- ★ **AMAZING RHYTHM ACES**—Stacked Deck (ABC)
- ★ **BRYAN AUGER**—Reinforcements (RCA)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)

CHUM-FM—Toronto

- **FLYING BURRITO BROS.**—Flying Again (Columbia)
- **HERBIE HANCOCK**—Man Child (Columbia)
- **MOTT**—Drive On (Columbia)
- **OZARK MOUNTAIN DAREDEVILS**—The Car Over The Lake Album (A&M)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **WHO**—By Numbers (MCA)
- ★ **DAVE MASON**—Split Coconut (Columbia)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)

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in Billboard's annual Talent in Action issue coming December 27

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Aerosmith. Pure Gold.

Congratulations, boys, on a year well done. "Toys in the Attic," released this year, went over the half-million mark and pulled down a Gold Award. "Get Your Wings," album #2 for the group, raised its total to the magic number and earned Gold recognition. And the album that started it all, "Aerosmith," this year also joined the select circle of Gold Records.

Congratulations, Tom Hamilton, Joey Kramer, Joe Perry, Steve Tyler and Brad Whitford, from all your friends and admirers at Columbia Records.



And Aerosmith says
"Why stop at Gold?"
Their tour continues:

- Nov. 11 Milwaukee, Wis.
- Nov. 12 Davenport, Iowa
- Nov. 14 Minneapolis, Minn.
- Nov. 15 Des Moines, Iowa
- Nov. 16 Madison, Wis.
- Nov. 19 Charlestown, Ill.
- Dec. 2 New Haven, Conn.
- Dec. 3 New York City, N.Y.
(Madison Square Garden)
- Dec. 5 Los Angeles, Calif.
(Forum)
- Dec. 6 San Francisco, Calif.
- Dec. 7 Sacramento, Calif.
- Dec. 9 Spokane, Wash.
- Dec. 11 Seattle, Wash.
- Dec. 12 Portland, Ore.
- Dec. 17 San Diego, Calif.

Produced by Jack Douglas for Waterfront Productions Limited and Contemporary Communications Corp.