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RENEWALS TO HEIRS

'Posthumous' C'right Is Clarified By Court

By IS HOROWITZ

NEW YORK—Publishers may no longer claim renewal rights to compositions assigned by the writer but not printed or copyrighted until after his death, a U.S. appellate court has ruled.

Such renewal rights are vested in the heirs, the court stated in a landmark decision countering traditional industry practice which has considered these renewals the prerogative of publishers under the "posthumous" proviso of the Copyright Act.

Ownership of a whole range of copyrights approaching their second terms may be affected, although the court specifically exempted from its decision second-term renewals already secured.

The decision rendered by the second circuit appeals court here Sept. (Continued on page 73)

Tape Pilfer Tests Are Inconclusive

By STEPHEN TRAIMAN

NEW YORK—Results of limited tape pilferage tests by GRT Music Tapes and the J.L. Marsh Musicland chain are promising but inconclusive, and GRT for one is committed to a more extensive test, probably early next year.

Both tests involved the display of previously locked prerecorded tapes in open browser boxes to determine some long-desired industry statistics on whether increased sales would offset an anticipated upsurge in theft (Billboard, July 26).

The GRT program, conceived by Herb Hershfield, the division's executive vice president, was to involve a (Continued on page 62)

40+ Discos Planned For Eatery Firm

By JIM MELANSON

NEW YORK—Steak & Brew, 50-location restaurant chain, is going disco.

The firm is planning to open dance spots in some 40 of its units by the end of 1976, according to Michael O'Harro, formerly of the Dimples disco chain and now freelance consultant to Steak & Brew.

Ten such locations are already firmed to open their doors to the dance public by the first of the year. All of the clubs planned will be known as Vamp's.

While the move is sure to add impetus to the disco bandwagon, it will also place Steak & Brew as one of the leading contenders for the disco chain operators crown in the country. (Continued on page 51)

Kansas City is an exciting music marketplace. See special in this issue on pages 29-41.

Major Changes In Collegiate Talent Bookings This Fall

By JIM FISHEL

NEW YORK—There are some noticeable trends in the collegiate talent area this fall, like a tardiness in securing acts, the presence of more outside promoters doing campus dates, rock appearing to be on the decline, while black music (soul, disco, jazz, blues) and middle-of-the-road are gaining steam.

According to many of the nation's top booking agents, business on the college level has been stable this year with requests for more types of music than ever before. The only annoying twist to this year's booking surge is the lateness of requests, some coming less than two weeks before a proposed concert date.

"If there is any real trend this year, it's the college's thing of buying talent later and later," says Ed Rubin (Continued on page 49)

NBC-TV Joining Live Variety Field

By BOB KIRSCH

LOS ANGELES—The NBC-TV network jumps into the live variety show sweepstakes Saturday (11) with "Saturday Night," a contemporary comedy and music oriented show set for 11:30 p.m.-1 a.m.

The show thus becomes the second live variety show on weekend network schedules, with "Saturday Night Live With Howard Cosell" appearing on ABC-TV from 8-9 p.m.

Lorne Michaels, producer of the (Continued on page 20)

A&M Horizon Jazz Series Rates Pop-Type Campaign

By ELIOT TIEGEL

LOS ANGELES—A&M intends to treat its new Horizon jazz series with the same intensity and dollars proffered to pop acts once the first five LPs are debuted Oct. 31.

John Snyder, 27, Horizon's creative director, freelance producer Ed Michel and Mel Fuhrman, Horizon's sales chieftain, comprise the trio working internally to prepare the launch package which consists of works by Dave Liebman, Sonny Fortune, Thad Jones-Mel Lewis band, Jim Hall and Dave Brubeck-Paul Desmond.

Snyder says A&M plans issuing between 12-15 LPs during the first year, with money spent on promotion and advertising. The label's slogan? "Jazz Is On The Horizon." A natural.

All the artists, except for Brubeck in the initial release, are signed to A&M. Snyder has additionally signed two other players, Charlie Haden and Jimmy Owens.

At this juncture, Horizon is being called a series rather than a label, with A&M's promotional force, led by Harold Childs, working on the product. Once sales begin, Snyder anticipates hiring his own promotion director.

Snyder is steering Horizon to a broad repertoire base, although he emphasizes he wants artists who play "serious music" rather than go into a studio and record LPs to fill out a release schedule. The music will not be pop jazz, he says, adding "the music should demand some involvement from the listener."

Michel, fired from ABC last May after six years when new management decided it didn't want his brand of avant-garde music anymore, has worked on all five of the first LPs.

He produced Liebman and Fortune who both play saxes and flute (Continued on page 14)



THE MIRACLES have created a truly unique concept-oriented album with the release of CITY OF ANGELS (TG-339S1), a words-and-music portrait of Los Angeles.

CITY OF ANGELS is a tour of the special craziness of the nation's number-two city, with particular emphasis on Los Angeles' effect on newcomers. Songs include the single, "Love Machine," "Free Press," "Ain't Nobody Straight in L.A." and "Night Life."

CITY OF ANGELS is without a doubt the most powerful work yet from THE MIRACLES. (Advertisement)



Singer/songwriter DAVID BLUE has been through some changes in his life since the halcyon Village days of DYLAN, OCHS, and HARDIN in the early '60's and each new BLUE album has chronicled those changes. His new Asylum album, "Comin' Back for More (7E-1043), is yet another superb epoch in his life and is full of songs that represent his yesterdays and today. It will take another album to get into his tomorrows, but for now, BLUE'S "Comin' Back for More" will do just fine. A single listen tells the story. DAVID can soon be seen in concert at Washington's Cellar Door (10/18-12), Passaic, N.J.'s Capitol Theatre (10/17), The Boston Gardens (10/18), New York's The Other End (10/20-22), Roslyn, L.I.'s My Father's Place (10/23-24), Connecticut's Yale University (10/25) and other dates in Baltimore, New Jersey, Atlanta and Nashville. (Advertisement)

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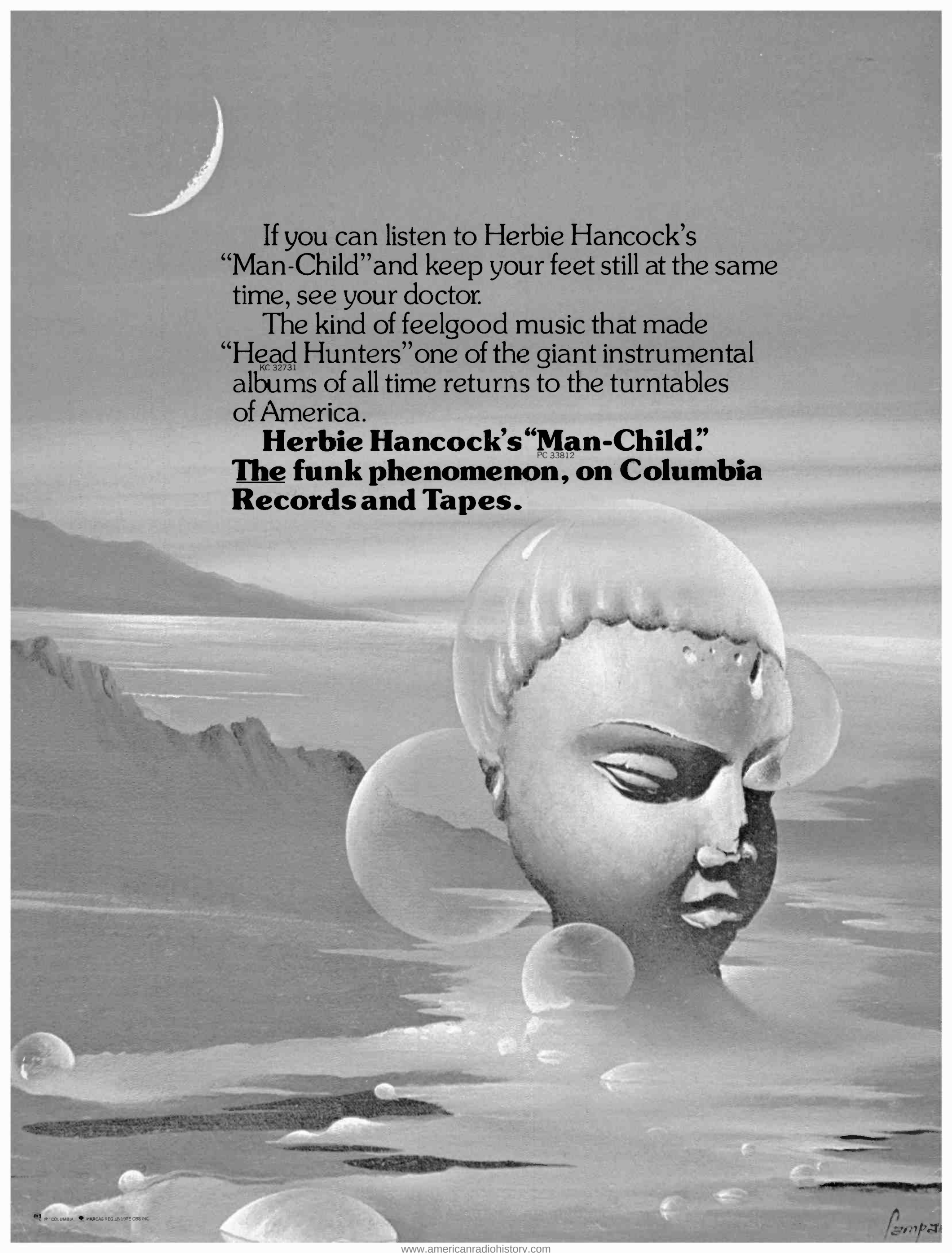
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"Man-Child" and keep your feet still at the same
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albums of all time returns to the turntables
of America.

Herbie Hancock's "Man-Child."
The funk phenomenon, on Columbia
Records and Tapes.

U.S. Judge Orders Piracy Gear Be Destroyed

Mississippi Decision Okays Civil Suit

JACKSON, Miss.—An important ruling in U.S. district court here opens the way for the Federal Government to sue civilly for the destruction of infringing sound recordings and the equipment and materials used to make them.

In a case brought by the government against Henry Newton Brown Jr., d/b/a Transcontinental Investments Inc., Judge Walter Nixon Jr. ordered the defendants to deliver for destruction all infringing recordings and equipment owned by Brown.

Although the U.S. Code does not specifically provide for such relief, according to the judge, the government is entitled to it in order for the government to fulfill its obligations under international law, to enforce domestic law, protect its revenues and protect its citizens whose economic interests are jeopardized by copyright infringement.



RIAA photos

From Bust To Dust: More than 40,000 pirated tapes seized in a raid by FBI agents at two warehouses owned by Stein Bros., Baltimore, and ordered destroyed by Magistrate Paul Rosenberg, were carted to the city dump, unloaded and crushed by a bulldozer. Warehouse owner Benjamin Stein, who pleaded guilty to three counts of copyright infringement, was fined \$2,500 and placed on probation for two years, according to the RIAA.

economic interests are jeopardized by copyright infringement.

The judge said that the U.S. "is signatory to numerous treaties and other international agreements requiring it to protect copyrights, the most significant of these treaties being the Universal Copyright Convention. . . . Inasmuch as the United States . . . is entitled to injunctive relief to enforce rights granted to it under the terms of the treaty, it should be entitled to an injunction or other relief reasonably necessary to fulfill its international obligations."

Previously, the disposition of the infringing sound recordings and equipment presented a dilemma. In some cases the request for destruction of such material varied from

(Continued on page 73)

London Abandoning Custom Distrib Arm

LOS ANGELES—London Records is getting out of custom distribution and the scramble is on for new homes for independent labels affected by the move.

Locally, London's branch handled such lines as Buddah, Casablanca, ATV/Pye, Chelsea/Roxbury, Janus, Crossover, Muse/Onyx, Playboy, Private Stock, Vanguard, Vox and Island.

Capitol & EMI Probed By U.S.

LOS ANGELES—The U.S. government is investigating financial matters of Capitol and parent EMI. A federal grand jury here had subpoenaed Capitol's records prior to the opening here last week of a class action civil suit against the label brought by former employee Rocca Catena. Story on Catena's suit appears on page 6.

One of Catena's attorneys, Edith Newman, reveals she received the subpoena last month ordering her to present documents related to the class action suit.

Several independent labels, notably Buddah, Casablanca and Crossover had already left the London fold before word came down from New York that the company was quitting independent distribution.

Herb Goldfarb, London's marketing vice president, had indicated at the recent rackjobbers conference in San Francisco that the company planned phasing out of indie distribution, with a meeting in New York two weeks ago firming up the policy.

Last June London began restructuring its distribution network with three branches and one sales office plus working with 22 independent distributors.

Firm closed its Atlanta branch last June following closings in Cleveland and Boston last year. Firm's super branches are in New York, Chicago and here, with a sales office in San Francisco.

This move out of custom distribution frees a number of areas for independent distributors to obtain new lines.

"Economic considerations" were given as the reason last June for London's restructuring.

Brown Inks Piracy Bill

SACRAMENTO—Pirates in this state now face a stiffer penalty upon conviction as a result of a bill signed into law by Gov. Jerry Brown.

Under the new law, the piracy of recordings is classified as an alternative felony/misdemeanor and provides for a fine of up to \$25,000 and/or a term of up to one year and one day in state prison, or up to one year in county jail, for first offenders. Subsequent offenses are punishable by a fine of up to \$50,000 and/or a term of up to two years in state prison.

California had originally classified the offense as a misdemeanor by a fine of up to \$500 and/or a maximum jail term of six months.

B'way Band Size a New Strike Issue

By ROBERT SOBEL

NEW YORK—Prospects for a settlement of the musicians union strike which has shut nine Broadway musicals continue to look bleak, although the scenario has shifted in the past week from money issues to the size of orchestras.

The newest development on which the opposing sides, the AFM Local 802 and the League Of New York Theaters, are firm involves the number of musicians hired for a show. Under previous contracts the theater owners have been forced to hire a minimum number of musicians on the basis of the size of theater. Under this system many musicians get paid without playing. The owners are seeking to end this system, claiming it has put some musicians in the red. The local says complying to end the concept would lead to more unemployment among its members.

During the past week, Mayor Abraham Beame met with both parties but he failed to end the deadlock. He suggested that the issue on the size of orchestras be offered to

BAY AREA SUCCESS

Playboy To Distribute Berserkley Records

LOS ANGELES—Playboy Records has set a deal to take over distribution of Berserkley Records, a three-year-old Berkeley-based label that has been surprisingly profitable solely through direct-mail sales.

The Berserkley success has been based largely on the strong Bay Area popularity of rock band Earth Quake. Also recording for the label are the Rubinoos, Jonathan Richman and Greg Kihn.

Matthew Kaufman is president of Berserkley, Steven Levine is vice president and Joel Turtle is the label's attorney. The label will retain

its creative and manufacturing autonomy while Playboy handles merchandising and distribution.

First Berserkley product to be released by Playboy is an AM-style single, "Gorilla," by Rubinoos and the album "Chartbusters Vol. 1," featuring all the label's artists. This LP has received wide FM play and is in its third pressing.

Tom Takayoshi, Playboy Records chief, says he has been seeking to expand into other specialized markets via distribution deals with smaller labels.

MOTOWN BACK TO EMI TIE

By BRIAN MULLIGAN

LONDON—In one of the most surprising industry turnabouts of recent years, Motown has dropped plans to function on an independent basis in the U.K. and has renewed its licensing deal with EMI for an additional three years.

This means that EMI retains a label which for 10 years has contributed enormously to its market share and whose loss threatened to narrow the gap between the British major and its chief competitors, notably CBS.

Exactly why Motown took the de-

(Continued on page 68)

Capitalist Scores

MUNICH — German - language rights to the Communist anthem, "The Internationale," have been purchased by capitalist publisher Hans Beierlein here, who now will be collecting royalties each time the work is sold or performed. Beierlein acquired the copyright for \$4,000 from its prior holder in France.

In a third pop move, the label has

(Continued on page 53)

Business And The Economy Like a Mississippi Gambler: Stapleton

By DAVE DEXTER JR.

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

LOS ANGELES—Charles "Buck" Stapleton saw storm clouds on the economic horizon nearly two years ago when he departed MCA Records as sales manager.

Yet, ignoring warnings from his associates, he plunged off the 24-foot high board confidently as he launched his own Allwest Record Distributing Inc., on West Pico Blvd.

"I was positive the time was right," he says. "I had only three employees and, at first, only a single contract with Ranwood Records."

"But my belief was based on the value of promotion—inventive, aggressive promotion methods none of the other Los Angeles distributors were accomplishing."

"It all began to pay off in a few months. Allwest attracted other labels. More doors from one-stops and dealers swung open for our young firm. At the end of the first year we rang up a gross of \$300,000 and were operating in the black."

(Continued on page 80)

Fantasy Broadens Pop Bag With McDonald & James

SAN FRANCISCO—Fantasy is making its first major push into pop since Creedence Clearwater Revival phased itself out with two known singers, Country Joe McDonald and Tommy James.

McDonald, the former lead of Country Joe and the Fish, one of the early psychedelic hippie rock bands (circa 1967-'68) and James, formerly with the rock band Tommy James

and the Shondells, are going in different creative directions.

The label has had other pop rock groups during the past years, generally unknown acts, but none has broken through.

So the signing of these two new pop performers with established names is a major development in expanding Fantasy's musical repertoire.

McDonald's LP, "Paradise With An Ocean View," is produced by the singer himself along with Bill Belmont and Jim Stern. LP features a large orchestra/choral sound plus background vocals and some quasi-country influences.

McDonald's last LP was for Vanguard about one year ago. James last cut for Roulette.

James, currently in Fantasy's studio here working on his first LP of songs aimed at AM radio play, is producing himself.

McDonald, who has played in the Berkeley area with a local band called Energy Crisis, used studio musicians for his album.

New BASF Distribution Deal Firmed

By RADCLIFFE JOE

NEW YORK—BASF of Germany and AudioFidelity Enterprises have entered into a licensing agreement which gives AudioFidelity distribution for all BASF music products in the U.S. and Canada, according to Herman Gimbel, AudioFidelity's president.

The two companies plan to jointly invest in the development and promotion of both new and established artists on the BASF family of labels which includes BASF, Harmonia Mundi and MPS.

Gimbel, who expects the pact to add between \$3 million-\$5 million to his company's sales over the next 12 months, is reorganizing his operation and has appointed Irv Derfler as sales manager for BASF product. Derfler will work out of New York.

Other appointees in the reorganization include Hal Gold, regional sales for the Midwest. Gold will handle all AudioFidelity and BASF products. Earl Horwitz will handle regional sales of AudioFidelity and BASF products on the West Coast.

Gimbel has also given Roy Rosenberg, national director of promotion for AudioFidelity Enterprises, broader responsibilities which will include the promotion of all BASF releases. Independent promotion personnel are being added across the country to work with the AudioFidelity staff.

Gimbel assures that AudioFidelity will retain present BASF distributors, and will intensify sales efforts and service to these accounts.

Firm will release the first albums on BASF in November by George Duke, George Shearing and the Singers Unlimited, and a disco single by the all-female group, "Honey Pot."

CALIF. TAX BILL SIGNED

SACRAMENTO—A bill has been signed into law which exempts royalty payments on recordings made in California from the base on which record companies compute state sales and use taxes.

The law, signed by Gov. Jerry Brown, takes effect Jan. 1 and is similar to a statute enacted several years ago that exempts the motion picture industry from certain facets of sales and use taxes.

48 Finalists In Japanese Fest

By HIDEO EGUCHI

YOKOHAMA, Japan—The total number of final entries for the World Popular Song Festival in Tokyo '75 will comprise about 48 songs representing some 33 countries. The festival, to be held Nov. 14-16, is sponsored by the Yamaha Music Foundation. It is supported by the Japanese Ministry for Foreign Affairs, the Tokyo Metropolitan Government, Japan Air Lines and Nippon Gakki (Yamaha).

In the category of demonstration tapes from overseas, 34 final entries—selected after a series of three rigid screenings—represent 26 countries: Argentina, Austria, Belgium, Chile, Cuba, Czechoslovakia, France (3), the Federal Republic of

(Continued on page 69)

FOR LP/TAPE SERIES

GRT Ties In With Sat. Evening Post

SUNNYVALE, Calif.—The Saturday Evening Post and GRT Corp. have signed a long-term contract granting GRT exclusive use of the Post name for marketing LP and tape product.

GRT also gains access to the art and editorial archives of the Post for development and promotion of the packages.

Initial product under the agreement, which was concluded by Dr. Cory SerVaas, editor and co-publisher of the Post, and Alan Bayley, president of GRT Corp., is "Songs That Made America Great." The set includes some 76 selections covering United States history from the

Revolutionary period through World War II. Various types of music will be offered.

Also included in the package is a 52-page illustrated book with anecdotes about the songs as well as their histories. The LP will be released later this month and will be offered via direct mail and mail-order to Post subscribers and readers. Other mailing lists will also be used.

GRT is planning three or four LPs and tapes a year under the Post agreement, with the firm taking all responsibility for creation of product, promotion, manufacturing and fulfillment operations.

Print Music: a \$200 Mil Marketplace And Growing

By JOHN SIPPEL

LOS ANGELES—Print music represents a vigorously growing \$200 million marketplace which many publishers are neglecting. Mickey Goldsen, Criterion Music founder, told this month's California Copyright Conference last week.

Goldsen, acting as moderator, traced the history of the folio back to Charley Hansen, who as a salesman for Mills Music and Buddy Morris, discovered the folio. Publishers like Sam Trust of ATV, pointed out as having emphasized folio interest, both pop and educational, have reaped a bountiful harvest, he added.

But it isn't easy, both Ronny Schiff, who heads a firm which prepares folios here, and Tony Stecheson, veteran sheet-folio retailer locally, told the primarily publisher gathering. "We're in a supermarket society. Folios must be eye-tractive. Consider the age group you are after. Relate the concept and art to it. Study the proper paper quality. Proof read it carefully. Be certain

you copyright information is correct," Ms. Schiff advises.

She, Stecheson, Donald Kahn, who represents Hal Leonard, and Mort Manus of Alfred Music, both influential educational folio firms, agree the variety and specialization of print music books is ever-increasing. All age groups are covered.

Specific instrument manufacturers, especially electric organ, offer tremendous selection. Kahn said his firm has 70 books, each containing about 20 songs, on the drawing board right now. Folios are an important money-making plus not to be overlooked, they aver.

Publishers must treat print as hit product, using WATS to call dealers and distributors, Ms. Schiff explained. "Insist on advertising. This where we are remiss. We need more catalogs. Direct mail, TV offers.

(Continued on page 73)

RR Distributors Latches 3 Labels And Will Expand

LOS ANGELES—Three-year-old RR Record Distributors has picked up three labels dropped by London here and will begin expanding its national distribution shortly for specialty firms.

Acquired last week following London's phasing out of independent label distribution are Muse/Onyx, Vox and ATV/Pye, reports George Hocutt, RR's vice president, general manager.

Hocutt says the firm is close to signing up several clients for national distribution. Already being handled across the country are Mark 56, a firm specializing in releasing old radio series, plus Glendale Records (owned by Hocutt and Ray Avery, company president) and Electric Lemon owned by Milt Larson.

Locally, RR distributes more than 100 small labels in the jazz, blues, folk fields.

Distributorship has grown in the last three years from a sideline operation functioning out of Avery's Rare Records shop in Glendale to a 7,500-square-foot warehouse in Glendale and a staff of 18.

Kastenmeier Subcommittee Hearing Moved To Oct. 9

WASHINGTON—Last week's scheduled public hearing on the copyright revision bill by Rep. Robert W. Kastenmeier's subcommittee had to be cancelled due to "unavoidable circumstances." Another hearing has been set for Oct. 9, with the only witness, Register of Copyrights Barbara Ringer, giving her summary comment to the subcommittee on courts, civil liberties and the administration of justice.

After that, the subcommittee is expected to plan for markup hearings on H.R. 2223, the duplicate of the Senate revisions bill S. 22.

The Senate bill is now coming down the track toward floor vote, with a markup hearing scheduled for Tuesday (7) by the full Senate judiciary committee. The bill was reported out of Sen. John L. McClellan's copyrights subcommittee in June, with stiffened record piracy penalties.

The subcommittee also voted to restore review of the \$8 dollar jukebox music performance royalty fee by the Copyright Royalty Tribunal to be set up by the bill.

Executive Turntable

Tom Draper named vice president and director of black music marketing at Warner Bros. Records, Burbank. He was formerly with RCA. . . . At Elektra/Asylum/Nonesuch Records in Los Angeles, Jerry Sharell has been elevated to the post of vice president in charge of the international division and advertising and artist relations. He's an ex-Buddah executive. . . . In Philadelphia, Jimmy Bishop moves into a new chair as executive vice president and general manager of Gamble-Huff-Bell, which includes the Philadelphia International and STOP labels.

Jim Bailey to Peters International as vice president and general manager. . . . At Apex-Martin Record Sales, Morty Gilbert named sales manager for the extended operation (see separate story) moving over from RCA. Juggy Gayles is putting together a new promotion staff. . . . Joining RCA as manager, product merchandising, is Doree Berg, who cut her teeth in record promotion for Warner Bros. . . . Gary Le Mel joins First Artists Productions, Burbank, as director of music operations.

Janis Schacht joins Sire/Passport Records, New York, in newly created post of publicity and international coordinator. . . . Fred Keshner promoted at Columbia Pictures Industries to new position of director of divisional operations, from director of budgets. . . . Iris Zurawin set as national media coordinator for United Artists Records, Los Angeles.

Albert Ciancimino, affiliated with SESAC since 1960 and its counsel since 1964, now a vice president. He also is a member of the ABA committee on patent, trademark and copyright law. . . . John Hall Jr., nephew of bandleader George Hall, moves in as assistant to Hal Davis, president of the American Federation of Musicians, New York. . . . Knott's Berry Farm, Buena Park, Calif., firms Robert P. Kelley Jr. as boss of the park's entertainment and merchandising wings. . . . Tom Gantz assumes the post of director of creative services, West Coast, for A. Schroeder Ltd. He swings over from United Artists Music.

Lee Zito, Billboard's publisher/editor-in-chief, announces two key appointments: Tommy Noonan as associate publisher assigned to long range market development and Gerry Wood as Southern region editor, covering country and gospel. Noonan will headquarter in Los Angeles; Wood in Nashville.

Noonan returns to Billboard after 10 years during which time he held executive posts with Columbia, Motown, Metromedia and Polydor. He was with the magazine 16 years and was its research director in 1965 when he left to join Columbia.

Wood comes to Billboard from ASCAP's Nashville office where he was associate director. Prior to joining ASCAP in 1969, he worked in radio news with WKOA, Nashville, and WAKY, Louisville, and was in the news bureau at Vanderbilt before joining ASCAP. He replaces the late Bill Williams. Colleen Clark, a member of Billboard's Nashville editorial staff, is concurrently elevated to associate country music editor.

Panasonic elects Takao Mizutani senior executive vice president, after nearly 30 years with parent Matsushita in Japan, most recently general manager of National Mexicana S.A. Also at Panasonic, Russ Johnson, vice president/general manager of the communications and consumer affairs division, elected to the board. . . . Barry Detwiler, formerly with Panasonic and Philips Broadcast Equipment, named manager of technical services for JVC Industries. . . . Carroll Ray Jr. promoted to controller for Tandy International Electronics, U.K., overseas branch of the Radio Shack chain, from assistant to the president of the parent Tandy Corp. . . . Robert E. Sobraske elected vice president, finance, and treasurer of GRT Corp.

New assistant national promotion director and secondary market coordinator for Playboy Records is Barbara Bridges. Same label has made Chris Morgan Southern promotion and marketing director in Atlanta.

Alfred Tolan, group controller with North American Philips, named vice president, controller and chief financial officer of wholly owned subsidiary Magnavox Consumer Electronics Co. . . . George Petetin, ex-Pickering, named vice president, marketing, at Audio Dynamics. . . . Jim Gardner shifts from Pacific Stereo sales training manager to Atlantis Corp. subsidiary of TEAM Central, Minneapolis, as sales product development manager.

In This Issue

CAMPUS.....	49
CLASSICAL.....	52
COUNTRY.....	56
DISCOS.....	50
INTERNATIONAL.....	67
JAZZ.....	28
JUKEBOX.....	51
LATIN.....	53
MARKETPLACE.....	74,75
RADIO.....	20
SOUL.....	54
TALENT.....	42
TAPE/AUDIO/VIDEO.....	62

FEATURES

Stock Market Quotations.....	8
Vox Jox.....	20
Studio Track.....	44
Disco Action.....	51
Inside Track.....	80

CHARTS

Bubbling Under	
Hot 100/Top LPs.....	75
JAZZ LPs.....	28
Soul LPs.....	55
Hot Soul Singles.....	54
Hot Country Singles.....	60
Hot Country LPs.....	58
Hot Latin LPs.....	53
Hits of the World.....	71
Hot 100.....	82
Top 50 Easy Listening.....	52
Rack Singles/LPs Best Sellers.....	49
Top LPs.....	84,86

RECORD REVIEWS

Singles Radio Action.....	22,24
Album Radio Action.....	88
Album Reviews.....	77
Singles Reviews.....	78

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Vol. 87 No. 41

General News

Report Heavy \$\$ On Way To Help Stax Recovery

LOS ANGELES—"Responsible persons in Chicago and Gary" have been negotiating for nine months to provide from \$3 million to \$13 million to aid Stax Records, Memphis, according to W. Mauldin Smith, Chicago attorney.

In addition, a campaign is underway to provide \$100,000 for the services of former Watergate special prosecutor James F. Neal of Nashville to act as defense attorney for Stax president Al Bell.

Claude J. Murphy, vice president of International Public Relations, Chicago, says Bell's arraignment on charges of conspiring to obtain \$18.8 million in fraudulent loans from the United Planters' bank, Memphis, was delayed a week in order that \$50,000 could be put up along with \$50,000 in escrow so that Neal would take the case.

Smith says there is no certainty that Stax will move, but there is the "possibility." Guaranty Bank and Trust Co., Chicago, which he described as a "black Muslim firm," is acting as the depository for the legal defense fund for Bell and also would finance or help finance any Stax relocation. At the arraignment before U.S. Magistrate Aaron Brown Jr., Bell said Stax will recover from its financial difficulties.

Bell and former bank official Joseph P. Harwell both pled innocent of charges they conspired to obtain the fraudulent bank loans (Billboard, Oct. 4).

Defense Fund Begun For Bell

CHICAGO—An Al Bell defense fund has been organized by radio personalities throughout the country and headed up by nationally known E. Rodney Jones.

Bell is currently facing a 14-count grand jury federal indictment charging him with defrauding Union Planters Bank in Memphis in connection with credit arrangements totaling nearly \$19 million.

The three-page plea for help came with registration forms for the National Conference of Minority Development Convention which features a salute to Bell as America's "outstanding entrepreneur and humanitarian." Sponsored by International Public Relations with attorney W. Mauldin Smith as coordinator, the conference is to be held Monday (6) at the Marriot in St. Louis.

Letters To The Editor

Dear Sir:

In your August 23, 1975 issue there is an article on ABC Command records that states "The first ABC Command release will consist of Da Gagliano's 'La Dafne,' a 1608 operatic work being recorded for the first time in an authentic realization..."

We would like to draw your attention to our two-record set, which is the very same opera, recorded by Musical Heritage Society in 1974 and released in the autumn of that year. It was one of the last productions of the now disbanded New York Pro Musica.

Sincerely,
Dr. Daniel Nimetz,
Musical Director



Keen Ears: Private Stock executive staff checks out product offered the company for distribution.

Private Stock Sees A Bigger 2nd Year

By JIM MELANSON

NEW YORK—Private Stock Records wraps up its first year of operation with 17 charted disks and two gold certifications to its credit.

And, according to Larry Uttal, president and founder of the label, the company is now preparing to further expand its market involvement by placing a greater emphasis on LP releases and by actively seeking additional label distribution deals.

While label executives are now talking of a "second phase of growth," Uttal emphasizes that the formula of selective releasing of product will continue to play an important role in the company's future.

Observers generally agree that Uttal's percentages when it has come to generating solid sales off disks shipped have been strongly in the label's favor.

(Continued on page 13)

CLASS ACTION SUIT

Cap-Catena Trial On In Los Angeles

By JOHN SIPPEL

LOS ANGELES—The class action suit brought against Capitol by former label marketing executive Rocco Catena began Tuesday (30) before U.S. district judge William P. Gray.

Catena charges Capitol with fraudulent reporting to the The Security and Exchange Commission to bolster company quarterly statements.

Alan Halkett, representing Capitol, stressed the import of the trial. Charges made during the trial could do certain persons great harm, he pointed out. The class period, he pointed out, from mid-1969 to the end of 1971, was one of severe problems and changes in the industry. He cited such things as the trend toward independent producers from house producers, changes in music trends, especially to black music, and the growing import of tape configurations.

No individual within Capitol during that time is accused of "getting a dime of personal profit" and Halkett called the charges a "sparse show of wrongdoing." He pointed up that even today EMI, a defendant, continues to show its faith by buying stock in Capitol, now owning about 98 percent of the shares.

Haskins & Sells, a national accounting firm, "presented fairly" Capitol's statements during that period. Halkett noted that such quarterly statements from multimillion-dollar firms could be minus or plus 20 percent. Such facts as specific inventory on a particular day, what future actions will be and sales projections for such statements are well-calculated estimates, Halkett stated. He quoted expertise indicating that accounting has widely divergent views on how to treat matters. Financial predictions are extremely difficult to make in a volatile business like recorded music, Halkett said.

Capitol's stock prices which fluctuated during that time reflected the Dow Jones averages which were 864

in June 1969, and 680 a year later while climbing to 880 in December 1971, the attorney said. Halkett further said Capitol "had filed appropriate reports to federal agencies" consistently.

David B. Gold, San Francisco, co-counsel for the plaintiff, said they would zero in on such alleged activities as the Invictus deal; a Hawaiian sales conference; holding back returns to bolster assets; risky major commitments made to acts and producers; a one-day loan by the Canadian Capitol affiliate to show a black rather than red entry for a fiscal quarter; overstating worth of "obsolescent inventory"; and raiding cash reserves.

Capitol overstated its profit position and "made kitty raids" in the class period to hype its fiscal position, Gold said.

First witness for the plaintiff, Charles M. Phipps, who rose from a minor executive in Capitol's international department to assistant to president Bhaskar Menon for four months before he was terminated, made numerous allegations about EMI's control of Capitol and the label's bolstering its dollar position.

Handelman Company, Detroit, got a \$300,000 advertising allowance from Capitol for taking large shipments of recorded product then holding them through fiscal quarters so that Capitol sales would be increased and then returning the product when Capitol requested, Phipps alleged.

Phipps said he heard "Mr. Handelman and Dave Strome, buyer" refer to such dealing when he visited Detroit to investigate the claim for Menon. He told Menon, after investigating the claim with Tom Beckwith, regional manager who oversaw Detroit, and Frank Peters, Detroit sales manager, that the claim was valid. Later, Phipps said, Menon told him that documents in John Jossey's (sales executive) desk

(Continued on page 80)

Foghorn

FOOL FOR THE CITY

1975 FALL ITINERARY

- 10/1 Memorial Auditorium,
Utica, New York
- 10/3 Capital Center, Largo Maryland
- 10/4 The Scope, Norfolk, Virginia
- 10/5 Civic Center,
Charleston, West Virginia
- 10/6 Murray State University,
Murray, Kentucky
- 10/9 Civic Center,
Springfield, Massachusetts
- 10/10 Orpheum Theatre,
Boston, Massachusetts
- 10/11 The Beacon Theatre,
New York City, New York
- 10/14 Palace Theatre, Albany, New York
- 10/15 The Dome, Rochester, New York
- 10/17 Von Braun Civic Center,
Huntsville, Alabama
- 10/18 Municipal Auditorium,
Mobile, Alabama
- 10/19 City Auditorium,
Birmingham, Alabama
- 10/21 Civic Center, Knoxville, Tennessee
- 10/22 Johnson City, Tennessee
- 10/24 West Palm Beach, Florida
- 10/25 Curtis Hixon Hall, Tampa, Florida
- 10/31 Park Center,
Charlotte, North Carolina

On Tour with
MONTROUSE



The New Album:
Produced by
Nick Jameson



On Bearsville Records and Tapes

Radio Shack Ups Profits; Showing 1976 Line Soon

FORT WORTH—The 3,500-store Radio Shack audio retail chain has been primarily responsible for a 25 percent jump in the corporate sales figures of its parent company, Tandy Corp.

According to Charles Tandy, chairman of the board and chief executive officer of the Tandy Corp., Radio Shack stores led all product categories with a sales increase of 37 percent this year over fiscal 1974. The chain was also responsible for 68 percent of the 25 percent corporate sales increase.

To ensure that this healthy sales figure is maintained during fiscal 1976, Radio Shack has added another 55 stores to its rapidly expanding operation. The new shops are located in Arizona, California, Oregon, Washington, Utah, Idaho, New York, Ohio, Rhode Island, Massachusetts, Connecticut, Virginia, Pennsylvania, North Caro-

lina, New Jersey, West Virginia, Minnesota, Illinois, Wisconsin, Louisiana, Alabama, Oklahoma, Georgia, Montana and Colorado.

Meanwhile, Radio Shack will unveil its Realistic line of stereo hi fi equipment and citizen's band radio products at its annual open house scheduled for the Biltmore Hotel in New York October 23.

Other products of the firm's 1976 line of home entertainment products will also be on display at the mini show which will be open exclusively to members of the electronic trade and business press.

In other Radio Shack news Robert Lynch, vice president of the firm's franchise international division, will discuss franchise management at the International Franchise Assn.'s fall franchise management workshops, scheduled for Los Angeles, Chicago and Virginia.

The workshops, designated "An Experience Exchange," are designed for all companies that market through a dealership system. The sessions are expected to be specially tailored to fit the needs of new or small companies, as well as larger and better established organizations.

The sessions kicked off Sept. 17-18 at the Holiday Inn, O'Hare, Chicago, followed Oct. 8-9 at the Regency Hyatt, Los Angeles, and Oct. 29-30 at the Quality Inn, Arlington, Va.

Jewish Committee Fetes AFM Chief

NEW YORK—Hal C. Davis, since 1970 president of the American Federation of Musicians, will be the recipient of the Democratic Heritage Award of the American Jewish Committee at a gala Oct. 16 at the St. Regis Hotel.

From Pittsburgh, Davis is a former U.S. Marine who has long been active in community projects.

ABC Report Disappoints

NEW YORK—Continuing re-evaluation and restructuring at ABC Records, a high rate of returns and lower revenues "reflecting general industry conditions," and other adjustments are given as the principal factor in the further decline in third quarter results from the July 11 estimate of a 35-percent-drop from 1974 for parent ABC, Inc.

A company spokesman declined further comment beyond the official statement that ABC Records' third quarter results "will include adjustments for obsolete inventory as well as a more conservative basis for inventory evaluation, a larger number of returns than anticipated, elimination of certain artists from its roster, and provisions for pending claims."

Additionally, the TV division experienced profits lower than previously projected and the Largo, Md., Wildlife Preserve was affected by the economy and competition. As a result of all these factors, instead of an estimated decline of 35 percent in third quarter operating results, the parent company will approximately break even.

\$1 Mil In Sept. Sales Achieved By Casablanca

LOS ANGELES—September was Casablanca Records' first million dollar sales month. Neil Bogart, president of the label, attributes the figure to the success of Buddy Miles, Hugh Masekela and Kiss "Live" albums.

With the label's new product due this month including LPs by the Parliament and Angel, Bogart feels there is every indication that Casablanca will attain another million dollar month.

He feels an additional factor in the surge of sales is the company's first label distribution deal with Oasis Records.

Oct. 31 will mark the end of Casablanca's first year as an independent company since breaking distribution ties with Warner Bros.

Earnings Reports

PICKWICK INTERNATIONAL			
1st qtr. to	1975	1974	
July 31:			
Sales	\$54,251,643	\$53,698,762	
Net income	1,241,907	1,023,271	
Per share	.28	.23	
Average shares	4,383,116	4,466,776	
a—Restated to reflect change to LIFO method of valuing the principal portion of company's domestic inventories.			

LAFAYETTE RADIO ELECTRONICS			
Year to	1975	1974	
June 30:			
Sales	\$91,487,509	\$87,057,441	
Net income	2,119,026	2,490,569	
Per share	.91	1.04	
fourth-quarter			
Sales	22,441,312	20,562,853	
Net income	482,642	227,922	
Per share	.21	.11	

KOSS CORP.			
Year to	1975	1974	
June 30:			
Shipments	\$16,069,514	\$14,759,072	
Net income	1,114,212	1,243,192	
Per share	.66	.72	
Average shares	1,694,850	1,719,078	
fourth-quarter			
Shipments	3,939,063	4,305,724	
Net income	226,790	229,663	
Per share	.14	.13	
a—Restated to reflect an accounting change.			

HANDLEMAN CO.			
1st qtr. to	1975	1974	
Aug. 2:			
Sales	\$21,522,000	\$23,223,000	
Net income	369,000	599,000	
Per share	.08	.14	
a—Includes results of recently acquired Sieberts Inc. since July.			

Market Quotations

As of closing, Thursday, October 2, 1975

1975	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27%	13%	ABC	713	57	18%	17%	18%	+ 1/2
7%	2%	Ampex	—	54	5%	5%	5%	— 1/2
3%	1%	Automatic Radio	—	1	3%	3%	3%	— 1/2
9%	4%	Avnet	4.08	281	7%	7%	7%	Unch.
17%	16%	Bell & Howell	7.28	69	17%	16%	16%	— 1/2
45	44%	CBS	11.06	196	45	44%	45	Unch.
6%	5%	Columbia Pic.	8.33	93	6%	5%	6%	+ 1/2
5%	5%	Craig Corp.	507	26	5%	5%	5%	+ 1/2
55%	21%	Disney, Walt	2184	375	44%	42	43%	+ 1 1/2
4%	3%	EMI	1047	129	4%	3%	4%	+ 1/2
21%	18%	Gulf + Western	480	243	20%	19%	20	+ 1/2
7%	3%	Handleman	5.79	10	5	4%	5	+ 1/2
20%	5%	Harman Ind.	445	25	14	13%	13%	— 1/2
8%	3%	Lafayette Radio	6	87	6%	6%	6%	Unch.
19%	12	Matsushita Elec.	1062	5	14%	14%	14%	+ 1/2
88%	27%	MCA	1012	412	81%	78%	81	+ 1/2
18%	12%	MGM	598	101	15%	15	15%	+ 1/2
68	43	3M	2085	697	50%	49%	50%	+ 1 1/2
4%	1%	Morse Elec. Prod.	—	10	2 1/2	2 1/2	2 1/2	Unch.
57%	33%	Motorola	2603	247	47%	43%	44%	Unch.
24%	12%	No. Amer. Philips	799	7	19	18%	18%	+ 1/2
19%	7	Pickwick Intl.	657	23	11%	11	11%	+ 1/2
6%	2%	Playboy	1061	9	3%	3%	3%	Unch.
21%	10%	RCA	1457	380	17%	16%	17%	+ 1/2
13%	5	Sony	2386	1020	8%	8	8%	+ 1/2
18%	9%	Superscope	348	38	11%	10%	11	— 1/2
50%	11%	Tandy	997	209	41	37%	40%	+ 2 1/2
3%	1/2	Telex	885	36	2%	2%	2%	Unch.
3%	1%	Tenna	1118	27	2	2	2	— 1/2
10%	6	Transamerica	10	248	7%	7%	7%	+ 1/2
15%	5%	20th Century	718	384	13	12%	13	+ 1/2
22%	8%	Warner Commun.	684	97	18	17%	17%	— 1/2
28%	10	Zenith	7375	165	22	21%	22	— 1/2

As of closing, Thursday, October 2, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	P-E	OVER THE COUNTER*	VOL.	Week's High	Week's Low	P-E
ABCO Inc.	0	2 1/4	1 1/4	—	M. Josephson	10	6 1/2	6	—
Gates Learjet	8	8%	8%	325	Schwartz Bros.	0	1 1/2	3/4	—
GRT	0	4%	4%	—	Kustom Elec.	4	2 1/4	2 1/4	—
Goody Sam	1	2%	1%	683	Orrox Corp.	0	1 1/2	3/4	—
Integrity Ent.	1	2%	1%	—	Memorex	34	7	6%	—
Koss Corp.	24	5%	4%	—					

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

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

Two Companies Post Increases

LOS ANGELES—Two music companies—Pickwick International and Columbia Pictures' Arista Records—posted higher sales and looked to the new fiscal year with cautious optimism.

Pickwick reported earnings of \$1,241,907, or 28 cents a share, on sales of \$54,251,643 for the first quarter ended July 31, compared with earnings of \$1,023,271 (restated), or 23 cents a share, on sales of \$53,698,762 for the same period a year ago.

Arista Records posted sales of \$30,138,000 in its record and music publishing divisions for the year ended June 30 compared with \$22,522,000 for the year before period.

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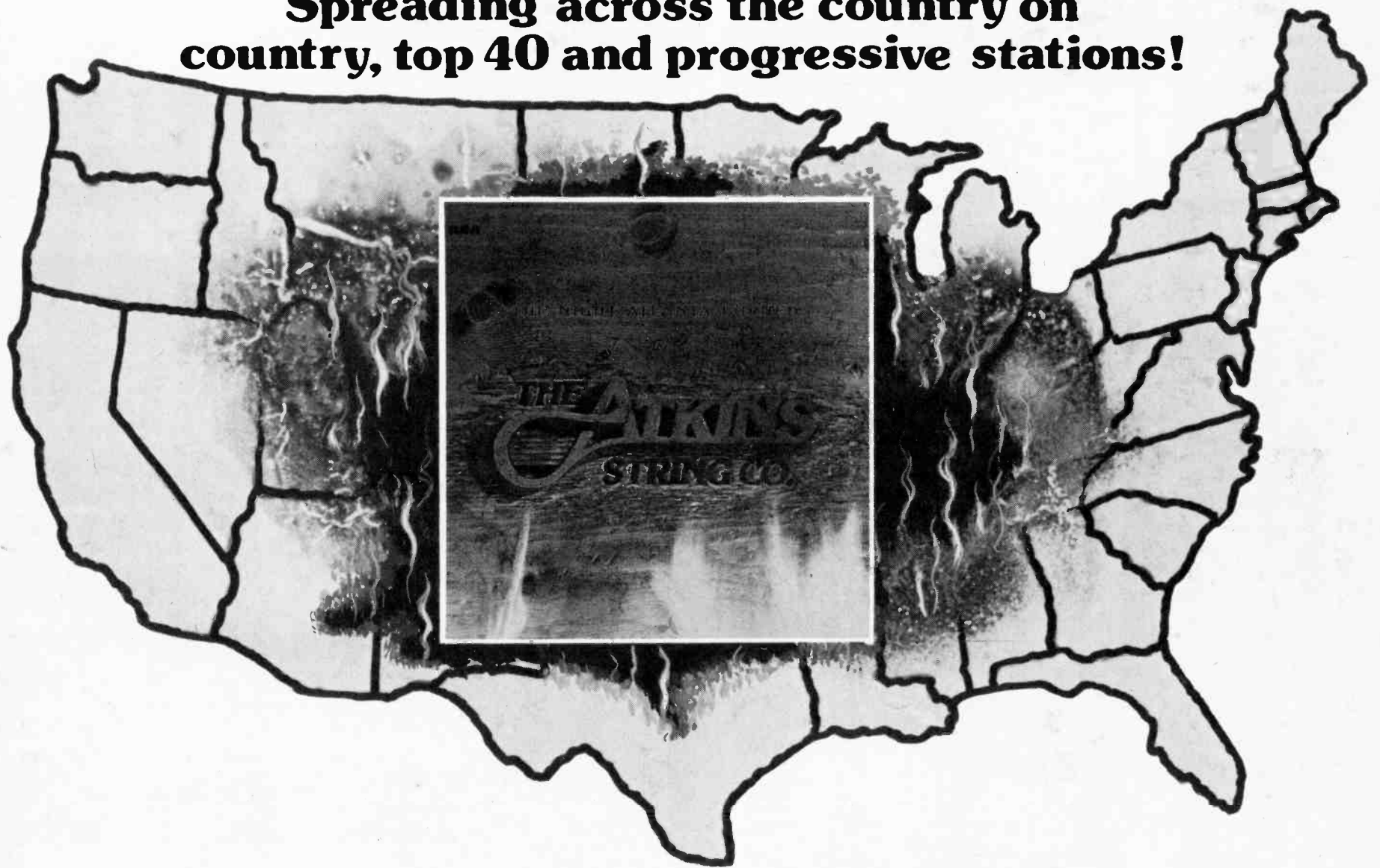
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"THE NIGHT ATLANTA BURNED"

APL/APK/APS1-1233

Before Atlanta was burned, during the closing months of the Civil War, string music floated from open windows of a music conservatory in the city.

John D. Loudermilk heard some

of the music played by an itinerant musician who had learned it from a few of the pre-war scores which escaped the fire.

He recreated the feel and fashion of the old music in this composition: The Night Atlanta Burned.

RCA Records and Tapes

General News

6 Labels Charge Copyright Violation By a Californian

LOS ANGELES—Six labels, Capitol, Atlantic, CBS, MCA, ABC and Warner Bros. are suing Joseph Martin doing business as National Music Company & The Tape Company for copyright violation of recorded performances.

The federal district court suit asks \$5,000 for each alleged separate infringement plus further punitive damages as recommended by the court. The suit also asks an injunction to halt the alleged Huntington Beach infringer.

All material involved in the suit was purportedly recorded and copyrighted after Feb. 15, 1972, thus protecting it under the federal law from unauthorized duplication.

The pleading sets forth the following number of alleged infringements by label: Atlantic, 36; Columbia, 97; MCA, 18; Capitol, 19; ABC, 18; and Warner Bros., 48.

Avco Kicks Off Discount Plan

NEW YORK—Avco Records has initiated an extensive discount program, and an incentive bonus program for its distributors and salesmen respectively as part of a broad marketing and promotion campaign on new albums by Van McCoy, the Stylistics and Vicky Leandros.

The program, which also features radio advertising and point-of-purchase displays, was personally launched by Hugo Peretti and Luigi Creatore, Avco co-presidents and Bud Katzel, vice president, during a recent cross-country tour.

Vanguard Tees Restocking Plan

NEW YORK—Vanguard Records has introduced a special restocking plan for distributors. A discount of 15 percent below the usual distributor price will be offered on Vanguard's Cardinal, Historical Anthology of Music, and Everyman series. A discount of 10 percent will be offered on the rest of the catalog. The offer is good through Oct. 24.

Grammy Forms Are Mailed By Academy

NEW YORK—NARAS members and record companies have been mailed official Grammy Awards entry forms for product released during the second half of the eligibility period. Record companies have to return their forms by Friday (17), while Record Academy members have until Oct. 24.

Forms for releases in the first part of the year had been sent out in June, and voting for this year's Grammys is spread over 48 categories.

Stax's Al Jackson Killed In Memphis

MEMPHIS—Producer-drummer Al Jackson Jr. was shot to death at his home here Wednesday (1).

Police found his wife, Barbara, outside the Jackson residence, her hands tied, screaming. She said a man was ransacking the Jackson house when she returned home. She was tied up, and when her husband came home the man shot him five times. Police did not hold Mrs. Jackson.

A drummer for Booker T and the MGs, Jackson was 39 years old and for many years had produced disks for the Stax label.

Apex-Martin Invades N.Y. As Major Record Distrib

NEW YORK—New Jersey-based distributor Apex-Martin Records Sales has expanded its operational territory with the opening of a sales and promotion office in New York. Apex-Martin has serviced the New

Jersey area for more than 16 years, and with this move, the company will now cover metropolitan New York and New Jersey as a one-stop, as well as distributor.

The company also made several additions to its staff including the appointment of Morty Gilbert as sales manager for the expanded operation, and veteran promotion man Juggy Gayles as promotion head.

Rackjobbing for the company will continue to be handled through affiliate Sterling Service Co. headed by Stan Sterling. Warehousing and executive offices for Apex-Martin will remain in Hillside, N.J.

Gilbert and Gayles will operate out of newly-acquired offices here at 1650 Broadway.

Valentine Wins ASCAP Prize

NEW YORK—The \$250 first prize in ASCAP's annual Nathan Burkan Memorial Competition, held at Fordham Univ. School of Law, has been won by Joseph Valentine, a Dean's List student at Fordham.

The competition, held under the supervision of Fordham's Dean Joseph McLaughlin, is sponsored by ASCAP as a way of stimulating interest in the field of copyright law.

The winning essay titled, "Copyright: Moral Right—A Proposal," will be entered in the national awards competition.

Testaments Basis For Statlers LPs

CHICAGO—A human treatment of old and new Testament figures, in a country format written and recorded by the Statler Brothers, will be released by Mercury Oct. 10 as two separate albums. The material represents a departure for the country-oriented Statler Brothers.

The albums are titled "Holy Bible—Old Testament," and "Holy Bible—New Testament."

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Chuck Pulin photo

BITTER END REUNION—The stage of the old Bitter End, renamed The Other End, was alive with spontaneity several weeks back when Ronee Blakely, far left, dropped by to jam with some old friends. They include, left to right, composer-musician David Amram, composer-musician Bobby Neuwirth and folk music patriarch "Rambling" Jack Elliot. The club has had many people come by lately, including Bob Dylan and Tom Paxton.

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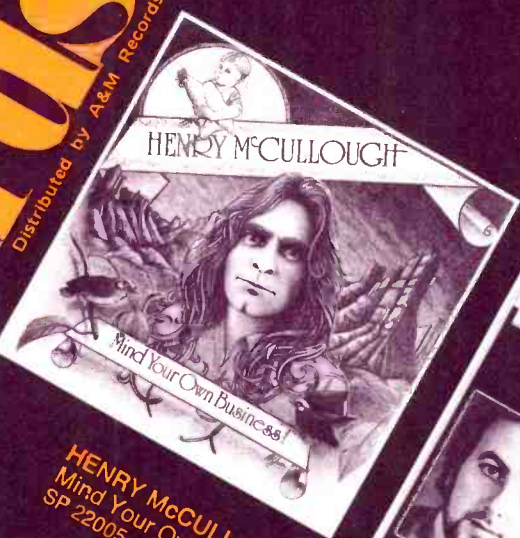
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New Companies

James Tolbert and Walter Scott have formed Tolbert & Scott Personal Management in Los Angeles. Their clients include Solid State, Leonard Feather, Crystal Brandy, Bobby Belle and Cliff Gregory.

Management Sciences, a Los Angeles Business consulting firm with entertainment investments, has opened a public relations and advertising division headed by Noreen Jenney, who was previously vice president of Ed Shaw Enterprises.

Pel Music Publishing Co. (BMI) launched by Larry Klein, Chicago, boss of LK Records.

In Shirley, Ind., Tom Harvey proposes to develop talent via Leo Management. He's starting with Peddler and Blind Man's Bluff, rock combos.

Art Linson and Gary Stromberg have formed Hollywoodreams Entertainment, an artist management and motion picture production firm in Los Angeles. Management clients include Nils Lofgren, the Persuasions, the Mark/Almond Band, Styx and the Pep Boys. The office is producing a Universal musical comedy film, "Car Wash."

Musicians Lee Stone and Robert Garner with deejay Perry Allen have formed Improvise Records in Memphis. The label is specializing in jazz productions.

Michael Miller and Richard Davis have formed Trust Me Productions in Los Angeles. The firm is specializing in developing artists in all phases of the music business.

Massawareness, management-PR firm formed in Beverly Hills by Bud Bemis and Harv Creighton. First clients: Berry Black, the Savage Cabbage, Love Peace & Beeds. Duo headed a literary agency in San Jose, Calif. previously.

Record Man Productions formed in Los Angeles by Morey Alexander and Billy Sherman, operators of the five-store chain of record shops called Record Man Stores. First act signed is Charlie Musselwhite who has been placed with Capitol. Also on the roster is a seven-piece soul band from Washington, D.C. called The Free Form Experience.

Michael Miller and Richard Davis have formed Trust Me Productions in Los Angeles. The firm will specialize in developing artists in all phases of the music business.

Scada Productions has been formed in Washington, D.C., by James Parker, Sally Warren, Billy Turner, Bernard Moore and Bob Norris. Temporary address is 2508 Pomeroy Rd., S.E., Suite 303, telephone (202) 574-9630.

Finn Tara Music has been started in Los Angeles by Dennis McCrohan. Among the ASCAP firm's copyrights is "Caroline (Are You Ready For The Outlaw World)" which McCrohan says has been cut by Steppenwolf.

2 Sinatras Tee a Major Pub Company

LOS ANGELES—Frank Sinatra Jr. and Nancy Sinatra have joined forces to start a major international publishing operation, Frank & Nancy Music.

Billy Strange will be president of the firm, which is headquartered in Nashville and will establish offices in Los Angeles, New York and London.

Fredrick Bienstock will be in charge of administration and business supervision. He has headed Carlin Music, a leading publisher in England, since 1966 and in 1970 started Hudson Bay Music and Yellow Dog Music in the U.S.

James Cohen is the firm's legal counsel. Strange is a veteran arranger-conductor-producer who has been Nancy Sinatra's musical director for many years.

Frank & Nancy Music is to be an all-around publishing operation which specializes in building the careers of new songwriters in all fields of pop music.

Legal Decision Is Thorny Task

LOS ANGELES—A superior court judge here will have the thorny task of deciding what are "the highest professional standards of record distribution and promotion" in accordance with the minimum standards of the industry.

Case in point is a breach of pact suit being brought by members of an act known both as Styx and TW4 against Wooden Nickel Productions here.

Dennis DeYoung, John Curlewski, Jim Young and John and Chuck Panozzo allege the Bill Traut-Jim Golden firm breached the contract by: 1) failing to provide timely royalty accountings; 2) not recording two LPs yearly; 3) failing to pay scale for recording; and 4) not promoting and distributing properly.

The suit asks \$50,000 damages for the first three breaches and another almost \$2 million on other damage allegations.

Dells On Mercury

CHICAGO—The Dells will be releasing their first Mercury album, "We Got To Get Our Thing Together," Oct. 10, as a result of a joint production agreement between Joe Robinson, All Platinum Records' president, and Irwin Steinberg, Phonogram/Mercury president.

The Dells joined Robinson through his recent purchase of Chess Records.

GRC Distribution Set In Philippines

LOS ANGELES—Expanding its international distribution, GRC Records will debut its product under its own logo later this month in the Philippines through Home Industries Development of Manila.

Acts to be released in the chain of islands include Sammy Johns, Loleatta Holloway, Ripple and the Festival Strings, among others.

Five music publishing catalogs owned by the Thevis Music Group, allied with GRC, will be represented in the Philippines by the recently organized World Music Assn., a collection agency formed by a group of lawyers.

General News Atlantic Staff In Parley

NEW YORK—Atlantic Records' four regional marketing/promotional teams huddled with home office staffers here Sept. 22-23 to map strategies for coming sales pushes.

Under the sales campaign banner of "Give The Gift Of Music," this

Private Stock Sees

• Continued from page 6

These label acts already scoring include Frankie Valli, Flash Cadillac, Trini Lopez, Austin Roberts, Terry Jacks, Dickie Goodman and Nancy Sinatra, among others.

The bulk of the sales, though, have come on singles, with only three LPs released during the year. The coming year will probably see upwards of 15 albums released, insiders say.

Also credited by Uttal as a key move in the label's development was the absorption by Private Stock of the independent record promotion firm of Love-Rosen Productions, with both Noel Love and Howard Rosen joining Uttal's executive team.

Product to come from the label will include works by such artists as Vicki Lawrence, Bergen White, Dede Warwick, The Mob and Wayne Carson.

Cabin Gets Apex

HONESDALE, Pa.—Springboard International (Apex Records) has signed an exclusive national distribution deal with Cabin Records for its entire line. The latest release on Cabin is "Tracy Lee," by Tom San- teeso.

fall's new releases were also highlighted in a series of product presentations.

Artists represented by the new product included Aretha Franklin, Finch, Pretty Things, Jan Hammer, Dee Dee Bridgewater, George Carlin, Michel Polnareff, Roxy Music, Backstreet Crawler, Sister Sledge, Al Hudson, Ben E. King and Blue Magic.

Awards were also presented to field staff personnel during the sessions and, in addition, a special dinner party honoring George Furness, West Coast regional pop promotion director, was hosted by the label.

NARM To Host Indie Distributions

NEW YORK—NARM will hold its first Independent Distributors Conference at the Continental Plaza Hotel in Chicago, Oct. 29-30, according to Jules Malamud, executive director of the organization.

The Oct. 29 meeting will feature a cocktail reception and dinner meeting to which all independent distributors, independent manufacturers and members of the trade press are invited.

Earlier that day the Independent Distributors Advisory Committee, and the Independent Manufacturers Advisory Committee will each hold a separate meeting.



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—DAN INGRAM, WABC Radio in New York

"The funniest thing I've read since reading Mayor Daley's lips at the 1968 Democratic National Convention."—JIM SCOTT, WSAI Radio in Cincinnati

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Say You Saw It in Billboard

A&M Proposes Exploiting New Horizon Jazz Like Pops

• Continued from page 1

and worked on the mixes for the three others.

Liebman was formerly with Miles Davis and McCoy Tyner. His LP is called "Sweet Hands." Fortune's LP

is titled "Awakening." The Jones-Lewis band's LP, "Suite For Pops," was originally recorded for A&M in 1972 with production by Phil Ramone but was never released. One track, "Farewell," has been re-re-

corded to change the tempo. "Thad didn't think it was fast enough after playing the tune in clubs for a year and a half," Michel says.

Guitarist Jim Hall's LP, "Live," was done in Toronto with Don

Thompson on bass and Terry Clark on drums. Both sidemen are Canadians.

The Brubeck-Desmond duo effort is titled "1975: The Duets" and marks the first recorded effort of this

kind by these two former associates.

Idea for the LP sprang out of both playing on a recent jazz cruise where the bassist didn't know the changes for "You Go To My Head" and so they played without a rhythm section.

Recognizing an interest among other labels for duos (Tony Bennett and Bill Evans on Fantasy; Dizzy Gillespie and Oscar Peterson on Pablo), Snyder hopes to get into this kind of mix. "We hope to get to the point where we can make unusual combinations of artists."

Charlie Haden, who gained notoriety with his 1969 LP on Impulse featuring his Liberation Music Orchestra, will cut a "new" Liberation Orchestra LP in New York after Jan. 1. Trumpeter Owens hasn't recorded in five years although he's been involved in educational projects in the New York area. He'll produce his own LP.

Michel is working on a retainer from A&M and his is a non-exclusive pact (he's doing Alice Coltrane's first LP in two years for Warner Bros.).

Michel, who has specialized in recording avant-garde music for Impulse, claims it's no hardship getting into non avant-garde projects for Horizon. The Haden orchestra will fit into this avant-garde category but the other LPs are broader in scope.

Snyder says Horizon's audience consists of basic jazz buffs, college students, audiophiles and people who like serious music.

The LPs will be promoted through A&M college reps, acts will be steered to campus gigs, the \$5.98 price will appeal to collegians and the LPs will be jammed with information.

For the audiophiles, the LPs will be sonic experiences or as Michel says they'll be "excessively hi fi," meaning great care is being taken in the recording and mixing processes. LPs will come in plastic sleeves. The mixing process is being used to "clarify performances, not correct mistakes," Michel points out.

Snyder says A&M is bowing Horizon (after buying the name from Dave Hubert, its former owner, now head of international) "because the time is right." Label owners Jerry Moss and Herb Alpert and Gil Friesen, vice president for creative services and administration, are all interested in jazz.

Snyder says artists have control over their LPs. "They can say no." Adds Michel: "The artist defines what's right, he defines his music."

It's possible that Horizon will hire other freelance producers and buy finished masters—even from overseas sources.

"We're thinking internationally," he says. "I'm going to write our licenses and hope they send me things."

Snyder points to A&M's strong international distribution as helping sell jazz. Thad Jones-Mel Lewis and Charlie Haden have strong international reputations, he points out.

Horizon may take on distribution for other small jazz labels, Snyder reveals.

He will be hitting the road along with Fuhrman to personally help promote the first LPs.

Horizon will complement a small core of known jazz acts already on A&M such as Quincy Jones, Paul Desmond, Tim Weisberg and Chuck Mangione. Mangione has also just bowed his own label, Sagoma, which A&M is distributing and its first packages showcase vocalist Esther Satterfield, Gap Mangione (Chuck's brother) and Gerry Newwood, a multi-reed specialist.

(Continued on page 73)

TEXAS & OKLAHOMA? THE CHARTS TELL THE STORY

Billboard **HOT 100**
FOR WEEK ENDING AUGUST 30, 1975

This Week	Last Week	Weeks on Chart	Title	Artist
13	16	11	WASTED DAYS AND WASTED NIGHTS	Freddy Fender
21	25	7	TUSH	ZZ Top
52	63	5	LADY BLUE	Leon Russell

Billboard **Hot Country LP's**
Billboard SPECIAL SURVEY for Week Ending 8/6/75

This Week	Last Week	Weeks on Chart	Title	Artist
10	15	5	MY THIRD ALBUM	Johnny Rodriguez
15	13	8	THE ENTERTAINER OF THE YEAR	Roy Clark
23	31	3	THE ENTERTAINER	Roy Clark
29	21	15	AMAZING LOVE	Charley Pride
30	32	7	HOUSE OF THE RISING SUN	Jody Miller
32	25	20	ROY CLARK'S FAMILY ALBUM	Roy Clark

Billboard **Hot Country Singles**
Billboard SPECIAL SURVEY for Week Ending 8/19/75

This Week	Last Week	Weeks on Chart	Title	Artist
57	60	7	CHARLEY IS MY NAME	Charley Pride

Billboard **Hot Country LP's**
Billboard SPECIAL SURVEY for Week Ending 7/12/75

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	12	BEFORE THE NEXT TEARDROP FALLS	Freddy Fender
5	6	7	JUST GET UP AND CLOSE THE DOOR	Johnny Rodriguez
19	24	4	REDHEADED STRANGER	Willie Nelson
28	29	11	MICKEY'S MOVIN' ON	Mickey Gilley

Billboard **Hot Country LP's**
Billboard SPECIAL SURVEY for Week Ending 9/20/75

This Week	Last Week	Weeks on Chart	Title	Artist
2	2	14	REDHEADED STRANGER	Willie Nelson
6	7	11	CHARLEY	Charley Pride
14	18	17	JUST GET UP AND CLOSE THE DOOR	Johnny Rodriguez
32	36	2	TEXAS GOLD	Asleep At The Wheel

Billboard **TOP LPs & TAPE**

This Week	Last Week	Weeks on Chart	Title	Artist
10	11	18	FANDANGO	ZZ Top
34	37	22	BEFORE THE NEXT TEARDROP FALLS	Freddy Fender
61	65	30	BLUE SKY NIGHT THUNDER	Michael Murphey
100	112	20	WILL O' THE WISP	Leon Russell

Billboard **Hot Country Singles**
Billboard SPECIAL SURVEY for Week Ending 9/22/75

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	1	BEFORE THE NEXT TEARDROP FALLS	Freddy Fender
5	12	7	I JUST CAN'T GET HER OUT OF MY MIND	Johnny Rodriguez
8	11	7	ROSES AND LOVE SONGS	Ray Price
21	22	11	OH BOY	Diana Trask
36	37	8	COVER ME	Sammi Smith

Billboard **Hot Country Singles**
Billboard SPECIAL SURVEY for Week Ending 9/31/75

This Week	Last Week	Weeks on Chart	Title	Artist
2	5	12	WINDOW UP ABOVE	Mickey Gilley
7	8	10	I AIN'T ALL BAD	Charley Pride
21	28	9	THE MOST WANTED WOMAN IN TOWN	Roy Head

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- The Texas/Oklahoma tape piracy aftermath
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October 22
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Milwaukee

October 23-26
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Chicago

October 30
Uncle Sam's
Macon

October 31 & November 1
The Nightclub
Atlanta

November 2-4
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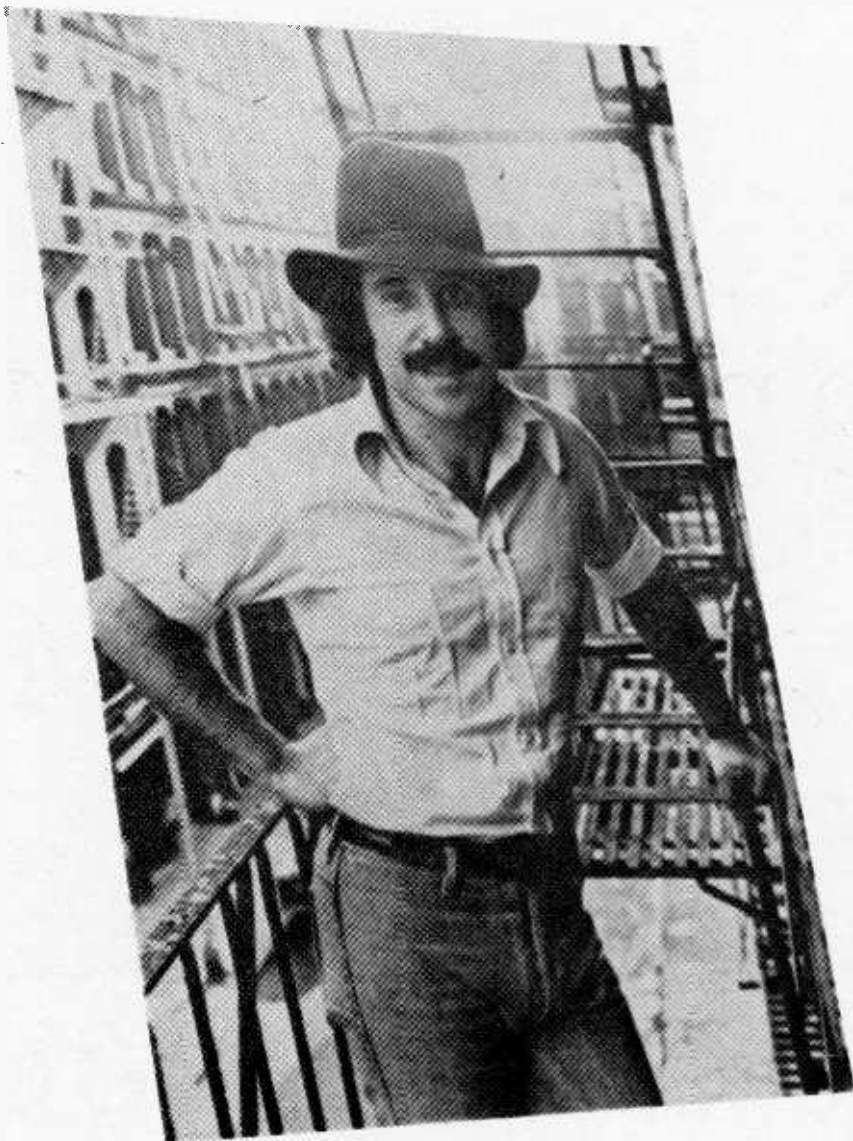
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Paul Simon. Still crazy after all these years.



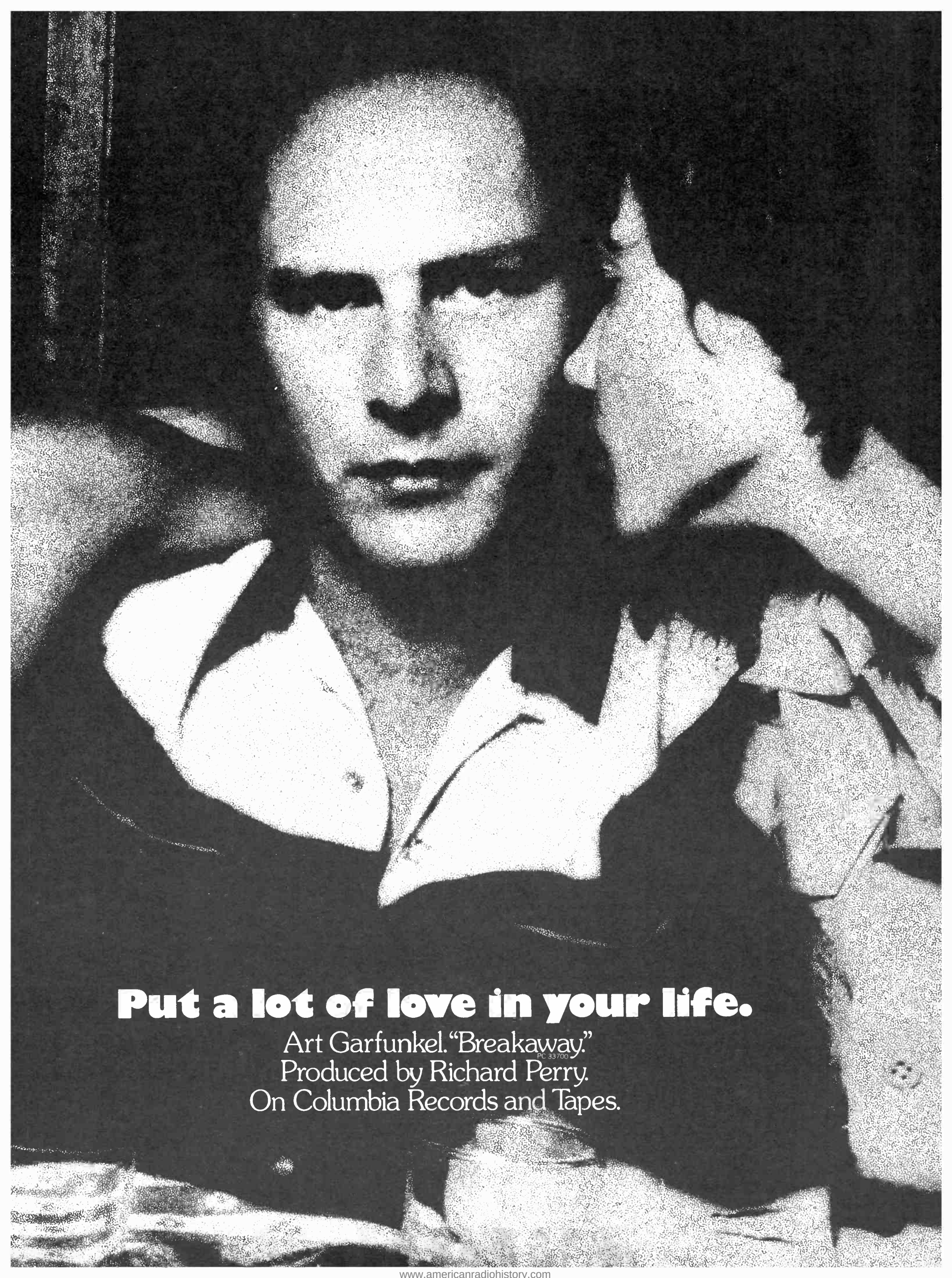
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COMMANDED BY COSGRAVE

MCA Label Has Own Air Force; Promotion System Pays Off Big

LOS ANGELES—Modern technology and enormous esprit de corps—would you believe even an MCA Records Air Force with the slogan “Let’s Get It On?”—is helping records reach their full sales potential for the label.

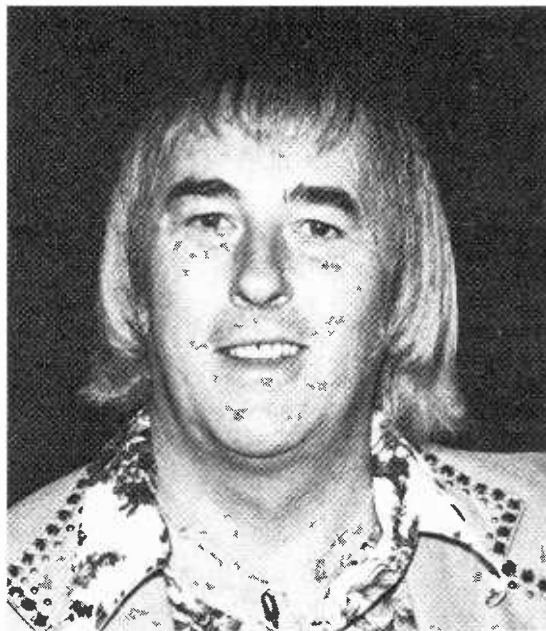
Vince Cosgrave, vice president of promotion for MCA Records, believes that, “because of sales in the country music field, ‘Please Mr. Please’ by Olivia Newton-John went gold. The country sales gave the record that little extra push, in addition to her pop sales, that she needed.”

These sales didn’t come by accident. They were created as part of an internal communications system on promotion and the constant efforts of a promotion staff that numbers 23 men in the field and four national persons—Pete Gideon, national singles promotion director; Jon Scott, national albums promotion director; John Brown, national country music promotion director; and Shelly Hopper, national coordinator.

The internal communication takes two different aspects. First, there’s the Air Force, a weekly publication of news and information about the records that MCA is promoting—a recap of record activities for the past week as well as priorities for the current week. This publication is updated each Thursday by 6 p.m. It arrives on the desk of the regional and local promotion executives the following Monday morning. The Air Force also features a singles status sheet—and albums—on each record that is currently being “worked” by the team so that everyone knows exactly where a record is station-by-station. The information shows where the record was last week, currently, and in a third column the promotion man can update the position of the disk as soon as he finds out its movement from his group of station assignments.

And, of course, there are highlight priorities. In the Sept. 8 issue of Air Force, the front cover had this statement: “Believe it or not, on release day plus three, we are posting a ‘Most Wanted’ list on Neil Sedaka’s ‘Bad Blood’ which numbers only 10 major stations.” Following, was a list of 10 call letters, including, at that time, WABC in New York and WLS in Chicago.

A second part of the communications operation includes a record-a-phone hookup at MCA Records headquarters in Los Angeles’ Universal City. Promotion executives are required to call that phone number each night. They get an update—a taped message—about different topics. On Monday night, the taped message would be about the country music records that MCA is



Vince Cosgrave.

MCA photo

working on. Tuesday night, the Top 40 records; Wednesday night, trade chart information; Thursday, albums; Friday night, results.

At the end of the taped message, the field record promotion executive dictates his own information about his records in his market.

“We monitor those messages first thing the next morning,” reports Cosgrave. “This particular morning, by 9:14 a.m. I knew we had adds on a big push record on WQXI in Atlanta, KLIF in Dallas, WQAM in Miami, and WSAI in Cincinnati... because of the time difference between the West Coast and the East Coast, the men had had time to phone in those new additions.

“The point is: You’d spend a full day calling all of those men if you did it personally. This is all done at night, while we’re still asleep on the West Coast.

“And I guarantee that you could call any of my guys and they’d be able to tell you exactly where Elton John is on the chart or on the playlist of WLS.”

In addition, of course, each of the promotional field executives have Cosgrave’s home phone and “I might get three calls a week at home. It’s all laid out—they’ll call if something is exciting, such as a late add on the playlist of a major market station.”

With this type of rapport between each of the field executives and headquarters, MCA Records is having a bonus sales year... and last year brought history-making sales and profits for the label.

Cosgrave is a record freak at heart and feels himself extremely fortunate to be working in a field that he loves. For example, he’s a life-long collector of records, with an interest primarily in jazz and blues in the formative years.

Today, he also collects jukeboxes, including antiques that go back to 1937. As soon as he walks in the front door of his house, you can push the No. 1 button on a 1940 Rockola and hear “Faded Love” by Bob Wills: it’s an old 78 r.p.m. box.

“I’ve about decided to have an entire jukebox with just Hank Williams tunes—he deserves it—and maybe another with Bob Wills.”

A Seeberg is filled only with jazz—“All cataloged so that it’s virtually a history of jazz.” Another jukebox features early rockabilly tunes.

Cosgrave also collects piano rolls for player pianos. “It’s just that I sort of went crazy on jukeboxes.”

His early love for collecting records helped him enter the music business. In 1948 while attending junior college in San Mateo, Calif.,

(Continued on page 75)

(Continued on page 26)

WSB
RADIO

1601 WEST PEACHTREE STREET, N.E./ATLANTA, GEORGIA/30309

ELMO ELLIS
VICE PRESIDENT AND
GENERAL MANAGER

Mr. Claude Hall
Billboard Magazine
9000 Sunset Blvd.
Los Angeles, California 90069

Dear Claude:

Many recording artists and producers are complaining that they cannot get exposure on radio because stations will not expose new materials, preferring to play tight lists of songs that are on the charts. This is not true of all stations.

I am asking you to inform the record industry, through your good publication, that WSB Radio, Atlanta does not play a tight list, and we are ready, willing and anxious to audition and play any good song that is brought to our attention. If it is a potentially great song, our audience will make it a hit, as we did with “Last Farewell,” “Why Me, Lord,” and a number of other songs. We do not insist that a new song establish a track record before we play it. Instead, we have no hesitation or reservations about playing the unknown song, the unheralded artist or the “unsold” song. In fact, we think it is our responsibility to let the public hear new material and new artists.

We also like to talk on the air with artists about their songs. So this letter is an open invitation.

Sincerely,

Elmo Ellis

EE:jg

INDUSTRY LEADER—Elmo Ellis, general manager and vice president of WSB in Atlanta, illustrates why his station has always been a leader. Ostensibly an MOR station by format, WSB leads the market commandingly in audience surveys and a good part of the reason is that the station has never retrenched its playlist. In fact, an unwritten policy of the station is to serve the public by presenting new good songs, whatever the kind.

Vox Jox

By CLAUDE HALL

LOS ANGELES—There are a total of 142 radio stations featuring “Hitbound... From Billboard,” according to Rip Foster, head of Audio/Video Programming here. By calling Rip at 213-461-4766 you can get a free demo sent to you and let the demo do its own hyping.

* * *

98Q (WVOP) in Vidalia, Ga., has a great music information sheet that should be a guideline for other similar stations. Music director John Shomby and program director Ken Curtis list local record stores and report on stock availability. Fantastic information... I forgot to mention that Bill Bailey is the new morning man at KENR in Houston and KENR program director Ric Libby is mad at me. Both Libby and Bailey

are good buddies. Bailey had been with KIKK in Houston for more years than either he or I like to remember. His name is a household word in Houston and his feats are legendary—such as the biggest barn dance in the world (he used the Astrodome). The lineup at KENR country now has Bill Bailey 5:30-9 a.m., Hal McClain 9-noon, Mike Cannon noon-3 p.m., music director Bruce Nelson 3-7 p.m., Mark Robinson 7-midnight, and John Conner midnight-5:30 a.m.

* * *

Billy Martin, 703-821-2343, claims that WEAM in Washington is up to its old tricks. He was hired and then fired four days later; Martin

(Continued on page 75)

‘Saturday Night’ On NBC

• Continued from page 1

NBC show, describes the project as “comedy oriented with strong contemporary musical elements, aiming

at a kind of hip, urban type audience.” There will be a studio audience numbering 300 in studio 8H in New York.

George Carlin hosts the first show, with guests including Janis Ian and Billy Preston. Paul Simon hosts the Oct. 18 show with guest stars Randy Newman and Phoebe Snow and special guest star Art Garfunkel.

“The music will be primarily live,” Michaels says. “We will always feature the vocalists live, and only rarely do we expect to use musical tracks. Most artists, as a matter of fact, will be bringing their own backup.

“We’ve also had a Nieves sound board installed specifically to provide good, clear sound. Each act will have its own stage so there will be no delay in setting up equipment and so artists can have their equipment set up and tested well ahead of show time.”

“Saturday Night” will expose at least two contemporary musical acts weekly, and will also offer three new artists, mainly in the areas of music and comedy each week.

Other features of the show include a repertoire company of seven players which “will be somewhat like a Monty Python but will not be a copy,” according to Michaels. There will be six to seven minutes of commercial parodies offered weekly, as well as comments on commercials actually running on the show. A new set of “adult Muppets” has also been created for the show.

(Continued on page 75)

JIMMY DOCKETT



“LOVE THING” FFR-8000

The beginning, after only two weeks “LOVE THING” is on these turntables.

WAIC • WBCU • WBS • WCIG • WCLK-FM • WENZ • WGOK • WIDU • WIZS • WJAY • WJGA • WKXT-FM • WMAN • WNSL-FM • WOKJ • WPBC • WSEM • WSID • WSVS • WTAW • WTBS

Thank you one and all.
Will You Join This Team?

WRITE OR CALL

Flo-Feel Records

P.O. Box #567, Jamaica, N.Y. 11431
(212) 657-3232

Peterson Offers a Series Of One-Hour Live Concerts

LOS ANGELES—The Gerry Peterson Organization is introducing a series of one-hour live concerts into radio syndication, president Gerry Peterson reports. GPO is part of Peterson’s programming consulting firm of Media Communications here.

Already, some 60-plus shows are in the can and these feature one-hour shows starring Linda Ronstadt, Dr. Hook and others. About half of the programs were aired earlier on KSN in San Francisco and KMET in Los Angeles, according to Peterson.

Titled “Spotlight Mini-Concerts,” the shows are edited from two-hour performances before a live audience in the Record Plant recording studios in Los Angeles.

Peterson arranged with Chris Stone of Record Plant to syndicate the shows, each of which has six avals for the local station. Because most of the costs of the shows have already been absorbed, Peterson says that the costs to radio stations will be “extremely reasonable.”

Produced by Ginger Baker, Paul Gurvitz and assisted by Anton Mathews

The Baker Gurvitz Army. Hup, Two, Three, Four, Was Never Like This.

And it may never be again. Because Ginger Baker and Adrian and Paul Gurvitz have a new album that's sure to make people move to their beat.

It's called "Elysian Encounter." But it sounds more like this Army is ready to storm the national charts, instead. And with their music, it's only a matter of time. **On Atlantic Records  and Tapes**

Baker Gurvitz Army
'Elysian Encounter'



SD 36-123

GIVE THE GIFT OF MUSIC

Billboard

Playlist Top Add Ons

Singles Radio Action

Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (10/2/75)

TOP ADD ONS -NATIONAL

ELTON JOHN—Island Girl (MCA)
EAGLES—Lyn' Eyes (Asylum)
WINGS—Letting Go (Capitol)

D—Discotheque 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

- CHEECH & CHONG—How I Spent My Summer Vacation (Ode)
- JIGSAW—Sky High (Chelsea)
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 40-30
- ★ NEIL SEDAKA—Bad Blood (Rocket) 19-16

KBBC—Phoenix

- ELTON JOHN—Island Girl (MCA)
- GEORGE HARRISON—You (Apple)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 15-6
- ★ ABBA—SOS (Atlantic) 16-9

KRIZ—Phoenix

- MORRIS ALBERT—Feelings (RCA)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ DAVID GEDDES—Run Joey Run (Big Tree) 8-1
- ★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 11-7

KQEO—Albuquerque

- OUTLAWS—There Goes Another Love Song (Arista)
- NATALIE COLE—This Will Be (Capitol)
- ★ NEIL SEDAKA—Bad Blood (Rocket) HB-10
- ★ SPINNERS—Games People Play (Atlantic) HB-11

KTCT—Tucson

- CHEECH & CHONG—How I Spent My Summer Vacation (Ode)
- LEON RUSSELL—Lady Blue (Shelter)
- ★ SPINNERS—Games People Play (Atlantic) 18-10
- ★ BEE GEES—Nights On Broadway (RSO) HB-24

Pacific Northwest Region

• TOP ADD ONS:

ELTON JOHN—Island Girl (MCA)
JIGSAW—Sky High (Chelsea)
WAR—Low Rider (U.A.)

★ PRIME MOVERS:

EAGLES—Lyn' Eyes (Asylum)
NEIL SEDAKA—Bad Blood (Rocket)
ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)

BREAKOUTS:

ELTON JOHN—Island Girl (MCA)
JIGSAW—Sky High (Chelsea)
WAR—Low Rider (U.A.)

KFRC—San Francisco

- ELTON JOHN—Island Girl (MCA)
- D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- ★ EAGLES—Lyn' Eyes (Asylum) 21-13
- ★ LEON RUSSELL—Lady Blues (Shelter) HB-21

KYA—San Francisco

- MANHATTAN TRANSFER—Operator (Atlantic)
- JOHN FOGERTY—Rockin' All Over The World (Elektra)
- ★ EAGLES—Lyn' Eyes (Asylum) 30-19
- D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 25-18

KLIV—San Jose

- ELTON JOHN—Island Girl (MCA)
- FRANKI VALLI—Our Day Will Come (Private Stock)
- ★ EAGLES—Lyn' Eyes (Asylum) 15-8
- ★ FOUR SEASONS—Who Loves You (W.B.) 19-15

KJOY—Stockton, Calif.

- ELTON JOHN—Island Girl (MCA)
- WAR—Low Rider (U.A.)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia) 30-16
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 28-19

PRIME MOVERS -NATIONAL

EAGLES—Lyn' Eyes (Asylum)
NEIL SEDAKA—Bad Blood (Rocket)
JEFFERSON STARSHIP—Miracles (Grunt)

KNDE—Sacramento

- ELTON JOHN—Island Girl (MCA)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ SPINNERS—Games People Play (Atlantic) 11-1
- ★ NEIL SEDAKA—Bad Blood (Rocket) 14-3

KROY—Sacramento

- ELTON JOHN—Island Girl (MCA)
- LEON RUSSELL—Lady Blue (Shelter)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 13-9
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 4-1

KJR—Seattle

- JIGSAW—Sky High (Chelsea)
- ELTON JOHN—Island Girl (MCA)
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 17-13
- ★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 4-1

KING—Seattle

- WAR—Low Rider (U.A.)
- ABBA—SOS (Atlantic)
- ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) HB-20
- ★ NEIL SEDAKA—Bad Blood (Rocket) 16-9

KJRB—Spokane

- BEE GEES—Nights On Broadway (RSO)
- WAR—Low Rider (U.A.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 15-8
- ★ ROGER DALTREY—Come & Get Your Love (MCA) 21-14

KTAC—Tacoma

- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 14-3
- ★ SPINNERS—Games People Play (Atlantic) 10-2

KGW—Portland

- ELTON JOHN—Island Girl (MCA)
- GEORGE HARRISON—You (Apple)
- ★ FOUR SEASONS—Who Loves You (W.B.) 30-18
- ★ EAGLES—Lyn' Eyes (Asylum) 21-13

KISN—Portland

- MANHATTAN TRANSFER—Operator (Atlantic)
- ELTON JOHN—Island Girl (MCA)
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 13-2
- ★ ELTON JOHN—Island Girl (MCA) HB-19

KTLC—Denver

- JIGSAW—Sky High (Chelsea)
- HUDSON BROS.—Lonely School Year (Rocket)
- ★ EAGLES—Lyn' Eyes (Asylum) 15-6
- ★ ABBA—SOS (Atlantic) 24-15

KKAM—Pueblo, Colo.

- ELTON JOHN—Island Girl (MCA)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 25-11
- ★ LEON RUSSELL—Lady Blue (Shelter) 20-15

KYSN—Colorado Springs

- ELTON JOHN—Island Girl (MCA)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ ABBA—SOS (Atlantic) 29-21
- ★ ORLEANS—Dance With Me (Asylum) 10-7

KCPX—Salt Lake City

- CATFISH—Dear Prudence (Big Tree)
- DAVE BELLAMY—Nothin' Heavy (W.B./Curb)
- ★ EAGLES—Lyn' Eyes (Asylum) 21-12
- ★ MIKE POST—Manhattan Spiritual (MGM) 30-22

KRSP—Salt Lake City

- ELTON JOHN—Island Girl (MCA)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ OLIVIA NEWTON-JOHN—Something Better To Do (MCA) 15-9
- ★ GEORGE HARRISON—You (Apple) 17-13

KYNO—Fresno

- JIGSAW—Sky High (Chelsea)
- OHIO PLAYERS—Sweet Sticky Thing (Mercury)
- ★ EAGLES—Lyn' Eyes (Asylum) 25-19
- ★ JOHN DENVER—I'm Sorry (RCA) 11-6

Southwest Region

• TOP ADD ONS:

ELTON JOHN—Island Girl (MCA)
WINGS—Letting Go (Capitol)
FOUR SEASONS—Who Loves You (W.B.)

★ PRIME MOVERS:

EAGLES—Lyn' Eyes (Asylum)
JEFFERSON STARSHIP—Miracles (Grunt)
LEON RUSSELL—Lady Blue (Shelter)

BREAKOUTS:

ELTON JOHN—Island Girl (MCA)
FOUR SEASONS—Who Loves You (W.B.)
WINGS—Letting Go (Capitol)

KILT—Houston

- ELTON JOHN—Island Girl (MCA)
- WINGS—Letting Go (Capitol)
- ★ LEON RUSSELL—Lady Blue (Shelter) 37-25
- ★ EAGLES—Lyn' Eyes (Asylum) 32-21

KRBE-FM—Houston

- ELTON JOHN—Island Girl (MCA)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- D★ RITCHIE FAMILY—Brazil (20th Century) 16-9
- ★ JEFFERSON STARSHIP—Miracles (Grunt) HB-15

KLIF—Dallas

- ELTON JOHN—Island Girl (MCA)
- FRANKI VALLI—Our Day Will Come (Private Stock)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 15-6
- ★ EAGLES—Lyn' Eyes (Asylum) HB-19

KNUS-FM—Dallas

- ELTON JOHN—Island Girl (MCA)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ MORRIS ALBERT—Feelings (RCA) 10-3
- ★ EAGLES—Lyn' Eyes (Asylum) 14-9

KFJZ—Ft. Worth

- ELTON JOHN—Island Girl (MCA)
- MELISSA MANCHESTER—Just Too Many People (Arista)
- D★ RITCHIE FAMILY—Brazil (20th Century) 27-14
- ★ NEIL SEDAKA—Bad Blood (Rocket) 10-5

KXOL—Ft. Worth

- COTTON, LLOYD & CHRISTIAN—I Go To Pieces (20th Century)
- BEE GEES—Nights On Broadway (RSO)
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) HB-20
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 27-19

KONO—San Antonio

- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ EAGLES—Lyn' Eyes (Asylum) 30-17
- ★ SPINNERS—Games People Play (Atlantic) 28-18

BREAKOUTS -NATIONAL

ELTON JOHN—Island Girl (MCA)
WAR—Low Rider (U.A.)
FOUR SEASONS—Who Loves You (W.B.)

WCFL—Chicago

- ELTON JOHN—Island Girl (MCA)
- JEFFERSON STARSHIP—Miracles (Grunt)
- D★ DAVID BOWIE—Fame (RCA) 7-3
- ★ JOHN DENVER—I'm Sorry (RCA) 12-8

WKY—Milwaukee

- SPINNERS—Games People Play (Atlantic)
- AUSTIN ROBERTS—Rocky (Private Stock)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 27-17
- ★ ORLEANS—Dance With Me (Asylum) 18-12

WZUU-FM—Milwaukee

- ELTON JOHN—Island Girl (MCA)
- BEE GEES—Nights On Broadway (RSO)
- ★ EAGLES—Lyn' Eyes (Asylum) 18-8
- ★ SWEET—Ballroom Blitz (Capitol) 12-7

WNDE—Indianapolis

- ELTON JOHN—Island Girl (MCA)
- D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- ★ SWEET—Ballroom Blitz (Capitol) 14-5
- ★ ORLEANS—Dance With Me (Asylum) 16-7

WIRL—Peoria, Ill.

- ELTON JOHN—Island Girl (MCA)
- GEORGE HARRISON—You (Apple)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 27-15
- ★ EAGLES—Lyn' Eyes (Asylum) 30-19

WDGY—Minneapolis

- EAGLES—Lyn' Eyes (Asylum)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 18-6
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 12-5

KDWB—Minneapolis

- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ABBA—SOS (Atlantic)
- ★ FOUR SEASONS—Who Loves You (W.B.) 29-20
- ★ EAGLES—Lyn' Eyes (Asylum) 20-14

KOIL—Omaha

- ELTON JOHN—Island Girl (MCA)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ SPINNERS—Games People Play (Atlantic) 28-21
- ★ ORLEANS—Dance With Me (Asylum) 25-19

KIOA—Des Moines

- ELTON JOHN—Island Girl (MCA)
- LEON RUSSELL—Lady Blue (Shelter)
- ★ EAGLES—Lyn' Eyes (Asylum) 26-12
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 21-16

KKLS—Rapid City, S.D.

- ELTON JOHN—Island Girl (MCA)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ OUTLAWS—There Goes Another Love Song (Arista) EX-24
- ★ ABBA—SOS (Atlantic) EX-25

- SPINNERS—Games People Play (Atlantic)
- ELTON JOHN—Island Girl (MCA)
- ★ EAGLES—Lyn' Eyes (Asylum) 23-12
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 19-11

(Continued on page 24)

Midwest Region

• TOP ADD ONS:

ELTON JOHN—Island Girl (MCA)
EAGLES—Lyn' Eyes (Asylum)
D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)

★ PRIME MOVERS:

EAGLES—Lyn' Eyes (Asylum)
NEIL SEDAKA—Bad Blood (Rocket)
ORLEANS—Dance With Me (Asylum)

BREAKOUTS:

ELTON JOHN—Island Girl (MCA)
D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
AUSTIN ROBERTS—Rocky (Private Stock)

WLS—Chicago

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- EAGLES—Lyn' Eyes (Asylum)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 32-14
- ★ ORLEANS—Dance With Me (Asylum) 17-6

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**"SOS"-
THE SINGLE TOP 40 D.J.'S
ARE TAKING HOME WITH THEM.
FROM "ABBA"
THE ALBUM PROGRESSIVE ROCK D.J.'S
ARE TAKING HOME WITH THEM.**

"Abba...a series of rousing uptempo cuts (which) make their musical presence felt. There's a whole lot of good music going down and Abba is certainly in the forefront of this..."
Cash Box 9/13/75

Basically an LP full of potential hit singles, which is the stuff rock's made of.
Billboard 9/13/75

ABBA

**PROMOTIONAL
DJ COPY**

SUGGESTED CUTS FOR AIR PLAY

ABBA

1. SOS (3:22)
2. I DO, I DO, I DO, I DO (3:15)
3. ROCK ME (3:03)
4. MAMMA MIA (3:22)

ATLANTIC SD 18146

NOT FOR SALE

SD 18146

PRODUCED BY
BJORN ULVAEN
& BENNY ANDERSSON

GIVE THE GIFT
OF MUSIC

#3265

ABBA.

**GETTING THEIR AMERICAN DUE AT LAST.
ON ATLANTIC RECORDS AND TAPES.**



A Polar Music Production-Stockholm
Publisher for U.S. and Canada: Countless Songs, Inc.
40 East 49 Street, New York, N.Y. 10017

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Billboard Singles Radio Action

Based on station playlists through Thursday (10/2/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

● Continued from page 22

KXOK—St. Louis

- ELTON JOHN—Island Girl (MCA)
- MORRIS ALBERT—Feelings (RCA)
- ★ HEAD EAST—Never Been Any Reason (A&M) 16-11
- ★ SPINNERS—Games People Play (Atlantic) 14-10

KSQJ-FM—St. Louis

- ELTON JOHN—Island Girl (MCA)
- D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)

- D★ DAVID BOWIE—Fame (RCA) 10-1
- ★ EAGLES—Lynin' Eyes (Asylum) 20-13

WHB—Kansas City

- NEIL SEDAKA—Bad Blood (Rocket)
- AUSTIN ROBERTS—Rocky (Private Stock)
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 14-5
- D★ TAVARES—It Only Takes A Minute (Capitol) 17-13

KEWI—Topeka

- ELTON JOHN—Island Girl (MCA)
- LOGGINS & MESSINA—A Lover's Question (Columbia)
- ★ EAGLES—Lynin' Eyes (Asylum) 31-21
- ★ HEAD EAST—Never Been Any Reason (A&M) 21-18

North Central Region

● TOP ADD ONS:

ELTON JOHN—Island Girl (MCA)
FOUR SEASONS—Who Loves You (W.B.)
BRUCE SPRINGSTEEN—Born To Run (Columbia)

★ PRIME MOVERS:

EAGLES—Lynin' Eyes (Asylum)
MORRIS ALBERT—Feelings (RCA)
NEIL SEDAKA—Bad Blood (Rocket)

BREAKOUTS:

ELTON JOHN—Island Girl (MCA)
FOUR SEASONS—Who Loves You (W.B.)
MANHATTAN TRANSFER—Operator (Atlantic)

CKLW—Detroit

- WAR—Low Rider (U.A.)
- NATALIE COLE—This Will Be (Capitol)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 16-11
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 17-12

WGRD—Grand Rapids

- ELTON JOHN—Island Girl (MCA)
-
- ★ EAGLES—Lynin' Eyes (Asylum) 21-10
- ★ NEIL SEDAKA—Bad Blood (Rocket) 11-8

Z-96 (WZZM-FM)—Grand Rapids

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ ISLEY BROS.—Fight The Power Part 1 (T-Neck) 8-5
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 3-1

WTAC—Flint, Mich.

- ELTON JOHN—Island Girl (MCA)
- MIKE POST—Manhattan Spiritual (MGM)
- ★ LEON RUSSELL—Lady Blue (Shelter) HB-25

- D★ TAVARES—It Only Takes A Minute (Capitol) 27-23

WIXY—Cleveland

- ELTON JOHN—Island Girl (MCA)
- BEE GEES—Nights On Broadway (RSO)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 17-7
- D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 36-24

WGCL—Cleveland

- ELTON JOHN—Island Girl (MCA)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ SPINNERS—Games People Play (Atlantic) 11-4
- ★

13-Q (WKTQ)—Pittsburgh

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ EAGLES—Lynin' Eyes (Asylum) 20-9
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 15-6

WKBW—Buffalo

- SPINNERS—Games People Play (Atlantic)
- FOUR SEASONS—Who Loves You (W.B.)
- ★ EAGLES—Lynin' Eyes (Asylum) 22-8
- ★ MORRIS ALBERT—Feelings (RCA) 7-1

WSAI—Cincinnati

- ELTON JOHN—Island Girl (MCA)
- WAYLON JENNINGS—Are You Sure Hank Done It This Way (RCA)
- ★ JOHN DENVER—I'm Sorry (RCA) 16-5
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 15-6

WCOL—Columbus

- CROWN HEIGHTS AFFAIR—Dreaming A Dream (De Lite)
- JOHN FOGERTY—Rockin' All Over The World (Elektra)
- ★ ROAD APPLES—Let's Live Together (Mums) 16-7
- ★ NEIL SEDAKA—Bad Blood (Rocket) 14-6

WAKY—Louisville

- ELTON JOHN—Island Girl (MCA)
- STATLER BROS.—I'll Go To My Grave (Mercury)
- ★ OUTLAWS—There Goes Another Love Song (Arista) 30-22
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 28-21

WBGH—Bowling Green, Ky.

- ELTON JOHN—Island Girl (MCA)
- MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 17-5
- ★ ROAD APPLES—Let's Live Together (Mums) 12-6

WJET—Erie, Pa.

- ELTON JOHN—Island Girl (MCA)
- JOHN DENVER—Calypso (RCA)
- ★ MORRIS ALBERT—Feelings (RCA) 21-6
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 15-5

WRIE—Erie, Pa.

- MANHATTAN TRANSFER—Operator (Atlantic)
- JIGSAW—Sky High (Chelsea)
- ★ EAGLES—Lynin' Eyes (Asylum) 21-12
- ★ MORRIS ALBERT—Feelings (RCA) 14-6

WCUE—Akron

- MANHATTAN TRANSFER—Operator (Atlantic)
- WINGS—Letting Go (Capitol)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) \$44-28
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 29-18

Mid-Atlantic Region

● TOP ADD ONS:

ELTON JOHN—Island Girl (MCA)
LEON RUSSELL—Lady Blue (Shelter)
EAGLES—Lynin' Eyes (Asylum)

★ PRIME MOVERS:

FOUR SEASONS—Who Loves You (W.B.)
ABBA—Sos (Atlantic)
NEIL SEDAKA—Bad Blood (Rocket)

BREAKOUTS:

ELTON JOHN—Island Girl (MCA)
JOAN BAEZ—Diamonds & Rust (A&M)
JAMES TAYLOR—Mexico (W.B.)

WFIL—Philadelphia

- LEON RUSSELL—Lady Blue (Shelter)
- EAGLES—Lynin' Eyes (Asylum)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 44-28
- ★ ABBA—Sos (Atlantic) 23-17

WIBG—Philadelphia

- JOAN BAEZ—Diamonds & Rust (A&M)
- JAMES TAYLOR—Mexico (W.B.)
- ★ JOHN DENVER—Calypso (RCA) 30-21
- ★ ABBA—Sos (Atlantic) 14-9

WPGC—Washington

- ELTON JOHN—Island Girl (MCA)
- WAR—Low Rider (U.A.)
- ★ FOUR SEASONS—Who Loves You (W.B.) 25-17
- ★ ABBA—Sos (Atlantic) 28-20

WCAO—Baltimore

- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- MIKE POST—Manhattan Spiritual (MGM)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia) 24-14
- ★ NEIL SEDAKA—Bad Blood (Rocket) 10-1

WGH—Newport News, Va.

- LOGGINS & MESSINA—A Lover's Question (Columbia)
- WINGS—Letting Go (Capitol)
- ★ GEORGE HARRISON—You (Apple) EX-20
- ★ FOUR SEASONS—Who Loves You (W.B.) 28-19

WYRE—Annapolis, Md.

- ELTON JOHN—Island Girl (MCA)
- MELISSA MANCHESTER—Just Too Many People (Arista)
- ★ SPINNERS—Games People Play (Atlantic) 13-6
- ★ JOHN DENVER—I'm Sorry (RCA) 6-1

WLCE—Richmond, Va.

- ELTON JOHN—Island Girl (MCA)
- OUTLAWS—There Goes Another Love Song (Arista)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 29-15
- ★ FOUR SEASONS—Who Loves You (W.B.) 25-13

Northeast Region

● TOP ADD ONS:

ELTON JOHN—Island Girl (MCA)
BEE GEES—Nights On Broadway (RSO)
ABBA—Sos (Atlantic)

★ PRIME MOVERS:

EAGLES—Lynin' Eyes (Asylum)
JEFFERSON STARSHIP—Miracles (Grunt)
LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)

BREAKOUTS:

ELTON JOHN—Island Girl (MCA)
BEE GEES—Nights On Broadway (RSO)
MELISSA MANCHESTER—Just Too Many People (Arista)

WABC—New York City

- EAGLES—Lynin' Eyes (Asylum)
- DAVID GEDDES—Run Joey Run (Big Tree)
- ★ JOHN DENVER—I'm Sorry (RCA) 14-7
- ★ ORLEANS—Dance With Me (Asylum) 8-5

WPJX-FM—New York City

- ELTON JOHN—Island Girl (MCA)
- MELISSA MANCHESTER—Just Too Many People (Arista)
- ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 20-13
- ★ EAGLES—Lynin' Eyes (Asylum) 24-21

WBBF—Rochester, N.Y.

- SWEET—Ballroom Blitz (Capitol)
- POINTER SISTERS—How Long (Bet-ch'a' Got A Chick) (ABC/Blue Thumb)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 23-14
- ★ JOHN DENVER—I'm Sorry (RCA) 11-5

WRKO—Boston

- ELTON JOHN—Island Girl (MCA)
- ABBA—Sos (Atlantic)
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 25-15
- ★ BEE GEES—Nights On Broadway (RSO) 30-23

WBZ-FM—Boston

- ELTON JOHN—Island Girl (MCA)
- BEE GEES—Nights On Broadway (RSO)
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 23-12
- ★ EAGLES—Lynin' Eyes (Asylum) 20-11

WVBF-FM—Framingham, Mass.

- MAC DAVIS—I Still Love You (Columbia)
- GEORGE HARRISON—You (Apple)
- ★ NONE
- ★

WPRO—Providence

- NEIL SEDAKA—Bad Blood (Rocket)
- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
- ★ SPINNERS—Games People Play (Atlantic) 15-5
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 19-11

WORC—Worcester, Mass.

- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- BARON STEWART—We Been Singin' Songs (U.A.)
- ★ FOUR SEASONS—Who Loves You (W.B.) 13-7
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 9-4

WDRH—Hartford

- BEE GEES—Nights On Broadway (RSO)
- ELTON JOHN—Island Girl (MCA)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 21-13
- ★ EAGLES—Lynin' Eyes (Asylum) 24-17

WTRY—Albany

- ELTON JOHN—Island Girl (MCA)
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ EAGLES—Lynin' Eyes (Asylum) 12-6
- ★ ABBA—Sos (Atlantic) 22-19

WPTR—Albany

- ELTON JOHN—Island Girl (MCA)
- BEE GEES—Nights On Broadway (RSO)
- ★ EAGLES—Lynin' Eyes (Asylum) 39-10
- ★ OUTLAWS—There Goes Another Love Song (Arista) 44-32

Southeast Region

● TOP ADD ONS:

ELTON JOHN—Island Girl (MCA)
WINGS—Letting Go (Capitol)
CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

★ PRIME MOVERS:

EAGLES—Lynin' Eyes (Asylum)
NEIL SEDAKA—Bad Blood (Rocket)
POINTER SISTERS—How Long (Bet-ch'a' Got A Chick) (ABC/Blue Thumb)

BREAKOUTS:

ELTON JOHN—Island Girl (MCA)
CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
WAR—Low Rider (U.A.)

WQXI—Atlanta

- ELTON JOHN—Island Girl (MCA)
- ABBA—Sos (Atlantic)
- ★ POINTER SISTERS—How Long (Bet-ch'a' Got A Chick) (ABC/Blue Thumb) 15-9
- ★ EAGLES—Lynin' Eyes (Asylum) 10-5

WFOM—Atlanta

- ELTON JOHN—Island Girl (MCA)
- SWEET—Ballroom Blitz (Capitol)
- ★ EAGLES—Lynin' Eyes (Asylum) 21-8
- ★ NEIL SEDAKA—Bad Blood (Rocket) 12-2

Z-93 (WZCZ-FM)—Atlanta

- ELTON JOHN—Island Girl (MCA)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ EAGLES—Lynin' Eyes (Asylum) 8-1
- ★ SPINNERS—Games People Play (Atlantic) 10-6

WBBQ—Augusta

- ELTON JOHN—Island Girl (MCA)
- BILLY SWAN—Everything's The Same (Monument)
- ★ MANHATTAN TRANSFER—Operator (Atlantic) 26-10
- ★ ROAD APPLES—Let's Live Together (Mums) 18-11

WSGN—Birmingham, Ala.

- ELTON JOHN—Island Girl (MCA)
- WINGS—Letting Go (Capitol)
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 16-12
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 20-16

WHYY—Montgomery, Ala.

- LINDA RONSTADT—Love Is A Rose (Asylum)
- FREDDY FENDER—Secret Love (ABC/Dot)
- ★ JOHN DENVER—Calypso (RCA) 27-15
- ★ MELISSA MANCHESTER—Just Too Many People (Arista) 20-12

WTOB—Winston/Salem, N.C.

- ELTON JOHN—Island Girl (MCA)
- JOHN DENVER—Calypso (RCA)
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 27-14
- ★ EAGLES—Lynin' Eyes (Asylum) 24-13

WSGA—Savannah, Ga.

- ELTON JOHN—Island Girl (MCA)
- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 20-14
- ★ MANHATTAN TRANSFER—Operator (Atlantic) 25-19

WTMA—Charleston, S.C.

- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- WAR—Low Rider (U.A.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 24-15
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) HB-19

WKIX—Raleigh, N.C.

- ELTON JOHN—Island Girl (MCA)
- WAR—Low Rider (U.A.)
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 19-8
- ★ ARTHUR ALEXANDER—Every Day I Have To Cry Some (Buddah) 29-18

WORD—Spartanburg, S.C.

- WILLIE HUTCH—Love Power (Motown)
- MANHATTAN TRANSFER—Operator (Atlantic)
- ★ EAGLES—Lynin' Eyes (Asylum) 24-8
- ★ MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn) 17-3

WAYS—Charlotte, N.C.

- WILLIE NELSON—Blues Eyes Cryin' In The Rain (Columbia)
- ROD STEWART—Sailing (Shelter)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 22-11
- ★ EAGLES—Lynin' Eyes (Asylum) 25-17

WNOX—Knoxville

- ABBA—Sos (Atlantic)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ FOUR SEASONS—Who Loves You (W.B.) 28-18
- D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 29-21

WGOW—Chattanooga, Tenn.

- MELISSA MANCHESTER—Just Too Many People (Arista)
- POCO—Keep On Tryin' (ABC)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 25-5
- ★ DAVID GEDDES—Run Joey Run (Big Tree) 23-8

KAAY—Little Rock

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
-
- ★ PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) HB-16
- ★ LEON RUSSELL—Lady Blue (Shelter) HB-23

WHBQ—Memphis

- ELTON JOHN—Island Girl (MCA)
- NATALIE COLE—This Will Be (Capitol)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 20-7
- D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 17-6

WMPS—Memphis

- JOHN FOGERTY—Rockin' All Over The World (Elektra)
- GEORGE HARRISON—You (Apple)
- ★ JESSI COLTER—You Ain't Never Been Loved (Capitol) HB-20
- ★ SPINNERS—Games People Play (Atlantic) HB-22

WMAK—Nashville

- MELISSA MANCHESTER—Just Too Many People (Arista)
- BEE GEES—Nights On Broadway (RSO)
- ★ SPINNERS—Games People Play (Atlantic) 17-10
- ★ EAGLES—Lynin' Eyes (Asylum) 14-8

WLAC—Nashville

- ELTON JOHN—Island Girl (MCA)
- WINGS—Letting Go (Capitol)
- D★ RITCHIE FAMILY—Brazil (20th Century) HB-13
- ★ BEE GEES—Nights On Broadway (RSO) HB-15

WLCY—St. Petersburg, Fla.

- ELTON JOHN—Island Girl (MCA)
- BAY CITY ROLLERS—Saturday Night (Arista)
- ★ WINGS—Letting Go (Capitol) 32-21
- ★ SUNSHINE BAND—That's The Way I Like It (TK) 13-4

WQAM—Miami

- ELTON JOHN—Island Girl (MCA)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ EAGLES—Lynin' Eyes (Asylum) 30-15
- ★ NATALIE COLE—This Will Be (Capitol) 31-16

WFUN—Miami

- ELTON JOHN—Island Girl (MCA)
- WAR—Low Rider (U.A.)
- ★ EAGLES—Lynin' Eyes (Asylum) 19-5
- ★ JOHN DENVER—I'm Sorry (RCA) 18-8

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- LEON RUSSELL—Lady Blue (Shelter)
- JEFFERSON STARSHIP—Miracles (Grunt)
- D★ ESTHER PHILLIPS—What A Difference A Day Makes (Kudu) 29-19
- ★ MORRIS ALBERT—Feelings (RCA) 21-13

WQPD—Lakeland, Fla.

- ELTON JOHN—Island Girl (MCA)
- HUDSON BROS.—Lonely School Year (Rocket)
- ★ POINTER SISTERS—How Long (Bet-ch'a' Got A Chick) (ABC/Blue Thumb) 27-9
- ★ EAGLES—Lynin' Eyes (Asylum) 28-16

WMFJ—Daytona Beach, Fla.

- ELTON JOHN—Island Girl (MCA)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- D★ RITCHIE FAMILY—Brazil (20th Century) 24-21
- ★ NEIL SEDAKA—Bad Blood (Rocket) 21-19

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In the 1975 International Radio Programming Forum Awards competition sponsored by Billboard Magazine...

METROMEDIA WINS AGAIN & AGAIN & A

THROUGH THE YEARS, the Metromedia stations, program directors and on-the-air personalities have found that their fiercest competition for various awards has been their Metromedia sister stations and colleagues.

So it is with the 1975 International Radio Programming Forum Awards, sponsored by Billboard Magazine.

Metromedia stations and personnel received 13 nominations and of these, 6 were declared winners. The nominations are listed by station on the map below.

THE WINNERS ARE:

WNEW-FM: Winner of the First Grand International Station of the Year Award, which, in the words of Billboard Magazine, "...designates WNEW-FM as the greatest radio station in the world."

WNEW-FM was also named Progressive Radio Station of the Year.

KSAN's Bonnie Simmons was named Progressive Program Director of the Year and, incidentally, is the first woman to receive this accolade from her peers.

KLAC's documentary program, "Tribute to Bob Wills," received the award for Program of the Year.

In the first tie ever awarded in the Air Personality of the Year Competition, KMET's Shadoe Stevens and B. Mitchel Reed were named co-winners.

METROMEDIA stations aren't handcuffed by corporate critics or divisional decrees. Each outlet is given creative freedom. Each station diligently strives to become an integral part of the community. To build a distinctive personality. This autonomy pays off. It pays off in program quality. It pays off in advertiser support. It pays off in attracting and keeping top personnel.

Instead of organizational charts, Metromedia Station Managers keep busy drawing more listeners. It is this dedicated attitude that has helped Metromedia Radio become a major force in marketing communications.

REPRESENTED NATIONALLY BY METRO RADIO SALES

**MM
KSAN**

SAN FRANCISCO

Nominations:
STATION OF THE YEAR
Bonnie Simmons
PROGRAM DIRECTOR
OF THE YEAR

**MM
WNEW-FM**

NEW YORK

Nominations:
STATION OF THE YEAR
Scott Muni
PROGRAM DIRECTOR
OF THE YEAR

**MM
KMET**

LOS ANGELES

Nominations:
Shadoe Stevens
AIR PERSONALITY OF THE YEAR
B. Mitchel Reed
AIR PERSONALITY
OF THE YEAR

**MM
WDHF**

CHICAGO

Nominations:
Jim Channell
AIR PERSONALITY
OF THE YEAR

**MM
KLAC**

LOS ANGELES

Nominations:
STATION OF THE YEAR
Hal Smith
PROGRAM DIRECTOR
OF THE YEAR
Larry Scott
AIR PERSONALITY OF THE YEAR
SPECIAL PROGRAM
OF THE YEAR

**MM
WIP**

PHILADELPHIA

Nominations:
STATION OF THE YEAR
Dean Tyler
PROGRAM DIRECTOR
OF THE YEAR

**MM
WASH**

WASHINGTON

Nominations:
Bob Hughes
PROGRAM DIRECTOR
OF THE YEAR

MCA Label Has Own Air Force

• Continued from page 20

he went to radio station KVSM and "sold them on the idea of putting me on the air on Sunday afternoon with a show called 'Your Record Collection Review'—a three-hour show playing my own records and inviting other collectors to come by and play their records."

The show got amazing mail response. "The station was impressed, so they put me on the staff full-time. I did everything—news, deejay stints, a high school drama group program."

All of this time, he was listening to

KRE. "KRE shaped me in those war years. They would sign on in the morning with the hardest blues you ever heard, programmed basically to the black shipyard workers on their way to work."

"And there was a program called 'Turntable Twirling' with all forms of music by request. 'Open House' was on every afternoon about the time school broke out... this show played pop music by request and listeners would vote for the top records and the announcer would play the best two requested tunes again. Bert Axelrod was the deejay. Later, he had an on-the-air contest to change

his name and became Bert Solitaire."

Then, KVSM went to a country music format "and we all got our notices. I took my fan mail and went to KIBE in Palo Alto, Calif. The station hired me. I would sign on the station at 6 a.m. . . . did news, ran the board for the Portuguese hour, etc. The afternoons, though, were free for me to be a deejay on the air. I remember those days well. The program director of KIBE was Johnny Daniels, who was playing a new form of music called 'cool jazz' and I really couldn't get behind all that until one day Ralph Gleason, a tradition jazz fan, featured a review of a record on Prestige by the Modern Jazz Quartet . . . a complete departure for Gleason to write about."

"He said it was the most important small jazz group since Louis Armstrong's Hot Five. I went down and bought the album and flipped . . . moved over and expanded my musical tastes and got completely into progressive jazz."

Cosgrave worked at KIBE until the Korean conflict; he spent four years in the real Air Force engaged in psychological research. When he got out in the fall of 1954, he went back and finished up college at San Francisco State majoring in radio and television production. Meanwhile, he started working at Ross Radio, a record store and TV installation firm. "Anytime someone bought a TV set, I'd go out and install an antenna."

One of the record salesmen calling on Cosgrave was the late Charlie Bratnober, from the independent distributor Chatton Distributing in Oakland. Bratnober was leaving to join Eric Distributing. "I took over his old job as sales and promotion manager for Chatton. Monday through Thursday, I would sell records to stores, then on Friday, I would visit every radio station in the bay area . . . promotion was just a one-day-a-week job in those days. And our firm, in fact, was one of the first to have someone even involved in promotion—Mary Bratnober, Charlie's wife."

"To illustrate how far back that was, Phillis Diller was music director of KROW in Oakland."

Cosgrave was with Chatton for 15 years, his last 10 years as manager. Then in 1970 he went to MCA as national sales manager for Kapp Records under Johnny Musso. Cosgrave had broken "Viva Tirado" by El Chicano on the Gordo Records label. He brought that to Kapp Records with him and it was a major hit.

At MCA, he learned to love country music.

A year later, after MCA Records president Mike Maitland combined all of the labels under one MCA label, Cosgrave became a field sales and promotion coordinator "which amounted to being a roddie . . . I would go to stores, racks, one-stops checking on records and reporting back the information to both Rick Frio, vice president of marketing, and Pat Pipolo, then head of record promotion. In 1972, I was made national sales manager. In March 1974, they asked me to become national promotion director after Pat Pipolo left."

"But I feel I'm fortunate today to be working with a hobby. And early San Francisco was an unbelievable place to grow up in musically. I lived there in the heyday of jazz, the early rock years . . . if anyone had their ears open, it was great."

Can Stations Overpromote? Florida P.D. Says Yes

By SARA LANE

HOLLYWOOD, Fla.—Is it possible for a radio station to overpromote itself? Robert Walker, young program director at Y-100-FM thinks so. "In fact," he says, "we may have had too much promotion a couple of weeks ago when we were celebrating our second birthday. We had five major events in one week. We could have spread each one out and gotten more mileage for each."

On Sunday, Aug. 3, Y-100 celebrated its birthday and over that weekend took in over 4,000 phone calls from listeners. The enticement to phone was a 1975 Mazda KR 3. No names or addresses were given, just phone numbers. At 5 p.m. Monday evening, disk jockeys started dialing and the first person to answer with 'I listen to the new sound of Y-100' received the posh auto. The next day, \$24,999 was given away.

"It was the last call of the day," Walker said. "We had almost given up anyone knowing the exact number of dollars in the giveaway."

Wednesday and Thursday were 'off' days although Y-100 was busy promoting the return of K.C. and the Sunshine Band ceremonies as well as giving away K.C. albums and T-shirts. Friday afternoon Y-100 air personalities met some 100 K.C. fans at Miami International Airport giving away cash prizes for fans bringing in the largest banner proclaiming K.C.'s triumphant homecoming from a sellout tour of England.

On Friday evening, Y-100 did a quadraphonic simulcast on television with "Disco 76," a WTVJ-TV production.

"People are still calling in wanting to know when the next one is going to happen," Walker says. "We just got word from WTVJ that the show was No. 1 and the first time the station ever was No. 1 in that time slot. It reached 120,000 households."

The following afternoon Y-100 sponsored a free concert at Virginia Beach with upwards of 8,000 in attendance. It was K.C.'s first U.S. concert. Calhoon and the Wizard of All appeared on the bill.

"We really should have spread these events out over a longer period of time, but to the consistent Y-100 listener, it probably was the biggest week in radio in South Florida."

Walker feels that promotion is extremely important to a radio station especially in its initial stages. "If you're going to get anybody's attention in a market of this size and with as much competition as there is, you have to make a big splash; wield a big board to hit people over the head."

"Now that we're here two years, our entire promotional thrust has changed, but it's still important to keep listeners moving. It's not a question now of adding on great masses, now we have to reinforce. We try to feed out the image of a self-perpetuating thing. We have the image of being a kind of off-the-wall, zany station; kind of a party with people having a good time 24 hours a day."

Walker joined Hefst's Y-100 in 1973 and was involved in revamping it from an automated MOR station. He left to go with Hefst's Honolulu station, returning to Y-100 May 1974. Walker's association with radio goes back 10 years and he's been with such stations as KAKC, WHBQ and WYMQ.

Most of the records played have a proven track record although Y-100 has broken a few—George MacRae's "Rock Your Baby," "Kung Fu

Fighting." Calhoon's "Dance, Dance, Dance" and the Doobie Brothers "Take Me In Your Arms."

"We had an opportunity to jump right on the Doobie Brothers record in that we had a weekend exclusive. When the promotion man brought it in, I liked it and it sounded like a hit to me, so we ran with it. Made a big hoopla out of it, screamed exclusive and gave away the first copies in the world. Occasionally, this kind of promotion will be effective. Of course, we got hit right away by 30 other promotion men saying, 'Hey, let's do the same thing.' But the thing that made this so unique was the Doobies were extremely hot here—they'd just played a concert. And also we had the weekend exclusive."

"Another record was Calhoon's 'Dance, Dance, Dance.' Their manager, Ron Samuels, owner of the disco Rum Bottoms, was using a rough mix of that tune in all his radio advertising. We received calls from listeners asking when they would be able to hear the rest of the record. Samuels, of course, had incorporated radio copy stating that Calhoon was doing that tune nightly at Rum Bottoms. And, in a way, we were forced on that record."

Walker consults major trade charts and watches other station selections. Records he programs usually have a track record.

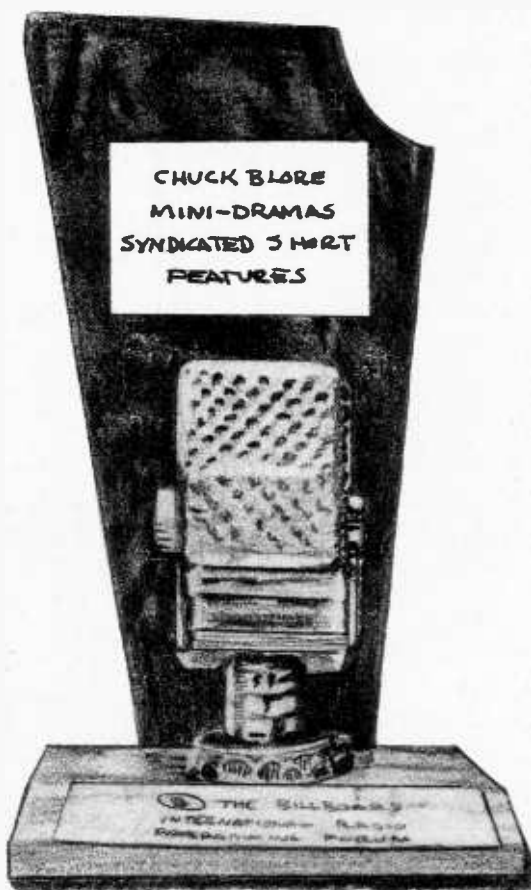
"I look at specific stations where there are people I know and whose methods I know and weigh these heavily." There is also an extensive interchange between other Hefst stations 13-Q in Pittsburgh and KGMQ in Honolulu.

"I learned long ago to completely distrust my own ear," Walker says. "Well, not completely distrust it, but I tend to ignore its influence on me because I find that records I really liked may or may not be hits. The Doobie Brothers 'Take Me In Your Arms' is a prime example. The more I listened to it, the more I thought this was a stoned hit. As it was, it turned out well in this market, but in a lot of others it was a complete stiff. To the contrary, I listened to Black Water 20 times and couldn't hear it."

Y-100 shoots for the 12-to-40 market although station statistics indicate its majority of listeners are in the 12-to-35 bracket. Information is

(Continued on page 75)

The Mini-Drama



This week . . .

WTAE, Pittsburgh; **WQXI**, Atlanta; **KDWB**, Minneapolis; **WGR**, Buffalo; **WAKY**, Louisville; **KDWN**, Las Vegas; **WTOB**, Winston-Salem; **WSSB**, Durham; **I-55**, Maui; **KQWB**, Fargo; **RADIO HAURAKI**, Auckland; **WSBR**, Boca Raton; **CHNS**, Halifax; **KFYE**, Fresno; **CJME**, Saskatchewan; **KYLT**, Missoula; and **KANC**, Anchorage. WERE JOINED BY: **KTAC**, Seattle/Tacoma; **CHED**, Edmonton; **CKLG**, Vancouver; **CKXL**, Calgary; **CKY**, Winnipeg; **KDEF**, Albuquerque; **KGU**, Honolulu; **KKOS**, Carlsbad; **KROD**, El Paso; **KYXI**, Portland in programming "the world's best short syndicated feature, The Mini-Dramas."

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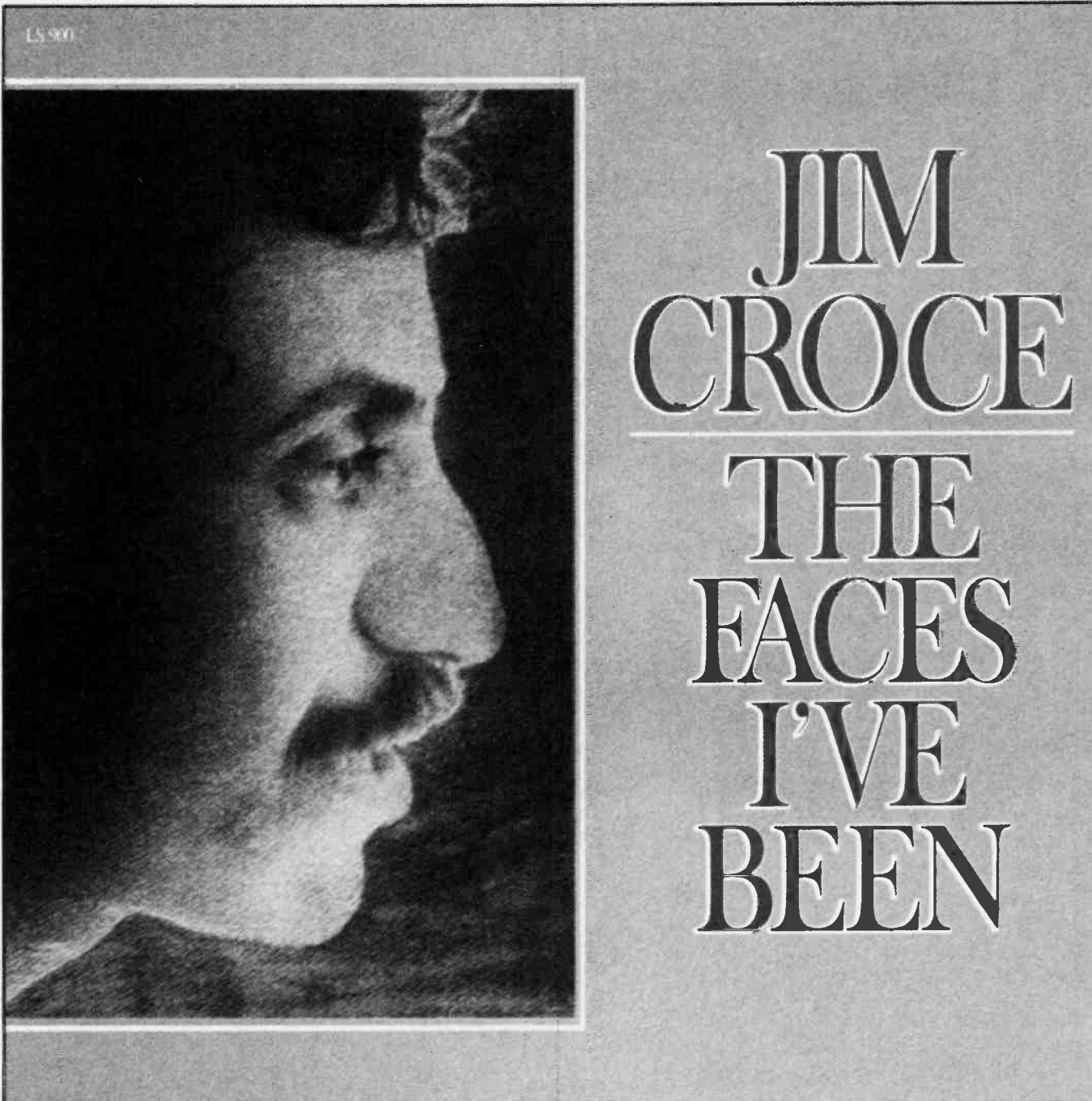
LOS ANGELES—"Hitbound From Billboard" is now being heard on 150 stations coast to coast. The syndicated program which debuts new singles and albums features a national call-in by station listeners to a central phone here.

Steve Lundy hosts the program which is produced by the Program Shop here and marketed by Audio/Video Programming, Inc.

The one-hour show is heard on 52 of the top 50 area of dominant influence (ADI) radio markets and in 106 of the top 100 ADI markets.

Audio/Video Programming anticipates having the show on 200 stations by the end of the year. Among initial sponsors are Avon, Motown, A&M and People Magazine.

The program is built around single and LP picks as determined by Billboard's record review panels.



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Billboard SPECIAL SURVEY for Week Ending 10/11/75 (Published Every Two Weeks)			
Billboard Best Selling Jazz LPs®			
This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	5	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSO 6022
2	5	5	MELLOW MADNESS Quincy Jones, A&M SP 4526
3	4	8	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)
4	3	14	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
5	2	32	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
6	7	27	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
7	9	12	PHENIX Cannonball Adderley, Fantasy F 79004
8	6	12	LIQUID LOVE Freddie Hubbard, Columbia PC 33556
9	8	18	TALE SPINNIN' Weather Report, Columbia PC 33417
10	14	25	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
11	10	16	A TEAR TO A SMILE Roy Ayers Ubiquity, Polydor PD 6046
12	15	5	FIRST CUCKOO Deodato, MCA 491
13	13	27	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G (United Artists)
14	20	8	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G
15	12	25	IN THE POCKET Stanley Turrentine, Fantasy F 9478
16	25	5	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
17	16	42	SUN GODDESS Ramsey Lewis, Columbia KC 33194
18	18	18	THE BRECKER BROTHERS Arista AL 4037
19	21	5	TAKING OFF David Sanborn, Warner Bros. BS 2873
20	11	25	TWO Bob James, CTI 6057 S1 (Motown)
21	17	27	NO MYSTERY Return To Forever Featuring Chick Corea, Polydor PD 6512
22	30	3	THE BOY'S DOIN' IT Masekela, Casablanca NBLP 7017
23	19	23	DISCOTHEQUE Herbie Mann, Atlantic SD 1670
24	22	14	PHOEBE SNOW Shelter SR 2109 (MCA)
25	34	3	SPIRIT OF THE BOOGIE Kool & The Gang, De-Lite 2016 (PIP)
26	36	5	CONCIERTO Jim Hall, CTI 6060 S1 (Motown)
27	33	12	COME GET TO THIS Nancy Wilson, Capitol ST 11386
28	28	10	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
29	NEW ENTRY		BAD LUCK IS ALL I HAVE Eddie Harris, Atlantic SD 1675
30	24	47	BAD BENSON George Benson, CTI 6045 S1 (Motown)
31	23	51	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
32	27	8	SOLO CONCERTS/BREMEN, LAUSANNE Keith Jarrett, ECM3-1035/37 (Polydor)
33	26	10	BECK Joe Beck, Kudu KU 21 S1 (Motown)
34	29	8	TIMELESS John Abercrombie, ECM 1047 (Polydor)
35	37	3	SONG FOR MY LADY Jon Lucien, Columbia PC 33544
36	NEW ENTRY		WATERBED Herbie Mann, Atlantic SD 1676
37	39	5	THE LAST CONCERT Modern Jazz Quartet, Atlantic SD 2-909
38	35	3	KHARMA Charles Earland, Prestige 10095 (Fantasy)
39	40	3	LUMINESSENCE Keith Jarrett & Jan Garbarek, ECM 1049 (Polydor)
40	38	3	CHESHIRE CAT Ronnie Foster, Blue Note BN-LA425-G (United Artists)

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Jazz

1,500 Help 'Save' WRVR-FM

N.Y. Club Date Brings Sock Response By Jazz Fans

NEW YORK—The movement to save WRVR-FM from a proposed format change received another shot in the arm Sept. 22 when an estimated 1,500 guests, most of whom donated at least \$5 each, jammed both the upstairs and downstairs sections of the Village Gate for the first of a series of fund-raising concerts sponsored by the Citizens' Committee to Save Jazz Radio.

The concert, to which more than 35 key jazz artists donated their time and talents, yielded at least 1,500 of the targeted 100,000 signatures the committee hopes to collect to present to the Federal Communications Commission when its petition comes up for hearing.

The all-night jam session also yielded about \$5,000 which will be used by the committee to help defray legal and other operational costs.

A partial list of artists taking part in the concert includes David Amram, Kenny Barron, George Benson, Walter Booker, Brian Brake, Chick Corea, Larry Coryell, Michael Urbaniak, Lonnie Liston Smith, Roland Hanna, Buster Williams, Ursula Durziak, Eddie Palmieri, Billy Taylor and Jeremy Steig.

All space and a percentage of the bar sales were donated free by Art D'Lugoff, owner of the Village Gate.

Jazz Beat

LOS ANGELES—Bill Hassett Jr., Tony Bennett's associate in his new record label, also operates the Statler Hilton in Buffalo and has begun booking jazz acts. Opening the schedule recently was Bobby Hackett and Vic Dickenson with Joe Venuti currently onstage. Upcoming gigs are by Earl Hines, Buddy DeFranco, Jackie and Roy Kral, Dorothy Donegan and Mercer Ellington and the Duke Ellington band.

Following her first appearance at the Monterey Jazz Festival, Helen Merrill played the Times in Studio City and El Matador in San Francisco. Redbeard Productions named booker for a series of concerts for the Silver Slipper Ballroom on the Strip in Las Vegas. Contact Robert Leonard in Las Vegas.

Vocalist Betty Carter and bassist Ron Carter are back-to-back headliners at Concerts By The Sea in Redondo Beach, Calif., Sept. 30-Oct. 2 and Oct. 3-5, respectively.

Univ. of Pittsburgh hosts its fifth seminar on jazz Oct. 9-11. Event is dedicated to Cannonball this year. Musicians participating include Jaki Byard, Kenny Burrell, Richard Davis, Louis Hayes, Joe Henderson, Lou Soloff and Sonny Stitt. Event culminates with a concert led by Nathan Davis, faculty member and seminar director.

Pianist Barry Harris' first LP for Xanadu recalls music by Tadd Dameron. James Moody cutting his first LP for Vanguard. The Heath brothers, bassist Percy and tenorman Jimmy, have a quartet working in the East. Trumpeter Joe Faddis cut an LP for Pablo using Roland Hanna, Ron Carter and Mickey Roker, the last-named recently playing with Dizzy at Monterey.

Chico Hamilton's famous 1955 quintet reunited for a film at San Diego City College. Group included Buddy Collette on flute, Jim Hall on guitar, Fred Katz on cello and Carson Smith on bass. Gene Perla's PM label has two LPs forthcoming featuring Elvin Jones. Chuck Mangione slated to play with his quartet plus a symphony orchestra at the Arie Crown Theater in Chicago Oct. 11.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Laws With Ozawa

OAKLAND—Hubert Laws, flute player, was accompanied by Seiji Ozawa and the San Francisco Symphony when he appeared as soloist in a concert at the Paramount Theater here Oct. 4. He played both jazz and classical selections. CTI Records is mulling live recording of the event.

Other fund raising concerts in the series are scheduled for Oct. 12 at Gerald's, Cambria Heights, N.Y., with close to 50 jazz acts scheduled to appear; a Latin Festival, Oct. 20 at the Village Gate, coordinated by Nancy Luciano, and a jam session in New Jersey, for which a date is still to be set.

The battle to save WRVR was

launched last month following the announcement by the Sonderling Broadcasting Co. that it had acquired the financially ailing station from the Riverside Church, and planned to dilute the all-jazz format to a mix of soul/r&b/and jazz in an effort to turn around the financial downtrend (Billboard, Sept. 20).

CLIMAXES LONG HASSLE

N.Y. Jazz Museum Evicted, Penniless

By RADCLIFFE JOE

NEW YORK—The New York Jazz Museum, broke and bogged down in legal entanglements, has been evicted from its west side Manhattan home, and prospects for its future are bleak, according to officials of the organization.

The museum was evicted from its West 55th St. quarters last week, ostensibly because of non-payment of rent over an extended period. However, political infighting over who controls the museum and its priceless archives of books, films, photographs, records and other historical treasures has been raging for two years, and has reportedly played a major role in the death-dealing blow it has sustained.

Major contenders in the conflict are the museum's executive director Howard Fischer, and Jack Bradley, its managing director. Caught in the middle of the onslaught are members of the museum's board of directors, which includes such music industry names as Stanley Dance, Walter Wager, Max Cohen, Nat Shapiro, Clement Mead Moore and David Stone Martin.

The internal strife that has shaken the foundation of the museum dates

back almost two years. About a year ago the N.Y. Attorney General's office was called in to help arbitrate the dispute, and a watchdog committee was appointed. This, according to the museum's members, had little effect in quelling the dissension.

Because of the politics, prestigious patrons of the museum such as John Hammond, Ms. Louis Armstrong and Benny Goodman disassociated themselves from the organization.

The current legal squabble hinges on who gets custody of the museum's archives, confiscated by the building's landlord following the eviction. Fischer lays claim to the collection. The Bradley contingent is also exploring legal avenues to gain custody of the documents.

Meanwhile, music industry sources speculate that the museum had not been able to inspire record companies' support because of its chaotic situation.

In a recent Billboard article (Sept. 27), Fischer had complained that the museum was unable to generate help or interest from record companies even though most of them were involved with jazz.

L.A. NARAS Honors Its Studio Favorites Nov. 5

LOS ANGELES—The Roxy Theater of the Sunset Strip will be the scene Nov. 15 for the local chapter of NARAS to honor "most valuable" studio musicians and background singers. Artie Butler will emcee.

For the first time, members of the

Los Angeles chapter will frolic at a picnic Oct. 12 at Tapia Park. Chairman of the event is Jim Helms. Attractions will include a belly dancer, astrological readings for NARAS members and musical entertainment.

Also disclosed by the chapter are members of craft nominating committees to assist in preliminaries to the 1976 Grammy Awards. They include Chris Whorf, album packaging; Nick DeCaro, musical arrangements; Larry Livine, engineering; Richard Oliver and Allan Rinde, album annotation; Vi Redd, jazz, and Eddie Lambert, screening nominees for producer of the year.

Rinde also is doubling as membership chairman and spearheading a drive for 100 new members when the new membership year starts Oct. 1. For the first time, NARAS admission forms are being placed at local BMI and ASCAP offices, in recording studios throughout Los Angeles County and at record company offices.

Bones Howe is the chapter president.

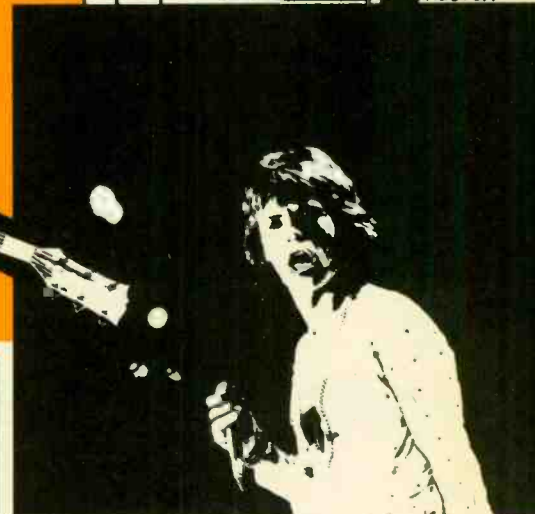
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KANSAS CITY

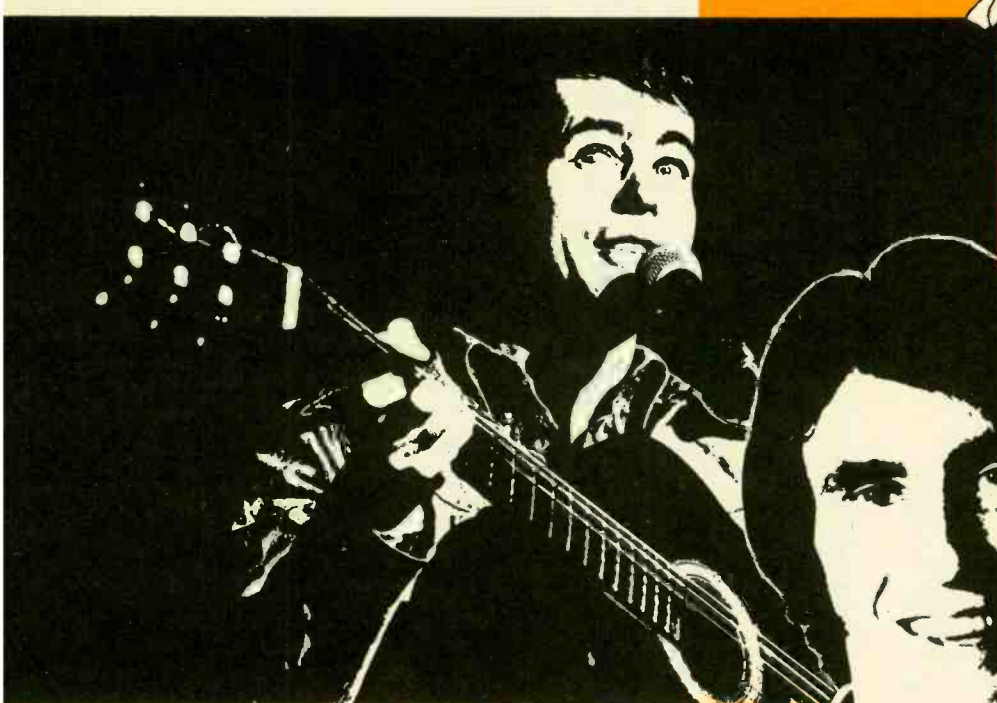
A MARKET PROFILE



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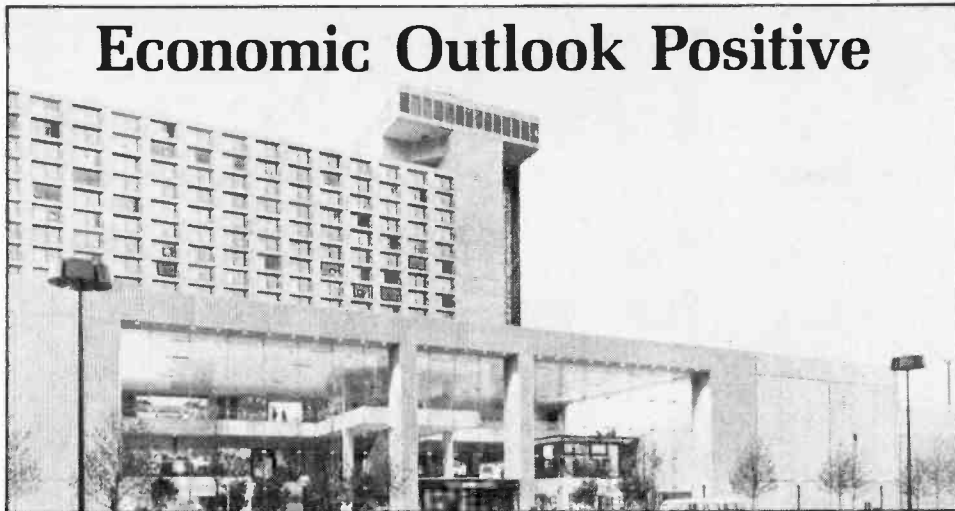
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Economic Outlook Positive



Crown Center photo

As a market for recordings and music-related products and services, the greater Kansas City area's total economic posture is pertinent. And in many areas, the metro picture is positive. In unemployment, the area is better off than the national average and upcoming construction appears promising with non-residentials up 75 percent.

Especially positive is the comparison of retail sales through general merchandise, apparel and appliance and furniture (G.A.F.) stores with Kansas City pacing much larger metros such as Detroit and well ahead of Chicago.

There are numerous bright notes even though mid-1975 brings with it economic concern for the rest of this calendar year. Recent national economic forecasts are plagued with uncertainties. These uncertainties are caused by such potential problems as energy shortages, the scarcity of capital, high unemployment and needs for transportation, food and raw materials. Solutions to these problems range from increased incentives to encourage industry investment to building consumer confidence through a re-examination of tax laws.

One thing is certain: the "unknowns" will tend to promote further caution in business planning. Locally as well as nationally. Modest expansionary policies should be the rule rather than a strong rebound from recession.

In Kansas City, businessmen anticipate a definite turn around from the recession of late 1974 and early 1975. Many industries have recently experienced a stabilization and decline of inventory levels since the 1974 build-up and January 1975 peak. Inventory liquidation the second half will be a key to recovery from unemployment later this year as manufacturers increase production.

Personal savings soared during the April-June period, leav-

Kansas City's \$250 million downtown suburb is highlighted by Crown Center left. Jazz at Brush Creek Country Club Plaza highlights the city's rich music activity.



Chamber of Commerce of Greater Kansas City Photos

ing consumers with spendable cash for the coming months. The local construction industry remains strong with an estimated \$1.3 billion worth of construction underway or planned. Unemployment levels of 7.6 percent—8.6 percent during the first half of 1975, although high for this area, did not reach national levels and remained from 1/2 to 1 percent lower during the respective months. A recovery here is expected to bring rates down to around 7 percent by year end.

At midyear, the area's work force totaled 624,700 persons with an unemployment rate of 8.6 percent compared to the national rate of 9.1 percent. This meant that locally some 53,600 persons were unemployed. The rate of unemployment began declining the second quarter after the traditional first quarter slump, but the influx of high school and college students reversed that trend in June.

The second half should see a gradual reduction of unemployment, continuing the downward trend which became apparent in April and May. With students returning to school and auto manufacturers resuming production of new models in August, the rate of unemployment should drop to between 7 percent and 7.5 percent.

Retailing, Distribution Reshapes To Change

By GRIER LOWRY

The music market in this 1,300,000 area population city has its share of dilemmas. Among them grueling price-foot-balling in both hardware and software.

And in past years, the area has lost a string of onetime retailing stalwarts. Jenkins Music Co., Mr. Z's Records, GEM (discounting trail-blazer), Cook's Department Store, and Mission Records, to mention a few names.

There was a shift in the 50's in the distribution picture with the major record companies—RCA, Capitol, Columbia, Decca, etc.—and several big independent, including Roberts Music Co., phasing out branches.

In their stead came the one-stops, Davidson's and Musical Isle and rack jobbers like the Handleman Co., and J. L. Marsh.

Many Kansas City stereo retailers complain of rough going in maintaining price points and gross profits. One hardware specialist noted that three years ago he was on a steady 35 percent gross markup course, but it dipped to 29 percent the following year, last year to 25 percent. He says now he's "fighting like hell for 24 percent."

But he adds: "I'm moving three times the stereo equipment I did three years ago."

The cry goes up among hardware and software independents alike that the discounters and chains are killing business (and the personalized service concept) with bruising low-priced promotions and closeout goods.

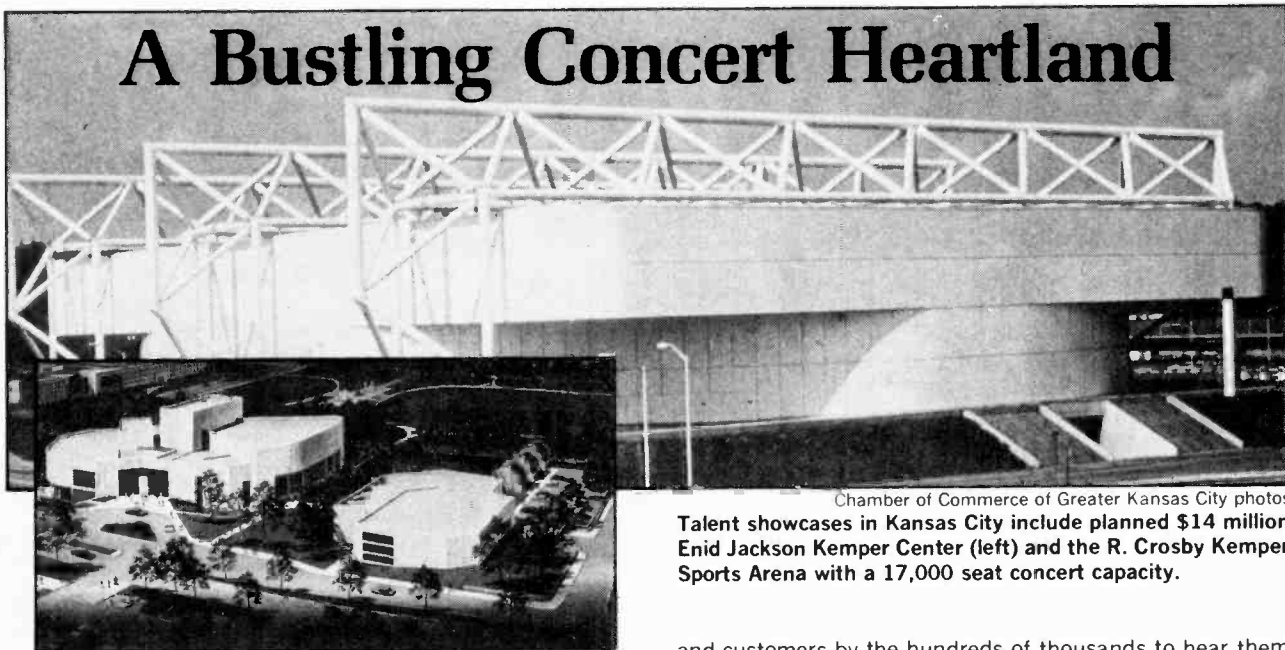
A couple of independent record shops have cornered a slug of the LP and prerecorded 8-track business, selling LPs as much as \$2 under list prices. A distributor complains bitterly that TV promotions pushing catalog oldies like Glenn Miller and Tommy Dorsey at 20¢ on the \$1 has all but obliterated the middle-aged LP business.

A jukebox operator who moonlights as a farmer is waiting to see how his farm crop comes in before ordering new jukeboxes. The whole business is definitely shifting from the inner-city to regional suburban shopping centers—Blue Ridge, Independent Center, Metcalf South and the newest Oak Park. Crown Center is the only major in-town center. However, the black population (170,000-plus) is a growing factor.

The general consensus is that both the software and hardware business is split up a dozen or more different ways with the multiples grabbing the top heavy portion. They include Burstein-Applebee, Venture, Woolco, GMC, Radio Shack, Kennedy & Cohen, K mart, Macy's, Jones, Penney's and Newberry's.

Singles are down. Jukebox operators aren't changing rec-
(Continued on page 34)

A Bustling Concert Heartland



Chamber of Commerce of Greater Kansas City photos

Talent showcases in Kansas City include planned \$14 million Enid Jackson Kemper Center (left) and the R. Crosby Kemper Sports Arena with a 17,000 seat concert capacity.

By JESS RITTER

Kansas City is a green, heavily-wooded hilly town located on the bluffs of the Missouri river. In its heyday as the busiest stockyards and cattle trading center in the nation, from World War I until after World War II, Kansas City was one of the most wide-open, swinging entertainment cities in America.

For decades, what the visiting cattlemen and ranchers—the high-rollers and low-rollers, the big-spending daddies and their nickel-spending cousins—wanted was good food, gambling, dancing and female companionship. They found all this, plus liquor that flowed freely all during Prohibition. They found it mainly in the flourishing cabarets, restaurants and clubs located in the West Bottoms (the stockyards and packinghouse area located at the confluence of the Kaw and Missouri Rivers) and in the wide-open nightclub area on the edge of downtown known as "12th and Vine."

The world-famous Kansas City jazz is a product of the all-night jam sessions that flourished for visiting out-of-towners in the 50-some clubs located around Vine Street between 12th and 18th.

For generations of midwesterners, "going to the City" meant one thing—going to Kansas City. Closing hours for clubs were non-existent during the Pendergast era of the '20s and '30s. Musicians found steady work during the Depression; Kansas City attracted the nation's best jazz musicians

and customers by the hundreds of thousands to hear them during that period. The musicians themselves called it the "Territory"—that vast rural area radiating outward from the city that they criss-crossed on one-night-stand dance band tours. The local Territory bands nurtured and trained men who went on to make American jazz history. Count Basie, who began playing with the Oklahoma City Blue Devils, took over the Bennie Moten orchestra in the early '30s. The Coon-Sanders Nighthawks Orchestra, Andy Kirk and His 12 Clouds of Joy, Jay McShann and His Kansas City Blues Blowers, and all-night clubs like the Spinning Wheel, the Lone Star, the Reno Club and Tutty's Mayfair produced nationally known jazz musicians and singers like Basie, Jo Jones, Charlie Parker, Julia Lee, Mary Lou Williams, Jimmy Rushing, Paul Quinichette, Lester (Pres) Young, Buster Smith, Pete Johnson, Jay McShann and Big Joe Turner.

The all-night jam sessions have dwindled to a few. The stockyards are being dismantled, but the tradition of Kansas City as a going-out town, as a center of entertainment for a large hunk of middle-America, still maintains.

The recession hit Kansas City this year, but not with nearly the intensity that it did the rest of the country. New construction in the city was up 38 percent the last year, and the city now boasts one of the most modern sports-complex facilities in the nation. And all the facilities are being used for musical entertainment.

The past long hot summer was a red-hot one for Kansas City music concerts. Between May 1 and Labor Day, au-

diences turned out in record-breaking numbers to attend popular, soul, rock and jazz concerts. During that period, over 350,000 concert-goers paid over \$2 million for tickets to attend 64 separate musical events in Kansas City. These figures do not include ballroom dances, Philharmonic concerts or regular nightclub entertainment.

In the two-week period from the end of July to the middle of August, more music concerts hit Kansas City than the most dedicated music lover could possibly assimilate. Jerry Lee Lewis, the old bopper, drew 9,000 to the Gold Buffet in North Kansas City from July 30 to Aug. 3; 850 jazz fans saw the Stan Kenton Orchestra at the Jewish Community Center on Aug. 7; the next night, 3,400 crowded Memorial Hall in Kansas City, Kansas to hear the hottest new female vocalist in the country, Linda Ronstadt; at the same time, 19,400 packed Worlds of Fun Amphitheater for two outdoor shows by Captain and Tennille.

The following night, Saturday, Aug. 9, 5,200 rock fans heard Jefferson Starship in the Municipal Auditorium; another 1,100 took in Three Dog Night on Sunday, Aug. 10 at Municipal Auditorium; 10,000 heard Donna Fargo, one of the biggest names in country music, at Worlds of Fun the same day; the following Thursday and Friday nights, Aug. 14-15, some 1,100 rock'n'roll fans saw Wayne Cochran and the C.C. Rider Band in four performances at the Off Broadway Club and Lounge.

The next Friday night, Aug. 15, 6,800 took advantage of two-for-the-price-of-one tickets at Worlds of Fun Date Night to hear The Association; the next day, Sunday, Neil Sedaka drew 12,000 music-hungry souls to Worlds of Fun for two performances.

It all added up to a truly impressive 65,550 music fans spending roughly over a quarter of a million dollars—\$327,750—in two weeks' time.

The two biggest booking agents in Kansas City currently are Cowtown Productions and Worlds of Fun. Over the past three years, Worlds of Fun, the family theme park built by Lamar Hunt, owner of the Kansas City Chiefs football team, has moved from scheduling an occasional music concert to making concerts an integral part of the experience that comes with the purchase of a theme park ticket. Last year, for instance, Worlds of Fun did not open its Amphitheater for concerts until Mid-June. This year, the Amphitheater concerts began Memorial Day.

Last April, in announcing the current season attractions at Worlds of Fun, Lee Derrough, general manager, said: "The response to our previous concerts was overwhelming. As a result, we plan to provide many more concerts this year, because that is what our guests have asked for."

The Worlds of Fun staff does continuous market research. "We do daily surveys among our younger patrons," explains
(Continued on page 33)

A Developing Music Environment



Good Karma photo



J-Bridge photo

Founder of Good Karma, Stan Plesser (insert lower left), says the Midwest is an ideal area for a national business (the firm handles Ozark Mountain Daredevils, left, Brewer & Shipley and Danny Cox). "A phone is a phone, no matter where," says Plesser, who has as co-owners Paul Peterson, Mike Waggoner and Bonnie Harney. J-Bridge president Les Matthews (insert at left) obviously agrees.

As in many regional markets, principals of labels and studios in Kansas City believe they are building a music environment and furnishing an outlet for local talent. Over and over in the preparation of this spotlight, there was an expression of modesty and at the same time pride as well.

Several companies are emerging into the national scope, among them Good Karma, founded seven years ago by Stan Plesser. The firm has just launched a label, Cowtown Records, aimed primarily says Paul Peterson, Good Karma executive, at exposing artists such as Danny Cox. Good Karma manages the Ozark Mountain Daredevils and Brewer & Shipley.

Other companies here are young and growing, among them K-Town Records, headed by Philip Myles along with producer David Izzard and engineer Ron Ubell of the Sound Recorders studio. K-Town has a roster of five acts, McColl Sisters, Owen Avery, Jeff & Penny, Trilogy, K-Town Satin Strings. Myles, whose brother John is a conductor with the 5th Dimension, is another strong booster of the music scene here.

Peterson says he doesn't boast that Kansas City is on the verge of becoming a recording center. In that regard, he says, "Our activities and those of several other companies here are what you might call the first flowering."

Not surprisingly, the Billboard Spotlight has caused several of the music company principals in the city to become ac-

quainted. "We have all been working at our separate goals," says Peterson, who has lived in the state since he was 12 and came from Pennsylvania. "I have just become acquainted with Les Matthews of J-Bridge," says Peterson of another strong booster of building an entertainment environment in Kansas City, only in the basically soul area.

Kansas City is no Basin Street, it can hardly hold a guitar string up to Memphis, and it is a long way from being the Nashville of the Midwest, but Matthews' dream is that Kansas City, once the showplace of America's jazz greats, could become a major recording center.

Matthews is the president and chief operating officer of the fledgling J-Bridge Productions, a company of recording labels, publishing and management houses, and a training academy.

According to Matthews, Kansas City, in its heyday, courted the talents of such jazz greats as Count Basie, Charlie Parker, Andy Kirk, Mary Lou Williams, Ben Webster, Jay McShann, Harlan Leonard and Joe Turner.

"Yet, little local talent has ever been guided to stardom by local management," complains Matthews. "As a result, when the hubs of musical activity shifted to the East and West Coasts, the jazz personalities followed them, and Kansas City slipped into musical obscurity."

In his long-range plan to put Kansas City back on the musical map, Matthews envisions J-Bridge Productions emerging as "the Motown of the Midwest." The operation already

boasts three recording labels—J-Bridge, Eternity and Jayco—for pop and soul, gospel and blues respectively.

There are also two publishing companies—Cornsim (BMI) and O.C.B. (ASCAP). A J-Bridge Academy was recently established to teach a diversified curriculum of music related courses. Students at the academy are offered a school of music, workshops for writers and arrangers, and a school of modelling and charm whose graduates will be offered employment within the music industry.

Mid-America Management is, as its name implies, the management arm of J-Bridge, and functions to discover and management what Matthews sees as the wealth of musical talent just waiting to be discovered in the Midwest.

The organization is currently sponsoring a talent contest in Tulsa, Oklahoma City, Kansas City and St. Louis, in the hope of finding the best male vocalist, the best female vocalist, the best male group, the best female group and the best instrumental group. Winners will be given a 12-month recording contract with J-Bridge, and will accompany two of the label's top recording acts—Smoke and Roger Akers & The Chosen People, on a concert tour of Europe and Africa later this year.

In building J-Bridge as the base for a new musical Kansas City, Matthews is placing much emphasis on professionalism. Drawing on his own expertise in management and performing, Matthews has retained some of the finest available talents to help run his organization.

J-Bridge personnel includes Ban Wright, arranger (Wright also arranges for the Temptations); former disk jockey Julian Riding, J-Bridge's public relations director; and Otis Bridges, head of J-Bridge's School of Music.

Confident of the success of his ambitious venture, Matthews says, "We are long on expertise and fortitude, and we are sure we can achieve our goal."

Sacred music in all its manifestations, from Southern gospel to classical, is the province of Tempo Records, which is currently operating at a volume level of some half-million albums annually. But, says, Dr. Jesse Peterson, president

(Continued on page 40)

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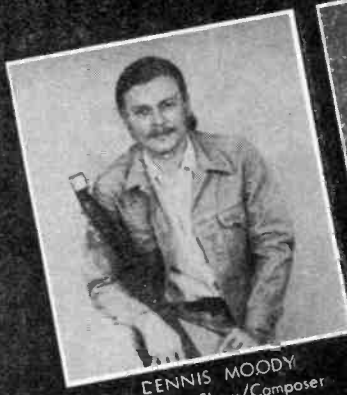
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A Concert Heartland

• Continued from page 31

Craig Lowder, public information representative at the park. "And what we find, again and again, is requests for more musical entertainment."

The Worlds of Fun goal for this season was at least 40 concerts; they passed that number Aug. 15 and continued to sign entertainers for the remainder of the season—specifically, Sha Na Na, Jim Stafford, Bobby Goldsboro and Ann Murray. Concert attendance was markedly ahead of the previous year. The biggest crowd ever to attend a musical event at Worlds of Fun, 18,200 strong, saw the rock-jazz group Blood, Sweat & Tears on Aug. 3. A week later, 19,400 music patrons broke that record at the Captain and Tennille concert. Over that weekend, 43,907 persons passed through the turnstiles at Worlds of Fun; of that amount, two-thirds watched Captain and Tennille and Donna Fargo in four performances. By Labor Day, 957,735 patrons attended Worlds of Fun. The Fall activities will put the yearly attendance in the million-plus category.

"We'll continue our outdoor-concert format next year," says Derrough, "but we want to experiment with it a little bit. We want a more varied mix of format, using humorists and other types of entertainers in addition to music groups. Our Bill Cosby show this year is an example. We're already persuading availabilities of top-names performers for next year for our big weekends. One of our problems, however, is that performers don't understand our request for two 45-minute performances instead of one two-hour billing. People come for the rides, the picnics and the music. They like to stop in for a short concert and then go on to the rides."

From its lowly street origins in the Vanguard coffee house on south Main Street to a giant Rolling Stone concert in the Chiefs' new Arrowhead Stadium, the music-promotion dream of Stan Plesser has steadily grown over the past five years. Plesser, 42, founder of Cowtown Productions, came here with his family from New York but stopped off in Sedalia, Mo. to operate a shoe store. During his subsequent coffee-house years, Plesser saw local music promotion possibilities and ways of giving recording talent a chance. Along with Paul Peterson, who guides Good Karma, the musician-management side of Cowtown, Plesser took over an abandoned ballroom on the edge of downtown and began booking nationally known rock groups for concerts. From the beginning, however, Plesser, Peterson and Mike Wagoner, the Cowtown general manager, showed a flair for music promotion larger than the rock scene. "I want to provide good music in a pleasant atmosphere," said Wagoner. "We want to book good jazz groups, unknown talent on the way up, and even the Kansas City Philharmonic. We did a concert at Cowtown Ballroom with the Philharmonic that the kids loved. The musicians came out in shirtsleeves; the audience sat all around them. There was no scheduled program. Mostly, the kids yelled out requests which the orchestra played. Everybody loved it. What I'd like to do next is book the Philharmonic as a casual act on one of our big rock concert programs at Arrowhead Stadium next summer."

Currently, Plesser, Peterson and Good Karma manage Brewer and Shipley and the Ozark Mountain Daredevils, two "native" groups that have brought a refreshing, no-glitter country soul sound to rock. "What's happening in Kansas City is that we're showing that music indigenous to an environment does not have to be uprooted from that environment in order to achieve an influence nationally and even internationally," said Peterson. The recently-concluded British tour of the Ozark Mountain Daredevils was a sellout success at each of the four concerts.

"The European critics couldn't leave the Daredevils alone," said Plesser. "They saw them as representing the American country, frontier ideal. They were fascinated by the fact that the band members all lived on Ozarks farms and avoided rock centers like Los Angeles and New York."

Today the Daredevils live on separate farms in the Ozarks hills around Springfield, Mo., ranging up to 500 acres in the case of John Dylan, the only member not originally from Missouri (he has a farm in Arkansas). Says Plesser, "They just sort of decide to get together and meet at different farms when they want to rehearse or when they get ready for a performance or tour."

Brewer and Shipley also live on separate farms near Rolla. On the basis of the successful Daredevils British tour, Brewer and Shipley will play in England in November, and the Daredevils will tour the European continent after the first of the year.

Cowtown Productions moved into the rock concert big time with their giant stadium concerts last summer. The unexpected concert possibilities of the new Kansas City sports facilities have attracted national music promotion and management attention. "We get calls and visits from music promoters all over the nation," said Cowtown's Mike Wagoner. "They want to know how we get access to such facilities, how we run the shows so smoothly and how we get such good sound in outdoor stadiums."

The biggest Kansas City concerts happen in Arrowhead Stadium which, with adjacent Royals baseball stadium makes up the new Harry S. Truman Sports Complex on the eastern edge of the city. The acoustics in Arrowhead Stadium are surprisingly crisp and clear for high-amplified rock groups. The bowl shape of the stadium contains the sound with very little or no echo. Both stadiums feature adequate parking areas and seating in close proximity to the field. The Cowtown productions this summer included concerts by Chicago-Beach Boys, the Rolling Stones, Black Oak Arkansas-Nitty Gritty Dirt Band; the concerts drew close to 81,100 patrons who spent a total of \$720,000 for tickets. The concerts were festive, picnic affairs

(Continued on page 37)

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34 Retailing, Distribution

• Continued from page 31

ords as often and the heavy play they once gave new releases hurts sales. Jukebox operators are caught in a bind of rising prices for equipment and singles and growing labor costs.

Counteracting all those minuses are a host of pluses. Foremost is the fact that the market is strong with a diversified economy that stands up well to any sharp downturns. In the past six months it's a market that has brightened noticeably. A world of upgrading and improved selling strategy is taking place among both the small independents and the superpowers. Tickets for stereophonic hardware are steadily moving up. New stores are dotting the city.

And the independent shops are adopting new defensive tactics in combatting the heavy price-promotion of the discounters. They're taking on lines that offer them price protection and other support.

All in all, this is a stable, briskly competitive, progressive marketplace. One with all the ingredients for an even better musical future. The residency of other metro-centers may be more sophisticated and quality conscious in their musical tastes but Kansas Citians are catching up rapidly.

It's a well-known fact that Millie and LeRoy Davidson, Davidson's One Stop man-and-wife combination, spearheaded the one-stop concept in the area. The couple will observe their 25th anniversary in business this October. It was made possible when the major record companies and independent distributors created their own monster by concentrating on servicing high-volume record retailing accounts—Katz Drugs to mention one—and bypassing the mom and pop shops. The one-stops were originally established to serve jukebox operators but the mom and pop shops, out of necessity, turned to them for their needs too. And eventually the larger retailers came into the fold. The finale had the majors and big independent distributors transferring to other pastures.

Davidson's serves 100 jukebox operators and has a mailing list of 200 retailers. Eight-track software sales run about 30 percent of the LP volume at the one-stop, which represents a sharp increase over a year ago.

"Business now seems to be all by artists preference with labels having little meaning anymore," notes Harold Hassler, Davidson's music-knowing manager.

A rackjobber service is being tailed off as a company activity. And LeRoy Davidson says jukebox operators aren't buying in quantities they once did as result of double and triple equipment costs. And that development, he feels, is hurting the local record industry.

Davidson's operates bustling branches at Wichita and Omaha.

Musical Isle one-stop is set up with a software inventory in

excess of \$250,000, a staff of 12 people, a spacious physical layout and some 200 retail and 150 jukebox operator accounts.

Glad-handing Joe Salpietro and Tony Burasco tend the store here. MI has a going business in a rackjobber service that gets a solid boost from, for example, one customer—the 12 Burstein-Applebee stores in the area. And jukebox operators strung over Eastern Kansas and Western Missouri contribute a solid percentage of the total volume.

Nobody cries the recession blues at MI. "I get a glow every time I check out the records on business the past six months," Joe Salpietro says. "Especially the rackjobbing division. Kansas City record retailers are rapidly discovering the amenities of rack service, the fact that a store is visited by only one salesman instead of ten, only one billing, weekly stocking, pull-outs of defects and overstock. Key accounts are supplied modern fixtures and everyone gets divider cards, name stickers and point-of-sale material like our effective 'Album of the Week,' deal. And a feature gaining more appreciative comment than ever is our sales training program."

MI sees the blacks accounting for a steadily growing portion of the singles and LPs sales. And the teens are still giving 45s a heavy play at many shops. Among the heavy retail guns are Caper's Corner and Tiger's.

In a breakdown on software, Joe Salpietro believes it would run about 60 percent LPs, 20 percent 45s, 15 percent 8-track tape and 5 percent cassettes.

One-stops are always upgrading their efficiency programs. A dominant piece at MI is the Kimball label coding unit which prints record number, retail price, selling price. Retailers simply tear off half the ticket to give rack salesmen a reordering tool.

MI's key accounts are automatically shipped 50 or 100 pieces of new releases of can't-miss artists in the Elton John and Olivia Newton-John genre.

"Quote me as saying I am not one bit unhappy with the current state of our business in Kansas City," says Bill Mandina at Rowe International. "We moved our quota of 1974 AMI jukeboxes out early without any buy-four-get-one-at-half-price or \$200 under list deals, as in past years."

Still Bill Mandina isn't kidding himself—inflationary prices are affecting sales of new equipment. Jukebox prices are up, pinball prices are going out of sight and vending gear, once in a price holding pattern, are now escalating. So things aren't the same as always.

One of the trends the William Menezes & Associates, factory rep firm, sees in the Kansas City market is that stores such as Woolco, K mart, Venture and other discounters who formerly dealt mainly in low to middle range stereo are moving steadily to high-end goods. They have one big hurdle in making this transition, he says. It's hard mustering qualified people re-

quired to show and demonstrate the sophisticated high-ticket items.

John Foster, Foster's Records (the Record King of E. 31st St.), wears hats as both a concert promoter and owner of a retail record shop that racks up more patronage from blacks than any other in the area, he says. And the shop has won a wide reputation for stocking broad selections of blues, rock, jazz and religious LPs, singles and 8-track tapes.

It's a business maxim that if you have a good thing going, you keep it. The good thing at Barnard's, Country Club Plaza District, deeply-entrenched combination photographic-record store, happens to be a reputation for handling the largest stock of classical LPs and 8-track tape within a radius of 100 miles. Classical music has kept Barnard's selling at full markup, no-price-promotions for many years.

"Our stock isn't limited to the standard warhorses like 'Rhapsody In Blue' and the Strauss Waltzes or even the Top 100 classical sellers," Ann Barry, LP buyer, says. "We have full-catalog representation and we stay in business and make money by having music by artists like Beverly Sills and the latest broadcast of the Metropolitan. We don't have to tell the customer we must order it, we have it. But we also do a tremendous special-order business."

Bill Moss is upbeat all the way in reporting on stereo hardware sales at his Moss Magnavox store on solid Blue Ridge Mall, not the largest shopping center in the area but one of the highest-volume ones. He points to an \$82,272 volume in stereo hardware sales over the past ten-month span and even enjoyed \$5,000 in sales during steamy July.

A retailer who has been identified with music in the area for 15 years, Bill Moss was forced to phase out his record department two years ago because of low-pricing competition. In the mid-60s he was posting \$35,000 annual sales in LPs at full markups.

Tour any regional shopping center, either side of the Kansas City line, and there's a spacious, abundantly-lighted, well-laid-out, sharply departmentalized, bountifully-stocked Burstein-Applebee store in a traffic hot spot. Both hardware and software are arranged for easy customer inspection and the entire stereophonic bit—automotive and home—is geared for customers to tap without look for it.

This is an organization that never ceases to upgrade, expand, execute changes, update, whatever. Among new brands that recently went on the agenda are Pioneer, ESS, Thorens and Technics. Jerry Burstein, president, and Phil Galano, vice president of merchandising, take a sound, business-like, innovative approach to operating the company's 12 stores in the market. The firm recently opened two new stores in Dallas, a second unit in Topeka and closed a smaller store and opened another one triple in size in Denver.

"We're young in Kansas City but relative to a year ago have

(Continued on page 38)



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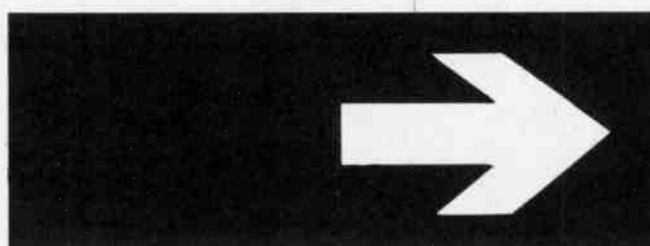
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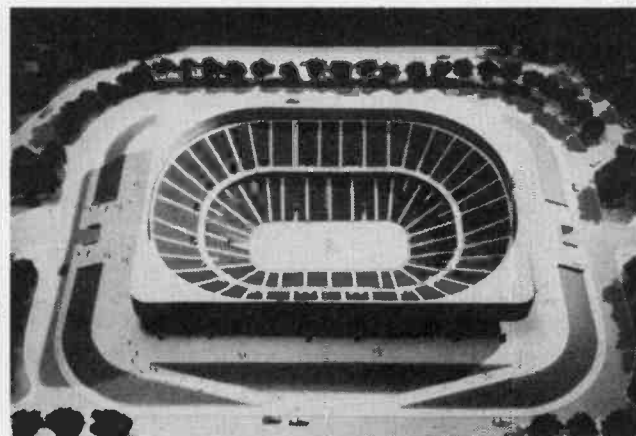
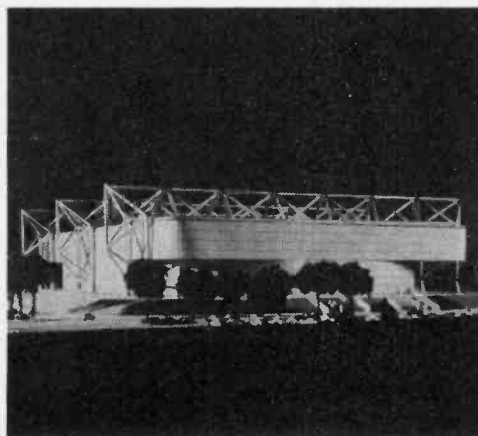
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Winner Take All Radio Battle



Kansas City Mayor Charles Wheeler (overcoat) and KMBZ's Mike Murphy lead Murphy's own St. Patrick's Day Parade. WHB's "Miss Holfinger" (left) and Program Director, Johnny Dolan (in car at right) get ready to race in warm-up for WHB's "Firecracker 100" at I-70 Speedway.

KMBZ photo



WHB photo

By BARBARA BARTOCCI

Radio in Kansas City? It's competitive. One station manager put it this way: "It's a winner-take-all situation here. A station that's just a little-bit-better than its competition will get a lot more than just a little-bit-more of the audience."

Maybe for this reason, there's been considerable movement in local format over the past three years. Two FM stations have successfully broken into rock, an AM rocker has switched to total news, automation is being tried on a top-hit soul station, another AM rocker whose ratings slipped, has tried various formats, including mod-country, and as a big surprise in town, an FM beautiful music station grabbed the second spot in ARB ratings for the 18+ audience.

Yet with all the fluctuation, a strong sense of continuity also exists here. "Consistency" was the word heard most often from both managers and program directors, as they described their station formats, and future plans.

Mark Wodlinger, who introduced Kansas City to the theme line, "Super Q plays favorites" just two years ago, says he has no intention of changing KBEQ's format—ever. Mark and his wife, Connie, co-owner of the FM rocker moved their

station into ARB fifth place ratings four months after "the Q" hit the airwaves. The station pitches teens-to-35, and plays the top 30 hits, mixed with the 500 Golden Hits of the past 20 years.

The Q co-exists fairly comfortably with KY-102 FM, the progressive rock station that concentrates on hit albums. KY-102 hasn't been around long in its present format either—just a year and a half—but it moved up fast, edging out KWKL and KUDL in ARB ratings in only four months. Perhaps the best evidence that it filled an open niche is its market figures: between June of '74 and June of '75, market billing jumped from \$3,000 to \$40,000.

Both the Q and 102 opt for highly professional DJs, but neither focuses on personalities. Instead, they believe in music, lots of it, and both stations keep max commercial time at eight minutes per hour.

Max Floyd, 102's program director, sees the AM Top 40 format deteriorating and predicts an eventual total takeover in radio music by FM. When pressed, a lot of radio people here agree. Charles Harness, who writes about the local radio and TV scene, and is news director for KBEA, sees a possibility for more all-news or all-talk shows.

Jim Erwin, station manager of WHB, Kansas City's Top 40 AM station, disagrees. Erwin says, "I don't think there is AM or FM. I think there are radio stations and radio stations. Some AM's are successful; some FM's are successful."

Erwin believes WHB will go right on holding a sizable share of 18-to-49 listeners with the same format it has used consistently for twenty-one years. WHB (the first local station to recognize and grab off the teen market) now views itself as a station that plays mass appeal contemporary music. Johnny

Dolan, program director and a popular Kansas City disk jockey for 11 years (he's seen an entire generation of Kansas Citians grow up, marry, and have school age children of their own, all the while "rollin' with Dolan" on WHB) feels strongly that many listeners identify with the disk jockey personalities on WHB.

However, WHB may be in for some direct competition from KCMO, at least according to some observers of local radio, who believe KCMO is going to tackle WHB head on with a Top 40 format. KCMO has been having problems finding the right niche in recent years. Most recently, it tried a mod-country mix, but couldn't dislodge KCKN, Kansas City's popular country station.

As this is being written, Al Casey, KCMO's new program director, has just arrived from New York (when telephoned, Casey had reached the studio for his first day on the job just 30 minutes before . . .). So, at this point, station management is reluctant to discuss upcoming plans.

The big ratings winner remains KMBZ, No. 1 since 1972. KMBZ is a personality station with popular jocks (Mike Murphy's name is recognized by 60 percent of the metropolitan community), contests and promotions year round (a particularly successful one had Murphy traveling all the way to Scotland to search for the Loch Ness Monster), and a contemporary MOR sound noted for its album cuts (KY-102-FM and KMBZ-AM make the most use of album cuts). Other MOR stations include WDAF and KAYQ.

Steve Bell, KMBZ's program director, feels the station has promoted a number of hits—he named, "Send In The Clowns," by Judy Collins, Helen Reddy's "No Way To Treat A Lady," and "Rhinstone Cowboy," by Glen Campbell—and he also knows the problem of helping a hit happen before the record becomes available in the city.

KMBZ's sister station, KMBR-FM, surprised a lot of people last year by jumping to second place in ARB ratings. KMBR's "beautiful music" (its euphemism for good background music) is taped in New York. KCEZ, its FM competition—"easy listening"—is also programmed out of town.

The newest change in K.C. radio is KUDL's decision to move its entire AM staff and rock format to its FM station, and turn its AM station into 24-hour news. Bob Ingram, owner of KBEA-AM, an AM station that's been trying 11½ hours of prime time news for the past year, believes the local market is big enough for two all-news stations.

Ingram has also purchased KXTR-FM, the classical music station. Its musical format will remain unchanged, but more news will be added. The market has two gospel stations too, KCCV and KCLO, the latter beaming here from Leavenworth, Kan.

It all adds up to continued heavy competition for the million plus audience in Kansas City, especially as FM stations reach for more AM listeners.

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• Continued from page 33

with a minimum of crowd hassle. Listeners could either sit in the stands or camp down on the Astroturf playing field in front of the concert stages. The Kansas City Chiefs organization sat up temporary toilet facilities and allowed festival-oriented rock fans to camp on the lawns outside the stadium the day and night before the Rolling Stones concert.

Kemper Arena is a new indoor sports facility located in what was once the stockyards on the West Bottoms. Only blocks from downtown, the building houses the Kings basketball and Scouts professional hockey teams. From the outside, the giant girder-hung structure looks like a hydrogen reactor facility; inside, the acoustics and clear sightlines are superb. During the off-sports season, Kemper Arena is the site of large indoor concerts and has added immeasurably to the facilities needed to draw big name music acts and audiences to Kansas City. In four concerts since May (John Denver, Mac Davis, Lawrence Welk and Earth, Wind & Fire), Kemper has drawn close to 64,000 music patrons.

Besides Kemper Arena, the downtown Municipal Auditorium and Memorial Hall in Kansas City, Kan., most of the summer music was outdoors. Close to 55,000 jazz and soul fans attended the Kansas City Kool Jazz festival on two nights in June at Royals Stadium. George Wein, the Newport Jazz promoter from New York City who also schedules the related jazz-soul concerts around the country, tried the Kool festival in St. Louis but then quickly latched onto Royals Stadium. "We've drawn more St. Louis jazz fans to Royals Stadium than we did right in St. Louis," claimed Wein last spring.

Downtown Kansas City nightclub activity has slackened during the past two years due chiefly to the elaborate construction projects that are lifting the face of downtown. The new H. Roe Bartle convention complex next to the Municipal Auditorium, scheduled for completion next summer, will definitely rejuvenate the area. The Radisson Hotel chain recently purchased the venerable Muehlebach Hotel at 12th and Baltimore and is spending several million dollars to modernize the structure. Already the Muehlebach is the center of busy convention activity and has embarked on a program of upgrading the food service that once made the Muehlebach famous in the midwest.

The Follies Burlesque Theater at 12th and Central, the longest continuously operating burlesque theater in the U.S. until it closed two years ago, has attracted the attention of civic groups working to purchase and restore the once-elegant building. They envision its use as a downtown setting for music concerts and legitimate theater.

Most Kansas City nightclubs feature local and midwestern

(Continued on page 38)

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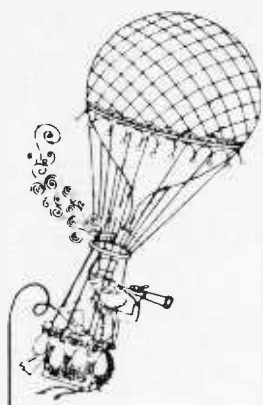
PRESENTS

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A Concert Heartland

• Continued from page 37

talent for entertainment. Over the past few years, a number of areas in the city have begun to develop a steady flow of people looking for nightlife. The River Quay area, located a few blocks north of downtown along the Missouri riverfront, is a restoration of the old riverfront scene. It features a new discotheque, Faces, plus a dozen good restaurants and clubs with live entertainment, boutiques and arts and crafts shops.

About 30 blocks south of downtown, Westport Square has become another entertainment center recreated from the past. Congestoga wagons setting out on the Santa Fe Trail once departed from the old buildings in Westport. On weekends, Westport Square is crowded with a younger crowd of fun-seekers who crowd into places like Kelly's (located in the oldest building in Kansas City), Stanford and Sons Restaurant (which recently received a Diner's Club Gourmet Award) and New Stanley's (a San Francisco-oriented bar and restaurant).

Carroll Meyer is a former Iowa farm boy who, with his father, eventually built and operated one of the largest buffet restaurants in the midwest in Winterset, Ia., outside Des Moines. Meyer's Kansas City operation, the Gold Buffet, does a week-long thriving business, featuring six buffet lines and over 50 food items all for one price. Something of a gambler by nature ("All farmers are gamblers," claims Meyer), the restaurateur decided a year or so ago that Las Vegas-styled celebrity entertainment would go in Kansas City. Meyer built and equipped a \$500,000 "Celebrity Room" onto his large buffet complex and promptly scheduled dinner-and-entertainment shows that featured, over the past year, entertainers Jerry Van Dyke, Mamie Van Doren, Rowan and Martin, Jerry Lee Lewis, and others. Each show, which is presented twice-nightly for four or five nights, has been close to a sellout success. Meyer's most flamboyant achievement for Kansas City to date has been signing Red Skelton for an engagement in early November. "I'm convinced this city is ready for Las Vegas entertainment," says Meyer. "There's a Shriners convention here next July that will bring in 80,000 visitors. I don't have my acts booked for that date, but I've got good hotel reservations for the entertainers I will bring in."

The visitor to Kansas City is struck by one observable tradition—it is a dining out town. The city's better restaurants—and there are many—do turn-away business on weekends. Older, established restaurants such as the Colony Steak House, the Majestic Steak House, the Savoy Grill and Italian Gardens have received national gourmet recognition. The Top of the Crown Restaurant in the new award-winning Crown Center Hotel presents one of the finest European-styled menus in the U.S.

With the new sports facilities available for musical entertainment, the new downtown convention center and the flourishing restorations of historic city sections like River Quay and Westport Square, Kansas City possesses a bright entertainment future. The Republican National Convention, which will locate in Kansas City next August, is one early harbinger of Kansas City's return as the "City" of the midwest.

"Goin' to Kansas City" still means you can find the fun you want.

Retailing, Distribution

• Continued from page 34

taken notable steps to solidify our position," said Doug Allen, vice president of merchandising for St. Louis-based CMC. "Improved merchandising techniques and stronger promotions have stepped up traffic and sales."

Elements which have lifted CMC in Kansas City (six stores) are similar to those applied in other key markets. Among them, a shift from private label to pure-name products in terms of displays and merchandising. The advantage famous names have over private labels: Stronger consumer credibility, Allen believes.

Count on it. When youthful management succeeds veteran owners, the innovations come. You aren't disappointed at Village Hi Fi where Greg McCall and Jim Mueller (ex-CMC store manager) replace veteran audio retailer Ralph Prutsman. The new duo unveiled a new 1,800 store foot store in Metcalf 103 shopping center in livewire Johnson County last month.

"Other independents have picked up the vices of the dis-counters but not us," McCall believes, "patient, personalized service is the answer to moving \$1,000 cassette decks the way we do. 'We're dealing with two buyer segments for components nowadays—those who will spend only \$450 or under for systems and others who are upgrading to the \$800, \$900 or \$1,000 systems.'"

Consistent walk-in traffic at the new store creates good business in stereo accessories including blank tape bearing the Maxell and BASF labels. One complete wall of the store is devoted to accessory display.

As a promotion, Village Hi Fi sponsors a Sunday night series of concerts on KY102-FM station in Kansas City. Prime objective in all advertising is to give the impression of remaining above the price war and foster an image of merchandising on the level of knowledge of product.

"We do one thing you won't get many places," he said. "We offer loaners to customers with stereo equipment in for service. You'd be surprised how much that one service does for our image for service."

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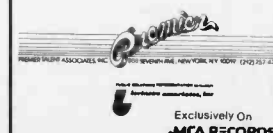
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A Music Environment

• Continued from page 32

that is only a temporary plateau on the firm's rising sales curve. He sees the expansion pattern of the last few years (about 40 to 50 percent a year) continuing.

Tempo moved to Kansas City Jan. 1, 1974, after five years in Nashville under the distributing aegis of the John T. Benson Co. Its new location has proven a "very hospitable city for our business," says Peterson. He views Kansas City as an excellent place for headquarter activities. In sacred as in other repertoire areas, a record company "must be mobile" and ready to record anywhere the talent is, he adds, noting that much of his taping is done in Europe.

Biggest selling attraction on Tempo is The Hawaiians, a "traditionalist" duo composed of Mark and Diane Yasuhara, the former a one-time regional winner of the Metropolitan Opera auditions. In the area of "God and country" music, Peterson singles out Renaissance (not the rock group) as a strong selling act. He also cites as significant contributors to the label's volume The Couriers, a Southern gospel group, and Simple Truth, specialists in country folk-rock.

In another area, Peterson is enthused over albums he is cutting with the Minnesota Chorale, directed by Dr. Robert Berglund. Just completed is an LP of contemporary settings of traditional Christmas music. Berglund also conducts the Bethel College Choir, and with both his groups has done some classical religious works for Tempo. Peterson himself, holder of a music conservatory doctorate, is a former conductor and oboist.

Key tempo executives include Kent Barber, director of operations, and Lee Nueun, director of sales and promotion. Barber was formerly production manager for Hallmark Cards in Kansas City. Nueun came to Tempo from Beacon Distributing in Canada.

Tempo's catalog consists of about 160 active titles, with three or four new issues added monthly. List price is \$5.98. Some 28 independent distributors handle the line nationally.

Adding diversity to the music scene here is the country music activity of such acts as Kit and Kay Crouse, who look too young to have you believe they were part of the old Brush Creek Follies in the late 30s. They have formed Sunflower Records and have a BMI publishing company, Twinsong Music.

Since Kansas City is essentially an industrial city, Stage 3 Sound has profited by concentrating on IDs and jingles, according to Don Warnock, the headman here. But the company also cuts a lot of disks, does high-speed cassette duplicating and high-speed reel-to-reel. The eight-track facilities incorporate two studios and two control rooms.

Having logged time as a rock music disk jockey in the 50s, and presently working as a TV announcer, Warnock believes

he has a feel for the Kansas City musical segment. "I've served time wading through piles of 45s and empathize with Deejays who must wade through a couple of thousand singles and 200 albums that come in weekly," he says. Because of my background I can do a little record promotion and perhaps get air play for something that otherwise wouldn't get noticed."

Trouble with the music business in the area is the depressed nightclub business which forces good acts like the Brewer & Shipleys and the Marilyn Mayes, who base in the area, to spend a great deal of time on the road.

"But the tide is starting to turn and I see a small hole in the dike of investment money appearing," Warnock says. "A hit act and we'll get the people who first went to Criteria in Miami, then Caribou in Colorado. Look, we're scheduling one or two major concerts weekly and eventually the recording cycle that has occurred in other areas is coming our way."

One of the most unusual studios is Cavern Sound, actually situated in a cave. Officials there say they are in a phase or reorganization and were not available for comment.

"The recording climate in Kansas City keeps improving," said Ron Ubell, manager of Sound Recorders, a satellite of an Omaha operation headed by John Sears. We're doing more voice-over jingles, narration for film-strips, and acting as a broker and putting together music and announcers for the agencies, than ever."

With a full-service, 16-track facility, Ron Ubell is an upbeat spokesman for the Kansas City recording market. He feels his studio has cracked the musical ice with a major record "C.W. McCall" and that people in Missouri and Kansas have now awakened to the fact that they have a quality, full-service, professional, quality-gear, creative recording studio in their midst.

Sound Recorders does a lot of work for Tempo Records, which has headquarters in Kansas City, particularly vocal over-dubs. Ubell says the Temple people have confidence in his studio to turn out quality work. Tempo Records has experienced phenomenal growth, turning out 60 LP albums of Christian-oriented gospel music last year.

"Jingles are a growth segment of this market and I think we've gotten in on the ground floor in this medium by putting together some of the key ingredients that worked for our parent operation in Omaha," Ron Ubell said.

CREDITS

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TV SERIES REVIEW

Cosell Variety Show Bows On \$250,000 Weekly Budget

LOS ANGELES—There's no denying the quantity and quality of talent offered viewers by lawyer and sports authority Howard Cosell on his first musical variety show from New York over ABC-TV Saturday (20) night.

That talent, however, does not include Cosell.

Overly glip, pretentious, condescending and addicted to mouthing reckless hyperbole throughout the 60-minute production, the tuxedo-clad emcee made an incongruous appearance away from the press box as he presented heavies Paul Anka, John Denver, Shirley Bassey, dancers and singers from the Broadway musical "The Wiz," tennis star Jimmy Connors, the illusion act of Siegfried and Ray and the much-hyped band of young Scots, the Bay City Rollers of Edinburgh.

Directed by Don Mischer and produced by Rupert Hitzig for Jilary Enterprises on a weekly budget of \$250,000, "Saturday Night Live With Howard Cosell" opened, ironically, with a colorful "Wiz" troupe performing to a prerecorded "Ease On Down," moved into a dull, three-minute stage wait with a shockingly plump Frank Sinatra, who didn't sing, and then into a frenzied, overdramatic "My Life" sung by Miss Bassey, whose dreadful set-climbing histrionics were compounded by inexcusably bad audio.

Then a film clip of the Beatles in the early '60s, leading Cosell into a long intro of the Rollers performing via satellite in London. The five attractive U.K. rockers looked better

than they sounded with "Saturday Night." Another Beatles they're not. Cosell, for all his excessive wordage in introducing them, failed to name the Rollers (Eric Faulkner, Stuart Wood, Les McKeon, Alan and Derek Longmuir) who are undergoing a massive promo campaign by the Arista label in the U.S. Abrupt, illogical camera cuts marred the sequence.

From Las Vegas, a growling lion, a black panther and a nervous tiger abetted Siegfried and Ray in a legerdemain act that failed to integrate with the tone of the opener, and to many viewers Cosell's gushy, overstated introduction of Anka must have been disappointing inasmuch as Anka sang not a note. Instead, he introduced Connors, who monotoned his way through Anka's "Girl, You Turn Me On" in the underwhelming 1950s style of Fabian.

That left it up to Denver, whose two songs provided the best entertainment of the stanza. Still, it wasn't enough. It was once popular to denigrate the late Ed Sullivan for his mumbling, hesitant introductions on his long-running CBS-TV Sunday series, but here in the theater named in Sullivan's honor it was plain that Cosell and staff might benefit by studying some of Sullivan's sessions on tape.

In the Elliott Lawrence Band playing backgrounds for acts are sidemen Ron Carter, bass; Bucky Pizzarelli, guitar; Bill Watrous, trombone; Joe Wilder, trumpet, and saxophonists Eddie Daniels and Frank Wess. They get no billing.

Less Cosell oratory, improved audio and more judicious booking and blending of talent may send the Cosell hour past its first 13-week test. With "The Jeffersons" and "Emergency" as competition on rival networks the task looms for executive producer Boone Arledge as hardly insurmountable. **DAVE DEXTER**

Philly's Jazz Fans Sliding Into 3rd Base

PHILADELPHIA—With jam sessions staged from Wednesday to Sunday nights, and with jazz personalities like trombonist Al Grey, from Count Barie, and bassist Percy Heath, from the Modern Jazz Quartet sitting in, Brooks O'Dell's 3rd Base located in the West Philadelphia "strip," has become one of the few rooms offering the best jazz in town.

The 3rd Base is the only room remaining on the "strip," which was the black community's night club center in the 1960s.

Also new to the jazz scene, but only for Monday nights, is Grendel's Lair, which offers the off-Broadway "Pretzels" the other nights of the week. For a \$1 admission, the rooms offers jazz with the Fifth Amendment, local group made up of musical-minded attorneys and whatever friends happen to sit in.

Regulars returned to the local jazz scene are the center-city Just Jazz room which features top jazz singers and instrumentalists with weekly changes; Trey's Lounge in the Germantown section of the city, with the groups of Philly Joe Jones and Bayard Lancaster as regulars and jam sessions on weekends and Sundays; and Danny's Hollywood Palace, a supper club that features jazz sessions on Wednesday thru Saturday

Talent

Music Hall Opens Near The Bronx

NEW YORK—The White Plains Music Hall in Westchester, a 2,600-seater, becomes the latest new concert venue opening locally and the second such operation for Michael Paparo of Eden's Apple Concerts Ltd. in less than six months.

The hall debuted its first concert under Paparo's direction Oct. 3, with a bill of Gentle Giant and Gary Wright.

Earlier this year Paparo opened the Island Music Center in Comack, L.I.

Reportedly, Paparo will be booking a number of acts on the basis of playing Long Island one night and following it up with a gig at the Westchester site. The former location has already proven itself a successful addition to the local entertainment scene.

Slated to appear at the new hall are such acts as Taj Majal Saturday (11), Hot Tuna Friday (17) and Procol Harum (26). At presstime it was not clear whether any of the above acts will also be playing the Island Music Center.

Philly Club Has Sinatra In February

PHILADELPHIA—While concertizing before a sellout crowd of 19,500 Sept. 22 at the Spectrum here, Frank Sinatra revealed to local fans that he will return from Feb. 13 to 23 to play the Latin Casino, mammoth nitery located across the river in Cherry Hill, N.J. It will mark his first night club engagement outside the Nevada gambling casinos in 20 years.

Actually, it will be a return to the Latin for Sinatra. He last played there in 1952 when it was located in center city here and more conventional in nitery size.

Dallas Gerson, Latin bossman, confirms the engagement, although he says that while it will be definitely in February, contracts still have to be signed after all details are settled. Still to be determined is what the admission charge will be and whether Sinatra will do one or two shows a night. The Latin Casino seats about 2,000 persons.

Ark. Firm Sold To Mo. Agency

SPRINGFIELD, Mo.—Ozark Talent Management, a Missouri corporation, has acquired the assets of Video Acts Entertainment of Fort Smith, Ark. Along with the sale went booking contracts covering Larry Raspberry and the Highsteppers, the Hot Dogs, Zuider Zee, Junction, River City and other groups.

Former Video Acts Entertainment co-owner Joe Phelps will attend law school and Mike Martin will concentrate on songwriting and producing records.

Owners of Ozark Talent Management here are Stephen "Barney" Naioti and Randy Erwin. In their fold are Granny's Bathwater, Baby Leroy, Queen City Punks, Head Over Heels, Zachary Beau and Shadow Rock.

Lynyrd Skynyrd: 3 Gold LPs In Row

By NAT FREEDLAND

LOS ANGELES—A little over two years ago, Lynyrd Skynyrd was an obscure and increasingly desperate band on the Southern booze-&-brawl club circuit. Now all three of the MCA albums they cut since 1973 are gold.

Their brand of straightforward hard rock, based on the raunchier side of British rock rather than blues, is a strong concert attraction some 250 nights a year throughout the U.S. and Europe.

Lynyrd Skynyrd is managed by Peter Rudge, who also handles superstars like the Who and U.S. tours of the Rolling Stones. Their next album is being produced by Tom Dowd, whose hit parade reaches back to Aretha Franklin and Otis Redding.

It took the band eight years of struggle and subsistence gigs before they got their first record shot and made it big. Al Kooper heard the group at Funocchio's in Atlanta while on an informal talent hunt for rockers playing outside the main recording center circuit.

Lynyrd Skynyrd was one of a batch of artists signed to MCA via Kooper's "Sounds Of The South" production deal and it is the only act from that operation to have gotten anywhere major. Kooper produced the first three Skynyrd albums before he was ousted due to what the group's spokesman, lead singer Ronnie Van Zant, calls "an amicable difference in artistic directions."

In 1973, Funocchio's was about the only place LS could work regularly. "We'd play Funocchio's and go back home to Florida to write until they booked us back again," says Van Zant. "Some of the guys were doing part-time jobs like delivering flowers in order to keep going. We were trying to switch over to original material so we could finally get off the dance lounge circuit."

The band was formed while the members were attending high school in Jacksonville, Fla. Van Zant and two of the three frontline guitarists—Allen Collins, Ed King and Gary Rossington—were original members and still hold down all LS writing chores. This foursome does the group's writing.

"We all dropped out of school to go professional," says Van Zant. "So we knew that no matter how rough things got we had to stick with it or we wouldn't be good for anything else but chopping cotton."

With bassman Leon Wilkeson, drummer Artimus Pyle and Billy Powell on keyboards the entire band traveled to out-of-town jobs in a single Econoline van, sharing the space with their equipment. It wasn't until years later that they were able to afford a 14-foot truck that had space in back for sleeping mattresses.

Once Lynyrd Skynyrd got to those early gigs, they often had problems getting work permits since they were underage.

"We did everything ourselves right up to signing with MCA," says Van Zant. "There was no such thing as an agent, a manager or even a roadie for Lynyrd Skynyrd. When we heard about a new place to play, we'd get on the phone and beg for a chance. We drove as far from home as St. Louis on the understanding that the club owner could tell us to get out after the first set."

By now, it's generally known to music people that the group took its



MCA photo

Ronnie Van Zant, Lynyrd Skynyrd leader: "I knew I had to stay with music no matter how tough things got, because I dropped out of high school to start the band and the only other job I'd be able to get was chopping cotton."

name from their hard-nosed high school gym teacher, Leonard Skinner. The original Skinner introduced his namesake band at their last Jacksonville concert. "He's a real estate man now with kind of long hair and he likes the publicity," says Van Zant.

Skynyrd is one of those bands that won its success by near-constant touring and word-of-mouth album buying by hard rock fans. Airplay is not their strong suit and their only top 10 single was "Sweet Home Alabama."

"We don't really understand how to cut a strong AM single and that's why it's so great to be working with Tom Dowd on the upcoming album," says Van Zant. "We wrote 'Sweet Home Alabama' really as a joke and never expected it to be cut edited down for a single."

The song was an answer to Neil Young's anti-redneck "Southern Man." As Van Zant tells it, the Skynyrd members were early Southern long-haired rockers and have had too much trouble themselves from rednecks to defend the breed.

The group has also stopped using a huge Confederate flag as their stage backdrop with a Chet Atkins tape of "Dixie" opening their show. "That was strictly an MCA gimmick to start us off with some identity label. It was useful at first but by now it's embarrassing—except over in Europe where they really like all that stuff because they think it's macho American."

Liza Minnelli, Father Set For \$5 Mil Picture

LOS ANGELES—Liza Minnelli will star in "Carmela," a \$5 million American International Pictures musical to be directed by her father, Vincente Minnelli. The score is by Kander & Ebb, who wrote the songs for "Cabaret."

Both Liza and Minnelli are Oscar winners, as is the film's co-star, Ingrid Bergman. "Carmela" is the highest-budgeted movie ever made by American International. In the title role, Liza plays a maid at a Rome hotel who befriends an aging contessa and absorbs a more elegant lifestyle for herself.

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Finding a Great Song Is Shirley Bassey's Problem

By JIM MELANSON

NEW YORK—Grabbing some original, solid song material can be difficult these days, even for an artist of Shirley Bassey's stature.

"It's definitely a problem," she says. "Most of the best writers today are also performers and they're using the material first."

True, it may be a problem, but it hasn't stopped Ms. Bassey from continuing to be a leading recording artist—with the qualification thrown in that the bulk of her sales come on the international scene.

She admits that somehow strong U.S. disk sales have eluded her, and she says that she can't explain why.

Nevertheless, the overseas sales for the U.K. songstress have her in the multi-million category, with 12 gold disks from Australia alone.

She is having another crack at domestic sales with a new UA album, "Good Bad But Beautiful."

Ms. Bassey says that concert touring will continue to play a strong role in her career (see review in this section of her Carnegie Hall appearance here) and, that someday she hopes to be able to perform in a motion picture.

Also tied in with her Carnegie appearances was a featured spot on the debut of Howard Cosell's live television variety show.

While describing television cameras as being "terrifying," she would want to someday have her own U.S. television special.

On the immediate horizon, though, is an 11-city tour of Japan and, following that, an 18-concert tour of Europe.

Plans are also in the works for her return to the States sometime next year for a 10-city tour.

5,000 Tours Since 1968 Sound Off With IES Help

LOS ANGELES—International Entertainers Services (IES) has supplied the sound for nearly 5,000 tours in Europe and America since 1968.

That's when David Hartstone started the business out of his London apartment with three Marshall amplifiers and an old truck he inherited when the group he was a musician with disbanded.

In Europe, IES regularly does the sound for the likes of Emerson, Lake & Palmer, Led Zeppelin and Yes. They provide the quad sound setup used by ELP. Two years ago IES opened a New York branch.

IES owns Mavis Audio Equipment, which manufactures the bulk of their road supplies including the Music Augmentation Voice and Instrument System (MAVIS), a 17-input and four-output mixer console.

Graham Central Station first worked with IES sound during the five-nation Warner Bros. Music Show European tour this winter. For Graham Central's 20-city U.S. tour in August, they used an 8,000-watt IES system with eight speaker stacks and three MAVIS mixers. The British-made equipment traveled on its own EIS semi truck.

Talent In Action

SHIRLEY BASSEY

Carnegie Hall, New York

It was like a scene from a live performance by the Rolling Stones or the Bay City Rollers. The audience was ecstatically pelting the performer with everything from red rosebuds to dingy underwear, but the artist was not a rock star, and the audience was a far cry from the blue-jeaned, long-haired teenybopper.

The scene was Carnegie Hall Sept. 28. The artist was Shirley Bassey, and the audience was comprised largely of staid, middle-aged, middle-class, dark-suited businessmen, and their highly coiffed wives in shimmering evening gowns.

Yet, there was that incredible element of near-hysteria on the part of the audience which screamed itself hoarse, crowded the stage, and generally behaved like a bunch of starry-eyed adolescents.

Ms. Bassey is an extraordinary performer who is apparently an expert on mass audience psychology. Her every move, her every gesture is calculated to electrify an audience. Her act is meticulously packaged to create a composite of animal magnetism and sophisticated elegance that feeds the fantasies of her loyal supporters.

And so they hung, unabashed and adulating on her every nuance, as she triumphantly rung

down the curtain on a successful four-day performance with a string of her more popular songs, including "Goldfinger," "My Life," "Big Spender," "Diamonds Are Forever," "Yesterday When I Was Young," "If You Should Go Away," and "Bye, Bye Blackbird." **RADCLIFFE JOE**

TIM WEISBERG

Troubadour, Los Angeles

A&M flutist Weisberg has established himself as a solid national nightclub draw, as evidenced from the packed house he drew for his closing night at the Troubadour Sept. 28.

With his hard-rocking pop-jazz quartet augmented by Hollywood session stalwart Bobby Perez's congas, Weisberg provided a fast hour of enchanting state-of-the-art instrumentals. His music makes for outstanding entertainment and his relaxed song introductions had the soft-sell hip of the best progressive disk jockeys.

Most of the set was up-tempo, with just enough middle-speed ballads to allow the audience concentration some rest. The first half of the show was mostly fleet-fingered selections samples from the brand-new Weisberg album, "Listen To The City." Perhaps most intriguing of all was a still-untilled semi-latin scorching Weisberg composed only two weeks ago.

The Weisberg band has been on the road most of the past six months and is planning to tour even more the coming season as demand for the flutist continues to grow.

NAT FREEDLAND

SHUSHA

Queen Elizabeth Hall, London

Shusha, a young Persian-born singer now living in London and just out with her third album for United Artists, seems set to carve out a truly international career for herself.

She has a voice of such exquisite beauty, and a songwriting talent of such depth and musicianship, that Joan Baez has described her as

(Continued on page 44)

Talent

OPERATION PUSH HIGHLIGHT

14,000 Applaud Talent At Chicago Adderley Tribute

By JEAN WILLIAMS

CHICAGO—They came from across the nation to pay tribute to the late alto saxophonist, Julian "Cannonball" Adderley, during Operation Push's annual exposition here recently.

They included: Nat Adderley, Randy Crawford, (manager John Levy's newest discovery) who had the audience shouting for more after her first tune: Quincy Jones, who conducted the Gene Barge Orchestra; Jerry Butler, Taj Mahal, the cast of the television series, "Good Times"; the Watts Prophets and Minnie Riperton who unfortunately hogged the show. When host Adam Wade attempted to shorten her performance, he was apparently shunned by Ms. Riperton as she continued to perform to more than 14,000 persons who packed the International Amphitheatre.

During Quincy Jones' tribute, "Mercy, Mercy, Mercy" and "Coun-

try Preacher" which was written for the Rev. Jesse L. Jackson by Cannonball, were played by the Barge orchestra.

The Watts Prophets' contribution to the famed musician came in the form of poetry which they titled "Walk Tall Cannonball."

Nat Adderley accompanied Ms. Crawford, and Butler came onstage singing what seemed to be everyone's all-time favorite, "Your Precious Love."

Nine acts were scheduled to appear between 8 p.m.-12 a.m. Ms. Riperton consumed approximately 90 minutes of the allotted time as she sang what seemed to be her entire repertoire. She took the audience from a thunderous reception to a lukewarm departure.

Taj Mahal was delightful as he gave the enthusiastic crowd his version of the blues. Incidentally, there were as many top acts backstage who were there to pay tribute to Adderley as there were onstage.

Operation Push played host to the parents of Adderley who came to Chicago from Tampa, Fla. Rev. Jackson presented a \$5,000 check to the Adderleys for a scholarship fund which has been set up in Cannonball's name. Also on hand was Olga Adderley, the wife of Cannonball, who flew in from Los Angeles, to be a part of the tribute.

Songwriters Showcase In Disk Scores

LOS ANGELES—The Songwriters Showcase, nearing its fifth anniversary, has an impressive roster of fall releases coming out after "discovery" at their Thursday evening sessions.

Capitol Records is issuing an album by writers-singers Voudours & Kahne, a San Francisco duo signed by Capitol producer John Carter after manager Richard Green brought him to their Songwriters Showcase audition.

The current Tanya Tucker single, "San Antonio Stroll," was showcased by writer Peter Noah in January 1973. Two songs on the new Olivia Newton-John album by Jim Phillips and Diane Berglund, "Clearly Love" and "Just A Lot Of Folk," were spotted at the showcase.

In addition, early performances were heard at the showcase of current hits. Janis Ian's "Seventeen" and Harriet Schock's "Ain't No Way To Treat A Lady," the Helen Reddy single.

The Songwriters Showcase is run by Len Chandler and John Braheny. For the past two seasons, BMI has funded the weekly Thursday evening sessions at Art Laboe's Sunset Strip club. This is a different organization than Helen King's Songwriters Registration Service, which runs another active program of writer aids. (See Billboard, Oct. 4).

31,000 Attend '75 Miami River Fest

CINCINNATI—Area promoter Ross Todd chalked up his fourth winner in the area in as many months with his Miami River Music Festival at nearby Edgewater Park Raceway Sept. 21. The event attracted some 31,000 rock fans, with admission fee scaled at \$10 in advance and \$12 at the door.

Talent brigade included the Eagles, Kenny Rankin, Reo Speedwagon, the New Riders of the Purple Sage, the Charlie Daniels Band, the Marshall Tucker Band, the Nitty Gritty Dirt Band, the Earl Scruggs Revue, and Fleetwood Mac, a blues group.

Signings

New York-based City Lights to Sire Records. First album scheduled for release this month. ... Goodness to Audiofidelity Records. ... Urszula Dudziak to Arista, with first album produced by husband Michal Urbaniak. ... Linda Hopkins to Columbia. The label will record her as a solo artist, as well as her new show "Me And Bessie," a musical tribute to Bessie Smith.

NEW ORLEANS JAZZ



DUKES of DIXIELAND

Philadelphia, Pa., Oct. 4:
Michigan City, Ind., Oct. 11:
Ft. Smith, Ark., Oct. 23:
Cleveland, Ohio, Nov. 1:

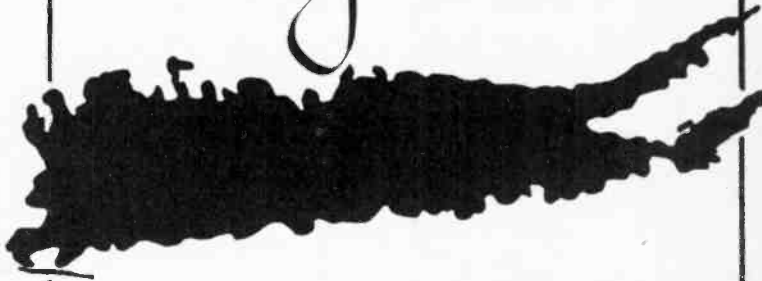
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(NASSAU AND SUFFOLK COUNTIES)

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Ad Deadline: **OCTOBER 17, 1975**

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BILLBOARD

1 ASTOR PLAZA, NEW YORK 10036

Seesaw Cabaret Opens In N.Y.

NEW YORK—The Seesaw, a 200-capacity cabaret directed towards introducing new record acts, has opened on Manhattan's Upper East Side. There is no cover charge and a three-drink minimum is in effect only at the tables.

Seesaw operators are Joanne Ruvelas and Daniel Tyler. Booked to appear so far are Juanita Fleming, Tony Messina and Judith Cohen.

Talent In Action

• Continued from page 43

"the most important singer-writer to come out of Great Britain."

Her musicianship and talent is emphasized by the fact that top London musicians are only too happy to be associated with her on record or onstage. Her versatility is remarkable, moving from up-tempo rockers to soothing love-lost ballads, from philosophical musical poems to Persian chants. And it is not a matter of "versatility for the sake of it," but more a reflection of a genuinely wide-area talent.

Shusha culled her program from Van Morrison, Jackson Brown, Cole Porter, Dylan, William Blake, William Shakespeare and herself. Her own work stood up well to the inevitable comparisons. She worked with simplicity, economy of spoken introductions, but with obvious and intelligent understanding of the deepest lyrical meanings.

Though miles away from the usual gimmicky type of show business girl singers, Shusha nevertheless has the talent to become a world-class entertainer, and on her own determinedly musical terms.

PETER JONES

**PHIL HARRIS
DIANA TRASK
HARRY JAMES**

Frontier Hotel, Las Vegas

Big band music and country echoed through the Frontier's Music Hall with the pairing of singer and storyteller Phil Harris with the golden

trumpet of Harry James, preceded by Australian-born Diana Trask's easy-listening country melodies Sept. 4.

Harris was best on old classics such as "Sentimental Journey" and "Up A Lazy River" with James' orchestra but also provided a chorus of laughs with "Smoke That Cigarette." New recording, "Let's Go Back to Those Soda Pop and Gum Ball Days Again," could be popular with the present nostalgia fever. James blew a mean horn on hits which made him a legend at the Roseland and Coconut Grove.

ABC-Dot recording artist Trask opened with the usual fast-paced song, "Took Me For a Ride" and followed with a stunning "Fever" interpretation, although the 20-odd orchestra overpowered her phrasing and rhythm. "Lean it All on Me," a new hit single, was forceful along with a jazzed version of "Kansas City."

At one time primarily a jazz-pop singer, Miss Trask has made the transition to country easily, as evidenced by "Oh, Boy," currently No. 1 on the Australian top 10 charts. Her final song, "Waltzing Mitilda" was confusing because of a lengthy explanation of its origin.

HANFORD SEARL

DIZZY GILLESPIE

Playboy Club, San Francisco

Dizzy remains a wonder of the world, retaining his chops and even more feeling than he had in the late 1940s when his mark was forever stamped on American musical history.

Dizzy is so used to larger clubs and concert halls, he seemed puzzled at the subdued, intimate confines of the Playboy's 110-seat room, Sept. 16. He remarked onstage that Carmen McRae had told him that the Great American Music Hall (an S.F. 400-seater where Gillespie played last spring) was her "aspiration."

But Diz, subtly dressed in polka dots and checks, still treated the audience to his celebrated, pixilated charm, talking between tunes about Louis Armstrong, South Carolina, and an interesting parallel between North African exports and the Boston Tea Party. He also played trumpet with effortless brilliance through a varied set that left his band (guitarist Al Jafre, bassist Earl May, drummer Mickey Roker) with appropriate time to solo. The set's highlight was an update of Diz's classic "Bebop."

The Playboy Club has begun to book jazz because it feels that "San Francisco is a good jazz town."

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Talent

Audio Finishers Buys Chicago's Universal Firm

CHICAGO—Audio Finishers has purchased Universal Recording Studios facilities for an undisclosed six figure sum, with Murray Allen, president of Audio, now becoming the president of Universal.

The purchase also includes Tono-Tapes, a high speed cassette duplicator employing 45 persons.

The sale, which does not include the physical building on the city's near north side, was made by Mason B. Coppinger, formerly president of Universal; Mrs. Martha Clapper, widow of one of the original founders; and Robert Weber, also an original owner, who retired in 1969.

Audio Finishers has been leasing the Universal audio facilities since 1970. The firm was formed by a small group of investors who financially supported former Universal audio engineers Allen and Bob Kidder when they formed their own company in 1968. Kidder left the firm last year.

Universal Recording Studios was founded in 1946 to handle ABC's disk delay, by Bernie Clapper, Bob Weber and Bill Putnam, who was replaced by Coppinger.

Coppinger becomes vice president/film sales; and Earl R. Baous is named vice president operations, with Beverly Rosengren as corporate secretary for the new owners.

While the bulk of Universal's business is in the TV and radio commercial field, record recordings are made from the studios, with recent ones being Bill Chase's last album, and recent Kenton and Ellington albums.

Classical recordings featuring the Chicago Symphony Orchestra and String Quartet are possible with the largest studio in the city.

Facilities include three mixing theaters, two transfer rooms, four mastering rooms, a music search room, and three satellite studios in the Prudential Building.

Allen plans to make the studios into the nation's largest audio recording facility, with additional satellite studios. He ranks it currently in dollar volume, space size and personnel size awith Glen Glenn of Hollywood and Reaves of New York.

JELLY LABEL STRICTLY A ONE-SHOTTER

LOS ANGELES—Jim Anderson has formed his own record label here, Jelly, and has released his first single, "Hello America."

And that's the only disk he will ever issue, he says.

"It's strictly a one-shot enterprise," says Anderson. "Once 'Hello America' runs its course I'll get out of the business and try something else."

Hal Winn, Don Graham and Bob Todd of Midget Records produced the single for Anderson, using a children's choir. Anderson will donate whatever profits accrue to charity.

Ask Debt Payment

LOS ANGELES—Honeywell Information Systems Inc. is seeking payment of an alleged overdue bill for computer equipment from Viewlex/Monarch Record Manufacturing here. The superior court pleading claims \$12,084.20 is due since August 1973.

Studio Track

By BOB KIRSCH

LOS ANGELES—At the ABC Recording Studios in Los Angeles, Michael Polnareff has been in, co-producing his LP with Bill Halverson and Greg Prestopino with Halverson handling the engineering. Dirk Hamilton has been busy with producer Gary Katz and engineer Roger Nichols, while Terry Reid is working with Graham Nash as his producer. Don Gooch is handling engineering. Barney Perkins has been hard at work behind the controls for Danny Pearson, Tom Brock, Barry White and the Seastruck Four of Soul Unlimited. Lawrence Hammond has been cutting for Takoma, with producer Charlie Mitchell and engineer Doug Decker. Stuart Levine is producing the Crusaders and the Crowns Of Glory came by to work with Reginald Dozier. Sonny Criss, newly signed to Impulse, is in with producer Esmond Edwards. In the mastering room, recording engineer Gooch and mastering engineer Lanky Linstrot have been cutting lacquers for the Crosby/Nash LP.

At Electric Lady Studios in New York, Patti Smith is cutting her first LP, with John Cale handling production and Bernie Kirsh engineering. The Brecker Brothers are busy on their second LP with Jimmy Douglas engineering, and Arif Mardin has been in producing Roy Buchanan with Gene Paul engineering. Greezy Wheels is working with producer Garrison Leykam and engineer Dave Wittman, and Ralph Moss wrapped up a mix on a Charlie Daniels remote.

At the T.K. Studios in Hialeah, Fla., Gwen McCrae has cut her next single with producer Steve Alaimo with Mike Lewis handling the horns and strings. Eddie Floyd has produced the upcoming King Floyd and Dorothy Moore single, and Latimore has new product out, produced by Alaimo. Timmy Thomas is in the studio with Clarence Reid and Alaimo producing, while H.W. Casey and Rick Finch are producing Jimmy "Bo" Horne. Clarence Reid is working on his own album with Alaimo producing. Miami is also working with producer Reid, as is Wildflower, and new artist Debbie Costillo. Betty Wright's LP is set for completion as soon as she returns from South Africa.

At the Burbank Studios in Burbank, "Mahogany," the motion picture made by Motown Productions, Inc. and starring Diana Ross, is being scored with Mike Masser producing and Lee Holdridge acting as composer-conductor. Gordon Lightfoot is in working on a double LP, produced by Lenny Waronker. Neil Sedaka cut parts of his latest LP, with Robert Apere producing. Tom Petty is in for Shelter, with Denny Cordell producing. Petty was lead singer of Mudcrutch. Country Joe MacDonald finished an LP with Trevor Lawrence producing, and Alice Coltrane is working with producer Ed Michel.

In notes from around the country, Linda Lewis is working with producers Tony Silvester and Bert de Corteaux in New York on her next LP, and Bob Montgomery has finished producing an LP for Austin Roberts at Nashville's Sound Shop Studios. Ernie Winfrey handled the engineering. Wilson Pickett also finished an LP at the Sound Shop, with Brad Shapiro producing. Jimmy Bowen is busy producing Peters & Lee at Hol-

lywood Sound in Los Angeles with Marc Wirtz handling arrangements. And at the Village Records in Los Angeles, Michale Bloomfield, Barry Goldberg, Ray Kennedy, Carmine Appice and Rick Grech, calling themselves KGB, are in with producer Jim Price. From the Lance Arnold Studios in Atlanta comes news that Little Richard is cutting again, working with producers Barney Conway and Keith Winslow. Also at the studios, Vivlore Jordan has finished a single with Bill R. Wright and Conway producing.

At Plaza Sound Studios in New York, City Lights have wrapped up an LP with Craig Leon producing and Rob Freeman working the boards. Martha Velez is due in soon, working with veteran British producer Mike Vernon. Leon is handling production of a disco mix. Stopping by to look at Plaza recently was Ian Carr, leader of British band Nucleus.

At United Sound Systems in Detroit, Marilyn McCoo of the Fifth Dimension is cutting an LP with producer Don Davis. Davis is also producing a single for Jeannie Reynolds. Robert Lowe is cutting an LP with Bernie Mendleson producing and Legacy is in with producer Eddie Watkins. Davis is also working on two other projects, the Soul Children and Death. Finally, George Clinton is in doing some work for Backstage Music.

At Thee Studio in Claremont, Calif., Chris Darrow has been in producing some remixes for Kaledoscope with Randy Cierly working the boards. Reggie Bannister was also in working with producer Danny Poore and engineers Marshall Hooks, Lewis Mark and Mike Fast. Adam Kent is in with producer John Pashdag and help at the controls from Rich Houston. Chuck Bridges did some work with producer Kurt Dietel. Thee Studio has a new monitoring system as well, designed by Everything Audio.

In Dallas at Dallasonic Studios former Bloodrock lead singer James Rutledge has wrapped up an LP, produced by the artist along with studio owner Don Smith and former Five Americans lead voice Michael Rabon for Knifewing Productions. Thom Caccetta handled the boards. Rabon has also finished an LP, with Smith co-producing with the artist.

Oakland House Heavy In Red; Ask City Help

OAKLAND—The City Council here has been asked to take over the 3,000-seat Paramount Theater. The theater's owners, Oakland Symphony Assn., claim they may have to shutter the facility without an annual operating subsidy of some \$165,000.

Renovated in 1973 at a cost of \$2.5 million, with \$800,000 still owing, the Paramount has become an in-demand showplace for East Bay rock concerts as well as hosting symphony and ballet events. Last season the Paramount had 126 shows.

The Oakland City Manager has set a staff committee to analyze the situation and make recommendations on whether or not the city should subsidize the Paramount.

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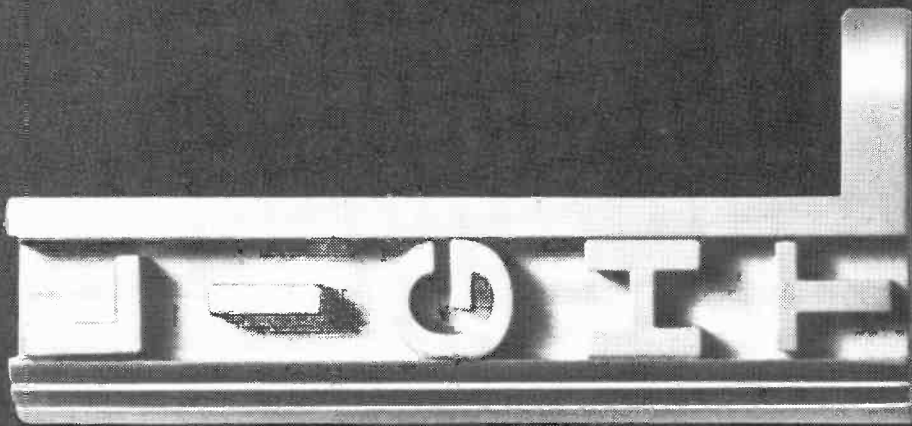
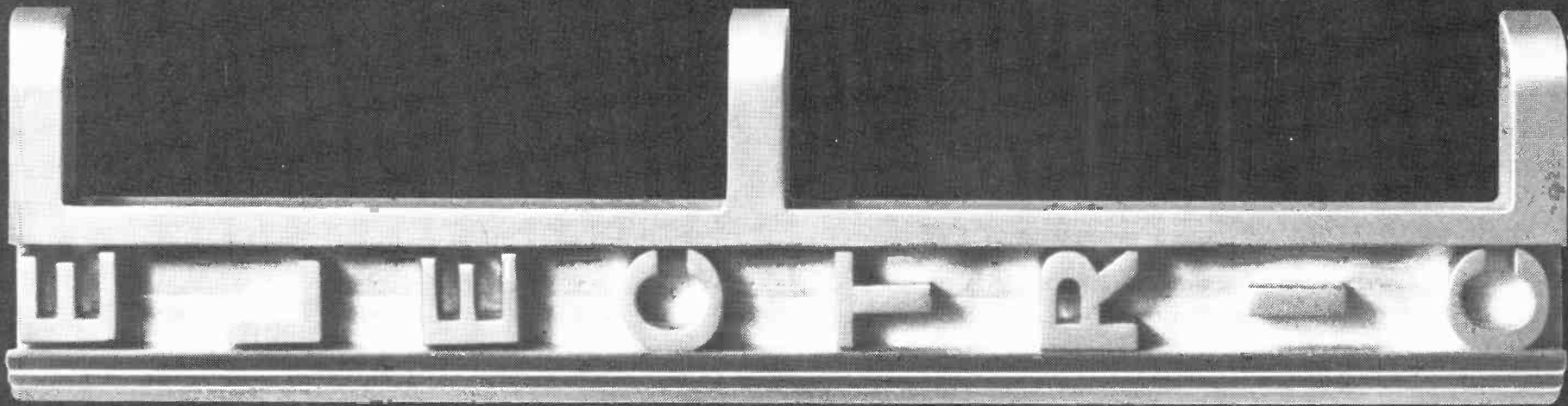
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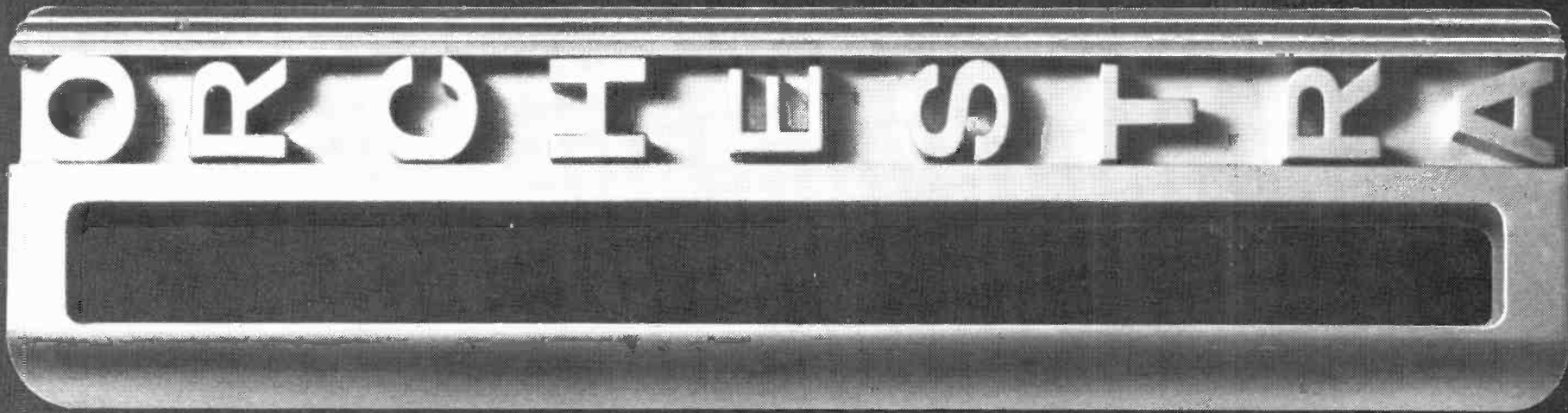
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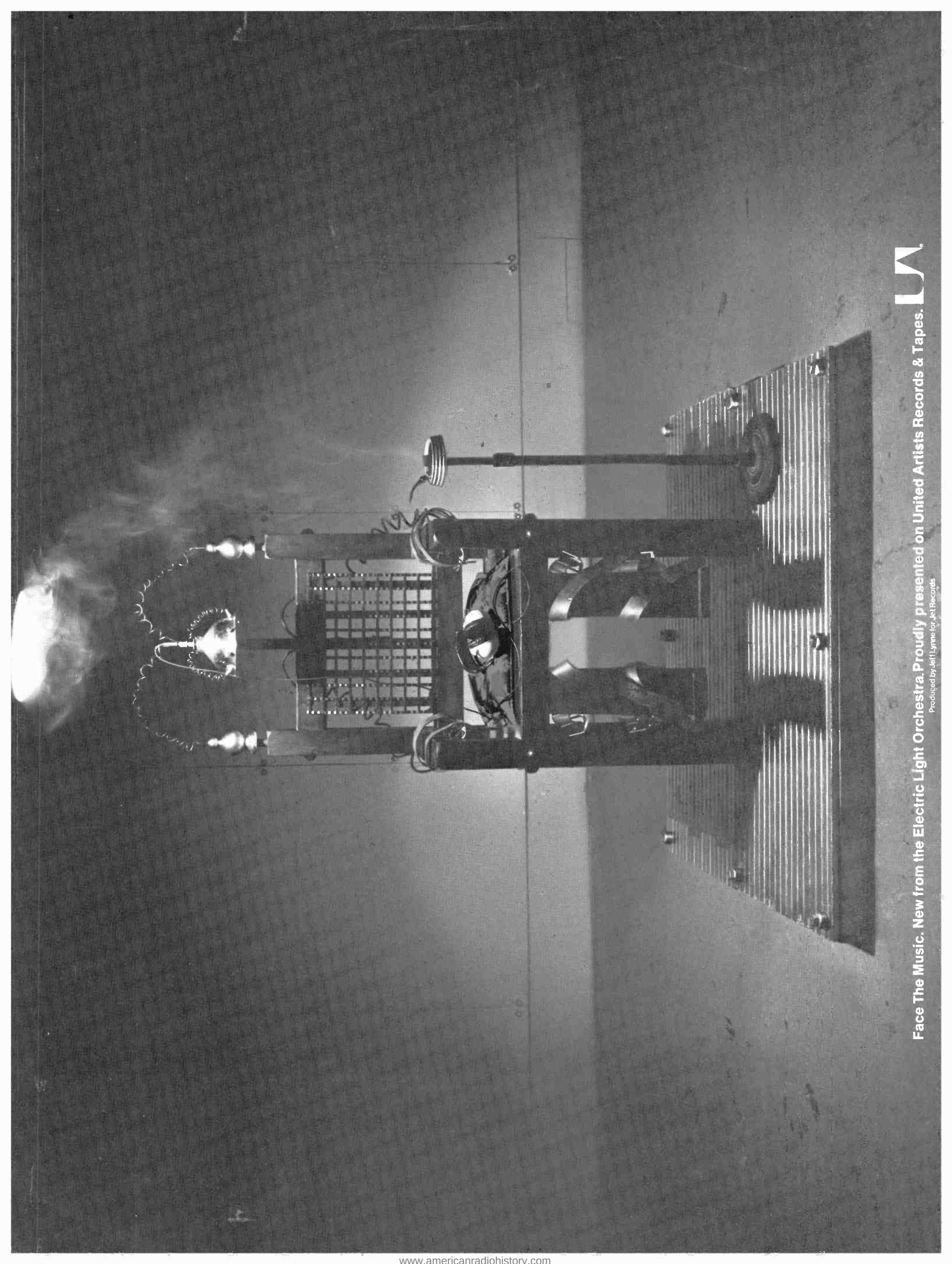
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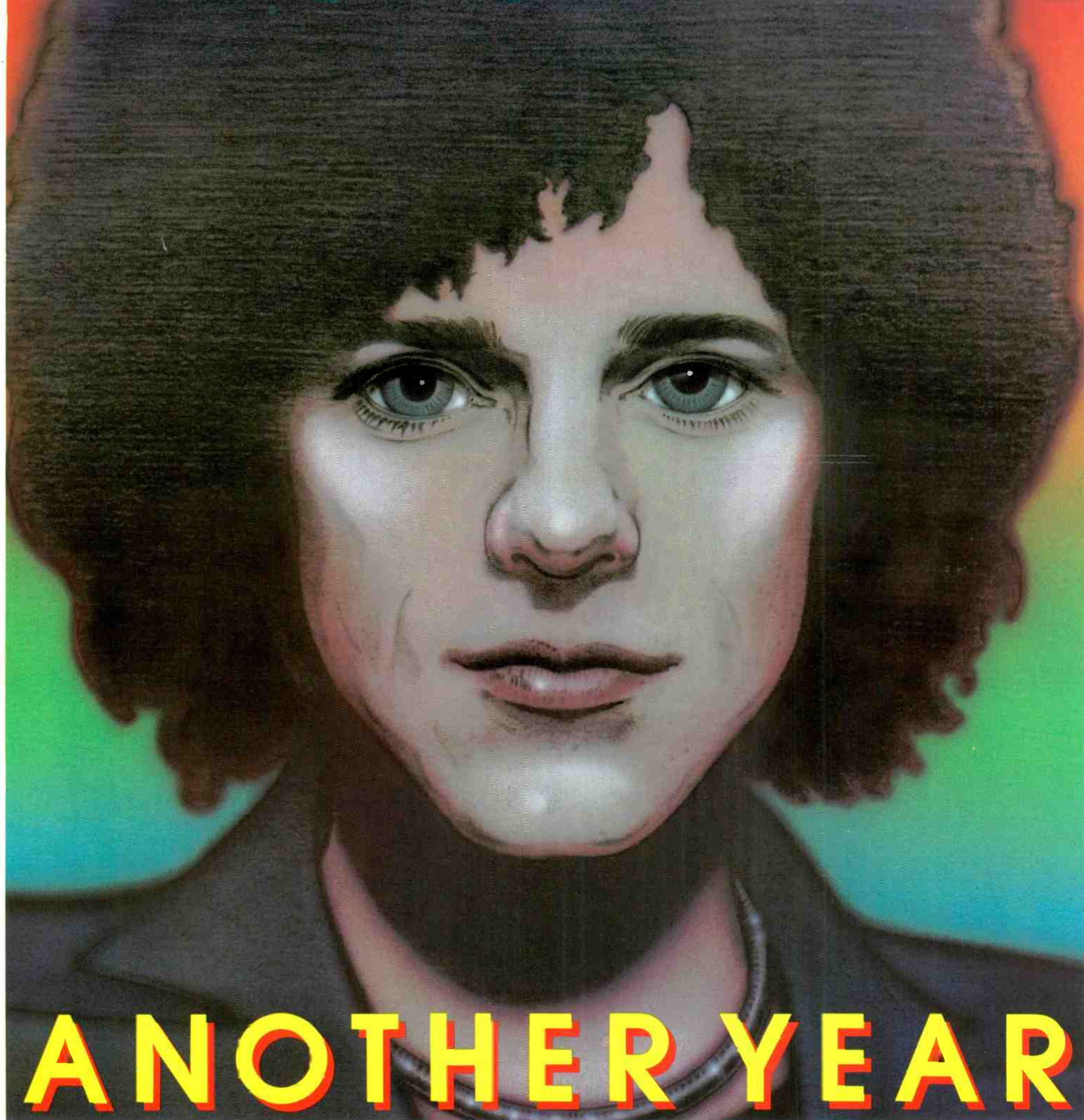
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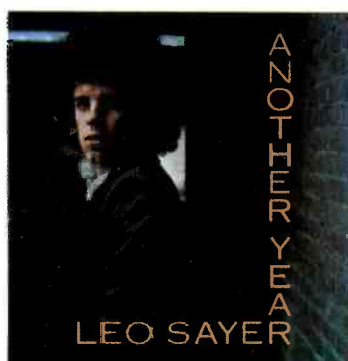
Produced by Jeff Lynne for Jet Records

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LEO SAYER



Another Year, Leo Sayer's third album, includes "Moonlighting" and "The Last Gig of Johnny B. Goode."



Produced by Adam Faith and Russ Ballard. On Warner Bros. records and tapes (BS 2877).

Rack Singles Best Sellers

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As Of 9/29/75

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

- | | |
|--|--|
| 1 RHINESTONE COWBOY —Glen Campbell—Capitol 4095 | 20 BLACK SUPERMAN/MUHAMMAD ALI —Johnny Wakelin & The Kinshasha Band—Pye 71012 |
| 2 MR. JAWS —Dickie Goodman—Cash 451 (Private Stock) | 21 MIRACLES —Jefferson Starship—Grunt 10367 |
| 3 BALLROOM BLITZ —Sweet—Capitol 4055 | 22 DAISY JANE —America—Warner Bros. 8118 |
| 4 FAME —David Bowie—RCA 10320 | 23 HEAT WAVE —Linda Ronstadt—Elektra 45282 |
| 5 I'M SORRY —John Denver—RCA 10353 | 24 LYIN' EYES —Eagles—Asylum 45279 |
| 6 ROCKY —Austin Roberts—Private Stock 45020 | 25 JUST TOO MANY PEOPLE —Melissa Manchester—Arista 0146 |
| 7 FEELINGS —Morris Albert—RCA 10279 | 26 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M 1672 |
| 8 GET DOWN TONIGHT —KC & The Sunshine Band—TK 1009 | 27 THE HUSTLE —Van McCoy & The Soul City Symphony—Avco 4653 |
| 9 BAD BLOOD —Neil Sedaka—Rocket 40460 | 28 WHO LOVES YOU —4 Seasons—Warner Bros./Curb 8122 |
| 10 WASTED DAYS AND WASTED NIGHTS —Freddie Fender—ABC/Dot 17558 | 29 SOS —Abba—Atlantic 3265 |
| 11 RUN JOEY RUN —David Geddes—Big Tree 16044 | 30 JIVE TALKIN' —Bee Gees—RSO 510 |
| 12 FEEL LIKE MAKIN' LOVE —Bad Company—Swan Song 70106 | 31 SOMETHING BETTER TO DO —Olivia Newton-John—MCA 40459 |
| 13 FALLIN' IN LOVE —Hamilton, Joe Frank And Reynolds—Playboy 6024 | 32 FIGHT THE POWER Pt. 1 —Isley Bros.—T-Neck 8-2256 |
| 14 I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE —Paul Anka & Odia Coates—United Artists 685 | 33 BRAZIL —Richie Family—20th Century 2218 |
| 15 DANCE WITH ME —Orleans—Asylum 45261 | 34 SATURDAY NIGHT —Bay City Rollers—Arista AL 4049 |
| 16 THE WAY I WANT TO TOUCH YOU —Capt. & Tennille—A&M 1725 | 35 WHY CAN'T WE BE FRIENDS? —War—United Artists 629 |
| 17 THIRD RATE ROMANCE —Amazing Rhythm Aces—ABC 12078 | 36 GONE AT LAST —Paul Simon & Phoebe Snow—Columbia 3-10197 |
| 18 AIN'T NO WAY TO TREAT A LADY —Helen Reddy—Capitol 4128 | 37 AT SEVENTEEN —Janis Ian—Columbia 3-10154 |
| 19 LADY BLUE —Leon Russell—Shelter 40378 (MCA) | 38 HOW LONG —Pointer Sisters—ABC/Blue Thumb 265 |
| | 39 GAMES PEOPLE PLAY —Spinners—Atlantic 3284 |
| | 40 COULD IT BE MAGIC —Barry Manilow—Arista 0126 |

Rack LP Best Sellers

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As Of 9/29/75

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- | | |
|---|---|
| 1 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY —Elton John—MCA 2142 | 21 WIN, LOSE OR DRAW —Allman Bros. Band—Capricorn CP 0156 (Warner Bros.) |
| 2 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 | 22 BACK HOME AGAIN —John Denver—RCA CPL1-0548 |
| 3 RED OCTOPUS —Jefferson Starship—Grunt BFL1-0999 | 23 SEDAK'S BACK —Neil Sedaka—Rocket 463 |
| 4 CAT STEVENS' GREATEST HITS —A&M SP 4519 | 24 IV —Led Zeppelin—Atlantic SD 7208 |
| 5 GREATEST HITS —Elton John—MCA 2128 | 25 HORIZON —Carpenters—A&M SP 4530 |
| 6 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 26 VENUS AND MARS —Paul McCartney & Wings—Capitol SMAS 11419 |
| 7 WISH YOU WERE HERE —Pink Floyd—Columbia PC 33453 | 27 KC & THE SUNSHINE BAND —TK 603 |
| 8 FANDANGO —Z.Z. Top—London PS 656 | 28 IS IT SOMETHING I SAID? —Richard Pryor—Reprise MS 2227 |
| 9 HONEY —Ohio Players—Mercury SRM-1-1038 | 29 MINSTREL IN THE GALLERY —Jethro Tull—Chrysalis CHR 1082 (Warner Bros.) |
| 10 THE HEAT IS ON —Isley Bros.—T-Neck PZ 33536 | 30 PHOTOGRAPHS & MEMORIES—HIS GREATEST HITS —Jim Croce—ABC ABCD 835 |
| 11 BEFORE THE NEXT TEARDROP FALLS —Freddie Fender—ABC/Dot DOSD 2020 | 31 NO WAY TO TREAT A LADY —Helen Reddy—Capitol ST 11418 |
| 12 WINDSONG —John Denver—RCA APL1-1183 | 32 CAUGHT IN THE ACT —Grand Funk—Grank Funk SABB 11445 |
| 13 HEARTS —America—Warner Bros. BS 2852 | 33 YOUNG AMERICANS —David Bowie—RCA APL1-0998 |
| 14 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 | 34 Walt Disney's MICKEY MOUSE CLUB Mouseketeers and Other Favorites —Disneyland 1362 |
| 15 GREATEST HITS —John Denver—RCA CPL1-0374 | 35 PICK OF THE LITTER —Spinners—Atlantic SD 18141 |
| 16 BETWEEN THE LINES —Janis Ian—Columbia PC 33394 | 36 BORN TO RUN —Bruce Springsteen—Columbia PC 33795 |
| 17 GREATEST HITS —Tony Orlando & Dawn—Arista AL 4045 | 37 DARK SIDE OF THE MOON —Pink Floyd—Harvest 11163 |
| 18 ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 | 38 FLEETWOOD MAC —Reprise MS 2225 |
| 19 STRAIGHT SHOOTER —Bad Company—Swan Song SS 8413 | 39 OUTLAWS —Arista AL 4042 |
| 20 THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire—Columbia PC 33280 | 40 TOMMY/ORIGINAL SOUNDTRACK RECORDING —Polydor PD2-9502 |

Thiele Assists School Benefit

TRENTON, N.J.—Record producer and bandleader Bob Thiele returned to Lawrence School, local area prep school from which he graduated in 1942, for a benefit performance for the Robert Thiele Center for American Popular Music which has been established at the school.

Joined by his wife, singer Teresa Brewer, and The World's Greatest

Jazz Band, the concert was staged Sept. 19 at the suburban school's Kirby Arts Center.

Thiele has given the school his personal library of recordings and tapes, musical scores, books and memorabilia for the center, which was started in 1971 as a repository for all forms of American popular music.

Campus

Colleges Slow In Buying Talent

• Continued from page 1

of New York-based Magna Artists Corp. "It's usually one of two reasons—either they thought they bought something over the summer or they just didn't get around to purchasing anything."

Because of this lateness, there is an increased amount of activity on the telephone, he says, and many times the school ends up with an act it really didn't want. Still, Rubin is very much pleased with his fall business and attributes some of it to the wealth of new product on the market. Magna acts especially in demand on campus include Janis Ian ("an incredible demand"), War, Harry Chapin and David Bromberg.

Another agent citing this emergence of late bookings is Frank Modica of New York-based Sutton Artists Corp. Modica has been booking on campuses since 1961 when he worked with the Kingston Trio, and its just recently that he began to notice this trend.

"It wasn't very long ago that colleges used to preplan concert dates for the fall by the summertime," he says. "Now there are so many schools looking around at the last minute, that these late dates are hurting the routings."

He explains that some schools, with only several weeks remaining before their scheduled concert date, will approach him and ask for a group that is far away from that city the day before. In order to get the group across country, without a routing, the price jacks up considerably and costs the school much more than they anticipated.

Because of the budget cuts on campus, Modica says the bulk of his fall business has been in the \$2,000 per night category.

"Schools are now into all kinds of music, as is demonstrated by the different kinds of acts we have working colleges," he states. "These include Herbie Mann, Dizzy Gillespie, Dave Brubeck, Sky King, Chet Atkins and Arlo Guthrie, although he isn't touring at the moment."

Frank Rio of Los Angeles-based Regency Artists Ltd. is another believer in the theory that schools are accepting all types of music.

"There are more and more schools getting into middle-of-the-road shows lately, although it usually has to be a pretty big college because of the costs," he says. "Many of our attractions like Vikki Carr, Glen Campbell, Johnny Mathis and Henry Mancini are doing very well this year on campuses, but the costs of staging their shows is high because they work with between 20 and 23 musicians."

He says these musicians are usually carried regionally, although sometimes the schools supply them. Many of his comedians like Bob Hope and Rich Little are also doing well, as are his black acts like the Crusaders, the Miracles, the Main Ingredient and Tavares.

Rob Heller of Los Angeles-based Rob Heller Enterprises says there has "never been more of everything accepted" on the campuses. While buying was off to a slower start this year, Heller feels there is more activity now than ever before.

"Jazz is still on the up and up and it is no longer playing second banana on the campuses, as is pointed out by the success of acts like Charles Lloyd and Freddie Hubbard," he asserts. "Also there seems to be more of an awareness this year concerning a well-balanced entertainment schedule."

"Schools are now trying to at least break even on their shows, and in-

stead of spending it all they are trying to perpetuate their budget."

Many schools are following this trend of making money on concerts or at least breaking even, according to Joe Spereno of the Agency for the Performing Arts. He sees most schools purchasing the same kinds of groups as in the past, but trying to make the money go farther.

"Folk-rock and jazz are on the way in with a lot of action for people like John Sebastian, Chick Corea, Larry Coryell, Billy Cobham and Gato Barbieri," he says. "Also helping to get college dates are the presence of chart singles, especially in the r&b area."

Other APA acts garnering a lot of collegiate attention include Gladys Knight and the Pips, Gino Vanelli and the Funkadelic.

Sam McKeith of the William Morris Agency is also finding a lot of interest in chart acts, although he finds different buying habits throughout the country.

"New England is receptive to rock acts, the Midwest is into softer sounds like Barry Manilow and the South is buying acts like the Ohio Players," he states. "Many of the acts without new product or interest are now in the marginal category and this group of artists is now in a state of flux and decline and anyone who says no is kidding themselves."

Indiana, Pa. Hi Fi Expo In Big Push

INDIANA, Pa.—Plans for the first "IUP Hi Fi Expo" on the Indiana Univ. of Pennsylvania campus, here Oct. 8 are moving into high gear, reports Frank Viggiano Jr., consumer services instructor who conceived the idea of "bringing the hi fi industry to the campus" (Billboard, Sept. 13).

The exhibition/symposium, patterned as a mini Consumer Electronics Show, has the support of area audio/hi-fi retailers, manufacturers and their reps in fulfilling Viggiano's goal of making the potential student (and public) audio buyer more well informed.

Additional support has come from the Electronics Industry Assn./Consumer Electronics Group (EIA/CEG), sponsor of the CES Chicago shows, in the form of 5,000 Better Business Bureau brochures on buying tips for audio, 4-channel, tape recorders, TV repair, etc.

Newest manufacturer to offer assistance is Quadratrak of Kensington, Md., developer of a real-time-duplicated open reel quad process that will be demonstrated at the IUP Student Union. Other firms involved in supplying displays or informational material include Technics, Shure Bros., Elpa Marketing (Watts) and U.S. Pioneer.

In addition to the nine retailers previously announced, also expected to participate, according to Viggiano, are the nine-store Sound World chain and Wander Sales, with four stores in the greater Pittsburgh area. Attendance is anticipated at around 10,000, with a potential audience of 36,000 in the town/campus community, and Pittsburgh just 50 miles away.

Publicity has begun in earnest, with a commitment for a remote by WIIC-TV in Pittsburgh to highlight the event that Viggiano hopes will be a trigger for similar projects at colleges across the country.

He says acts on the way up with new music and ideas will always work colleges, but many of the marginal acts will eventually be phased out of dates. He says college students are becoming much more selective in their concert choices and are showing great interest in acts like Melissa Manchester, Orleans and Bruce Springsteen.

Jerry Heller of the Los Angeles-based Heller-Fischel Agency concurs with McKeith's comments.

"Colleges seem to be using many of the new acts like Gil Scott-Heron and Average White Band, while they are tending to pass on acts that have been around for a long time," he says. "There are as many campus dates as ever, even though there isn't as much money, so acts in the middle for around \$7,500 are finding a lot of work."

There is more college activity than ever before, according to Lance Smith of Denver-based Stone County, and because of the inflation there are more people competing for dates than ever before.

"We still consider the college market to be one of the most important, because they are still breaking acts," he says. "The Nitty Gritty Dirt Band is still a very popular draw on campuses, while comedian Steve Martin is quickly gaining a reputation."

Stone County's friendly hometown competitor, Athena Enterprises, is also enjoying a surge of activity, according to Chet Hansen, although it has come in several mighty spurts.

"So far, we've had the biggest rush of any fall that I've ever seen, although its started and stopped several times," Hansen states, "I think we'd perish without colleges, since they contribute to a lot of our business."

Marginal artists are having a harder time getting dates, according to Hansen, although Athena solved the problem by effectively routing the artists. He credits this success to his Boston and Atlanta offices, and says even with these routings, there has been a 20-25 percent decrease in the demand for marginal acts.

"Colleges could really do justice to themselves if they organized better and utilized tours for many of the marginal artists," he says. "We are also doing a lot of packaging for colleges in order to present acts that are homogenous on our roster."

Athena artists with college pull include the Earl Scruggs Revue, Jon Luc Ponty, Jerry Jeff Walker, Tim Weisberg, Hoyt Axton, Vassar Clement and Henry Cross. Hansen reports great demand already for the Randy Newman-Ry Cooder package going out in the spring.

"Schools want entertainment and we are selling it to them instead of submitting to it, so we try to tailor each sale to the needs of the particular school," he states. "Our money is way up this year and we are selling a real cross-section of groups including Freddie Hubbard, Stanley Turrentine, Bob Marley and the Wailers and Sparks."

This exclusive preview of the 1975-'76 college booking scene continues next week, focusing on the decline of British rock, the South's receptiveness toward Top 40 chart groups, the rise of the middle-man booker in the Northeast, the introduction of outside promoters on campus, the state of bookings on black campuses, the emergence of the country underground and the debut of a new agency dedicated to presenting semi-unknown jazz performers.

Discos

CHICAGO STYLE

Reflections Reopens As a North Side Drinking Oasis

By ANNE DUSTON

CHICAGO—After unsuccessfully catering to teens, Reflections re-opened as a drinking disco and is initiating a live entertainment, seven nights a week policy on a semi-private basis. "We opened initially May 23 for the non-drinking teen crowds, but they buy one coke and ask for four straws," complains owner Barry Fox, a former owner of Faces, a private Rush St. disco.

The club's location on the quiet mid-north side is considered off the beaten track by many, but a private parking lot and 1,000 first-night customers who were entertained by the live group Krackers, seem to support Fox's belief that that the area is viable.

Sound equipment, installed by Discotheque Installations, was turned full volume by the deejay. Rick Hernandez, who believes "that's what it's all about—loud music. It loosens people up for dancing." On the mixer, the master control was set at 10, and the pan was between 75 and 100. Rick plays down-funky, strong, energetic, driving music, with upbeat followed by upbeat, including jazz. He slows towards the end of the evening, with tunes like "Sweet Sticky Thing," by The Ohio Players.

The control room, walled off from the dance floor but with round, open windows for customer comments, is manned by two persons, one controlling the dance floor, plus the deejay.

Fox's live music policy follows a trend in New York clubs which is becoming more common in the Chicago area. His live groups will be more rock 'n' roll oriented than disco oriented. "I don't want disco bands. The disco will die, and people will still want to go somewhere to hear live rock music."

"Most people hear with their eyes, they want to watch the gyrations of the lead guitarist." Rock music on Wednesdays through Sundays will be augmented by folk and oldies on Mondays and Tuesdays, he says. Future plans call for an easy menu food service.

The 12,200 square-foot club is carpeted on floors and walls in red and red/black tweed shag, including the game room. Mirrors on ceiling supports, walls and above the room-length bar and dance floor reflect patrons, dancers and entertainers.

Lighting effects include two image projectors, strobes, mirror balls, oil wheels, and other special effects. The 10 x 20 incandescent lighted dance floor designed by Cosmic Lights has a possible 1,008 patterns in six colors, with the floor control console also controlling the special lighting effects.

Club Dialog

By TOM MOULTON

NEW YORK—One of the most exciting records soon to be released is a Fatback Band LP on Event. The strongest, and probably the most commercial sound, they have ever had is the cut "Spanish Hustle." The best way to describe it is that it has the timbali sound and energy of "E-Man Boogie" and a feel of "Titanic" with several breaks.

This is quite a change for the group and it shows them at their best. A fine production by Bill Curtis and Jerry Thomas.

Atlantic will be releasing the Jimmy Castor "King Kong" LP this month. Again Castor shows off his versatility with a variety of sounds. There are two strong disco cuts in "Supersound," which is a lot like "E-Man Boogie," and "A Groove Will Make You Move." Both cuts are about five minutes. The LP also contains the

complete version of his current hit, "King Kong."

The most popular import act this week is the Chocolate Boys on Disques Elver from France. The title of their LP is "Brazilia Carnaval," and there are two cuts which are getting most of reaction—"El Caravanero" which goes through a number of changes with vocal and instrumental breaks and is almost seven minutes long, and "Brazilia" which is a lot like "El Bimbo." Also included is their version of "El Bimbo." There are no plans to release the LP in this country. Tom Saverese, disk jockey at 12 West, reports good response to "I Am Somebody" by Jimmy James who is extremely popular now in this country. The same song is also on Biddu's import LP, "Blue Eyed Soul."

(Continued on page 51)

Disco Action

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Top Audience Response Records In N.Y. Discos

- This Week
- 1 CASANOVA BROWN, (Do It Yourself, How High The Moon)—Gloria Gaynor—MGM (LP)
 - 2 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 3 PEACEPIPE—B.T. Express—Roadshow (LP)
 - 4 SUMMER OF 42/EXODUS—Biddu Orch.—Epic (Exodus import only)
 - 5 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 6 MESSIN' WITH MY MIND—Labelle—Epic
 - 7 HOOKED FOR LIFE—The Trammps—Atlantic (long version)
 - 8 CARAVAN/WATUZI STRUT—Deodato—MCA
 - 9 UNDECIDED LOVE—The Chequers—Scepter (disco-mix)
 - 10 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 11 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 12 BRAZIL/PEANUT VENDOR—Richie Family—20 Century (LP)
 - 13 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 14 I JUST CAN'T MAKE IT (Without You)—Philly Devotions—Columbia
 - 15 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)

Colony Records (New York) Retail Sales

- This Week
- 1 NOBODY LOVES ME LIKE YOU DO—Jeanne Burton—Cotton
 - 2 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 3 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 4 UNDECIDED LOVE—The Chequers—Scepter
 - 5 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl. (LP)
 - 6 LET'S DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 7 NEED YOU—Harlem River Drive—Arista
 - 8 HIPIT—Hosanna—LHMA
 - 9 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 10 ALL I NEED—Anacosta—Columbia
 - 11 OVERTURE/LOVE MACHINE—The Miracles—Tamla (LP)
 - 12 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 13 I'M IN HEAVEN—Touch Of Class—Midland Intl.
 - 14 BAD LUCK—Atlanta Rhythm Section—Scorpio
 - 15 MONDO DISCO—El Coco—AVI

Top Audience Response Records In Boston Discos

- This Week
- 1 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 2 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
 - 3 MAGIC OF THE BLUE—Blue Magic—Atco (disco version)
 - 4 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl. (LP)
 - 5 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 6 SUMMER OF 42/EXODUS—Biddu Orch.—Epic (Exodus import only)
 - 7 PEACEPIPE—B.T. Express—Roadshow (LP version)
 - 8 PEANUT VENDOR/BRAZIL—Richie Family—20th Century (LP)
 - 9 THAT'S THE WAY I LIKE IT—KC And The Sunshine Band—TK (LP)
 - 10 VOLARE—Al Martino—Capitol
 - 11 UNDECIDED LOVE—The Chequers—Scepter (disco-mix)
 - 12 GIMME THE KEY—Bobby Keys—Ring-o
 - 13 LOVE ON DELIVERY L.O.D.—The Reflections—Capitol
 - 14 SUPERSTAR REVUE—The Ventures—UA
 - 15 BABY FACE—Harold Wheeler—Wing And A Prayer

Downstairs Records (New York) Retail Sales

- This Week
- 1 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 2 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 3 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
 - 4 PEANUT VENDOR—Richie Family—20th Century (LP)
 - 5 NOBODY LOVES ME LIKE YOU DO—Jeanne Burton—Cotton
 - 6 NOWHERE—Hocus Pocus—Black Music
 - 7 SUNNY—Yambo—Montuno
 - 8 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 9 GET READY FOR THIS—Revelation—RSO
 - 10 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl. (LP)
 - 11 LOVE POWER—Willie Hutch—Motown
 - 12 SOMEBODY'S GOTTA GO—Mike And Bill—Moving Up
 - 13 COMEBACK—Fantastic Puzzles—New Moon
 - 14 FALBALA—Magic Band—GNP/Cresendo
 - 15 DATE WITH THE RAIN—Frankie Gee—Claridge

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

- This Week
- 1 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 2 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 3 NOBODY LOVES ME LIKE YOU DO—Jeanne Burton—Cotton
 - 4 CARAVAN/WATUZI STRUT—Deodato—MCA (LP)
 - 5 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 6 MAGIC OF THE BLUE—Blue Magic—Atco (LP)
 - 7 CHITOWN THEME—Cleveland Eaton—Black Jazz (LP)
 - 8 BRAZIL/PEANUT VENDOR—Richie Family—20th Century (LP)
 - 9 SOUL TRAIN 75—Soul Train Gang—Soul Train
 - 10 BAD LUCK—Atlanta Rhythm Section—Scorpio
 - 11 I'M IN HEAVEN—Touch Of Class—Midland Intl.
 - 12 WHERE DO I GO FROM HERE—The Supremes—Motown
 - 13 LET'S DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 14 OVERTURE/LOVE MACHINE—Miracles—Tamla (LP)
 - 15 ALL I NEED—Anacosta—Columbia

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

- This Week
- 1 FLY ROBIN FLY—Silver Convention—Midland Intl. (LP)
 - 2 LOVE ROLLERCOASTER—Ohio Players—Mercury (LP)
 - 3 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK (LP)
 - 4 IT'S ALRIGHT—Graham Central Station—Warner Bros.
 - 5 PEACEPIPE—B.T. Express—Roadshow
 - 6 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 7 DANCE, DANCE, DANCE—Calhoon—Warner/Spector
 - 8 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 9 CASANOVA BROWN/DO IT YOURSELF/ HOW HIGH THE MOON—Gloria Gaynor—MGM
 - 10 FAME—David Bowie—RCA
 - 11 BRAZIL—Richie Family—20th Century
 - 12 HOLLYWOOD HOT—Eleventh Hour—20th Century
 - 13 TONIGHT'S THE NIGHT—SSO—Shadybrook
 - 14 BAD LUCK—Atlanta Disco Section—Polydor
 - 15 MESSIN' WITH MY MIND—Labelle—Epic

Taylor Receives Doctorate

AMHERST, Mass.—Jazz pianist-composer-educator Billy Taylor has received a combined Masters Degree and Educational Doctorate from the Univ. of Massachusetts. The doctorate, for which he pre-

pared a dissertation entitled "The History And Development Of Jazz Piano: A New Perspective For Educators," was a long five-year pull, according to Taylor, who said "I had to do it between sets."

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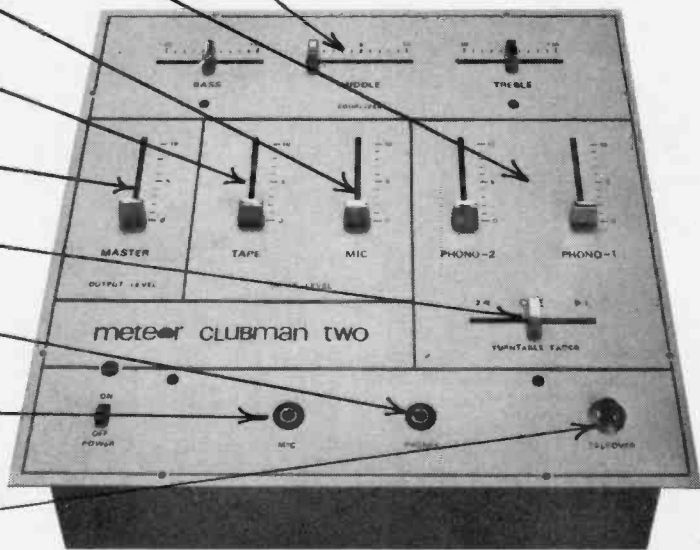
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Discos

Mobile Showrooms Take To City Streets In Midwest

CHICAGO—Mobile disco showrooms featuring light and sound displays were introduced Oct. 2-4 by Ar'dcee 3 at the game arcade Jam Factory in Bloomington, Ind.

Besides presenting entertainment, the mobile units will be showcasing equipment totaling \$21,000 to prospective purchasers.

Ar'dcee 3 acts as distributors for the companies represented in the showrooms.

The lighting unit, called the Satellite mobile, features equipment from Grandstage Lighting Co., Flexible Light, Rocktronics, Meteor, Digital, Diversitronics, Halo, Maytronics, Cosmic Lights, He & She and Roscor, with packages in several price ranges offered.

The sound unit, called the Astral Signal, will represent Kustom Acoustics, Inc., Dunlop-Clarke

Recorded Music Taking Over In 4 Honolulu Clubs

By WAYNE HARADA

HONOLULU—Four more Waikiki discos have emerged, experimenting with a format of recorded music. Two of the four also program live bands.

Bobby McGee's Conglomeration had been Waikiki's only restaurant with a true disco format, wherein a deejay mans a booth and spins records for dancers.

Four other clubs have switched to a record policy—with two established dance rooms alternating live music with platters. The latest switches include:

- The Point After in the Hawaiian Regent Hotel, with a one-band, one-deejay format. The band is Union Pacific. The switch to a record policy ends a four-year tradition of two bands providing back-to-back music.

- CSB, acronym for C'est Si Bon at the Pagoda Restaurant and Hotel just outside Waikiki, also has a records and band policy. Powerhouse provides the in-person sounds.

- Rex & Eric's, a restaurant on Kuhio Ave. near the International Market Place, now programs recorded music.

- Nick's Fishmarket, a restaurant in the Waikiki Gateway Hotel on Kalakaua Ave., also has installed a dance floor and utilizes the services of a jock spinning disks.

Dreadnaught, BGW, Dynaco, and a complete line of mixers, mikes, turntables and various accessories. Negotiations are being made with Ampzilla, Stanton, Shure, AKG and Thorens for presentation of their products.

Club Dialog

• Continued from page 50

The O'Jays' new single will be "Love Music" (part 1 & 2), taken from their forthcoming new LP. This is a different sound rhythm wise for the group and it should prove successful. A cut called "Unity" on the LP is very reminiscent of "Love Train."

Some 4,000 people attended Boston's "Ultimate Disco Dance" in the Grand Ballroom of the Statler Hilton Sept. 28. They had to turn away about 400. The top seven disco spinners in Boston each had an hour's time, and Ron Robin and Sonny Joe White (the hosts) say it was one of the "biggest turnouts of its kind and will certainly be remembered for a long time."

Cabaret disco, closed for several months, is going to reopen in December. It has been taken over by the management of New York's Le Jardin and will now be called Brazil. The entire place is going to be remodeled as well as have new sound equipment. From the rumors that are going around it has chance of becoming the "in" place in Boston.

Jitterbugs Welcome At St. Louis Club

ST. LOUIS—Billy Jack's Discotheque, just east of the airport here, boosts slow Tuesday nights by conducting an old-fashioned jitterbug contest with patrons competing for prizes.

But the main attractions, every night, are pro dancers broken up into teams—the Disco Dancing Dudes competing against the Disco Dancing Dolls. Business is reported brisk as the autumn season gets underway.

UCLA Sets Course

LOS ANGELES—"How To Make A Phonograph Record Deal And Publish Your Own Songs," a UCLA extension program, will be repeated this fall from Sept. 23-Dec. 16 in room 146 Dodd Hall at UCLA.

The 12-session course is open to persons working in the industry and the general public at a cost of \$70. Four units of credit in music may be earned.

ROCKY G. ADJUSTS

Clubs Crowd Radio As Disk Promoters

LOS ANGELES—"With radio station playlists continuing to tighten, discos are playing an important part in the exposure of record product and sales of new merchandise," says Rocky G. Groce, president of Rocky G. Promotions, New York.

Groce is presently restructuring his operation to deal more efficiently with discotheques.

Rusty Moody, who has been handling promotion and merchandising, is moving into marketing and merchandising.

Michelle and Maria Groce, daughters of Groce, are moving from disco promotion in N.Y. to FM radio promotion for the entire East Coast. And Ronald Coles will take the disco slot.

Rocky G. Productions is broadening its area of coverage to include Buffalo and Rochester, plus step-

ping up promotion in those areas already covered such as Philadelphia, Baltimore, Washington, New Jersey, Boston and Hartford.

Groce points out that in some instances, many discos have sold upwards of 50,000 records without radio airplay. "This and the proper coordination of marketing and merchandising have not only forced radio stations on records, but serves to increase record sales," he says.

Ponty's First Tour

LOS ANGELES — Jean-Luc Ponty is currently performing in clubs and concerts across country during his first national tour. The Ponty band includes Tom Fowler, bass; Norman Fearington, drums; Mike Wolff, keyboards; Daryl Stuermer on guitar and Ponty on violins.

Steak & Brew's 50 Discos

• Continued from page 1

At present, the company operates six discos, known as Deep Ends and spread between such states as New York, New Hampshire, Massachusetts and Pennsylvania, and their success and the general impact that discos are making across the country is credited for Steak & Brew's major expansion commitment.

For image purposes, the six Deep Ends will be re-named as Vamp's by Nov. 1, says O'Harro.

Steak & Brew's decision should also welcome news to sound and lighting equipment suppliers, as each unit will have an \$8,000-\$9,000 budget for sound alone.

If in-house plans hold true, by the time the entire conversion is completed it should mean an excess of \$400,000 being pumped into that side of the industry.

Talent bookers can also expect to share a piece of the pie, as O'Harro says that they hope to be booking name disco talent into a number of the clubs. He says that they will be eyeing a block booking format.

If and when live talent is showcased at a club, there will be a small cover charge. Otherwise, admission will be free. All locations will continue to operate during the day as a restaurant.

Following suit with Emerson's Steak House Dimples disco chain operation, Steak & Brew is also planning to print a monthly disco

newsletter for free distribution to its customers.

Promotion and product playlists for the chain will be handled by O'Harro and a staff of seven. While working out details of the expansion, O'Harro is currently commuting between here and Washington, D.C., his home base.

In another important development in the disco world, the Sun Devil Disco Lounge, with a capacity of 650, is opening its doors in Phoenix Oct. 20.

Notably, the club is owned by Gran-Bo, a firm which holds the franchise for several Holiday Inns throughout the Midwest and the West.

The Phoenix location sits right next to a Holiday Inn and, reportedly, more such discos are planned for Inn locations in Tucson, Las Vegas and Los Angeles.

According to Scott Tuchman, program director and spinner at the Sun Devil Lounge, some \$20,000 went into the club's sound system alone. He estimated that close to \$850,000 went into overall construction of the club, a two-story structure.

While the facility is geared to present live talent, the club will be strictly disco for the first year, he says.

Locally, add another club to the new disco list as well—the Underground in Hempstead, L.I. It's slated to open in a few weeks.

Hawaiian Says the Sambion Is Latest Brazilian Craze

By WAYNE HARADA

HONOLULU—Herb Ohta, the ukulele wizard also known as Ohta-san, is experimenting with a new sound he discovered several months ago in Rio de Janeiro.

"It's called the sambion," he says. "It's a brand new dance rhythm... it's so new, there are no recordings available yet. Yet it's a catchy rock sound, set to a samba beat, and a lot has to do with the drummer and bassist."

Ohta-san, an A&M artist, is the only Hawaii-origin act to make the pop charts last season, when his instrumental "Song For Anna," penned by French composer Andre Popp, was an MOR hit.

His newest LP, "Feelings," has been issued for a few weeks, and while a single of the title tune has

been released, Ohta-san says the action's with "Blue Skies."

Ohta-san recently formed a new group of 10. He still features the ukulele as a solo instrument, but he's searching for a commercial combination of instruments with voices. He has four singers aboard: Summer Nancy Wear, Sandy Tsukiyama, Carolyn Dickens and Moki Mokuahi. His musicians include Calvin Wilson, drums; Robin Paraz, bass; Francis Hookano, vibes; Paul Morse on guitar and Paul Mark on piano.

He has audience-tested the sambion—from the northern regions of Brazil—but he laments, "The public isn't quite ready for it. It's definitely a new rhythm."

Jukebox Programming

Rock-Ola Chief Sees Industry's Continued Growth

By ANNE DUSTON

CHICAGO—David C. Rockola, Rock-Ola president, anticipates continued growth for the jukebox industry as his firm celebrates its 40th anniversary this year.

"The world is still experiencing a population explosion. At the same time many areas and nations are raising their standards of living and now demand the better things in life," Rockola says.

"In the past year we saw what could be the opening of a tremendous market for the industry. Russia opened its first bowling center—including a Rock-Ola jukebox—and has given permission for an American soft drink company to produce and distribute its product in Russia. Simultaneously, or diplomatic and trade relations with China continue to improve.

"In recent years Rock-Ola has introduced products that opened up entirely new markets for the coin-operated phonograph industry," says the president of Rock-Ola who began the production of phonograph machines in the depths of the depression, in 1935.

Under Rockola's direction, the company has introduced such innovations in the following four decades as increased selections, use of catalin translucent plastic, dual speakers, remote control, carousel-type record storage system, stereo sound system, and the first furniture-styled console.

Rockola still directs company activities, but is assisted by his two sons, Donald C. Rockola, vice president in charge of engineering, and Dr. David R. Rockola, who is responsible for marketing and sales of all merchandise venders, including export.

Other officers of the firm include Edward G. Doris, executive vice president; Arthur A. Ehlert, vice president and treasurer; and William F. Haldoman, vice president of purchasing.

2 New Boxes On Display By Seeburg

CHICAGO—Seeburg will be showing two new phonograph boxes with "dramatic, innovative design concept," at the Music Operators of America Exposition Oct. 17-19.

The boxes have been introduced at distributor meetings across the country, scheduled through the end of September.

The 160-selection model, named the Entertainer, will continue features found on previous Seeburg models, including interchangeable components compatible with seven previous models for cost reduction factor, easy serviceability and maintenance, electronic digital selector for instantaneous selection of music, and reselect indicator for adjusting pushbutton errors. It will be available in stereo or quad.

The 100-selection model, the Magna Star, available in stereo only, has already been distributed and sold on the export market.

A large number of accessories, including dollar bill validator, paging kit, remote control and speaker components are available.

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Billboard
Top50

Billboard SPECIAL SURVEY for Week Ending 10/11/75

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
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1	3	8	I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
2	2	9	I'M SORRY John Denver, RCA 10353 (Cherry Lane, ASCAP)
3	1	8	AIN'T NO WAY TO TREAT A LADY Helen Reddy, Capitol 4128 (Colgems, ASCAP)
4	6	9	GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI)
5	5	9	BRAZIL The Ritchie Family, 20th Century 22 (Peer, BMI)
6	9	7	CAROLINA IN THE PINES Michael Murphey, Epic 8-50131 (Columbia) (Mystery, BMI)
7	20	3	SOMETHING BETTER TO DO Olivia Newton-John, MCA 40459 (ATV, BMI)
8	14	4	HELP ME MAKE IT (To My Rockin' Chair) B.J. Thomas, ABC 12121 (Baby Chick, BMI)
9	13	7	GONE AT LAST Paul Simon & Phoebe Snow, Columbia 3-10197 (Paul Simon, BMI)
10	4	11	I BELIEVE I'M GONNA LOVE YOU Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP)
11	8	11	DAISY JANE America, Warner Bros. 8118 (Warner Bros., ASCAP)
12	17	6	MY FATHER'S SONG Barbra Streisand, Columbia 3-10198 (Leeds/Wild Screen, ASCAP)
13	18	5	YOU'RE ALL I NEED TO GET BY Tony Orlando & Dawn, Elektra 45275 (Jobete, ASCAP)
14	7	8	ICE CREAM SODAS, LOLLIPOPS AND A RED HOT SPINNING TOP Paul Delicato, Artists Of America 101 (Songwriters Of America, BMI)
15	16	8	I GO TO PIECES Cotton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI)
16	10	10	SOLITAIRE Carpenters, A&M 1721 (Don Kirshner, BMI/Kirshner, ASCAP)
17	21	6	WHO LOVES YOU Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP)
18	26	5	DIAMONDS & RUST Joan Baez, A&M 1737 (Chandos, ASCAP)
19	12	7	I DON'T BELIEVE IN IF ANY MORE Roger Whittaker, RCA 10356 (Arcola, BMI)
20	31	2	THE WAY I WANT TO TOUCH YOU Captain & Tennille, A&M 1725 (Moonlight and Magnolias, BMI)
21	11	11	DANCE WITH ME Orleans, Asylum 45261 (Hall/Mojahanna, BMI)
22	25	8	YOU ARE A SONG Batdorf & Rodney, Arista 0132 (Keca, ASCAP)
23	29	6	LADY BLUE Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI)
24	15	10	THE PROUD ONE Osmonds, Kolob 14791 (MGM) (Seasons Four/Saturday, BMI)
25	30	5	SUMMER OF '42 Biddu Orchestra, Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
26	32	3	LYIN' EYES Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
27	22	7	THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS" John Williams, MCA 40439 (Duchess, BMI)
28	27	5	BRAND NEW LOVE AFFAIR Chicago, Columbia 3-10200 (Make Me Smile/Big Elk, ASCAP)
29	NEW ENTRY		SAD EYES Andy Williams, Columbia 10208 (Don Kirshner/Kirshner Songs, BMI)
30	34	4	ROCKY Austin Roberts, Private Stock 45020 (Strawberry Hill, ASCAP)
31	41	4	VOLARE Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
32	NEW ENTRY		MIDNIGHT SHOW Bobby Vinton, ABC 12131 (Don Kirshner, BMI)
33	35	7	MORNING Michael Kenny, Tom Cat 10327 (RCA) (Cataclysmic/Dantroy/Kenny Tunes, BMI)
34	45	2	JUST TOO MANY PEOPLE Melissa Manchester, Arista 0146 (Braintree/Rumainia Pickleworks, BMI)
35	38	6	DANCE MUSIC Ronnie & Natalie, O'Hara, Legacy 105 (Happy Girl, ASCAP)
36	33	9	DREAMS GO BY Harry Chapin, Elektra 45264 (Sandy Songs, ASCAP)
37	39	4	CASTLES IN THE SAND Seals & Crofts, Warner Bros. 8130 (Dawnbreaker, BMI)
38	40	3	I STILL LOVE YOU (You Still Love Me) Mac Davis, Columbia 3-10187 (Screen Gems/Columbia/Songpainter/Sweet Glory, BMI)
39	43	3	BAD BLOOD Neil Sedaka, Rocket 40460 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
40	42	3	ALL OVER ME Charlie Rich, Epic 8-50142 (Columbia) (Ben Peters/Charys, BMI)
41	49	2	KEEP ON TRYIN' Poco, ABC 12126 (Fools Gold, ASCAP)
42	37	6	(I'm) LOVIN' YOU Bobby Vee, Shady Brook 45013 (Sutton-Miller) (Saima, BMI)
43	44	4	THE CHICAGO THEME (Love Loop) Hubert Laws, CTE 27 (Motown) (Trunk, ASCAP)
44	46	2	WHAT A DIFFERENCE A DAY MAKES Esther Phillips, Kudu 925 (Motown) (E.B. Marks, BMI/Stamley Adams, ASCAP)
45	47	2	MIRACLES Jefferson Starship, Grunt 10367 (RCA) (Diamondback, BMI)
46	NEW ENTRY		JUST OUT OF REACH Perry Como, RCA 10402 (Four Star, BMI)
47	NEW ENTRY		MEXICO James Taylor, Warner Bros. 8137 (Country Road, BMI)
48	48	3	BIG MABLE MURPHY Sue Thompson, Hickory 354 (MGM) (Acuff-Rose, BMI)
49	50	2	ONCE IS NOT ENOUGH Henry Mancini, RCA 10355 (Famous, ASCAP)
50	NEW ENTRY		COMING IN OUT OF THE RAIN Gayle McCormick, Shady Brook 017 (Little Peanut, ASCAP)

Classical Oakland Symphony Season Keyed To U.S. Composers

By JACK McDONOUGH

OAKLAND—On Tuesday (7) the Oakland Symphony, under the direction of Harold Farberman, will open a 1975-76 season that, in honor of the Bicentennial, will present a major retrospective of important but little-performed works by American composers.

The programs for Oct. 7, 8 and 9 will feature George Chadwick's "Overture to Rip Van Winkle"; John Knowles Paine's "Overture to Oedipus Tyrannus"; Edward MacDowell's "Indian Suite"; and William Grant Still's "Darker America." The four are among the founders of the orchestral tradition in the United States; their music emulates the European Romantic style of the 19th Century.

The opening program will also have Beethoven's Symphony No. 7; many of the Oakland programs for the season will mix appropriate works from the best known European composers—Rachmaninoff, Liszt, Mozart, Tchaikovsky and Franck—with American works.

Other important American works to be performed by Oakland in '75-'76 are Hanson's Symphony No. 2, "Romantic"; Piston's Symphony No. 2; Scott Joplin's Folk opera "Treemonisha"; Bacon's "Fables for Orchestra and Narrator"; Foster's "Old Folks Quadrilles"; and other pieces. A very special program in May will feature pianist Andre Watts playing Gershwin's "Rhapsody in Blue" and Edward MacDowell's Piano Concerto No. 2. Also on that program are Gershwin's "Catfish Row" and Ives' "Three Places in New England."

The pieces were chosen by polling subscribers to the symphony. "No other orchestra in the United States, as far as I can determine," says Farberman, "is doing as comprehensive a sampling of early American works as is the Oakland Symphony. This does not represent a departure for the Oakland Symphony, which has always made it a point to do the music of American composers. We try to do an American composition every program and have done 27 American works over the past four years. The Oakland Symphony has done more for American composers than symphonies with triple the concerts. So the question was what more to do, and we decided to go back to the roots. There is no reason that the music of the early composers should not be heard."

The bicentennial, says Farber-

Radio Series In Connecticut

HARTFORD, Conn.—A new radio series, "Hartford Symphony Previews" has been announced by the Symphony Society of Greater Hartford. To be aired on WTIC-FM, the shows began Oct. 6 and will be heard on the Mondays preceding each of the Hartford Symphony's 10 Wednesday concerts.

Planned and coordinated by the Hartford Symphony Auxiliary, the half-hour programs will include interviews with guest artists and Symphony members, along with discussion and musical illustration of particular works to be performed during the season.

The series, sponsored by Combustion Engineering, will be hosted by WTIC-FM personality Jon Stevens, and produced by Mrs. Charlotte Hurd, with general direction by WTIC-FM program manager David Wilkinson.

man, represents something of a trap in that it will lead people to believe that orchestras choosing American music in honor of the Bicentennial are doing something noble, when those orchestras should have been performing American music all along.

If government money becomes available, says Farberman, Oakland will try to commission a Bicentennial work from a Bay Area composer.

Other guest artists to appear with the Oakland Symphony besides Watts are Eileen Farrell (Dec. 2, 3 and 6), Eugene Fodor (Oct. 21, 22, 23), Joseph Liebling (Jan. 27, 28, 29), Laurence Lesser (March 16, 17, 20), Valentin Cheorghiu (Nov. 18, 19, 22), and David Bean (Feb. 17, 18, 19). The January program will also feature a string concerto performed by the winner of Oakland's Young Artist String Competition, whose \$5,000 prize, says Farberman, "is the biggest and most prestigious string prize in the U.S."

The Oakland Pops concerts this season will feature Chet Atkins and his trio Jan. 10; Mitch Miller as guest conductor April 17; and Peter Nero and his trio June 12.

Carnegie's New Season Sets 100 Concerts, 19 Orchestras

NEW YORK—Carnegie Hall Corp. is entering its 15th year with a new season featuring more than 100 concerts featuring 19 symphony orchestras, 25 conductors, seven chamber groups and some 50 soloists.

The highlights include the Thursday (2) United States debut of the Burmese National Theater, the first such visit of any cultural troupe from Burma: the return of Dietrich Fischer-Dieskau in three vocal recitals on Oct. 21, 27 and Nov. 6; the International Festival of Visiting Orchestra Series, featuring concerts by the London Symphony Orchestra, the Hague Philharmonic, BBC Orchestra of Wales, Stockholm Philharmonic, Baltimore Symphony, Cincinnati Symphony, Minnesota

Zinman Disk Is Out On Philips

ROCHESTER, N.Y.—A recording of Tchaikovsky's "Serenade For Strings" and Grieg's "Holberg Suite" by David Zinman, Rochester Philharmonic Orchestra music director, and the Netherlands Chamber Orchestra has just been released in the U.S. The recording, made in 1973, is the first in an open-ended series by Zinman and the Amsterdam-based ensemble on the Philips label. Area music stores which carry the Philips label should have the record in stock shortly.

Other records in the series will be released periodically in the U.S. A Mozart recording, including the "Les Petits Riens" ballet and ballet music for the opera, "Idonorec," is due to be released in late 1975 or early 1976. Additional works in the series include: Johann Christian Bach's "Sinfonia In D," Op. 18 (complete) and the Mozart Violin Concerto Nos. 2 and 4 with Herman Krebbers as soloist. Zinman and the Netherlands orchestra will record Tchaikovsky's "Souvenir De Florence" in Europe this month. Zinman has a lifetime appointment as music director of the Dutch ensemble.

Phila. Unit Approves New Pact

PHILADELPHIA—Members of the Philadelphia Orchestra, by a vote of 69 to 20, ratified a new three-year contract Sept. 20 with the orchestra association. It permitted the symphony orchestra to begin its 76th season on schedule Sept. 17. The 105-man orchestra, represented by Local 77, AFM, sought salaries of about \$380 a week and improved fringe benefits.

Negotiations had been going on all summer and the existing contract expired at midnight on Sept. 14. The improved benefits include better pensions: a means of sharing playing assignments among string players, later compulsory retirement, and optional participation in the summer concerts of the orchestra at Robin Hood Dell here and at Saratoga Springs, N.Y.

The negotiations were carried on in what participants called a friendly atmosphere. A management spokesman said the wage increases and added benefits will mean that the orchestra association will have to raise at least \$1 million more in contributions and gifts this year.

Orchestra, Detroit Symphony, Scottish National Orchestra, Houston Symphony, Saint Louis Symphony, and the Montreal Symphony, beginning Oct. 23 through May 17. Also, a series of seven concerts by the American Symphony Orchestra beginning Nov. 9 and ending May 16, including a special all-Copland performance in honor of Aaron Copland's 75th birthday on Dec. 7 (Copland conducting); three concerts by the Los Angeles Philharmonic, conducted by Zubin Mehta and featuring Gergor Piatigorsky and Pinchas Zukerman as soloists Nov. 24, 26 and 29; four concerts by the Chicago Symphony Orchestra on Dec. 17 and 19 under the direction of Carlo Maria Giulini and on May 10 and 12 under the direction of Sir Georg Solti; two concerts by Isaac Stern and His Friends, featuring Jean-Pierre Rampal, Leonard Rose, Alexander Schneider, Arnold Steinhardt and Michael Tree on Jan. 11 and Pinchas Zukerman on Jan. 18.

Also, Rudolf Serkin in a recital commemorating the 40th anniversary of his Carnegie Hall debut on Jan. 28; two concerts by the Buffalo Philharmonic under the direction of Michael Tilson Thomas on Oct. 26 and Feb. 1; three recitals by pianist Alfred Brendel, featuring the music of Bach, Beethoven and Liszt on April 11, 25, and May 19; a nine concert series of all of Mozart's piano and violin concerti performed by the English Chamber Orchestra with Daniel Barenboim as conductor and piano soloist and Isaac Stern.

Mozart On DGG

VIENNA—Deutsche Grammophon will begin recording Mozart's "Waisenhausmesse" in the Vienna Musikverein this month. For this complete recording, Claudio Abbado will conduct the Vienna Philharmonic Orchestra. Soloists are Gundula Janowitz, Friederike von Stade, Wieslaw Ochman and Kurt Moll.

Salsa On Tap At French Alps Fest

PARIS—Salsa will get a big play at the Jan. 17-28 International Ski and Jazz Festival at Avoriaz and La Plagne in France's Haute Savoie Alps.

Talent, including some from the U.S., is being lined up for the event in twin settings at 6,500 altitude.

The festival will mark the introduction of salsa and other Latin innovations in the Alps. And if the music proves boring a visitor may spend his time being pulled around the hills in deep snow by eskimo dog sled teams.

Quaker City Fest Resuming Oct. 18

PHILADELPHIA—For the first time in three years, Larry Magid and Herb Spivak will stage another Quaker City Jazz Festival. The promoters, who operate the Electric Factory Concerts firm, will make it their seventh annual Jazz Festival Oct. 18 with Herbie Mann, Grover Washington Jr., Donald Byrd and the Blackbyrds and Esther Phillips.

The event will be staged at the 19,500-seat Spectrum, the scene for their rock concert promotions. The fest was dropped three years ago after problems of sagging interest and crowd control.

Fantasy Broadens Pop Bag

• Continued from page 3

signed vocalist Angelo, a writer/vocalist, whose works have been recorded by other performers. He is producing his own LP of ballads.

And the recently released Tony Bennett-Bill Evans ballad LP is also garnering interest in pop as well as jazz fields.

In the r&b field, producer Harvey Fuqua is working on Janice, a vocal group from North Carolina and Los Angeles. Following the release of a single shortly they will go on a tour of Southern campuses.

This group has been together seven years and recently played Disneyland. Fuqua is also working with Water and Power, a vocal trio from L.A. whose LP bears its name.

There is also a third new soul vocal act, Side Effect, produced by Wayne Henderson of the Crusaders. Its LP, carrying its name, has just been released.

In the jazz field—the label's major emphasis area—Stanley Turrentine's upcoming LP, "Have You Seen The Rain," places him with a jazz rhythm section of Patrice Rushin, Ron Carter and Jack DeJohnette. There are no background vocals—something which should still criticism of Turrentine's last LP which was sugary in content and drew barbs from jazz aficionados.

Ms. Rushin, a recent pianist participant at the Monterey Jazz Festival, has her second LP on Prestige out within a month. It's called "Before The Dawn" and was produced by Reggie Andrews. She has been working personals with Turrentine

MIAMI

Julio Iglesias opened at Club Caribe of the San Juan Hilton and then on to Los Angeles Nov. 9. On the same label, Alhambra, **Charytin's** version of "El Bimbo" doing well in sales. **Nydia Caro** married **Gabriel Suaur** in San Juan and leaves to record an LP in Madrid. **La Pandilla** will be at Dade County Auditorium Dec. 7 with **Eddie Martinez** and **WQBA** co-promoting the affair.

Martinez also is promoting **Elio Roca** at Dade County Auditorium and **Roberto Carlos** at Miami Beach Convention Center Oct. 3 and **Lucho Gatica** at a super-dance in Dinner Key Auditorium on Oct. 11 all with **WQBA-AM**.

WQBA doing a super-promotion of **Tipica Novel** new LP on TR with albums being given away every 15 minutes. This is in preparation to a visit by the group at a local club. ... **Celia Cruz** and **Johnny Pacheco's** new LP on Vaya, "Tremendo Cache" selling well and spurring sales of their first LP. **Ralfi Pagan's** new LP on Fania being touted to Anglo stations locally. Locals seeing the movie "Night Moves" with Gene Hackman flipping over the songs of **Willie Colon**, **Ray Barretto** and **Celia Cruz** used in the scenes shot in the Florida Keys.

Rumors abound that **Danny Riv-**

and **Hubert Laws** to expand her audience.

Guitarist **Kenny Burrell** has completed a double set tribute to Duke Ellington which was produced by a&r chieftain **Orrin Keepnews** and **Burrell**. Among the sidemen on the date are **Thad Jones**, **Mel Lewis**, **J.J. Johnson** and **Jerome Richardson**. Package is due within a month.

Azar Lawrence, **McCoy Tyner's** saxophonist, has his second LP out, "Summer Solstice," while organist **Johnny Hammond's** first LP for the company is being produced by **Larry and Fonce Mizell**.

The **Blackbyrds'** next venture, "City Life," features all originals and will be ready within a month.

Keepnews has been in Los Angeles working on **Flora Purim's** next LP. She has been working on the LP since the summer and is due for release from a federal prison within the next month.

There are also upcoming projects for **Sonny Rollins**, **Joe Henderson** and **McCoy Tyner**.

In addition to building pop and soul rosters, Fantasy's second major film production, "One Flew Over the Cuckoo's Nest" starring **Jack Nicholson**, is due for release Nov. 19.

Saul Zaentz, Fantasy's chairman, and **Michael Douglas** are the co-producers. While there is some music by **Jack Nitzsche**, there is no soundtrack LP.

"Pay Day" with **Rip Torn** was Fantasy's initial production two years ago. Firm also has invested in two adult cartoon features, "Heavy Traffic" and "Fritz The Cat."

Latin Latin Scene

era has not renewed with Velvet and has signed with **Coco**. ... **Miami Herald** reports that **WOCN-AM** sold to **Manolo Reboso**, **Tomas Garcia Fuste** and others. Word has it that it will be staffed by the most talented of the young deejays in Miami—**Pedro de Pool**, **Roberto Suarez** and **Roberto Rodriguez**.

Joe Cuba (Tico) doing so well at **Numero Uno Lounge**, owner **Gary Carven** picked up his option for an additional six months, **Joe's** soon-to-be released version of the "Latin Hustle" will be knocking on **Friends & Co.** ... **WFAB-AM** is into an all-music format. **Carlos Estrada** returned from vacation in Argentina, still the most exciting voice on that station. **Anna Maria Napoles** getting another shot with a youth-oriented show Saturdays.

Paquito Navarro here from New York to look for a spot on local radio, doing some heavy negotiating with two stations ... from **Parnaso**: **Sonia Lambrini** appears on **Channel 23's Omar Marchant** show and then on to TV dates in San Juan; **El Greco** also on the **Marchant** show; **Lucho Munoz** received an award from **Miami's TV en Espanol**.

Orch. Impacto, a new salsa group, has its first LP on **Miami Records**. Also from **Miami** are 45s from **Danny Daniel** and **Elio Roca**, who is appearing at **Centro Espanol**. **Rodolfo's** new LP (**Fuentes**) selling well locally, and **German Bas**, composer of "El Bilingue," cutting his own record as a singer.

ART "ARTURO" KAPPER

SANTO DOMINGO

Dominican composer and group leader **Rafael Solano** produced a new single featuring the voice of **Vinicio Franco** on the **Ansonia** label. The disk contains "Mis Tres Mujeres" and "Emilio Mi Colega." ... **Zulma**, a new songstress, released her first single, "Te Prometi Una Cancion" which is her own composition; the reverse is titled "Hombre," both produced by **Hector Garcia** for the **Fania** label.

Pedro Medrano took the reins as president of **AMUCABA** (Assn. of Musicians & Singers) at the time when the Puerto Rican union **APATE** was threatening to boycott TV and nightclub performances by Dominican artists. **APATE's** campaign failed to materialize as the interchange of Dominican and Puerto Rican artists continues as usual and the tourist week which is normally 90 percent Puerto Rican had a record year of visitors from the neighboring island.

Haitian group **Los Diplomaticos** are finishing off the last touches of their first LP which they are recording here for the **Kubaney** label. ... Puerto Rican singer **Jose Manuel** had bookings at the **Maunaloa** nightclub and on TV program "Show Del Mediodia" on **RTVD**, **Channel 4**.

Mario Obijo, father of recording artist **Jazmin Obijo** (**Karen**), winner of two recent song and voice festivals, has been appointed as representative of the Dominican artists to participate at the **Festival Internacional de la Cancion y de la Voz de Puerto Rico** (The Third International Song & Voice Festival of Puerto Rico), scheduled to take place in Puerto Rico, Oct. 29-Nov. 2.

Popular TV and radio personality **Nobel Alfonso** has been chosen as MC for the Dominican participants. **Wilfredo Vargas** and his group

who record for **Karen** have released a new album. The LP includes several of their hits: "El Jarro Pichao," "Mi Campesino," "Adios Hoy Sobran Palabras" and "No Me Pise Los Zapatos." The records feature the voices of **Victor Waill** and **Vicente Pacheco**. ... **Hector Figueroa** is the new public relations man for **Karen**.

Paquita Berio, Puerto Rican editor of the "El Vocero" daily newspaper, was here with Argentinian singer **Ricardo Rey** whom she represents. **Rey** gave performances at the **El Castillo** in the **Hotel San Geronomo**.

Spanish singer **Julio Iglesias** (Alhambra) from Valencia is getting heavy airplay with old-time Mexican songs such as "Maria Bonita" by the immortal Mexican composer **Agustin Lara** and "Corazon, Corazon" and "Ella" by **Jose Alfredo Jimenez**. **FRAN JORGE**

Vincent 'Nola' Lopez Dies At 80 In Fla.

NORTH MIAMI BEACH—Services have been held here for pioneer pop pianist and big band maestro **Vincent Lopez**, 80, whose cheery "Lopez speaking" line introduced thousands of radio broadcasts over a 30-year period. He died Sept. 20 after a long illness.

Long featured on records, **Lopez** at 15 was playing in a Brooklyn saloon. In 1921, at the old Pennsylvania Hotel in New York, he and his band performed on the first remote "live" broadcast. In the 1930s, he found **Betty Hutton** in Detroit and gave her a start as a singer. A member of **ASCAP** since 1941, he was identified with his theme of more than 50 years, "Nola," which he did not compose.

Lopez also played long engagements at **Casa Lopez**, his own club in New York, and the **Hotel Taft** on Times Square before moving to Florida. He is survived by his widow and a daughter.

Billboard SPECIAL SURVEY for Week Ending 10/11/75

Billboard Special Survey Hot Latin LPs™

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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	LUCHA VILLA Los Discos De Oro, Musart 1636
2	NELSON NED Nelson Ned, United Artists 1550	9	VICENTE FERNANDEZ Hijo del Pueblo, Caytronics 1441
3	LOS BABYS Como Sufo, Peerless 1769	10	HECTOR LAVOE La Voz, Fania XSLP-00461
4	JULIO IGLESIAS A Mexico, Alhambra 21	11	VICENTE FERNANDEZ El Idolito De Mexico, Caytronics 1420
5	LOS FREDDYS Epoca De Oro, Peerless 1041	12	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027
6	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional, SI-8014	13	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
7	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37	14	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
		15	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX

IN NEW YORK

1	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37	8	ISMAEL RIVERA Soy Feliz, Vaya XVS-35
2	WILLIE COLON The Good, The Bad, The Ugly, Fania XSLP-00484	9	FANIA ALL STARS Vol. 1 & 2, Fania 476-7
3	BARRETTO Barretto, Fania XSLP-00486	10	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
4	HECTOR LAVOE La Voz, Fania XSLP-00461	11	MARCO ANTONIO MUNIZ Salsa Tropical, Arcano DKL-1-3284
5	TIPICA 73 Candela, Inca 1043	12	ORQ. BROADWAY Lo Mas Duro En Charanga, Coco CLP-119
6	JOE QUIJANO Ahora, Coco CLP-114XX	13	CAMILO SESTO Camilo Sesto, Pronto, Pts-1011
7	ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics 1439	14	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
		15	JOSE FAJARDO Estrellas Del 75, Coco CLP-115

Low-Ball Champ: Pink Floyd At \$3.57

SAN FRANCISCO—The lowest pricing on records reported in a major city occurred here during the first two weeks in September when chain outlets like **Banana**, **Music Odyssey** and **Discount Records** were selling **Pink Floyd** at \$3.57.

When originally released, the \$6.98 LP was sold by **Discount** on a printed coupon deal for \$3.49. Later all three chains were selling the LP at \$3.57. It's understood that the \$3.57 price is a fraction of a cent over the 6 percent profit required by California state law in retailing.

Up to the drop, \$3.66 had been the low-ball price.



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Soul Sauce

70,000 Kids A Lure For Record Acts

By JEAN WILLIAMS

CHICAGO—In its attempt to appeal to everyone, Operation Push played host to 70,000 children under age 11 over a two-day period with a Peter Pan type review during its recent seventh annual exposition.

Upon seeing the tremendous turnout, the Rev. Jesse Jackson, founder of Operation Push said, "Do you know what it would mean to the career of an artist to walk through here now and just let these children know he is a recording artist?"

"When these young people get home, they will try to pressure their parents into buying this particular artist's record."

During the exposition, which was held in Chicago's International Amphitheatre, Rev. Jackson continuously referred to the acts appearing on the shows and basking in the abundance of promotion given these performers via area media.

His favorite line seemed to be "Expo offers record companies a deal that they should not be able to refuse."

While there were more than 300 exhibitors, the more popular booths seemed to be the ones sponsored by local radio stations.

WVON housed remote equipment in its booth with Cecil Hale, Butterball and E. Rodney Jones broadcasting.

Hale was seen on various occasions being mobbed by thousands of teens attempting to receive albums being given away by the station.

Even when there were no LPs available for give aways, the radio booths seemed to attract the attention of the visitors.

Although the radio stations were local, exhibitors came from across the country to display their merchandise to nearly 500,000 persons strolling through the exhibition halls from morning until night.

Several hundred of the nation's top black and white executives from major corporations met at Expo to discuss ways and means to better broaden their consumer or political power.

Rev. Jackson pointed out that this year's theme of "Save The Family" not only encompasses the individual family circle, but extends to the national family.

In the past, Expo seemed to lend itself to ethnic participation. But this year whites were invited to not only participate in exhibiting their merchandise, (which they have done in previous years) but to attend and take part in the daily meetings.

The impressive business structure of Expo seemed to hold at least some degree of interest for everyone.

Each morning and many afternoons, meetings were scheduled for different segments of the business world ranging from music to labor to political, and each morning there was not a vacant seat in the house.

Although local issues were discussed, emphasis was placed on national problems.

And in another area, entertainment was at its best as Lena Horne and Tony Bennett performed in a benefit concert at Orchestra Hall, raising \$50,000 for the organization.

Fourteen thousand persons attended the evening shows at the Amphitheatre for the price of \$5, \$7 and \$10 to see such acts as Eddie Kendricks, Buddy Miles, Quincy Jones.

(Continued on page 55)

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	1	12	THIS WILL BE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	33	49	5	THIS IS YOUR LIFE—Commodores (L.B. Richie Jr., Motown 1361 (Jobete, ASCAP)	69	79	3	CAN'T STAY AWAY—Leroy Hutson (L. Hutson, M. Hawkins), Curtom 0107 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
2	2	11	THEY JUST CAN'T STOP IT (The Games People Play)—Spinners (J.B. Jefferson, B. Hawes, C. Simmons) Atlantic 3284 (Mighty Three, BMI)	34	34	6	STAY STILL—Margie Joseph (M. Joseph, A. Mardin), Atlantic 3290 (Glendana, ASCAP)	70	77	6	HOOKED FOR LIFE—Trammps (B. Sigler, N. Harris, A. Felder), Atlantic 3286 (Golden Fleece/Mighty Three, BMI)
3	4	8	I GET HIGH ON YOU—Sly Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)	35	35	10	MAKE IT LAST/WE GOT EACH OTHER—Barbara Mason & The Futures (Jenkins, Bellman, Bishop, Drayton, Turner), Buddah 481 (Blockbuster/Writers, BMI)	71	86	2	WHAT'S THE WORD FROM JOHANNESBURG?—Gil Scott Heron (Gil Scott Heron), Arista 0152 (Cayman/Brouhaha, ASCAP)
4	6	8	MONEY—Gladys Knight & The Pips (E. McDaniels), Buddah 487 (Sky Forest, BMI)	36	41	8	ROCKIN' & ROLLIN' ON THE STREETS OF HOLLYWOOD—Buddy Miles (B. Miles), Casablanca 839 (Miles Ahead, ASCAP)	72	90	2	STAY WITH ME—Edwin Starr (E. Starr), Granite 528 (ATC/Zonal, BMI)
5	7	10	GIVE IT WHAT YOU GOT/PEACE PIPE—B.T. Express (S. Roberts/S. Taylor, M. Bakan), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI)	37	76	2	FLY, ROBIN, FLY—Silver Convention (S. Levay, S. Prager), Midland Int'l. 10339 (RCA) (Midson, ASCAP)	73	85	3	NEED YOU—Harlem River Drive (S. Vincent), Arista 0142 (Laser, BMI)
6	3	12	IT ONLY TAKES A MINUTE—Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Df A Kind, BMI)	38	23	10	CHOCOLATE CHIP—Isaac Hayes (I. Hayes), Hot Buttered Soul 12118 (ABC)	74	84	3	HE CALLED ME BABY—Nancy Wilson (H. Howard), Capitol 4117 (Central Songs, BMI)
7	8	10	MUSIC IN MY BONES—Joe Simon (R. Gerald, J. Simon), Spring 159 (Polydor) (Gaucho/Belinda, BMI)	39	39	6	WE ALL GOTTA STICK TOGETHER—Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC Dunhill/Rail, BMI)	75	91	3	DISCO STOMP (Part 1 & Part 2)—Hamilton Bohannon (H. Bohannon), Dakar 4549 (Brunswick) (Hog/Bohannon, ASCAP)
8	12	9	TO EACH HIS OWN—Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	40	27	10	LET ME LAY MY FUNK ON YOU—Poison (Poison), Roulette 7174 (Big Seven/Hot Gold, BMI)	76	89	5	PARTY MUSIC—Pat Lundt (M. Manchester), Vigor 1723 (Rumanian Pickle Works, BMI)
9	10	8	THE AGONY AND THE ECSTASY—Smokey Robinson (W. Robinson), Tamla 54261 (Motown) (Bertam, ASCAP)	41	29	15	YOUR LOVE—Graham Central Station (L. Graham), Warner Bros. 8105 (Nineteen Eighty Four, BMI)	77	81	3	OH BABY—Wayne Miran & Rush Release (R. Irwin, S. Dwens, C. Simmons), Roulette 7176 (Adam R. Levy/Rush, BMI)
10	11	13	WHAT A DIFFERENCE A DAY MAKES— Esther Philips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)	42	30	12	CHASING RAINBOWS—Blue Magic (T. Mills), Atco 7031 (WIMOT/Mystic Dragon, BMI)	78	78	4	HIGHER THAN HIGH—Undisputed Truth (N. Whitfield), Gordy 7145 (Motown) (Stone Diamond, BMI)
11	21	5	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)	43	58	3	LEFTOVERS—Millie Jackson (P. Mitchell), Spring 161 (Polydor) (Muscle Shoals, BMI)	79	71	7	CHILD—21st Century (M. Smith), RCA 10364 (Kizzie, ASCAP)
12	16	10	LOVE POWER—Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)	44	54	3	FANCY LADY—Billy Preston (B. Preston, S. Wright), A&M 1735 (Irving/WEP, BMI/Jobete, ASCAP)	80	80	5	YUM YUM (Gimme Some)—Fatback Band (J. King), Event 226 (Polydor) (Clita, BMI)
13	13	10	BRAZIL—The Ritchie Family (A. Barroso), 20th Century 2218 (Peer, BMI)	45	52	5	SALSOUL HUSTLE—Salsoul Orchestra (V. Montana Jr.), Salsoul 2002 (Caytronics) (Little Jack/Anatom, BMI)	81	NEW ENTRY		CHANGE WITH THE TIMES—Van McCoy (V. McCoy), Avco 1868 (Van McCoy/Warner- Tamerlane, BMI)
14	18	6	SAME THING IT TOOK—Impressions (E. Townsend, C. Jackson, M. Yancy), Curtom 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	46	65	4	SHOTGUN SHUFFLE—The Sunshine Band (H.W. Casey, R. Firch), TK 1010 (Sherlyn, BMI)	82	50	9	SUPER "JAWS"—Seven Seas (C. Reid, W. Clarke), Glades 1728 (TK) (Sherlyn, BMI)
15	15	12	EIGHTEEN WITH A BULLET—Pete Wingfield (P. Wingfield), Island 026 (Ackee/Uncle Doris, ASCAP)	47	32	18	GET DOWN TONIGHT— K.C. & The Sunshine Band (H.W. Casey, R. Firch), TK 1009 (Sherlyn, BMI)	83	95	5	BLIND OVER YOU—Chicago Gangsters (Mac & Mac), Gold Plate 1947 (Jimi-Mac, BMI)
16	22	4	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)	48	62	4	IT'S TIME FOR LOVE/ HERE I AM—Chi-Lites (E. Record, C. Allen), Brunswick 55520 (Julio-Bian, BMI)	84	NEW ENTRY		LET'S DO IT AGAIN—Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner- Tamerlane, BMI)
17	20	5	I WANT'A DO SOMETHING FREAKY TO YOU—Leon Haywood (L. Haywood), 20th Century 2228 (Jim-Edd, BMI)	49	67	5	THERE'S A RED NECK IN THE SOUL BAND—Latiimore (Latiimore, Alaimo, Clarke), Glades 1729 (Sherlyn, BMI) (TK)	85	97	2	SOMEBODY'S GOTTA GO (Sho Ain't Me)—Mike & Bill (M. Felder, B. Daniels), Arista 0139 (Moving Up, ASCAP)
18	19	10	SO IN LOVE—Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)	50	37	11	OOOLA LA—Betty Wright (C. Reid, W. Clarke) Alston 3715 (TK) (Sherlyn, BMI)	86	96	2	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY—G.C. Cameron (F. Perren, C. Yarian), Motown 1364 (Jobete, ASCAP)
19	5	13	DO IT ANY WAY YOU WANNA— Peoples Choice (L. Huff), Tsoy 8-4769 (Epic/Columbia) (Mighty Three, BMI)	51	51	7	EVERYBODY STAND AND CLAP YOUR HANDS (For The Entertainer)—Black Satin (F.L. Parriss), Buddah 477 (Buddah/Chan, BMI)	87	94	2	LOVE ON DELIVERY (L.O.D.)—The Reflections (J.R. Bailey, K. Williams), Capitol 4137 (A-Dish-A-Tunes, BMI)
20	33	6	MESSIN' WITH MY MIND—LaBelle (N. Hendryx), Epic 8-50140 (Columbia) (Gospel Birds, BMI)	52	42	10	LIVING FOR THE CITY—Ray Charles (S. Wonder), CrossOver 981 (Jobete/Black Bull, ASCAP)	88	NEW ENTRY		HAPPY—Eddie Kendricks (L. Caston, K. Wakefield), Tamla 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)
21	28	4	MR. D.J. (5 For The D.J.)—Aretha Franklin (A. Franklin) Atlantic 3289 (Pundit, BMI)	53	53	8	THE CHICAGO THEME (Love Loop)—Hubert Laws (B. James), CTI 27 (Motown) (Trunk, ASCAP)	89	NEW ENTRY		KING KONG, Part 1—The Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 45-3295 (Jimpire, BMI)
22	24	8	I'M GOING BY THE STARS IN YOUR EYES—Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)	54	60	6	WHEN YOU'RE YOUNG AND IN LOVE—Choice Four (V. McCoy), RCA 10342 (Wren, BMI)	90	NEW ENTRY		SOUL TRAIN "75"—Soul Train Gang (D. Griffey, D. Cornelius), Soul Train 10400 (RCA) (Hip Trip, BMI)
23	9	12	HOW LONG (Betcha' Got A Chick On The Side)—Pointer Sisters (A. Pointer, J. Pointer, R. Pointer, D. Robinson), ABC/Blue Thumb 265 (Polo Grounds, BMI/Ebbetts Field, ASCAP)	55	43	9	INSIDE MY LOVE—Minnie Riperton (M. Riperton, R. Rudolph, L. Ware), Epic 8-50128 (Columbia) (Dickie Bird, BMI/Jobete, ASCAP)	91	NEW ENTRY		I TAKE IT ON HOME—Bobby Bland (K. O'Dell), ABC 12133 (House of Gold, BMI)
24	26	10	FALLIN' IN LOVE— Hamilton, Joe Frank & Reynolds (D. Hamilton, A. Hamilton), Playboy 6024 (Spitfire, BMI)	56	56	6	HUSTLE WIT' EVERY MUSCLE—Kay Gees (R. Bell, Kay Gees), Gang 1325 (PIP) (Delightful, BMI)	92	NEW ENTRY		IF YOU DON'T KNOW ME BY NOW—Lyn Collier (K. Gamble, L. Huff), People 659 (Polydor) (Blackwood, BMI)
25	31	6	FAME—David Bowie (D. Bowie, H. Maslin), RCA 10320 (Mainman/John Lennon/Celidh, ASCAP)	57	88	3	LOVE INSURANCE—Gwen McCrae (C. Reid), TK 1999 (Sherlyn, BMI)	93	48	18	DREAMING A DREAM—Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Deightful, BMI)
26	14	13	GET THE CREAM OFF THE TOP—Eddie Kendricks (B. Holland, E. Holland), Tamla 54260 (Motown) (Stone Diamond/Gold Forever, BMI)	58	44	16	MAKE ME FEEL LIKE A WOMAN—Jackie Moore (C. Reid) Kayvette 5122 (TK) (Sherlyn, BMI)	94	NEW ENTRY		GRANDFATHER CLOCK—Bo Kirkland (M.J. Kirkland, R.L. Kirkland, F. Slay), Claridge 409 (Claridge/Bokirk, ASCAP)
27	38	7	LOVE DON'T COME NO STRONGER (Than Yours and Mine)—Jeff Perry (L. Perry, K. Stover), Arista 0133 (J.L.P., ASCAP)	59	45	13	ALVIN STONE (Birth & Death Of A Gangster)—Fantastic Four (A. Kent, C. Colbert), 20th Century/Westbound 5009	95	99	2	HOLLYWOOD HOT—The Eleventh Hour (B. Crewe, C. Bullens), 20th Century 2215 (Heart's Delight, BMI)
28	17	9	LET ME MAKE LOVE TO YOU/ Survival—O'Jays (B. Sigler, A. Felder/K. Gamble, L. Huff), Philadelphia International 8-3573 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)	60	64	4	WATERBED—Herbie Mann (Chiles, Barton), Atlantic 3282 (Screen Gems- Columbia, BMI)	96	59	8	NOBODY'S GONNA CHANGE ME—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1359 (Nick O-Vai, ASCAP)
29	25	9	IF I EVER LOSE THIS HEAVEN—Average White Band (L. Ware, Sawyer), Atlantic 3285 (Almo/Jobete, ASCAP)	61	61	6	YOU'RE SO WONDERFUL, SO MARVELOUS—Tower Of Power (F. Biner, S. Kupka, E. Castillo), Warner Bros. 8121 (Kupitilo, ASCAP)	97	NEW ENTRY		DECEPTION—The Dynamic Superiors (N. Ashford, V. Simpson), Motown 1365 (Nick-O-Vai, ASCAP)
30	55	5	I ONLY HAVE LOVE—Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour), Hi 2295 (London) (Jec, BMI)	62	73	3	NO REBATE ON LOVE—Dramatics (J. Abaston, S. Petty), Mainstream 5571 (Fratelli/ Blackwood, BMI)	98	100	2	GET SEXY—Paul Kelly (P. Kelly), Warner Bros. 8120 (Tree, BMI)
31	36	8	I AIN'T LYIN'—George McCrae (H.W. Casey, R. Finch), TK 1014 (Sherlyn, BMI)	63	46	10	I CREATED A MONSTER—ZZ Hill (L. Dozier), United Artists 631 (Dozier, BMI)	99	93	5	BOOGIE UP THE NATION Part 1—Soul Searchers (S. Johnson), Polydor 14277 (Vibrato, BMI)
32	40	6	(If You Want It) DO IT YOURSELF—Gloria Gaynor (J. Bolden, J. Robinson), MGM 14823 (Robin-Song/Tomeja, ASCAP)	64	70	3	T.L.C. (Tender Lovin' Care)—MFSB (R.L. Martin, N. Harris), Philadelphia International 8-3576 (Epic/Columbia)	100	NEW ENTRY		GOOD OLD FASHIONED LOVIN'—Brenda Lee Eager (B. Bowles, B.L. Eager), Playboy 6047 (Hy-Reese, BMI)

General News

HISTORIC JAZZ SITE

Musicians Meet To Recall Kansas City's Reno Club

KANSAS CITY—It was reunion time last Sunday night for a group of Kansas City jazzmen.

A flock of veteran musicians came here from throughout the land to participate in a "Reno Club Reunion" co-promoted by the Friends Of Jazz and Kansas City Jazz Inc. at Jewish Community Center. The Reno was the fabled nightclub at 12th and Cherry where Count Basie's band first attracted attention 40 years ago.

Jay McShann, pianist, swung in from Omaha to work once again with his 1937 rhythm section of Gene Ramey, bass, and Gus Johnson, drums.

Guitarists Eddie Durham and Floyd Smith, among the first in the 1930s to perform on electric instruments, also appeared. For years they were featured with the Andy Kirk, Jimmie Lunceford and Basie big bands.

But most spectacular of all, perhaps, was the playing of the legendary Buster Smith, the scholarly, cigar-chewing alto saxophonist whom Kansas Citians remember as tutor of the late Charlie "Bird" Parker. Smith for many years has resided in Dallas and unlike the other old-timers, has recorded rarely.

It was here that Bennie Moten, George E. Lee and his shouting sister Julia Lee, Mary Lou Williams, Big Joë Turner, Pete Johnson, Woody and Herman Walder, Tommy Douglass, Harlan Leonard, Jesse Price, Thamon Hayes and others matured and attracted national attention. And others who made this Jackson County seat renowned while living here were Ben Webster, Lester Young, Buck Clayton, Budd

Johnson, Jo Jones, Buddy Tate, Paul Quinichette and most of the members of the Cab Calloway orchestra.

Right in the middle of the action was veteran nightclub operator Milton Morris, who has been buying jazz acts for 40 years at his Troost Ave. taproom. And Jess Ritter, entertainment editor, gave the reunion generous space in the Kansas City Star.

So successful was the get-together that the returnees also performed at the Univ. of Kansas and, on Saturday, at the old Jewish Community Center building on Linwood Blvd.

It was a night for Kansas City riffs and plates of crawdads and barbecued ribs. It might have made a salable LP but for the sadly commercial fact that virtually all the performers already are tied to record company binders.

70,000 Kids

• Continued from page 54

Roberta Flack, Richard Pryor, Zulema, Billy Preston, Minnie Riperton, Ray Charles and a host of others perform.

It was not immediately obvious, but after two days at Expo, it became apparent that many of the negatives which seem to follow rock shows in situations where crowds of this proportion are in attendance, were positively missing.

Not only could you see and hear the performances, but the "aromas" often floating through arenas during rock shows were also missing.

★ ★ ★

RCA's David Bowie has crossed back over into the r&b field with his new single "Fame."

Bowie is breaking the top five positions at such soul stations as KYAC and KTOY Seattle, WIGO and WAOK Atlanta, KDAY Los Angeles, WCIN Cincinnati, WEIN Baltimore, KDIA San Francisco and WOKJ Jackson, Miss.

Most of these stations have never played Bowie before.

★ ★ ★

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

BMI Arbitration Letters Mailed Out

NEW YORK—Broadcast Music Inc. (BMI) has sent letters demanding arbitration for radio station licensees in California, Missouri, New Mexico, South Dakota and Texas which have not filed reports for 1974 from which final fees and payments are determined. Notice of the proceedings have also been filed with the American Arbitration Assn.

A contract provision calls for arbitration in the event of any dispute or controversy. Stations receiving the demands are called upon to give written notice within 10 days of receipt of the letter appointing their own representative. Meetings would be held in the AAA offices here, unless the stations elect to pay fees due, accompanied by the 1974 report.

LeGrand For Movie

LOS ANGELES — Michel LeGrand has been signed to compose music and conduct the orchestra for Universal's picture "Gable and Lombard." It is LeGrand's first assignment for Universal since "Breezy."

85 Piracy Counts Charged To Boss Of Melody Label

NEWARK—Albert Cecchi of Oradell, N.J. has been charged with the unauthorized duplication of sound recordings under the sound recording copyright law.

The action, an 85-count information, was filed by the U.S. attorney. Cecchi's alleged pirate manufacturing operations, including Melody Recordings of Fairfield, N.J., and A&G Packaging here, have been raided twice by the FBI.

Cecchi, a/k/a Al Cohen and Morris Siegle, faces up to 85 years in jail and \$85,000 if convicted. Melody Recordings and Cecchi were defendants in Jondora Music Publishers versus Melody case, decided by the third circuit court of appeals in December 1974.

In an unrelated action here instituted by nine record companies, defendants U.S. Tape West New York, N.J., and George Tucker, its principal, consented to permanent injunction barring the defendants from making or selling unauthorized duplication of recordings made by the plaintiffs.

The suit was filed in superior court, Essex County, by Atlantic, A&M, Capitol, London, MCA, MGM, Polydor, RCA and UA.

6 Labels Suing Alleged Pirates Gain Injunction

CHARLESTON, W. Va.—In a preliminary injunction, six corporations and their principals have been barred from the continued piracy of sound recordings.

The suit, asking for punitive and compensatory damages of \$75 million, was brought by CBS, Atlantic, MCA, WB, MGM and Phonogram.

The firms asked for compensatory damages of \$5 million and punitive damages of \$10 million on each of the five causes of action.

The defendants are two manufacturers of alleged pirated recordings, three distributors and one retailer, as well as their principals. Manufacturers are Jellico Corp. and Karl R. Hager and Kenneth R. Stultz; and Emil R. George Enterprises and Emil R. George. Distributors are Trimco Distributors and Harry F. Thompson Jr. and John F. Trimble; Continental Industries and its head, T.A. Cogar; and Inter-Continental Music Corp., and its president, S.J. Goodman. The retailer is Heck's Inc., department store chain with more than 30 stores in West Virginia, Ohio and Kentucky.

Saturn Aquarius Off And Running

NASHVILLE—Saturn Aquarius Management, L.T.D., the first black management and booking agency here, has opened under the direction of Ray Booker, president and general manager, and Lorenzo Washington, vice president.

Leasing offices in the C-Era Enterprises Building, another black company housing studios, publishing companies and a production company here, Saturn Aquarius Management has under contract the groups Silver Tongue and Spectrum.

Billboard SPECIAL SURVEY for Week Ending 10/11/75

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	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	3	7	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)	32	27	9	PHENIX Cannonball Adderley, Fantasy F 79004
2	1	8	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	33	34	8	7-6-5-4-3-2-1 BLOW YOUR WHISTLE Gary Toms Empire, PIP 6814
★ 3	5	9	KC AND THE SUNSHINE BAND TK 603	34	29	11	STILL CAUGHT UP Millie Jackson, Spring SPR 6708 (Polydor)
4	4	10	AIN'T NO 'BOUT-A DOUBT IT Graham Central Station, Warner Bros. BS 2876	35	31	34	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)
★ 5	9	7	MELLOW MADNESS Quincy Jones, A&M SP 4526	★ 36	NEW ENTRY		DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800
6	2	10	PICK OF THE LITTER Spinners, Atlantic SD 18141	37	25	11	THE BOY'S DOIN' IT Hugh Masekela, Casablanca NBLP 7017
7	7	6	SPIRIT OF THE BOOGIE Kool & The Gang, De-Lite DEP 2016 (PIP)	38	36	5	STORM AT SUNUP Gino Vannelli, A&M SP 4533
8	6	17	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	39	32	10	MORE MILES PER GALLON Buddy Miles, Casablanca NBLP 7019
★ 9	11	7	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022	★ 40	50	3	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452 G (United Artists)
★ 10	13	4	BOOGIE DOWN, U.S.A. People's Choice, TSOP KZ 33154 (Epic/Columbia)	★ 41	NEW ENTRY		EVERYBODY'S DOIN' THE HUSTLE & DEAD ON THE DOUBLE BUMP James Brown, Polydor PD 6054
★ 11	16	3	AL GREEN IS LOVE Hi HSL 32092 (London)	42	46	9	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
12	14	10	INSEPARABLE Natalie Cole, Capitol ST 11429	43	49	2	ACID QUEEN Tina Turner, United Artists UA-LA 495 G
★ 14	20	4	PHOENIX Labelle, Epic PE 33579 (Columbia)	44	38	10	INSIDES OUT Bohannon, Dakar DK 76916 (Brunswick)
★ 15	19	6	GET ON DOWN WITH BOBBY BLAND ABC ABCD 895	★ 45	NEW ENTRY		EXPERIENCE Gloria Gaynor, MGM M3G 4997
16	17	9	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)	★ 46	NEW ENTRY		BAD LUCK IS ALL I HAVE Eddie Harris, Atlantic 1675
17	10	10	NON-STOP B.T. Express, Roadshow RS 41001 (Scepter)	47	52	3	FROM DISCO TO LOVE Van McCoy, Buddah BDS 5648
★ 18	22	5	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)	★ 48	NEW ENTRY		LET'S DO IT AGAIN Curtis Mayfield, Curtom CU-5005
19	12	31	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	49	48	13	ODE TO MY LADY Willie Hutch, Motown M6-838 S1
20	15	14	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	★ 50	NEW ENTRY		VISIONS OF A NEW WORLD Lonnie Liston Smith, RCA BDL1-1196
21	21	8	COME AND GET YOURSELF SOME Leon Haywood, 20th Century T 476	51	54	2	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612
22	18	31	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	52	NEW ENTRY		THE BEST OF MICHAEL JACKSON Motown M6-851 S1
23	23	12	GET DOWN Joe Simon, Spring SPR 67061 (Polydor)	53	44	13	COME GET TO THIS Nancy Wilson, Capitol ST 11386
24	24	14	STEPPIN' Pointer Sisters, ABC/Blue Thumb BTSD 6021	54	37	37	A SONG FOR YOU Temptations, Motown M6 969 S1
★ 25	47	2	THIRTEEN BLUE MAGIC LANE Blue Magic, Atco SD 36-120	55	40	7	I DON'T WANT TO BE ALONE, STRANGER Johnny "Guitar" Watson, Fantasy F 9484
26	26	8	FAITH, HOPE & CHARITY RCA APL1-1100	56	43	14	FIRST IMPRESSIONS Impressions, Curtom CU 5003 (Warner Bros.)
27	28	17	CHOCOLATE CHIP Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	57	NEW ENTRY		THE SOUND OF SUNSHINE The Sunshine Band, TK 604
★ 28	41	4	FIRST CUCKOO Deodato, MCA 491	58	51	12	HALF A LOVE Chi-Lites, Brunswick BL 754204
★ 29	35	3	WATERBED Herbie Mann, Atlantic SD 1676	59	NEW ENTRY		ACTION SPEAKS LOUDER THAN WORDS Chocolate Milk, RCA APL1-1188
30	30	5	EARTHBOUND 5th Dimension, ABC ABCD 897	60	57	18	THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield, Curtom CU 5001 (Warner Bros.)
★ 31	39	4	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)				

PRICE POWER Singer Builds a Texas Empire With Recording Studio To Come

By BOB KIRSCH

DALLAS—Ray Price, one of the major country artists of the past two decades with more than 50 chart records, is building a powerful musical organization here with two publishing companies, a management firm, a booking agency, a promotion firm and the possibility of a studio in the future.

Price says he is considering "building a facility comparable to

anything in Nashville or Los Angeles. I'd like it to be something anyone in Texas can use," he says.

"We have great musicians here, from the Dallas Symphony to the Denton College Jazz Band to some of the best rock, country and soul session people in the country. We also have an enormous amount of strong local bands.

"Even though Nashville, Los Angeles and New York are the recording meccas, I think Dallas will eventually be in the same category. For example, I record in Los Angeles, but I would rather do it here and I'm sure there are a lot of other artists who feel the same way."

With such names as Willie Nelson, Roger Miller, Johnny Bush and Johnny Paycheck having launched their careers with Price, he feels a strong attraction to young talent. He also points out that there is "rock, country, MOR, jazz, classical, Tex-Mex, German, Bohemian and virtually every other kind of music available in Texas. It's really crazy

to have to go all over the nation to record."

Price, along with his wife Janie, also operates the Ray Price Booking Agency which books him exclusively and Ray Price Music (BMI) and Janie Price Music (ASCAP) out of his new suite of offices.

Staff writers will be added to the publishing companies in the near future, with Price adding that "we are having a great deal of material submitted to us now and once we start really soliciting, we expect more." Price, along with Janie, manages his own career.

Price was also a groundbreaker among country artists playing in front of symphony orchestras, having worked with symphonies in Dallas, Oklahoma City, Denver, Nashville, Pensacola (Fla.), Odessa (Tex.) and other cities.

A possible tour of Europe playing with symphonies is forecast for the future, as well as playing with other symphonies around this country. The artists keeps charts for up to 105 instruments prepared constantly.

In other activities, Price says he may recut some of the country standards he made famous, while putting strings behind them. He will also be doing three more religious LPs for Myrrh (Price records for ABC).

And he will continue with his symphony work. "People says they like 12 strings behind country," Price says, "so they should hear it with 85 pieces. Besides, it's opening another new area for country performers."

SEMS Secret: Quick Service

NASHVILLE—Two national toll-free numbers have been installed at SEMS Music, a Nashville-based sheet music and music book distributor and publisher.

"The overwhelming success of our business is based on service—same day shipment and one to three-day delivery," says Bob Bryan, President of SEMS Music. "The addition of two toll-free numbers will make our service to the music industry available to every dealer in the U.S.," he says.

SEMS Music, organized five months ago as the first sheet music and music book distributor in Nashville, wholesales to retail music and record stores in the U.S., Canada and Australia. In addition, SEMS Music distributes to other wholesalers sheets and books it prints under license agreement with copyright owners.

SEMS salespersons utilize two other WATS lines and have three salesmen on the road.

4 Guys Preview Their New Club

NASHVILLE—The Four Guys' Harmony House, a new supper club recently purchased by the Four Guys, held an open house for the press and industry executives here Sept. 24.

Originally a restaurant, the club was completely remodeled and re-decorated with seating for 400.

Some 350 enjoyed food and drink and a show by hosts, the Four Guys. Regular members of the "Grand Ole Opry," their show included everything from soft rock of the Eagles to country classics such as "Shannon-doh" and finished with a '50s segment of old rockers that brought the crowd to its feet for a standing ovation.



PICKETT LP—Wicked Recording Artist, Wilson Pickett (right) and Producer Brad Shapiro go over material at Nashville's Sound Shop Studios for Pickett's forthcoming album on the label.

Worcester's WNEB Goes To Country

WORCESTER, Mass.—WNEB-AM, starting Oct. 13, will switch to an all-country format 24 hours a day. WNEB is one of six stations in the area.

Harold Glodden, president and general manager of WNEB, felt that in a city the size of Worcester, the second largest in New England, a country music format would satisfy the demand for the southern sound.

A promotional campaign thousands of dollars worth of merchandise and cash will be given away to introduce the new format, coupled with an extensive newspaper campaign of 6,000 lines for the first month.

The format will include modern country music, with some of the popular country of the '50s and '60s, along with old time favorites.

Top Intl Acts Heading To Nashville

NASHVILLE—The Fifth International Country Music Show will be held at the Grand Ole Opry House on Oct. 16 this year, sponsored by the Country Music Assn.

The show includes country music acts from around the world and will feature the Hawking Brothers from Australia, Myrna Lorrie from Canada, the Country Beat and the KTO Group from Czechoslovakia, Stu Stevens from England, Michele Mallory from France, the Sommer-set from Holland, Yuki Miyamac from Japan, John Hore and the Rusty Greaves Family from New Zealand and the Country Road from Sweden.

The Tumbleweeds, a group from Holland that appeared on the show previously, currently has the number one song in Holland, "Somewhere Between," and its first album "The Tumbleweeds" just went platinum in that country.

The International Show depicts the broad acceptance of Country Music worldwide and will be produced by CMA Director Gary Buck.

Bluegrass For Delaware Univ.

NEWARK, Del.—A videotaped lecture and concert tracing the traditional origins of bluegrass music kicks off the "Pop Culture In America" series scheduled at the Univ. of Delaware here for the coming season.

In addition to the Bluegrass music of Ted Lundy and His Southern Mountain Boys in concert, a videotape presented by two university professors offers a rare glimpse into

(Continued on page 57)

C.C. WEATHER

The "MAKE IT GOOD FOR YOU" Girl
The Newest Action in Country Music



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2. Easy As Pie • Billy Crash Craddock • ABC
3. All Over Me • Ron Halverson • MCR
4. Because He Made It So • Elton Lawson • Brite Star
5. It's Best To Let Old Memories Die • Gracie Dee • Blaze
6. Pain Of City Living • North by Northeast • Probe
7. Poor Boy • Danny Keebler • MCR
8. I Got Caught • Clarence Carter • ABC
9. Cry for the Children • Gary Bullington • Brite Star
10. Cold Cold Heart • Vernon Price • Man Inc.
11. Am I That Easy To Forget • Barbara Carr • MCR
12. Shadows Of A Honky Tonk • Jack Randolph • Brite Star

ALBUM OF THE WEEK: Norris The Troubadour • Mayhams

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FOG IS BLAMED

Earl Scruggs
Recuperating
From Crash

NASHVILLE—Earl Scruggs is in intensive care at Nashville's Memorial Hospital suffering from multiple injuries he received last week in the crash of his single engine plane as he attempted to land at Cornelia Fort Airpark.

Scruggs suffered a broken nose, broken ankle, facial lacerations and head injuries in the crash. He has been flying since 1957 and is rated to fly both single and multi-engine aircraft. He also holds an instrument rating designating his competence to fly in reduced visibility.

It was speculated that he encountered fog on his approach to land. Scruggs' 1974 model Cessna Skyhawk II was equipped with a federally required Emergency Locator Transmitter (ELT) that is designed to transmit a repeating radio transmission on an emergency frequency upon impact, but it did not function properly, resulting in a long delay before the crash was discovered.

ACM Meetings Will Be Aired

LOS ANGELES—KLAC-AM here will broadcast talent from the monthly membership meetings of the Academy of Country Music here beginning Nov. 10 from the Palomino Club in North Hollywood.

The program will follow the regular membership meeting and will

AT GOSPEL MUSIC ASSN. BANQUET

Speer Family Hogs Dove Awards

By COLLEEN CLARK

NASHVILLE—Members of the Speer Family were big winners in the Gospel Music Assn.'s sixth annual Dove Awards last week at the Grand Ole Opry house.

The singing Speer Family took the Record Album of the Year Award for "I Just Feel Like Something Good Is About To Happen," which they recorded with Doug Oldham. Jeanne Johnson, a vocalist with the group, won Best Female Vocalist.

The Awards ceremonies were hosted by Jerry Clower, with Gov. Ray Blanton among the presenters. The show featured performances of the 10 songs nominated for Song of the Year. The Couriers' rendition of "Statue Of Liberty" won the group a standing ovation from the 1,500 fans attending.

The complete list of winners:

SONG OF THE YEAR—"One Day At A Time" by Marijohn Wilkin and Kris Kristofferson.

SONGWRITER OF THE YEAR—Bill Gaither.

BEST MALE GROUP—Imperials.

BEST MIXED GROUP—Gaither Trio.

BEST MALE VOCALIST—James Blackwood.

DISC JOCKEY OF THE YEAR—Jim Black.

BEST TELEVISION PROGRAM—Gospel Singing Jubilee, hosted by Florida Boys.

BEST ALBUM COVER PHOTO OR COVER ART—"There He Goes" (Blackwood Brothers) Spears Photo.

BEST GRAPHIC LAYOUT AND DESIGN OF ALBUM—Bob McConnell.

BEST LINER NOTES OF ALBUMS—"Bust Out Laffin'" (Wendy Bagwell) Wendy Bagwell.

ASSOCIATE MEMBER AWARD—Blackwood Brothers.

Brock Speer was named the newest living member of the Gospel Hall of Fame. Speer recalled his first performance with his mother and father, who are also members of the Hall, and said, "the greatest moving

influence on earth in my life has been gospel music."

Fanny Crosby was named in the deceased category.

Deleware Univ.

• Continued from page 56

the roots of "downhome Virginia" music as exemplified by the Lundy family of Galax, Va.

The videotape was produced by Dr. Robert Bethke, assistant professor and coordinator of the university's folklore program, and Dr. James Curtis, coordinator of the pop culture lecture series.

Campbell & Pride CMA Co-Hosts

NASHVILLE—The ninth annual Country Music Assn. Awards Show that is to be telecast live from the stage of the Grand Ole Opry House Oct. 13 will be co-hosted by Glen Campbell and Charley Pride. Winners in 10 categories will be announced as well as the newest addition to the Country Music Hall of Fame.

Presenters and/or performers on the show include Bill Anderson, Lynn Anderson, Chet Atkins, Bobby Bare, Glen Campbell, Crash Craddock, Mac Davis, Donna Fargo, Freddy Fender, Tennessee Ernie Ford, Mickey Gilley, Bobby Goldsboro, Freddie Hart, George Jones,

Pee Wee King, Loretta Lynn, Ronnie Milsap, Anne Murray, Willie Nelson, Dolly Parton, Minnie Pearl, Charlie Pride, Charlie Rich, Johnny Rodriguez, Gary Stewart, Mel Tillis, Tanya Tucker, Conway Twitty, Joni Twitty, Porter Wagoner, Mac Wiseman and Tammy Wynette.

SESAC Signs Joy Song Music

NASHVILLE—Joy Song Music Publications is the latest gospel music publishing firm to join the SESAC roster. The firm is headed by Robert MacKenzie and gospel writer Bill Gaither and is a division of Paragon Associates, Inc.

Writers signed to Joy Song Music include Wayne Hilliard of "The Higher Ground" and Dale Strand, Ronn Huff and John Coates, the music director of "Truth," both on the HeartWarming label.

Jaudon's Roger
Agency Blooms

NASHVILLE—The Roger Talent Agency has expanded with the addition of Jeris Ross, Mark Dalton and Chris Bellotto to its roster, who join Brian Collins and Judy Kester. The agency is headed by Roger Jaudon.

Moving into new offices at 1024 16th Ave. S., Jaudon purchased three publishing companies which he owned jointly with Don Williams. The companies are two BMI affiliates, Don Williams Music and Horse Creek Music, and Hav-A-Tune, Inc., ASCAP. The companies are represented in nine foreign countries and contain two No. 1 hits by Williams, "I Wouldn't Want To Live If You Didn't Love Me," and "You're My Best Friend." The current Charley Pride single "Hope You're Feelin' Me (Like I'm Feelin' You)" is out of the Hav-A-Tune catalog.

Jaudon says, "I like to keep the roster small and concentrate on the total involvement and development of an artist's career."

Jaudon was formerly vice president of the Buddy Lee Agency.

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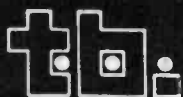
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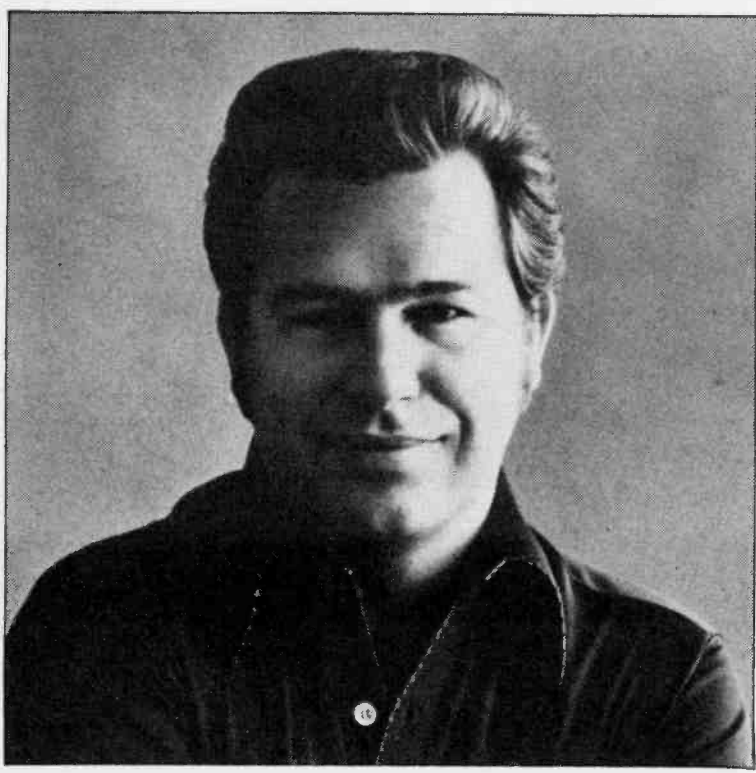


GENE WATSON

His debut smash single has become his debut smash album

LOVE IN THE HOT AFTERNOON

(ST-11443)



...and now from that LP comes Gene's great new single,

WHERE LOVE BEGINS

(4143)

written by Capitol Country's own Ray Griff.



Country



SMITH SESSION—Shown going over material for a new session are (L to R) Margo Smith, Jim Viennau of Twentieth Century Records, and Jim Glaser of Jidobi Music, Inc. Margo's first LP has just been released, and contains her first hit, "THERE I SAID IT," as well as her current single, "PAPER LOVIN'."

Nashville Scene

By COLLEEN CLARK

Tammy Wynette has embarked on a major tour that includes 13 cities in 15 days. The tour is to promote her new Epic album "I Still Believe In Fairy Tales" and single of the same title. ... T. G. Shepard and Ronnie Milsap currently on tour together. ... Kenny Serratt appeared at the Ramada Club in Hemet in the California desert for 11 years. That must be some kind of record. He will be in Nashville this week for sessions for Melodyland. ... Mickey Gilley has two bands. The Bayou City Beats and Johnny Lee perform six nights a week at Gilley's club while Gilley's second band follows him on the road in the Red Rose Express. They have traveled more than 95,000 miles since the first of the year. Now they are off for dates in the Carolinas, Toledo and Canada.

Jack Greene and Jeannie Seely's 1966 Silver Eagle touring bus was hit by thieves last week during daylight hours. A citizens band radio, AM/FM stereo tape player and color TV were taken. Most of the damage was caused by ripping out the control panel for the auxiliary motor, air conditioner and electrical circuits. Repairs will cost approximately \$3,500. An antique banjo and classical guitar were also taken. ... KBAM in Longview, Wash., salutes Oct. 13 as "Billie Jo Spears Day" in recognition of her No. 1 hit "Blanket On The Ground." ... Ronnie Prophet will be joining Jerry Lee Lewis Oct. 16 at the Municipal Auditorium in Nashville for the Kustom Electronics Show. ... Jerry Jeff Walker's new album "Ridin' High" was recorded in five different cities, including studios as far apart as Bearsville and San Francisco.

When Mayor Lyla Cockrell of San Antonio hosted a special celebration there for MCA artist Tanya Tucker to honor her song, "San Antonio Stroll," Tanya invented special steps to her recording as the mayor and a contingent of dignitaries strolled along the banks of the San Antonio River, known to natives as the River Walk. ... Melodyland act Jerry Naylor has been named honorary mayor of Calabasas. His first official business was to preside over the sixth annual Pumpkin Festival, a fund raising event to raise money for college scholarships. ... Freddy Fender's song "Before The Next Teardrop Falls" is now listed on eight foreign countries' charts.

Little Richie Johnson is handling

Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 10/11/75

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★ Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	17	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
2	2	9	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
3	3	10	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037
4	4	10	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
5	6	10	BEST OF—Dolly Parton, RCA APL1-1117
6	5	14	CHARLEY—Charley Pride, RCA APL1-1038
7	8	29	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
★ 8	10	12	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
9	9	10	BURNIN' THING—Mac Davis, Columbia PC 33551
★ 10	12	2	WINDSONG—John Denver, RCA APL1-1183
11	11	6	HOME—Loretta Lynn, MCA 2146
12	15	5	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
★ 13	17	6	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
14	7	14	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
15	14	25	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
16	16	6	GREATEST HITS VOLUME I—Roy Clark, ABC/Dot DOSD 2030
17	19	5	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
18	13	17	RECONSIDER ME—Narvel Felts, ABC/Dot DOSD 2025
19	21	32	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
20	18	22	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
21	23	15	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
22	25	6	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson, Columbia KC 33691
23	20	8	TANYA TUCKER'S GREATEST HITS, Columbia KC 33355
24	22	15	MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)
25	26	22	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
26	24	20	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
★ 27	33	3	BANDY THE RODEO CLOWN—Moe Bandy, GRC 10016
28	31	4	LOVIN' AND LOSIN'—Billy Walker, RCA APL1-1160
★ 29	37	3	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
30	32	5	WHATEVER I SAY MEANS I LOVE YOU—Donna Fargo, ABC/Dot DOSD 2029
★ 31	NEW ENTRY		I WANT TO HOLD YOU IN MY DREAMS—Stella Parton, SC4BR LPN 6006
32	27	17	EVERYTINE YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
33	28	5	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
34	29	14	LIVE IN PICAYUNE—Jerry Clower, MCA 486
★ 35	NEW ENTRY		GREATEST HITS, VOL. 2—Tom T. Hall, Mercury SRN 1044
★ 36	NEW ENTRY		DOLLY—Dolly Parton, RCA APL1-1221
37	42	32	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
38	40	4	THIS SIDE OF THE BIG RIVER—Chip Taylor, Warner Bros. BS 2882
★ 39	49	2	M-M-MEL—Mel Tillis, MGM M3G 5002
40	34	42	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
41	43	4	DREAM COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-1043
42	NEW ENTRY		STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
43	47	3	OH HOW LOVE CHANGES—Don Gibson & Sue Thompson, Hickory H3G 4520 (MGM)
44	35	64	BACK HOME AGAIN—John Denver, RCA CPL1-0548
45	NEW ENTRY		LOOK AT THEM BEANS—Johnny Cash, Columbia KC33814
46	NEW ENTRY		A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
47	39	4	GREATEST HITS—Charlie Rich, RCA APL1-0857
48	38	16	TODAY—Elvis Presley, RCA APL1-1039
49	44	25	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
50	48	4	CALICO—United Artists UA-LA454-G

national promotion for Tommy Overstreet now. Overstreet is currently touring Europe. ... Shirley Jackson has signed a recording contract with Mercury Records and will be produced by Jerry Kennedy. ... Johnny Paycheck currently headlining at the Landmark Hotel in Las Vegas and is joined by Vicki Fletcher.

er. ... Ray Griff has taped segments of the "American Music Scene" TV show, which is now nationally syndicated in more than 70 markets and is hosted by T. Tommy Cutrer. Lester Flatt and the Nashville Grass have just completed an album at Nashville's Sound Shop Studios for Flying Fish Records.

MLPS-612
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RECORD WORLD **31**

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DAD IS NEW TUCKER AIDE

NASHVILLE—Tanya Tucker has changed producers again. Exiting this time is Los Angeles-based Snuff Garrett, relieved by Beau Tucker, the singer's father-manager. Garrett began working with her last March, producing her first MCA hit single, "Lizzie And The Rainman" and her hit LP, "Tanya Tucker." Their most recent collaboration, the single, "San Antonio Stroll," has just been released.

While at Columbia, the vocalist had worked with Billy Sherill who produced a string of hits for her.

Ohio Benefit For Vet Tipton

CINCINNATI—Veteran country music artist Pappy Tipton, long a regular at WCNW here, is being tendered a benefit performance at Lakeridge Hall in nearby Hamilton, Ohio, Nov. 9, to help him defray hospital expenses incurred earlier this year. Peggy Minter is directing the program.

Already slated to appear on the benefit show are Jimmy Skinner, Ernest Tubb, Jack Greene and WLW "Midwestern Hayride" veteran Charlie Gore. Many other country music names are expected to volunteer their services.

Tipton, who has been hospitalized repeatedly from January through July, began his radio career on WGAP in his hometown of Maryville, Tenn. Before joining WCNW here in 1964, he hosted shows on WMOH, Hamilton, for two years. Tipton is currently a daily outpatient at Holmes Hospital, Cincinnati.

4th Season For NYU Bluegrass

NEW YORK—New York City's only regular winter series of bluegrass music concerts begins its fourth year Oct. 17 at New York Univ. Sponsored by Doug Tuchman and the Bluegrass Club of New York in cooperation with the NYU program board, the series will feature Joe Val and the New England Bluegrass Boys first.

All the programs are held in the Misner and Lubin Auditorium of the Loeb Student Center in the Village. Tickets are \$4 and (\$3 in advance). Student and faculty tickets are \$3.

Joe Val and the New England Bluegrass Boys will be making their first appearance on the series. They will be followed on Nov. 21 by Ralph Stanley and The Clinch Mt. Boys. Scheduled later in the series which runs through May 8 are Don Reno-Bill Harrell and the Tennessee Cutups, the only bluegrass band ever to perform at the United Nations.

Distributor Firms Foreign Affiliates

NASHVILLE — International Record Distributing Associates (IRDA) has set up affiliates distributors in seven foreign countries including Germany, France, Ireland, England, Australia, New Zealand and the Union of South Africa.

Mike Shepherd, board chairman and executive vice president, says plans for the coming year include a Los Angeles office and possibilities of a London office before the end of the year.

Billboard

Hot Country Singles

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Billboard SPECIAL SURVEY for Week Ending 10/11/75

★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

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	1	13	BLUE EYES CRYING IN THE RAIN—Willie Nelson (F. Rose), Columbia 3-10176 (Milene, ASCAP)	35	47	7	IF I'M LOSING YOU—Billy Walker (G.S. Paxton), RCA 10345 (Pax House, BMI)	69	87	3	IT'S NOT FUNNY ANYMORE—Stella Parton (B. Dean, P. Overstreet), Country Soul & Blues 088 (IRDA) (Owlout, ASCAP/Myanah, BMI)
2	3	10	HOPE YOU'RE FEELIN' ME (Like I'm Feelin' You)—Charley Pride (B. David, J. Rushing), RCA 10344 (Don Williams, BMI/Have A Tune, ASCAP)	36	45	8	JO AND THE COWBOY—Johnny Duncan (J. Duncan, Larry Gatlin), Columbia 3-10182 (Combine, BMI)	70	NEW ENTRY		SECRET LOVE—Freddie Fender (F. Faine, P.F. Webster), ABC/Dot 17585 (Warner Bros., ASCAP)
★	6	8	SAN ANTONIO STROLL—Tanya Tucker (P. Noah), MCA 40444 (Unichappell, BMI)	37	39	6	INDIAN GIVER—Bill Larkin (E. Conley), Bryan 1026 (Blue Moon, ASCAP)	71	73	7	I MAY BE YOUR LOVER (But I'll Always Be Your Friend)—Bobby G. Rice (T. Gentry), GRT 028 (Janus) (Red Ribbon, BMI)
★	4	9	DON'T CRY JONI/TOUCH THE HAND—Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)	38	68	2	IT'S ALL IN THE MOVIES—Merle Haggard (M. Haggard, D. Haggard), Capitol 4141 (Shade Tree, BMI)	72	88	2	SINCE I MET YOU BABY—Freddie Fender (J. Hunter), GRT 031 (Unichappell, BMI)
★	7	14	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton (D. Parton) RCA 10328 (Owens, BMI)	39	49	5	PAPER LOVIN'—Margo Smith (M. Smith), 20th Century 2222 (Jidobi, BMI)	73	70	7	CRY LIKE A BABY—Joe Stampley (D. Penn, S. Oldham), ABC/Dot 17575 (Press, BMI)
★	9	9	I'M SORRY—John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP)	40	50	6	TOWER OF STRENGTH—Sue Richards (B. Hilliard, B. Bacharach), ABC/Dot 17572 (Famous, ASCAP)	74	84	5	SHAME ON ME—Bob Luman (L. Williams, B. Enis), Epic 8-50136 (Columbia) (Regent/Fort Knox, ASCAP)
★	7	15	IF I COULD ONLY WIN YOUR LOVE—Emmylou Harris (C. Louvin, I. Louvin), Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI)	41	24	19	RHINESTONE COWBOY—Glen Campbell (L. Weiss), Capitol 4095 (20th Century/House Of Weiss, ASCAP)	75	85	2	BATTLE OF NEW ORLEANS—Buck Owens (J. Driftwood), Capitol 4138 (Warden, BMI)
★	12	9	(Turn Out The Light And) LOVE ME TONIGHT—Don Williams (B. McMill), ABC/Dot 17568 (Hall-Clement, BMI)	42	54	4	I STILL BELIEVE IN FAIRY TALES—Tammy Wynette (G. Martin), Epic 50145 (Columbia) (Tree, BMI)	76	80	3	SWEET MOLLY—David Houston & Calvin Crawford (A. Young), Epic 8-50134 (Columbia) (Central Songs, BMI)
★	14	6	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING—Waylon Jennings (W. Jennings), RCA 10379 (Baron, BMI)	43	43	9	DON'T STOP LOVING ME—Don Gibson (D. Gibson), Hickory 353 (MGM) (Acuff-Rose, BMI)	77	79	4	THE NIGHT ATLANTA BURNED—Atkins String Band (J.D. Loudermilk), RCA 10346 (Acuff-Rose BMI)
★	10	2	DAYDREAMS ABOUT NIGHT THINGS—Ronnie Milsap (J. Schewers), RCA 10335 (Chess, ASCAP)	44	55	4	BLACK BEAR ROAD—C.W. McCall (B. Fries, C. Davis), MGM 14825 (American Gramophone, SESAC)	78	89	2	YOU GOT A LOCK ON ME—Jerry Reed (J.R. Hubbard), RCA 10389 (Vector, BMI)
★	15	8	WHAT'S HAPPENED TO BLUE EYES—Jesse Colter (J. Colter), Capitol 4087 (Baron, BMI)	45	56	6	YOU RING MY BELL—Ray Griff (R. Griff), Capitol 4126 (Blue Echo, ASCAP)	79	83	3	SHE'S NOT YOURS ANYMORE/AN OLD MEMORY—Ferlin Husky (J. Foster, B. Rice), ABC/Dot 17574 (Jack & Bill, ASCAP)
★	17	6	I LIKE BEER—Tom T. Hall (T.T. Hall), Mercury 73704 (Phonogram) (Hallnote, BMI)	46	52	6	YOU'VE LOST THAT LOVIN' FEELIN—Barbara Fairchild (B. Mann, C. Weil, P. Spector), Columbia 3-10195 (Screen Gems-Columbia, BMI)	80	NEW ENTRY		WHERE LOVE BEGINS—Gene Watson (R. Griff), Capitol 4143 (Blue Echo, ASCAP)
★	13	16	WHAT IN THE WORLD'S COME OVER YOU—Sonny James (J. Scott), Columbia 3-10184 (Peer International/Unart, ASCAP)	47	48	9	HELP YOURSELF TO ME—Roy Head (R. Porter, B. Jones), Shannon 833 (NSD) (Ma/Roe/Porter-Jones, ASCAP)	81	82	3	I STILL LOVE YOU (You Still Love Me)—Mac Davis (M. Davis, M. James), Columbia 3-10187 (Screen Gems-Columbia/Songpainter/Sweet Glory, BMI)
★	19	8	ROCKY—Dickey Lee (J. Stevens), RCA 10361 (Strawberry Hill, ASCAP)	48	58	4	SHE EVEN WOKE ME UP TO SAY GOODBYE—Ronnie Milsap (D. Gilmore, M. Newbury), Warner Bros. 8127 (Acuff-Rose, BMI)	82	98	2	WHATEVER I SAY—Donna Fargo (D. Fargo), ABC/Dot 17579 (Prima-Donna, BMI)
★	15	8	YOU NEVER EVEN CALLED ME BY MY NAME—David Allen Coe (S. Goodman), Columbia 3-10159 (Kama Rippa, ASCAP)	49	67	3	WE USED TO—Dolly Parton (D. Parton), RCA 10396 (Owens, BMI)	83	NEW ENTRY		FROM WOMAN TO WOMAN—Tommy Overstreet (J. Gillespie, R. Mareno), ABC/Dot 17580 (Ricci Mareno, SESAC)
★	16	18	HEART TO HEART—Roy Clark (D. Gillon), ABC/Dot 17565 (Short Rose, ASCAP)	50	51	6	BIG MABLE MURPHY—Sue Thompson (D. Frazier), Hickory 354 (MGM) (Acuff-Rose, BMI)	84	86	4	BACK UP AND PUSH—Bill Black Combo (L. Roger, B. Tucker, G. Michael), Hi 2291 (London) (FI/Bill Black, ASCAP)
★	17	21	ANOTHER WOMAN—T.G. Shepard (D. Penn, B. Cason), Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP)	51	76	2	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez (B. Peters), Mercury 73715 (Pi-Gem, BMI)	85	97	2	START ALL OVER AGAIN—Johnny Carver (B. Dees), ABC/Dot 17576 (Hill & Range, BMI)
★	18	22	FUNNY HOW TIME SLIPS AWAY—Marv Felts (W. Nelson), ABC/Dot 17569 (Tree, BMI)	52	62	3	INDIAN LOVE CALL—Ray Stevens (R. Fain, D. Harbach, D. Hammerstein II), Barnaby 616 (Janus) (Warner Bros., ASCAP)	86	81	7	BLUE EYES AND WALTZES—Jim Mundy (T. Austin), ABC/Dot 12120 (Full Swing, ASCAP)
★	19	10	HOME—Loretta Lynn (B. Hadden), MCA 40438 (King Coal, ASCAP)	53	66	3	ALL AMERICAN MAN—Johnny Paycheck (J. Paycheck, G. Adams), Epic 8-50146 (Columbia) (Algee, BMI)	87	92	3	I'D DO IT WITH YOU—Pat Boone (B. Springfield), Melodyland 6018 (Motown) (House of Gold, BMI)
★	20	25	ALL OVER ME—Charlie Rich (B. Peters), Epic 50142 (Columbia) (Ben Peters/Charys, BMI)	54	64	3	SOMETHING BETTER TO DO—Olivia Newton-John (J. Farrar), MCA 40459 (ATV, BMI)	88	90	2	MAKIN' LOVE—Ronnie Sessions (F. Robinson), MCA 40462 (Tree, BMI)
★	21	26	I SHOULD HAVE MARRIED YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45269 (Briarpatch/Deb Dave, BMI)	55	57	6	MIRROR, MIRROR—Ben Reece (B. Reece), 20th Century 2227 (Music Craftshop, ASCAP)	89	NEW ENTRY		FLAT NATURAL BORN GOOD TIMING MAN—Gary Stewart (G. Stewart), RCA 10351 (Forest Hills, BMI)
★	22	41	THIS IS MY YEAR FOR MEXICO—Crystal Gayle (V. Matthews), United Artists 680 (Jack, BMI)	56	59	7	I'M A BELIEVER (In A Whole Lot Of Lovin')—Jean Shepard (K. Jones), United Artists 701 (Birchfield, BMI)	90	NEW ENTRY		THIS AIN'T JUST ANOTHER LUST AFFAIR—Mel Street (O. Conley), GRT 030 (Blue Moon, ASCAP)
★	23	23	BRINGING IT BACK—Brenda Lee (G. Gordon), MCA 40442 (Silverline, BMI)	57	60	5	IT DOESN'T MATTER ANYMORE—Linda Ronstadt (P. Anka), Capitol 4050 (Spanka, BMI)	91	93	5	LEAN ON ME—Paul Delicate (B. Withers), Artist Of America 101 (Interior, BMI)
★	24	30	THANKS—Bill Anderson (B. Martin, P. Coulter), MCA 40443 (Famous, ASCAP)	58	27	13	HERE I AM IN DALLAS—Faron Young (L. Morris, R. Hughes, T. Ashmal), Mercury 73692 (Phonogram) (Hank Williams Jr., BMI)	92	95	2	WHO WILL I BE LOVING NOW—Carmel Taylor (C. Taylor, A. Wilson), Elektra E-45277 (Algee/Altam, BMI)
★	25	11	ONE MONKEY DON'T STOP NO SHOW—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40427 (Forrest Hills, BMI)	59	69	4	STONE CRAZY—Freddie Weller (B. Morrison, J. Harris), ABC/Dot 17577 (Music City, ASCAP)	93	NEW ENTRY		THE FIDDLIN' OF JACQUES PIERRE BORDEAUX—Frenchie Burke (D. Frazier, A.L. Owens), 20th Century 2225 (Acuff-Rose/Hill & Range, BMI)
★	26	33	LOVE IS LIKE A ROSE—Linda Ronstadt (N. Young), Elektra 45282 (Silver Fiddle, BMI)	60	63	4	FINE TIME TO GET THE BLUES—Jim Ed Brown (S. Throckmorton, C. Putnam, R. Lane), RCA 10370 (Tree, BMI)	94	NEW ENTRY		MIDDLE OF A MEMORY—Eddy Arnold (B. Johnston), MGM 14827 (Rawhide, BMI)
★	27	32	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (B. Swan), Monument 8-8661 (Epic/Columbia) (Combine, BMI)	61	65	5	BIG RIVERS—Chip Taylor (J. Cash), Warner Bros. 8128 (Hi Lo, BMI)	95	NEW ENTRY		I'D RATHER BE PICKED UP HERE (Than Be Put Down At Home)—Jeris Ross (G. Morgan), ABC/Dot 17573 (Pi-Gem, BMI)
★	28	34	THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel, BMI)	62	72	3	WESTERN MAN—La Costa (D. Owens), Capitol 4139 (Al Gallico, BMI)	96	99	2	I'VE BEEN AROUND ENOUGH TO KNOW—Joel Sonnier (B. McMill, D. Lee), Mercury 73702 (Phonogram) (Hall/Clement, BMI)
★	29	35	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith (M. Haggard, B. Owens), Mega 1236 (PIP) (Blue Book, BMI)	63	28	16	THE FIRST TIME—Freddie Hart (J. Lebesch), Capitol 4099 (Hartline, BMI)	97	94	3	ANYBODY OUT THERE WANNA BE A DADDY—Kitty Wells (C. Putman, D. Kirby), Capricorn 0240 (Warner Bros.) (Tree, BMI)
★	30	40	BILLY GET ME A WOMAN—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), Epic 50147 (Columbia) (Al Gallico/Algee, BMI)	64	20	14	STAY AWAY FROM THE APPLE TREE—Billie Jo Spears (A. Butler, R. Bowling), United Artists 653 (Unart/Brougham Hall, BMI)	98	NEW ENTRY		OUR MARRIAGE WAS A FAILURE—Johnny Russell (J. Russell, B. McMill), RCA 10403 (Hall-Clement, BMI)
★	31	31	IF YOU EVER CHANGE YOUR MIND—Ray Price (J. Weatherly), Columbia 3-10150 (Keca, ASCAP)	65	37	12	LOOK AT THEM BEANS—Johnny Cash (J. Pex), Columbia 3-10177 (Tree, BMI)	99	NEW ENTRY		THE DOOR IS ALWAYS OPEN—Lois Johnson (B. McMill, D. Lee), 20th Century 2242 (Jack, BMI)
★	32	36	SANCTUARY—Ronnie Prophet (R. Bourke), RCA 50027 (Chappell, ASCAP)	66	38	16	BANDY THE RODEO CLOWN—Moe Bandy (W. Shafer, L. Frizzell), GRC 2070 (Acuff-Rose, BMI)	100	NEW ENTRY		LYIN' EYES—Eagles (D. Henley, G. Frey), Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
★	33	13	I'LL GO TO MY GRAVE LOVING YOU—Stallor Brothers (D. Reid), Mercury 73687 (Phonogram) (American Cowboy, BMI)	67	77	2	HELP ME MAKE IT (To My Rocking Chair)—B.J. Thomas (B. Emmos), ABC 12121 (Baby Chick, BMI)				
★	34	29	A POOR MAN'S WOMAN—Jeanne Pruett (J. Pruett), MCA 40440 (Jeanne Pruett, BMI)	68	78	2	THE SONG WE FELL IN LOVE TO—Connie Smith (T. Saussy, R. Baker), Columbia 3-10210 (Acuff-Rose, BMI/Milene, ASCAP)				

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AES Gets Many New Exhibitors

By STEPHEN TRAIMAN

NEW YORK—With nearly 30 percent of its exhibitors showing for the first time on the East Coast, the Audio Engineering Society (AES) is anticipating a record attendance for its 52nd convention, Oct. 31-Nov. 3 at the Waldorf-Astoria here.

Also set are 18 demonstration rooms, including the three competing 4-channel systems, another record high for the AES. One disappointment, however, is the absence of hoped-for videodisk prototype demonstrations at a special symposium on their audio implications on Nov. 2 (Billboard, Aug. 23).

The discussion itself, expected as one of the conference highlights, will include Dr. Donald McCoy, RCA, for its SelectaVision system; Kent Broadbent, MCA DiscoVision, for the Philips/MCA system; Stephen Temmer, Gotham Audio, for the

(Continued on page 66)

AT SMPTE

'Stereo' Movies Spur Better Audio For TV

By EARL PAIGE

LOS ANGELES—Better audio for television may be forced on the TV industry by filmmakers plus an unprecedented emphasis on stereo. Both factions were found here at the 117th Society of Motion Picture & Television Engineers (SMPTE) convention.

Most dramatic is the progress of Dolby Laboratories' compatible stereo for theaters. But also shown for the first time are AKG, BGW Systems, Spectra Sonics and Capitol's blank tape division, all representing various levels of audio vis a vis visual reproduction improvement. Also shown were Image Devices with wireless mikes and Electro-Voice, which is adding wireless models.

Missing this year was any hoopla on videodisks with the only company exhibiting being Eigen Video of Grass Valley, Calif., with a magnetic videodisk system for slow motion, time lapse and animation. In videotape Sony and International Video Corp. had huge displays.

TV audio both here and in Britain was referred to as "mouse ear" quality by Ioan Allen, Dolby marketing manager, who sees better audio with pictures coming from movies. The Warner Bros. "Liszt-O-Mania" with Rick Wakeman, Roger Daltrey and Ringo Starr will be the first U.S. movie with Dolby's stereo sound and will debut here. There have been 12 films with Dolby processes in the U.K., among them "Tommy," which was not stereo in America.

The Dolby breakthrough is avoiding having to put a strip of oxide for sound down the side of the film as the Dolby system prints stereo on magnetic surface. The entire package is \$6,000 for a theater but the system is compatible (i.e., a Dolby stereo film on an unconverted theater projector will play as will any other film). A key factor is Dolby provides stereo at standard film costs.

A pioneering noise reduction

AT PREMIUM SHOW

Push Audio, Disk 'Incentives'

Good Way To Move Product In Slow Economy

By ANNE DUSTON

CHICAGO—An estimated 23,000 registrants swarmed the National Premium Show, held this year in conjunction with the Incentive Travel & Meetings Exposition and Point-of-Purchase Advertising Institute.

Of 1,100 exhibitors, 12 were audio oriented, including Brother, General Electric, Juliette, Koss, Magnavox, Panasonic, RCA, Sanyo, Sharp, Sony, Stac-All and 3M.

The audio equipment manufacturers view the premium market as an excellent way to move product in a slow economy, especially in sales incentive programs. Premium sales amount to from 2 to 5 percent of the total sales, with one company spokesman admitting that it was a "substantial percentage" of business.

Salesmen incentive catalogs draw the high-end audio equipment, with stamp catalogs leaning more to low end and small items such as portable cassette recorders. Systems are more popular than components.

Other areas of premium sales that are showing growth include bank promotions and direct mail.

General Electric offered systems in the medium range with the top system a \$250 list package. Cassettes, from \$29 to \$125 list are popular with businessmen, especially the mini-cassette, for its "executive appeal."

Audio systems in the \$200-450 range were being shown by Sony, as well as a specially developed incentive program utilizing three workbooks and three cassette tapes with recorder that could be directed toward any company program.

Panasonic offers its entire consumer line, except Technics products, in a program folder defining different price categories. Sales incentive programs are also customized for the clients' needs. Among the most popular premium items are multi-band radios, mini-cassette recorder with rechargeable battery pack, and clock-radios.

Fred Wolf, Midwest regional sales manager for stereo, termed Brother's involvement in premium sales as "extremely fast growing, and a very important part," with requests for higher end product in the \$139.95 to \$399 range, and an emphasis on 8-track record feature. Brother has had very good success with direct mail in the finance and oil areas, but sees new clients among companies such as grain feed and beauty care distributors.

Portable copier machines and hand-held tape dictation kits rank as leaders among the products offered by 3M, which includes items from 15 of its 32 divisions for the premium market.

"There are so many untouched markets," claims Ken Walker, Koss Corp.'s national premium sales manager, with premium sales accounting for two percent of total and growing. The Easy Listener, a denim-covered headphone, was specifically

created for the premium market, and is now being shifted to the consumer area, Walker says. Koss headphones are included in direct mail campaigns with stereo equipment.

Three record companies were vying for the attention of a large number of interested clients at the show: RCA Records, Columbia Special Products and Fleetwood Recording Co. Product offered was geared to the bicentennial.

Fleetwood was offering a 90-minute album (the longer time possible through a patented microsonic process that puts 900 grooves per inch on an album), with speeches and music gleaned from a 200-year history. Victor Mancini, director of marketing, also noted that a small budget line of seven-inch records was available, as well as a five-inch flexible record with a 10-minute playing time for proof-of-purchase, that could be used to highlight an album offering.

Besides offering regular catalog product in a special gift certificate program, RCA will make special albums from its artist roster to avoid competing with its own commercial product. Country, big band and nostalgia albums rank highest in the premium area.

CB Hit Of SOUND.COM; 20 Rep Firms On Display

NEW YORK—Overwhelming response to Citizens' Band and related products on display at last week's SOUND.COM '75, has convinced exhibitors that this market is the emerging giant of the consumer electronics equipment market, and will eventually overshadow even the home stereo market, according to Jack Brown of Irv Brown Co., one of the show's creators.

GRT Tape Pilfer Test To Expand

• Continued from page 1

dozen different-type stores in markets across the country, but wound up with only seven outlets.

The J.L. Marsh program, originally planned for several of its Musicland locations in the Twin City, Chicago and Milwaukee areas, was scaled down by Don Abode, Musicland national supervisor, to one pilot run at its suburban Minneapolis Knollwood Plaza store.

Although sales of tapes, particularly 8-tracks, were up in both tests, and no significant pilferage increase was noted, neither company is satisfied with the initial results, and Abode still isn't convinced of the test's basic concept.

At GRT, however, both Hersfield and Mrs. Siruta McShane, who coordinated the program, are encouraged enough to go back for more information in early 1976 with 1) a better cross-section of stores, perhaps all in one chain; 2) more label participation, and 3) better parameters: i.e., instead of the initial one week open, one week locked test al-

(Continued on page 65)

ESS 'PRO' BID New Disco Packages Extend Speaker Firm's Product Line

By RADCLIFFE JOE

NEW YORK—Ess Inc. is offering three disco sound packages featuring power amplifiers, crossovers, speaker systems and headphones, as part of a bid to establish itself as a prime supplier of professional and consumer electronics equipment.

The Sacramento, Calif.-based firm, long recognized as one of the leading producers of professional speaker systems, has been gradually backing into the professional equipment market, with the recent introduction of a mixer and a crossover unit.

Introduction of the disco packages, along with a wide range of new professional products in the Eclipse, Blue Ox and Heil Air-Motion series, heralds the firm's total commitment to the professional and consumer equipment markets, according to president Victor Comerchero.

The disco packages include a two-kilowatt mono system featuring the Ess Eclipse electronic crossover, model 2240; two Ess Eclipse two-channel power amplifiers, model 1002; four Blue Ox high SPL Heil air-motion transformer high frequency systems, and a set of the new Ess Heil air-motion transformer headphones.

A second package, described as a one-kilowatt basic mono system of 1,500 watts with accessories, features model 2240 Eclipse electronic crossover; model 250 two-channel power amplifier; an Ess Eclipse two-channel power amplifier, model 250.1002; two Blue Ox high SPL woofer systems; four Blue Ox high SPL Heil air-motion transformer high frequency systems, and a set of Heil air-motion transformer headphones. Also available with this package are such optional accessory items as two additional woofer systems, or two additional high frequency systems.

The third package is a 500-watt stereo system featuring a microphone, two Ess Eclipse RM620 input modules for phono mike and line, one Ess Eclipse RM620 mixer, a model 250 two-channel power amplifier, and two Blue Ox Heil air-motion transformer concert system speakers.

Other products in the professional equipment line include a rack-mounted mixer and electronic crossover in the Eclipse series; six power amplifiers, also in the Eclipse series ranging in power output from 125 watts at 8 ohms to 500 watts at 4

ohms; the Blue Ox series of professional sound reinforcement systems with peak music power transients of up to 375 watts; an upgraded version of the Ess AMT-1 loudspeaker with a 12-inch woofer and a \$396 price tag; and the new Heil air-motion transformer headphone priced to sell at \$97.

Among the products designed for the consumer hi fi market are two lines of popular priced speaker systems in the Tempest and Fortuna series.

These systems, according to Comerchero, are aimed at offering consumers the advantages of the Heil air-motion transformer in a loudspeaker system designed to meet both sound needs and budget limitations. Ess intends to expand the consumer-oriented line of equipment to include receivers and tuners, but no date has yet been fixed for the introduction of this equipment.

Meanwhile, Comerchero feels that a number of products in the professional line could cross over to the consumer market. These would include a couple of the power amplifiers, the AMI-LA speaker system and the headphone.

Of the 20 reps exhibiting at the annual two-day professional sound show held at the Statler Hilton hotel here, at least 15 featured CBs, scanners or related equipment and accessories. They all claimed that although the show was not essentially a buyers' market, they had done a significant amount of business in this highly lucrative line of products.

The vast array of CB, scanner and related equipment and accessory manufacturers represented at the show included, Midland, Fanon, Audiovox, Johnson, Gemtronics, Ultra Electronics, M-tron Industries, Surveyor, Pace Communications, Hy-Gain, Hustler, Electra, Royce and others.

Sound reinforcement equipment and related products for the burgeoning discotheque field were also major crowd pullers at the show, with equipment by Sansui, Technics, Otari, Phase-Linear, Bang & Olufsen, Crown International, Electro Voice and others among the prime attention-getters.

Home stereo equipment and accessories manufacturers were also adequately represented, but as Richard Ravich of Philips/AKG pointed out, the exposition was essentially geared to the needs of professional sound equipment users and it was therefore not an adequate barometer by which to gauge dealer interest.

Consumer electronics equipment and accessories manufacturers represented included AKG, Veritas Electronics, Irish Tapes, Mura, Uher of America, Sennheiser Electronics, Le-Bo Products, Janszen, Burwen, Ampex, Koss, BASF, Arista Enterprises, Wald Sound, Acoustic Research, Pickering/Stanton and others.

The show was sponsored by the New York chapter of the Electronic Representatives Assn. It is an annual event that was inaugurated in 1967.

NARM Counsel Clarifies Use Of 'Quad' In Promo

CHERRY HILL, N.J.—Use of the word "quad" in advertising by a NARM member and challenged by Acoustical Manufacturing Co. of the U.K. which claims it as trademark "appears to be legitimate," according to an evaluation by Earl Kintner, NARM legal counsel and a former FCC commissioner.

Kintner cited two reasons for his conclusions: first, the word quad seems to be a generic abbreviation for quadraphonic and thus not subject to trademark protection; and second, even assuming that quad has not become generic and remains a valid trademark, the law does not currently protect trademarks against use by others in a generic fashion.

However, the NARM counsel suggests that "members may find it practicable to make an effort to comply with Acoustical's request . . . because there is little reason not to comply and because failure to comply may result in the expense of a lawsuit." He also points out that members may someday find themselves in a similar predicament and "in such a situation, a history of cooperation in trademark affairs would seem advantageous."

A number of court rulings on similar subjects were cited by Kintner in backing up his evaluation. He also notes that the trademark was registered by Acoustical for its audio frequency amps and pre-amps, radio tuners, loudspeakers and associ-

(Continued on page 66)

Speakers' Role In Hi Fi Market? Jennings Cites Warranties, Materials In 'Shakeout'

By EARL PAIGE

(This exclusive interview with Tom Jennings, president of Jennings Research (Contrara speakers), began in the Sept. 20 issue with an overview of the speaker's role in the high-end component market and 4-channel developments.)

LOS ANGELES—Tom Jennings points out that unlike many other hi fi products, no speaker brand has a dominant share of the market even though speakers have been around longest of all. "The jury is still deliberating. Why? Maybe nobody truly believes that what they hear is what they want to hear," he surmises.

"There is the thought that loudspeakers serve a very limited market. But we know that for every piece of Pioneer, Marantz, Dual, Shure, etc., that have well implanted themselves with control of market share, or TEAC or Sony—with every piece, a pair of speakers (or four) has gone along with them. Why then is there not eminent control as in other hi fi component areas?"

"Less than 7 percent of the market is controlled by any single manufacturer," Jennings claims. "And yet in many of the other areas—headphones, turntables, tape recorders—with far more complicated devices, the jury has rendered a vote."

This leads to the question every hi fi observer ponders these days—i.e., why is nearly every major manufacturer of components making speakers? Jennings sees two major reasons: "Seemingly, everyone who's alive is in the loudspeaker business.

Two things come to mind immediately, one is efficiency of marketing, and two is capital requirement to do the job. Anybody can purchase speakers and put their name on them and push them through the marketing channels.

Jennings says he often thinks of the point of view intense speaker people have and that he had in the early days at JBL, ESS and before that other companies. "You play with it, you deal with it, you turn it on and off, you want to make it better. And I found that the great difference I saw between speaker specialists and McIntosh, and now Phase Linear, Crown and Audio Research (primarily in other components before going into speakers) is that the speaker maker lives with his product, the product runs through the blood."

It is Jennings' view that manufacturers adding speakers, in many cases, lose focus. Often, they are initially successful. Often involved is a remake on an old principle that's "been Ventured to death, and it starts to sell with the uninformed. And a worse case would be if it should sell well, and then the news come out, that it's another remanufacture of the same old rip-off. What happens with the large company not known for its speakers is that they lose their own strength in their main business, be it turntables, recorders, or whatever," Jennings claims.

"There's the danger (for diver-

sifying into speakers). You don't get any peripheral benefits in making loudspeakers. You're either in it or out of it. You get peripheral benefits in hardware. You build a turntable and it either works or it doesn't work and people understand that. You build a loudspeaker, it works, nobody cares. You hear me? Nobody cares.

"Everybody expects a speaker to work. All loudspeakers work—isn't that a phenomenon? It's a 100 percent functional product. The end product is what it sounds like, not whether it works and in all other goods it's whether it works that counts."

But as for how well a speaker works, one trend that grabs his inter-

(Continued on page 64)

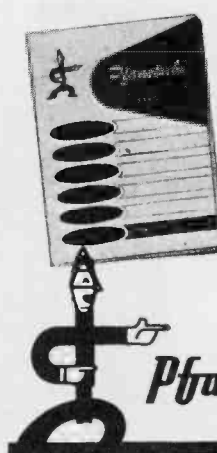
CES Future At EIA Meet

SAN FRANCISCO—Results of an exhibitor poll on one Consumer Electronics Show or two, in or away from Chicago, is expected to be the key discussion topic at meetings of the Consumer Electronics Group during the Electronics Industry Assn. annual fall conference which opened at the Fairmont here Monday (6).

Prepared by Jack Wayman, EIA/CEG senior vice president, the survey was made after pressure by a group of key exhibitors to change the two-show, January-June Chicago plan to one spring event a year that would shift sites (Billboard, Aug. 30).

Discussion on survey results is expected at the CEG board meeting Wednesday (8), although no decision is expected at that time. Both

(Continued on page 66)



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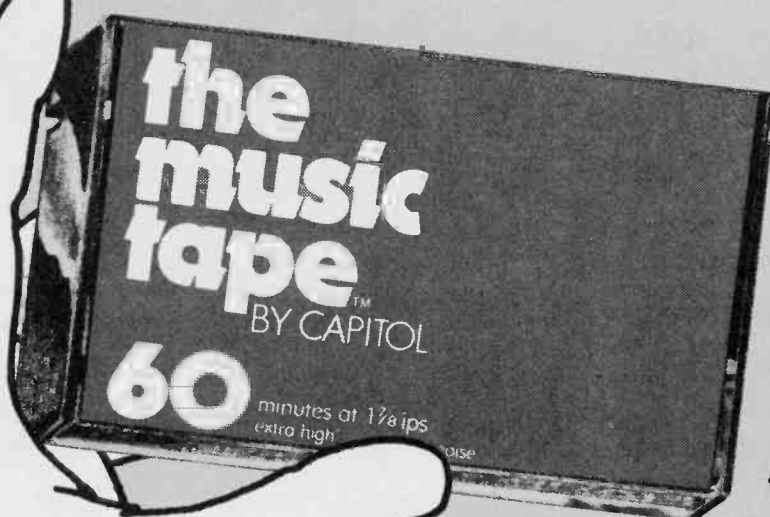
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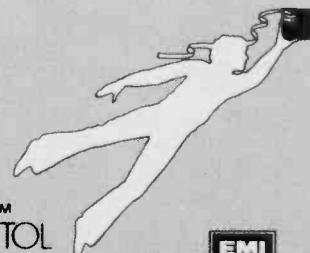


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Jennings: Speaker Role In Hi Fi Mart?

• Continued from page 63

est is warranties. "Warranties are going to be very very controlled. Irresponsibility is going to be replaced by responsibility and accuracy is going to be a statement as opposed to a hope—and that's not going to be any industry self regulation, that's going to be the government."

Jennings is rough on such concepts as "buy back" guarantees, or programs such as University Stereo's in Los Angeles where a generous trade-in is offered even after the consumer has had a speaker for as long as a year.

"Buy back is only a quasi term for discounting and fair trade is going to fall, so this is really of no concern. If they want to buy back crap after it's been knocked apart in the home of the consumer, let 'em. You sure can't sell it (the trade-in at University Stereo hinges, however, on the speaker being in excellent condition). If buy back were a reality, they'd stop it—okay.

"If those retailers really had to take that crap back after the average consumer took it back to the store in the rear seat of the car, you know, hitting the wood, ten times per street level—it's a discount."

Speaking specifically to some of the more intriguing designs recently, Jennings has this to say about motivational feedback and other concepts.

"These are elite engineering concepts. Whether they functionally do anything, they certainly are scientifically interesting."

Jennings also calls interesting the new materials being boasted about. Especially interesting for engineers are those that reduce mass. "You want to practice and see if the new materials that are coming out are going to be beneficial. I question whether a lot of the things that are being offered have been totally and thoroughly tested and functionally approved in terms of the living sciences. Have they been tested in the U.S., or in any place in the world, that has a lifetime cycle?

Speaking specifically to beryllium, he says, "Beryllium is excellent. JBL has used beryllium (a metallic alloy element) for several years—over 10 years on a lead dress device, because of its strength not because of its weight, but its weight was functional too as mass."

As for electrostatics, Jennings sees certain advantages and disadvantages. "What do they do well? They have low mass, they have very good transient response, they sound extremely good, they have low coloration. They have certain definite problems. They need high power to drive them and then they're very critical to power. There are constant problems. I mean with atmosphere and environment and power handling—they sound great but they work terribly."

As for summary and where speaker manufacturers stand today, Jennings is really critical. "I said many times at JBL and at ESS that you only sit upon the throne for a

very short time, that truly, someone is going to bring through a breakthrough. Unless we all investigate, interrogate and review, we'll be standing around wondering what happened. The way we propagate

sound today is a badly-conceived, ill-considered and poorly-established concept. No wonder there is no Number 1 (speaker sales leader).

"At last the consumer does know better."

Sterling Debuts Its 4th Center

HOUSTON—Now in its 35th year, Sterling Electronics has opened its fourth "new look" Sound Center in the Town & Country mall here, patterned after similar "audio supermarkets" opened previously on the city's North Freeway, in Dallas and New Orleans.

Unique to the Houston area are two octagonal sound demo rooms with advanced switching networks to custom match components from such major firms as Pioneer, Kenwood, Sony, JBL, Epicure, Technics, Dual, BSR, TEAC, Akai, Craig and Koss.

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The Craig Commitment:

Dyma Bows Revox Tape Delay Device

TAOS, N.M.—Dyma Engineering is offering a standard modification to the Revox A-77 open reel tape deck to provide five seconds of program delay, useful in cutting objectionable material. Device is available in console roll-around or rack mount versions.

RepRap

Starting the fall season as new officers of the Southern California Chapter, Electronic Representatives Association, are Mark Markman, Markman Co., president; Len Rosen, Halbar As-

sociates, vice president; and Dick Gravley, Berman Co., treasurer.

Board of directors are Ed Landa, chairman; Bob King and Rick Weiss. National officers elected are Harrison Frank, Halbar Associates,

national delegate: Jack Carter, vice-president, consumer products; Jack Berman, chairman, education committee, and Howard Schoendube, insurance trust.

Dates for the DMR have been firmed for

March 4-7 at the Town & Country Hotel and Convention Center, San Diego, with Leon Ungar holding over-all responsibility as general chairman, and aided by such ept committeemen and women as Ellard Strassner, treasurer; Art Szer-

lip, housing; Rich Oberman, attendance; John Fetting, business meetings; Bert Moore, scheduling; Jack Berman, social; Bette and Larry Courtney, conference coordinators; and Jack Carter, Norm Marshank, Art Szerlip on the steering committee.

★ ★ ★

Sam Levitt, formerly with Be-sco Sales and Metropolitan Sales, joins TMC Sales Corp., 2460 Lemoine Ave., Fort Lee, N.J. 07024, to cover mass market audio and electronics dealers and chains. President Tom Mavchiano also reports business holding up generally well, with the new Wollensak 8075 "the hottest 8-track deck on the market," with its price point settling at about \$250.

★ ★ ★

Danny Neumaier & Assoc. joins Fidelitone as Michigan rep, working from offices in Detroit at 17227 McNichols.

★ ★ ★

Gil Jimerfield joins Erlanger Sales Co., Inc., Los Angeles as manager of a new branch in Livermore, to rep lines All Channel Products, Castle Tuners, Chemtronics, Jersey Specialty Wire, Melotone and TAE/Ronette, in Northern California and Northern Nevada.

★ ★ ★

R.M.P. Sales is expanding into high end consumer electronics from an OEM company under the guidance of LaShawn Payne, consumer product manager. To accommodate new lines, the firm has moved to larger quarters at 6558 W. Higgins Rd., Chicago, reports Ray Puzerski, general manager.

★ ★ ★

Marty and Phil Bettan of Bettan Sales, 77-15 164th St., Flushing, N.Y. 11366, recently conducted series of CB sales training seminars for Arrow Audio personnel, covering transceivers marketed by Gem Marine under Gemtronics name and full Newtronics "Hustler" antenna line.

GRT Expanding Tape Pilfer Test

• Continued from page 62

ternating over six weeks, at least a month open, then a month locked to allow consumer conditioning to the method of display.

Involved in the first test were a Sears outlet in suburban Philadelphia, where WEA and RCA also participated in unlocking a majority of tape product in the department; two Rich's department stores in different Atlanta suburbs; Stained Glass Eye, a small record/tape dealer in suburban Chicago; a Gibson's discount outlet and full-line Sound Center store in different Dallas suburbs, and Hal's Music in Mountain View, Calif., a "monitor store" close by GRT's Sunnyvale headquarters.

At the Musicland Knollwood Plaza store, assistant manager Kevin Asher notes that 8-track sales were hurting prior to the program. It took all product out of locked bubble-top cases and into long boxes that stack in the same three-tiered racks for LPs—but five deep in three rows. Previously, only budget tapes had been in open browser bins.

He reports an immediate upturn in sales noted by store manager Ron Holmquist, and no significant pilferage increase in the five weeks the program has been operating. The store has ordered more of the tiered browsers, which has allowed it to expand cassette inventory to almost 1,000 titles, and segregate quad tapes, over 500, as well. The 8-track inventory is now more than 2,300 titles. Regular customers like the new arrangement, Asher says, with the added browsing helping boost sales.

But Abode is not committed at this point to extending the program to other Musicland outlets, although no firm decision has been made.

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Many New AES Displays

• Continued from page 62

TED system now on sale in German-speaking Europe, and George Hrebek, for Zenith.

Another unusual feature is an updated encore of the 1973 AES presentation, "Look What They've Done To My Song, Ma!" that garnered high praise. In two showings Nov. 1, "Those Magnificent Men And Their Music Machines" will offer an audio/visual tour through the history of electronic music, narrated by Michael Colchamiro, Sound Workshop division of Audio by Zet. Coproducers are Albert Grundy, Institute of Audio Research; Irving Joel, Joel Associates, and John Woram, Institute of Audio Research, and technical advisor is Bob Moog of Moog Music.

Exhibitors new to the East Coast AES conferences among the 73 companies listed by Jacqueline Harvey, exhibition coordinator and AES Journal managing editor, include:

Aries, Inc., Peabody, Mass.; Audio, Ltd., Chicago; Audio Processing Systems, Fayville, Mass.; California Switch & Signal, Inglewood, Calif.; Electronic Technology, Knoxville, Tenn.; E-Mu Systems, Santa Clara, Calif.; Jefmann Enterprises, Plainview, N.Y.; David Lint Assoc., Mountain View, Calif.; Oberheim Electronics, Santa Monica, Calif.; Sheffield Professional Products, Timonium, Md.

Also, Sound Workshop, Roslyn, N.Y.; Spider/Peavey, Meridian,

Miss.; Tandberg of America, returning after several years absence, Armonk, N.Y.; Tektronix, Springfield, N.J.; 360 Systems, Los Angeles; 2005 A.D./Mom's Wholesale Audio, Philadelphia; U.S. Pioneer Electronics, Moonachie, N.J.; Yamaha musical instruments and audio divisions, Buena Park, Calif., and Westec Audio/Visual, New York.

Of 22 firms missing from last year's New York AES, among the more well known names are Burwen Laboratories, Crown International, Koss Corp., Moog Music, Nippon/Columbia (UD-4 quad system), Panasonic, Recortec and Super-scope Tape Duplicating.

Demonstration rooms are reserved by Sansui for QS and CBS Records for SQ matrix quad, and the JVC Cutting Center for CD-4 discrete: AKG Microphones; Audio Design & Manufacturing, Automated Processes, Bozak, dbx, Electro Voice, Gotham Audio, Martin Audio/Video, L.J. Scully Manufacturing, Sony, Spider/Peavey, Willi Studer America, 3M Magnetic Audio/Video Products, U.S. Pioneer Yamaha Musical Instruments and Audio.

Exhibit hours are Oct. 31, 1-9 p.m.; Nov. 1, 10 a.m.-7 p.m.; Nov. 2-3, 10 a.m.-5 p.m., and registration fee for exhibits only is \$3. More information on the conference is available from AES, 60 E. 42nd St., New York 10017.

FTC Eases Audio Amp Power Rule

NEW YORK—A new interpretation by the Federal Trade Commission of its controversial audio amplifier rule promises to ease hardships by manufacturers who have maintained that preconditioning tests required by the rule (as previously interpreted) were unfair to both them and consumers.

Section 3(c) requires that amps deliver one third of their rated power output for one hour before measurements are made to determine final publishable power ratings. It was intended to prevent manufacturers from making false claims of exaggerated power capability and already has been effective in eliminating such vague terms as "peak power" and "instantaneous peak power" from advertising.

However, because many high-powered amps are equipped with protective circuitry which may disconnect speakers when circuits reach unsafe high temperatures, according to the Institute of High Fidelity which petitioned the FTC, many firms have had to de-rate stated power output capability or incorporate costly design changes.

The additional interpretation by Carthon Aldhizer of the FTC's division of special statutes states, in part: "However, it is our opinion that use of the automatic recycling method permitting a piece of equipment to recycle (thermally cut off or on) automatically until 'on time' of one hour is accumulated is not inconsistent with the language of 3(c) and would therefore constitute compliance with the Rule."

NARM Counsel

• Continued from page 63

ated replacement parts in 1962—long before quadraphonic systems were in existence. At that time a Quad trademark existed for electric waffle irons and there are currently 25 registered trademarks for Quad, only one of which is registered in the name of Acoustical.

'Video Maze' Exhibit

ROCHESTER, N.Y. — "The Video Maze," an exhibition of closed-circuit TV and videocassette electronic sculpture produced by Electron Movers, Providence, R.I. is on display for a month through Oct. 22 at the Everson Museum of Art here.

Stereo Films To Spur TV Audio?

• Continued from page 62

even more pressure to improve TV sound, is his hypothesis.

Better movie audio, of course, involves a whole series of creative technology, which is why firms such as Spectra Sonics were at SMPTE, says Bruce L. Ball. "Sound has been shoved back, but we're definitely here to reconcile good sound with film and video."

BGW, of course, was instrumental in the movie "Earthquake" and just missed "Jaws," because the former was still running. Upcoming is

"Battle Of Midway," that will involve the massive power amplifiers and support equipment BGW manufacturers.

The 118th SMPTE is set for New York's Americana Oct. 24-29 next year.

CES Future Keyed

• Continued from page 63

winter and summer 1976 CES dates are locked in at the Conrad Hilton and McCormick Place in Chicago, respectively, but a shift for 1977 would be a possibility.

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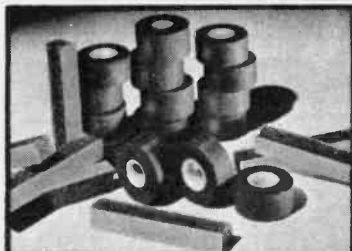
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Confirmed By Disk Cos.

Italian Pop Revival Is Noted

MILAN—The current revival trend in Italian pop music has been both confirmed and explained by a series of interviews with representatives of some of the country's top record companies.

Among reasons given for the current phenomenon were the success of films like "American Grafitti" and fashion trends evocative of the 1950s.

Luciano Giacotto, head of public relations and promotion for Dischi Ricordi, cited "Parlami d'Amore Mariu," by Ricordi's Mal, a new version of a popular hit recorded in the 1930s by Vittorio De Sica, and used as the theme of a series of old De Sica movies shown on RAI-TV this year.

The Mal version leap to the top of the Italian chart and was number one for many weeks. In fact, through the first eight months of 1975 it sold more than 340,000 copies, making it the third most successful record.

A new Mal recording of a Giorgio Gaber song "Non Arrosire" ("Don't Blush") from the 1960s will be released here soon.

And Giacotto says: "This revival business exists on a large-scale basis. I see the revival at two levels. First, the 1930's and 1940's, with ballads, waltzes and foxtrots of that era. And second the rock music of 15 years ago, of which our biggest sales are on the black r&b repertoire."

One of the most interesting pop-music events this summer was the return to the scene of Renato Carosone (CBS), pop king of the 1950s, with hits including the world-famous "Torero." His return was dramatically highlighted by a personal

show at the famous Bussola nightclub, taped for broadcast by RAI-TV.

Of this comeback, Giacotto says: "It was an inevitable success. With the return of the De Sica movies, and the theme, a whole epoch was evoked and Carosone was a natural element of that epoch."

The revival of dance music has introduced a part of the Italian public to an aspect of popular regional culture. This is best witnessed by the great success of groups like Orchestra Spettacolo Casadei (P.A./Ricordi). The Casadei family has been popular for generations in the Emilia-Romagna region, especially for Saturday night dances. With the revival trend, the band was catapulted to national fame with regular appearances at pop festivals and on television.

As part of the pop revival, RCA has announced release of a new series of albums dedicated to the major personalities of the international pop scene during the 1960s. The first re-releases will be of Paul Anka, Neil Sedaka, and Elvis Presley.

Says Roberto Citterio, of EMI's pr and promotion team: "I consider it a worldwide phenomenon. We at EMI have followed the trend in answer to public demand. It is not only something that interests people from the age of 30 upwards, but the 16-18-year-olds are buying because they seem to appreciate what is for them a completely new sound."

He adds: "Before long we are releasing a new album by the Roman duo I Twins, which includes a new version of 'Diana.' I personally at-

tribute the situation to the fashion industry, with the general return to the fashions of the 1950s. I think it triggered an inevitable return to the music and customs of that era.

"Add in the films like 'American Grafitti' and a revival is born. But the success of the music was double what we had expected and we were particularly surprised by the great success of the new version of 'Stardust,' by EMI artist Alexander."

Johnny Porta, international manager for CBS-Sugar, says: "We were the first to become aware of a revival trend after our extraordinary success with the sales of the soundtrack album of 'American Grafitti' and it was a real eye-opener for us."

"First thing we did was pull out our records of the Platters, Paul Anka and other artists of the 1950s. As for Italian artists, a revival phenomenon has been the healthy sales of an album popouiri of 1950s songs called 'Quando Avevamo 20 Anni,' or 'When We Were 20 Years Old.' It features Italian singers popular in that period, such as Johnny Dorelli, Betty Curtis and Henry Wright."

"Unfortunately, our new production has suffered because of the revival. Simply producing new versions of famous old hits does not necessarily ensure sales, because sometimes people prefer a re-issue of the original version. For that reason, we have re-released 'The End,' by Earl Grant, Little Richard's 'Lucille,' and, after the success of the movie 'That's Entertainment,' an album called 'Viva Hollywood,' which includes some of Doris Day's 1950 song hits."

But CBS-Sugar has announced the release of two new versions of old songs: Gianni Nazario is to record Fred Buscaglione's song "Guards Che Luna" ("See What A Moon") and Gigliola Cinquetti is tackling "Casetta In Canada" ("A Little House In Canada").

As for the Carosone comeback, Porta says: "He is having success because he is a valid artist, performing entertaining songs well."

Gianna Morello, head of promotion and public relations for Phonogram, says the revival has affected her company more from an r&b standpoint. "I think it is one way of discovering America and it gives young people a chance to move and express themselves. Today's young people are also buying the records because it is considered the 'in' thing in terms of sound."

Because of the success of the re-release in Italy of the Platters' "Only You," a top ten record, Phonogram has put out three albums by the group—"The Platters," "Only You," and "Sincerely." Plus a new one called "The Platters Now," the current line-up performing in the same style as the old.

She says: "Although new versions of old recordings are always obvious imitations, they do help the sales of the original. 'I personally credit a great deal of Gloria Gaynor's success to the fact that although she sings old songs, she does so in a style all her own."

"For example, 'Reach Out And I'll Be There' is a new version of an old song. Her most recent album, 'Experience Gloria Gaynor,' features old and new songs, but in her own style."

"It's worth considering that the singer herself said that one of her hits might seem familiar because of its title, but though it was basically the same song, her version was completely different."



GOLD FOR RETAILER—A milestone in record retailing here was recently achieved by the Brash Chain of Record Stores in Melbourne, Australia, where at a luncheon Geoff Brash, managing director of the company, was presented with a gold record by Festival Records for obtaining retail sales of \$1 million within the 12-month period, July '74/June '75. From left, Bill Duff, Festival Records; Geoff Brash; Bob Georgeson, M.B. Trading; and Cliff Baxter, Brash's.

From The Music Capitals Of The World

LONDON

Prices are on the move again this week in the U.K., with Phonogram, Decca, Anchor and Private Stock all registering increases around the 10 percent mark on record product. . . . Five senior executives of Phonogram U.K. flew to the U.S. as guests of All Platinum label boss Joe Robinson for the wedding of Retta Young to Moment member Al Goodman.

Polydor here to distribute the independent specialist labels Big Ben and Tangent, including six albums of traditional Scottish music, plus five anecdotal albums of the unique Blaster Bates, a talkative explosive-and-demolition expert. . . . EMI set up a new company, EMI (North America) Inc. to coordinate business expansion in that territory, headquartered in Glenbrook, Connecticut and working alongside Capitol Industries.

In effort to emulate Brian Hyland's recent chart success here, Anchor planning re-release of Tommy Roe's "Sheila." . . . London concert dates for breakthrough artist Bruce Springsteen now confirmed for London, Nov. 18 and 24. . . . One-time bassist with the Shadows, Jet Harris now on a new recording contract with SRT Records, his debut being the autobiographical "Theme For A Fallen Idol."

New Demis Roussos single, "Happy To Be On An Island," rush-released here by Phonogram only two weeks after the tape was delivered to the U.K. by the company's Paris setup. . . . RCA's U.S. president Ken Glancy heading a contingent of the company's executives for product presentations to RCA licensees and subsidiaries from all over the world. . . . A fire started by burglars in the Virgin record shop in Notting Hill Gate destroyed half the shop's stock, but the agency and management offices suffered only heat and smoke damage.

Anchor Records dealer incentive scheme offers a straight drinks-for-disks deal, with a bottle of French wine offered for an order of 25 albums or tapes. . . . One of the biggest-ever campaigns for RCA new signing Pearly Gates, a girl who was formerly with the Flirtations. . . . Producing the Sutherland Brothers and Quiver album here are Ron and Howie Albert from Miami, Florida, who have previously worked with Bill Wyman, Stephen Stills and Eric

Clapton. . . . Jeff Beck currently cutting a new album here with Max Middleton, Wilbur Bascome and Mike Walden.

Carpenter-mania here, with hundreds of fans spending all night on the pavements outside the Royal Albert Hall queueing for tickets, and an additional two-concert date at the venue already added. . . . Eric Clapton and his regular band off on a series of concerts in Japan, starting Oct. 22. . . . Alex Mears, formerly financial director, Music For Pleasure, has been appointed group royalties controller for the EMI group in the U.K.

Polydor folk expressing high hopes for a new signing, a band called Buzz. . . . And the U.K. lined up for another James Brown visitation in January. . . . Vicky Leandros album "Across The Water" produced by U.S. technician Brad Shapiro, who made Millie Jackson's last-year soul album "Caught Up."

Former soccer star George Best now having a musical show written about his life and loves, by Michael Parkinson, television personality and journalist. . . . Collection of Cockney singalong songs on the Line label launched here along with a book containing words and music.

PETER JONES

AMSTERDAM

Best-selling pop album here at present is Pink Floyd's "Wish You Were Here," going "gold" on the day of release, and Bovema expect sales of more than 100,000 by the end of the year. . . . Also selling well is the album "Tulpen Uit Amsterdam," otherwise "Tulips From Amsterdam," which James Last and his orchestra made in the framework of the 700th anniversary of the city of Amsterdam, selling more than 50,000 in three weeks.

Former Velvet Underground violinist John Cale and his group touring for three days here from Oct. 17. . . . And support comes from the U.K. jazz-rock band Isotope. . . . Juliette Greco, French singer, giving four concerts in Holland. . . . The Who visit Rotterdam for Oct. 27 concert as part of the band's European junket. . . . U.S. singer Maureen Gray, member of the Dutch-American group Sail, penned one of the 10 numbers on "Split Coconut," the new Dave Mason album released here through CBS.

(Continued on page 68)

Specialists Gain, Multiples Dip In U.K. Retail Sales

LONDON—Specialist record retailers increased their market share in both full-price and budget categories during the second quarter of 1975, while the multiples have lost ground.

So claims the latest consumer survey FORTE (Focus On Records, Tape And Equipment), carried out

by the British Market Research Bureau.

This surprising situation, following a period of extensive price-cutting between multiples F.W. Woolworth, W.H. Smith and Boots, brings some reassurance to the independents who have had to struggle to compete with the big chains.

According to FORTE: "It is clear that record specialists have had a good quarter, increasing their share of both full-price and budget markets while the three major multiples have tended to lose a little ground."

The report concludes: "Boots suffered a decline in their share of the budget sector since last quarter, while the same is true for Smiths and Woolworths in the full-price sector. Woolworths have, however, increased their share of the budget area."

Harry Tipple, secretary of the Gramophone Record Retailers Committee, says: "The object of the three multiples and their price-cutting has been to increase their store traffic and turnover. If this report is correct and it hasn't worked for them, it serves them right."

"In the process of giving margins away, they have ruined the business of many independents."

But he also adds a cautious note: "I've been in touch with a number of independent retailers and I don't believe that anyone can really claim to be up on last year's figures in terms of cash turnover, when you take into consideration inflation."

"It would be good to believe it, though, if only because it would mean we were getting back at the multiples."

Format Tapes Feature Of Radio Forum

LONDON—Radio station program tapes will be a prominent feature of the exhibition area at the Music Week Broadcasting Forum, held here Monday and Tuesday (13 and 14).

Each of the commercial stations is supplying four three-minute tapes from the different daytime programming slots, and they will be programmed into a series of Infomat machines, supplied by Emison.

This will enable record company promotion men and radio station executives to catch a flavor of the different stations currently on air.

Radio's Hallam, Clyde, Capital and City have each been asked to put together audio-visual presentations at the conference, where each station can explain its programming policy and how it has achieved its own audience.

The forum is receiving immense support from Emison, the EMI programming and production company, which has produced a special jingle for the two-day event.

TURNOVER \$875 MIL BY 1980?

French Summer Only Simmers; Fall, Winter Seen As Improving

PARIS—After a disappointing summer, it looks as if the fall and winter months in France's music business will make progress.

Generally, the holiday months produce rewards in the various resorts, jammed with tourists. This year, with limited money available, the resorts were still crowded, and indeed holiday turnover was up by 15 percent, but there was less money going to purchase of disks.

On the other hand, the fall has apparently got off to a flying start and there is every reason to believe that progress will continue to be satisfactory.

Various conventions were held during the holiday season and they generally give a very fair view of the situation and provide statistics by

which to appraise the immediate future.

Phonogram France was in a position to look into a crystal ball and read the signs until 1980 when the French disk market should represent a turnover around \$875 million against \$450 million in 1975.

It is estimated that in 1975 the expansion will be in the region of 18 percent, with singles up by 17 percent, albums by 16 percent, cassettes by 20 percent, but little hope for cartridges because the equipment is not here.

Marc Grandemange, commercial director of Phonogram, believes that the singles revolution is due to restricted money available from the buying public. There was a time, he thinks, when it looked as if singles would disappear from the market,

but what has happened is that singles are now bought to a greater extent than ever in the supermarkets, whereas albums are bought from the specialist record shops.

According to Phonogram, in terms of cash LPs have risen by 14.3 percent against 9.4 percent for singles. Cassettes are well ahead of both with 16.2 percent.

Despite the swing to the supermarkets, Phonogram found that 47.5 percent of its disks were still acquired from the specialist stores against 34 percent from the supermarkets.

As for Phonogram's own performance for the first half of 1975, figures are up by 17 percent. A good sign.

And the Polydor convention, held at the same time, more or less gave the same trend. The national market was up by 19 percent over a period of six months, and Polydor had progressed by an amazing 54 percent. Most of this came from disks but the real surprise was that singles over the six months had risen by a tremendous 121 percent, with a 53 percent rise for albums.

These figures again suggest that singles are bouncing back, but the pattern is somewhat different.

French titles and artists are rising faster than international product. The Polydor figures are 95 percent national, and 53 percent international.

The reason seems to be, according to Marcel Mangin, the commercial director, that France is now producing just the kind of songs that the public want; and secondly that the newspapers are taking a greater interest than ever in the national product.

When, for example, a quality paper like "Le Figaro" publishes a complete page on Gerard Lenorman, a personality far removed from international acceptance, all national product benefits.

But in one way this is surprising, as foreign talent gets a good showing on French television. Most important is the fact that the barometer is "set fair" in difficult times. No one here underestimates the problems but there is still reason for optimism.

Ricordi Brazilian Firms Into Italy

MILAN—Musicalis S/A, Cultura Musical and Ricordi Brasileira SAEC, Brazilian companies belonging to the Ricordi publishing group, have set up their new facilities, which include offices and warehouse.

More than 100 guests attended the opening and the cocktail party which followed. Co-hosts of the party were Guido Rignano, managing director and Gianni Sabini, vice-chairman, of the mother company, G. Ricordi and C. of Milan; with Renzo Valcareghi, chairman, and vice-chairman Irineu Desgualdo, and Roberto Cruz, general manager of the Brazilian companies.

Desgualdo, speaking to the party, emphasized the ever-growing commitment of the Ricordi publishing group in the development of its Brazilian activities and its efforts to promote Brazilian composers on a national and international level. He said the expanded facilities of the Brazilian Ricordi group gives it a major position in the Brazilian music industry.

Motown, In Surprise Move, Renews EMI Tie In U.K.

• Continued from page 3

cision to revert to a licensing arrangement, during a visit to Los Angeles earlier this month by EMI managing director Gerry Oord and his deputy Roy Featherstone, is not being disclosed by either side.

Motown U.K. managing director John Marshall says: "The reasons are complicated but it is one of those situations where I can't say any more." Marshall was the man mainly responsible for the initiative which resulted in Motown making its bid for independence after a decade of licensing.

But the answer could well lie in Motown's traditional belief in the safety of a licensing deal and the guaranteed income at a time when a restructuring of the Los Angeles operation reveals a renewed interest in records by Motown chief Berry Gordy. A change after a spell when

involvement in films seemed his chief concern.

The deal also coincides with two further significant happenings at Motown: the return to the company of former international head Barney Ales, as executive vice president, who rejoined at the time Oord and Featherstone were in Los Angeles and the announcement of a \$13 million seven-year recording pact with Stevie Wonder, which is still to be signed.

Says Featherstone: "Motown accounts for a large share of our total business and we are delighted to have the label back on a licensing basis."

And Marshall says there is to be a restructuring of the Motown staff in the new office accommodation and two members, promotion man Paul Prenter and repertoire executive Gordon Fruin had already returned to EMI.

From The Music Capitals Of The World

• Continued from page 67

Galaxy-Lin, the mandolin-based rock group, founded a year ago by former Shocking Blue lead guitarist Robbie van Leeuwen, has a new manager, Rein Muntinga, for years handling Long Tall Ernie and the Shakers, and Galaxy-Lin are taking two months away from concerts to ponder a new direction and cut a new record.

Dutch television station EO transmitting a special show on U.S. singer Connie Smith on Nov. 7. . . . Dutch pop journalist Roberto Palombit compiled for Polydor "Re-Experienced," a double album of Jimi Hendrix, including old hits like "Hey Joe," "The Wind Cries Mary," "Purple Haze," and "Electric Ladyland." Autumn releases from Polydor include more than 20 albums, Focus and "Mother Focus"; Eric Clapton's "E.C. Was Here"; Joe Cocker's "Jamaica Say You Will"; the Allman Brothers' "Win, Lose Or Draw"; "Chocs Away" by the Kursaal Flyers; "Coconut Woman," by Dutch trio Los Alegres; "Live At Paradiso," by local comedian Sjef van Oekel; and "Old Friend," from Toots Thielemans.

Robert-Jan Stips, keyboard man with Golden Earring, has made a solo album "Nevergreens," released through Polydor, and with help from the other Earring personnel. . . . George Baker Selection couldn't perform for two weeks because lead singer Hans Bouwens had a serious throat problem, but the team's new single is "Open Up Your Heart," followup to "Paloma Blanca," which topped the charts in more than 15 countries and sold over two million copies. . . . Four former members of Ekseption, Dutch symphonic pop group that folded in May, have started a new band, but with no title as yet, though a worked-on album will go through Ariola.

CBS fall releases have more than 60 album titles, including Bruce Springsteen's "Born To Run"; Labelle's "Phoenix"; Billy Swann's "Rock And Roll Moon"; "So Fine" and "Native Son," by Loggins and Messina; Mott's "Drive On"; Alexis Korner's "Get Off My Cloud"; and others from Dan Fogelberg, Kris Kristofferson and Rita Coolidge, and solo albums from Paul Simon and Art Garfunkel.

Organist Jack van Rossum and drummer Boyd Brostowski have left

the Buffoons and started a group of their own, Sweet Lake; Van Rossum was replaced by former Galaxy-Lin keyboard man Skip van Rooy and substitute for Brostowski is Maarten Assink, for five years with the Buffoons early on. With Will Luikinga, former Veronica disk jockey producing, the Buffoons have a new single out this month. . . . Polydor running series of "star of the month" promotions, with Yvonne Elliman for August, Dutch trio Los Alegres in September, and Barclay James Harvest for October.

New single from Dutch teenybopper group Catapult is "The Stealer." . . . All Platinum label show scheduled here for Nov. 26 in Amsterdam, with confirmed bookings on Shirley and Company, the Moments, Aretta Young, the Rimshots and Hank Ballard. . . . Dureco here doing heavy promotion campaign for the U.S. CTI label, with a sampler "Feelin' Alright" featuring Esther Phillips, Hubert Laws, Deodato, Bob James, Grover Washington and Stanley Turrentine. . . . Cabaret singer Herman Van Veen celebrates 10 years in the business, with a double-album commemorative release from Polydor, and Polydor also releasing a sampler with songs by artists under contract to Harlekijn, the label set up a year ago by Van Veen.

Dutch TV station TROS put out this week a special on Cleo Laine, but her concerts here, originally set for September, have been put back to November. . . . Alias Berger, Dutch singer specializing in "criminal songs," has made a cover version of the Johnny Cash "San Quentin" number, released through Ariola. . . . And Ariola is putting out "Let's Get On," a set of souled-up versions of old hits like "Sunshine Superman" and "California Dreamin'" by local session musicians.

This month CBS release a single by former CBS promotion man Ron Brandsteder, now working on a solo career as Ron Winchester, and the record is a reworking of Dylan's "I'll Be Your Baby Tonight." . . . Phonogram putting promotion effort into "The Second Day," debut album of new group Water. . . . Bovema releasing first solo album of Cats' lead singer Piet Veerman, "Rollin' On The River," the 11 tracks including six of his own songs. . . . Arnold Muhren, bassist with the Cats, now manager of singer-guitarist Specs Hilde- (Continued on page 69)

Eire Seeks Production Deals With Disk Cos.

DUBLIN—RTE Television, the national Government-operated station, would like to work in cooperation with the Irish and international record industry in the co-production of partly-subsidized programs.

And RTE is to take over the National Stadium here from Dec. 1-14 to present a series of concerts by Irish and foreign acts.

Adrian Cronin, head of light entertainment for RTE, says the record companies make considerable use of both radio and television for exploitation—free advertising, in other words, and he now wanted a situation where this could work both ways.

Earlier this year Cronin invited Recorded Music Industries of Ireland to cooperate in the making of programs. They were asked to make a musical contribution by providing for the shows artists who had recorded albums out or soon for release, and the musicians who worked on the album backings.

The singer-songwriter series "Me And My Music" was produced along these lines.

Cronin emphasizes that this did not mean that RTE would only make programs on this basis, and stressed there is no question of RTE not employing musicians at the current rate. But where he has a yearly

budget, and could not go above it, he could on top make programs partly subsidized by the record companies.

He says that this is a rather sensitive area because RTE does not want to get involved with individual companies, but that with an umbrella organization such as RMII, it was on an official industry level.

Cronin produced a program "John MacNally's Ireland" in official cooperation with the singer's record company. It was a full co-production. MacNally's management supplied MacNally and the music and RTE supplied the facilities.

Says Cronin: "The program was made and RTE benefited in having a good show, and MacNally's management benefited by having exploitation of the artist, plus an ownership of the program for sales abroad. Now that is an important aspect, for the show is already being sold in Canada and several European countries."

However, it is unlikely that the "Me And My Music" series will be sold abroad because it is in black and white and probably will be the last series from RTE in that medium because the station is now converting to color. In the fall, they will have full color studios, and Cronin sees this as begging further cooperative productions.

He says that with the fees RTE is paying, it's hard to attract artists such as Gilbert O'Sullivan, Rod Stewart or Elton John, but that they would like to co-produce programs with such international acts and give them a 50 percent ownership for foreign sales—and also the opportunity to make an album.

The Oliver Barry management is to organize the concerts by Irish and international artists for RTE at the National Stadium. But Cronin says: "RTE has a certain say in, first of all, the booking of acts, the strength of the acts, for that is very important to us. Most important is the question of the sound setup, also vital."

"In fact, if there is any area in the whole operation that has to have full concentration and attention it is in the sound. Pretty pictures are fine, but if the sound is not coming over then there's no point in doing it."

"In fact, I'd almost sacrifice pictures for sound in this case, and as a television man I shouldn't say that."

Pincus Abroad On Business

NEW YORK—George Pincus, head of Gil Music, is off on a business trip of England and Europe. While in London, he will confer with John Beecher, Terry Winstone and Clodagh Simmonds, staffers of Ambassador Music, his publishing firm in the U.K. . .

Also while in London, Pincus will help launch the new Charles Aznavour album, "I Sing For You," which features "Ciao Always Ciao," written by Aznavour with English lyrics by Carl Sigman, U.S. writer. The tune is set for release soon on RCA Records.

Pincus feels there is much untapped talent in London and in other areas such as Cologne, Paris and Milan, and will look for writers to be signed.

48 Songs From 33 Countries To Vie At Japanese Song Festival

• Continued from page 4

Germany, Greece, Hungary (2), Ireland, Italy (3), the Republic of Korea, Luxembourg, Mexico, the Netherlands, New Zealand, Poland, Portugal, Singapore, Spain, Switzerland, the United Kingdom (3), the United States (2), Venezuela and Yugoslavia. The performers in this category range in age from 12 to 41, the sponsor says.

"The 34 final entries have been picked out of 1,540 songs from 57 countries. This is the greatest number of entries yet received for the World Popular Song Festival in Tokyo since its inception in 1970 and they include initial entries from four countries. By country, the largest number of entries came from the U.K. (101), followed by the U.S. (52), France (49), Belgium (36) and Chile (23)."

The strong number of multiple entries, the addition of new "first

time" entrants, the presence of entrants who applied for the second time and were selected, indicate not only a growing interest in musical expression on an international scale but also the growing acclaim for the World Popular Song Festival in Tokyo itself and its stature, the sponsor notes.

"The styles of musical expression evidenced this year vary rather widely within the popular genre... all of the entries were composed exclusively for the World Popular Song Festival in Tokyo and they have never been published or performed in public before. Entries were judged on two bases: the quality of the music and lyrics and the quality of the vocal performance," the sponsor says. "The Yamaha Music Foundation will provide all invited performers from overseas with an eight-day, all-expenses-paid trip to Japan."

Additional entries to the finals will include six songs based on the results of national festivals in Australia, Hong-Kong, Indonesia, Israel, Malta and the Philippines, plus about eight Japanese entries to be selected from the Yamaha-sponsored 10th Japan Popular Song Contest (Oct. 12).

After the festival, some of the songs will comprise part of the teaching programs at Yamaha music schools, whose enrollment during their 20-year history has grown to half a million students in 25 countries.

"In keeping with the international flavor of the festival, the judging committee will comprise 25 music lovers of differing nationalities. They will select about 24 songs at the semifinals at Tokyo's Nippon Budokan, Nov. 14-15, and the winners, Nov. 16, in four categories: grand prize, outstanding composition, most outstanding performance, and outstanding performance."

"With entrants from 57 countries, the underlying philosophy of the annual festival as expressed by Gen-ichi Kawakami, president of the Yamaha Music Foundation and the festival's executive producer, is truly the spirit of the World Popular Song Festival in Tokyo '75: that music is the universal language of mankind, knowing no political or economic boundaries, forming an immediate bond between people everywhere," says a spokesman for the '75 festival committee.

Norway and Japan were the winners of Grand prizes at the World Popular Song Festival in Tokyo '74, which was broadcast over the Far East Network of the American Forces' Radio & Television Service, Nippon Hoso (JOLF) and Fuji Telecasting (JOCX-TV).

RCA Double Push In U.K.

LONDON—Twin sales campaigns for the fall were launched here by RCA. The message for dealers is "Go gold with RCA"; and for consumers, "Give the gift that goes on giving."

The two campaigns are aimed at stocking the shops with RCA catalog and new releases this Christmas, then moving it out with the help of a concentrated marketing and promotion boost.

Incentives for retailers are, the company claims, the best any company has ever offered, with the choice of substantial cash discounts for bulk orders or the alternatives of gifts from a range that includes a

diamond-encrusted nine-carat gold watch.

RCA has produced a 16-page gift brochure which features many items of gold, hence the campaign slogan. There is a nine-carat gold bracelet, worth £550; an 18-carat nugget of gold pendant; a bracelet with three Victorian sovereigns; and a Queen Anne table with 117 silver plate cutlery. And at the lower end of the gift range are backgammon sets and stereo headphones.

The campaign for dealers runs to Nov. 15 and the incentives are backed by window displays, point of sale leaflets, advertising and saturation regional radio advertising.

The campaign highlights RCA top-selling artists and albums, including David Bowie, Jefferson Starship, Lou Reed, Elvis Presley, John Denver, David Cassidy, Harry Nilsson, The Sweet, Charles Aznavour, Henry Mancini and Perry Como. And window displays in 200 prime sites will carry on the boost through December.

Sales manager Brian Hall says: "We have a two-pronged campaign, aimed at selling-in and selling-out. We are offering first-class incentives to retailers in return for stocking equally first-class product. But we are not leaving it there. After the sell-in, our marketing departments move in to back up the dealer with selling-out material."

New product premiered was a double album by Sweet, one of the U.K.'s most durable teen acts, chronicling their career from tennypop idols to accepted rock group. It is called "Sweet Anthology," and includes early demo disks and taped comments from each member of the group.

New U.K. band Limey was introduced at the conference. The group debuts with an album in November. A first solo album by Greek keyboard player Vangelis, formerly with Aphrodites Child, is also in the fall release list. Another debut album is from Ryders, a boy/girl singing duo.

And new U.S. product comes from Perry Como. John Denver, Elvis Presley, Nilsson, Jefferson Airplane (The First Ten Years), Waylon Jennings and Dolly Parton.

Next batch of releases in the new low-price Starcall series includes albums by Jack Jones, Jim Reeves, Benny Goodman, Jack Byfield, Ettore Stratta, Elvis Presley and Charlie Rich.

French Casino Faces Closing

PARIS—If Roland Petit, the director of the Casino de Paris, cannot find \$700,000 between now and Jan. 4, 1976, then the famous music-hall will close. French show-business will lose a landmark.

Petit made this announcement after calling on the government and the city of Paris to help. The amount requested is not intended to make up losses but simply to pay fines imposed by the National Security.

The theater employs 180 persons and has to pay contributions for all of them. This is a tremendous financial load and Petit has fallen behind and, in France, when taxes or contributions are not paid, the first move is to impose fines. It is an automatic process and has led to more than one bankruptcy.

The Casino, which opened in 1919 with a revue starring Gaby Delys, is a veritable "museum" of famous names from both sides of the Atlantic including Mistinguette, Maurice Chevalier, Harry Pilcer, the Dolly Sisters, Marion Ford and Josephine Baker.

It launched famous songs like "Ramona" and "Mon Homme," which earned a worldwide audience thanks to Sidney Bechet's arrangement. The Casino de Paris, unlike the Folies Bergere, concentrates as much on the stars and their songs as the spectacle. It is the complete music-hall. The Folies is seen rather than heard, and the Bobino and Olympia concentrate on variety.

Some official action to save the Casino will surely be taken.

Antipiracy Law Official In Hungary

BUDAPEST—The presidential Council of the Hungarian Peoples Republic has proclaimed, through a new law, official acceptance of the international agreement regarding the protection of manufacturers of recordings against reproduction of their product without permission.

The international agreement was signed in Geneva on Oct. 29, 1971, and the official document was deposited with the General Secretary of the United Nations in New York on Feb. 24, this year. The signatories of the agreement were informed of the deposition contents on Feb. 28, and the laws came into force as from May 28.

A short second law proclaims: The first manufacturer's permission of any recording is necessary for a period of 20 years after the end of the year of the recording, to copy same in entirety or partly with the purpose of circulating same commercially against payment or to perform same before an audience with business purposes.

This order does not affect the recording rights of authors, performers, the Hungarian radio and television organizations as secured by the law of Authors' Rights here.

Paragraph two states: any infringement against this law can be prosecuted by the first manufacturer and damages can be claimed as secured in civil law.



CBS CONVENTION—CBS Sweden recently held its annual convention in Dalecarlia, northern Sweden, with the whole marketing and sales staff, major local acts and guests from CBS Denmark and Norway. The program featured first showings of a visual and sound presentation of CBS new releases for the fall and the videotaped show is being shown at deal meetings by CBS in ten different Swedish locations. Picture shows members of the CBS team, artists and producers.

From The Music Capitals Of The World

• Continued from page 68

brand... Slide and rhythm guitarist **Japie Castricum**, who left the **Bintangs** a few weeks ago, now with the **Blue Eyed Blues Band**, formed a year ago by ex-Bintangs drummer **Aad Hooff**. **WILLEM HOOS**

BRUSSELS

Theater agency Pimpernel in Antwerp, along with Radio Brabant (BRT II), organized a promotion festival of its contracted talent, under the title "Pimpernel folk-blues-chanson-kabaret-Festival 1975," with 30 acts introduced over two days in the Expo-Hal of Duerne. Entry was free and the best-known performers were **The Balladeers**, **Norris**, **Tucker Zimmerman**, **Mike Cooper**, **Arthur D. Derrick**, Belgians **Miek** and **Roel**, Magenta and blues artist **Roland**.

All record companies participated in the First International Record Exhibition in Antwerp, with some 25,000 different record titles involved, all for exhibition and not for sale. Visitors noted details and then ordered in the usual way from retailers, and there were live shows from **Big Mouth** and **Little Eve**, **Ann Christy**, **Will Tura**, **Spooky and Sue** and classical composer and pianist **Francois Glorieux**. ... **Alice Cooper** presented his "Welcome To My Nightmare" show in front of 15,000 fans at the Antverpian Sports Palace.

In the battle for jazz-music promotion here, the Festival of the Flandres is presenting four jazz and blues bands, the **New Sadi Quartet**, **Fred and Cel Free Duo**, **Doctor Ross**, and the **Jazz Orchestra of the BRT**, conducted by **Etienne Verschuere**. **Ross** is currently touring Belgium and Holland, and **Rusty Taylor** and her **Hot Six** are touring here. Bop singer **Babs Gonzales** has been appearing in the local clubs **Hnita** and **Lauwe**, brilliantly backed by the trio of Dutch pianist **Rein De Graaff**.

More jazz news: Some 6,000 fans attended the fifth open-air festival in Dendermonde, highlights of the program being **Bud Freeman** and **Buddy Tate**, accompanied by the **Roger Vanhaverbeke Trio**, Polish band **Gold Washboard**, and Jamaican quartet led by pianist **George Maycock**, with tenorist **Wilton Gaynair**... and the **Lionel Hampton Big Band** in for a concert at the Brussels Palace of Fine Arts.

Among the more interesting new releases: **Leo Sayer's** "Moonlighting"; **Procol Harum's** "Pandora's Box"; plus the U.K. group's "Broken Barricades," all Phonogram; and on CBS: "Horse," by **Cliff Noble**; "Summer of '42," by the **Biddu Orchestra**, together with its album "Blue-Eyed Soul"; **Johnny Nash's** "Tears On My Pillow"; **Earth, Wind and Fire's** "That's The Way Of The World"; **Albert Hammond's** "Down By The River"; **LaBelle's** "Phoenix"; and **Johnny Rivers' "New Lovers And Old Friends"**; and from Polydor: **Slade's** album "Play It Loud"; **Sweet Okay Super-sister** and "Coconut Woman"; **Gloria Gaynor's** "Do It Yourself"; the **Ronettes' "Be My Baby"**; and "Like A Butterfly," by **Mac and Katie Kissoon**.

From other companies: "Inspiration," by **Amazing Blondel (DJM)**; "Main Course," by the **Bee Gees (RSO)**; and "Atlantic Crossing," by **Rod Stewart (WEA)**. ... **Todd Rundgren** in for his "Utopia" concert in the Royal Circus in Brussels, Oct. 11.

JUUL ANTHONISSEN

BARCELONA

EMI promotion on the "Perpignan Sound" involving an instrumental single "Femmes," by **Natalie and Christine**. ... Ariola brought in **Ted Neely (United Artists)**, "Jesus" of the film "Jesus Christ Superstar" to promote his album "Paradise" and to work out a tour for next year here.

New BASF artist **Marty'n's** recording "Pequena," written by EMI's **Lorenzo Santamaria**. ... Tremendous promotion here one month before release by EMI on the **Pink Floyd "Wish You Were Here"** album. ... Release of first album for Ariola by **Juan Manuel Serrat**, who has been featuring most of the songs from "Piel de Manzana" on his recent personal appearances.

Action here on the **Bay City Rollers**, via the single "Bye Bye Baby" and the album "Once Upon A Star." ... **Camilo Sesto (Ariola)** completed his tour of Spain with appearances in Cataluna, and now opens in "Jesus Christ Superstar" on stage in Madrid, end of October. ... First recording of **Lone Star** for the new company **Diple Records** is "El Camino." **MARIA DOLORES ARACIL**

BILLBOARD IS BIG INTERNATIONALLY

CHOM-FM Is Making Big Strides After Hurdling Obstacles

MONTREAL—An English FM station based in the predominantly French-speaking market of Montreal and running with a progressive format finds itself in a unique programming situation. CHOM-FM, under the leadership of program director Les Sole and station manager Dave Barrett, has overcome all its built-in disadvantages and has turned into Canada's most listened to FM station and the third largest English radio station, AM or FM, in Montreal.

In the past few years there has been a growing acceptance of English rock acts in the Quebec market and acts such as Pink Floyd, Genesis, Shawn Phillips, Babe Ruth, Gentle Giant, the Rolling Stones and so on have found almost cult-like followings there. CHOM-FM, who was programming this type of music, began to notice a definite upswing in the number of French people listening to the station. Barrett realized then that some changes had to be made.

"We started programming bilingually out of respect for the audience and out of respect for the environment which we were trying to do radio in," relates Barrett. "We simply identified that it was a good idea to try and communicate with the people in our market in the language that they understood. The reality of young Montreal was that it was bilingual. Canada was pushing bilingualism and although Quebec

was heavily into the French culture, we wanted to balance things out and we figured that the best way to do that was to attract announcers who could speak English and French. We also tried to mix French music into the sound of the station."

Les Sole, who moved up to Montreal as program director of CHOM-FM from a similar position he held at a sister station in the Sterling chain, CJOM-FM in Windsor, has proven himself to be the wonder-kind of FM programming. Sole explains his philosophy of programming in a bilingual market.

"The young Quebecois enjoys British rock with a classical base like the Strawbs and Genesis," says Sole. That's almost bilingual music. A lot of times I would say that the Rolling Stones' music is illiterate anyway. Unless you have a lyric sheet in front of you, you have no idea what Jagger is saying even if you understand the English language. The French also like a good theatrical presentation by an act.

"CHOM-FM in the past was still a concept but we took all the experiments and sat down and made some conclusions and sort of built ourselves around those conclusions so when the success came last Nov., we had something that we could point to. We began to understand what we were doing right."

The station is obviously doing something right because as of the

last ratings the station had 447,000 listeners, an astounding 250,000 listeners more than in their low point in 1973.

Sole programs the station using modules which represent different categories of mood and music. "The announcer must touch all the bases or modules, at his own speed, with his own texture, with his own sensitivity, in his own time. The audience can rest assured that all those modules are going to be touched within the course of a show. It forces an announcer to think in broader terms. Nobody has to use or submit any music sheets. Everything's done from day to day."

Doug Pringle, one of the first announcers on CHOM-FM to use the concept of bilingualism in his shows, has proven himself to be somewhat of a pioneer himself in FM radio. His shows are free-flowing unpredictable yet well structured. He talks well on most subjects and will also run lengthy interviews on subjects pertinent to his listening audience interspersed with music that usually fits the topic of conversation.

In Montreal, it is the type of radio that is generating good ratings. With the Canadian Radio and Television Commission's FM regulations set to go into effect in Sept. of 1976 stressing more foreground programming for FM stations (i.e. more talk, less music), CHOM-FM should have no trouble adjusting themselves to the new legislation.

A&M Regional Meets Held

TORONTO—A&M Records of Canada Ltd. recently held a series of regional meetings in Lake Louise, Alberta; Jackson Point, Ontario; and Mont Tremblant, Quebec involving the Calgary, Montreal and Toronto branches.

It was revealed by Gerry Lacoursiere, the general manager of A&M Canada, that a national A&M meeting involving all three branches has been scheduled for Jan. of next year. The A&M national sales and promotion staff from Canada, along with their guests, will fly to Acapulco for seven days of meetings.

In the regional meetings, which lasted 10 days and ended on Sept. 17, discussions covered a wide range of subjects including new product, advertising and promotion campaigns, radio and disco outlets, internal communication, artist appearances and support, and distribution agreements.

A&M's 1975 fall program, which has been given the slogan, "We Give A DAMN," was initiated at these meetings. During the fall plan, A&M will offer its accounts special benefits and bonuses including advertising and display ideas, promotional radio spots and order discounts.

The cooperative fall program will culminate in a contest called "The A&M National Lottery" which will provide winning accounts with the services of a member of the A&M national and local sales or promotion staff for work in a record store or retail outlet on Dec. 20.

An incentive program was launched at the regional meetings which will utilize a point system and result in monthly branch awards geared towards a "Branch Of the Year" award.

'Commercial' Goes To U.S.

TORONTO—A left-field instrumental single by Hagood Hardy entitled "The Homecoming" which was first the soundtrack for a tea commercial in Canada and developed into a concept for an album of the same name, also by Hardy has been released in the U.S. and abroad by Capitol Records Inc. after meeting with surprising sales success in Canada. Domestic sales on both the single and LP indicate that Canadian gold records will likely be forthcoming for both.

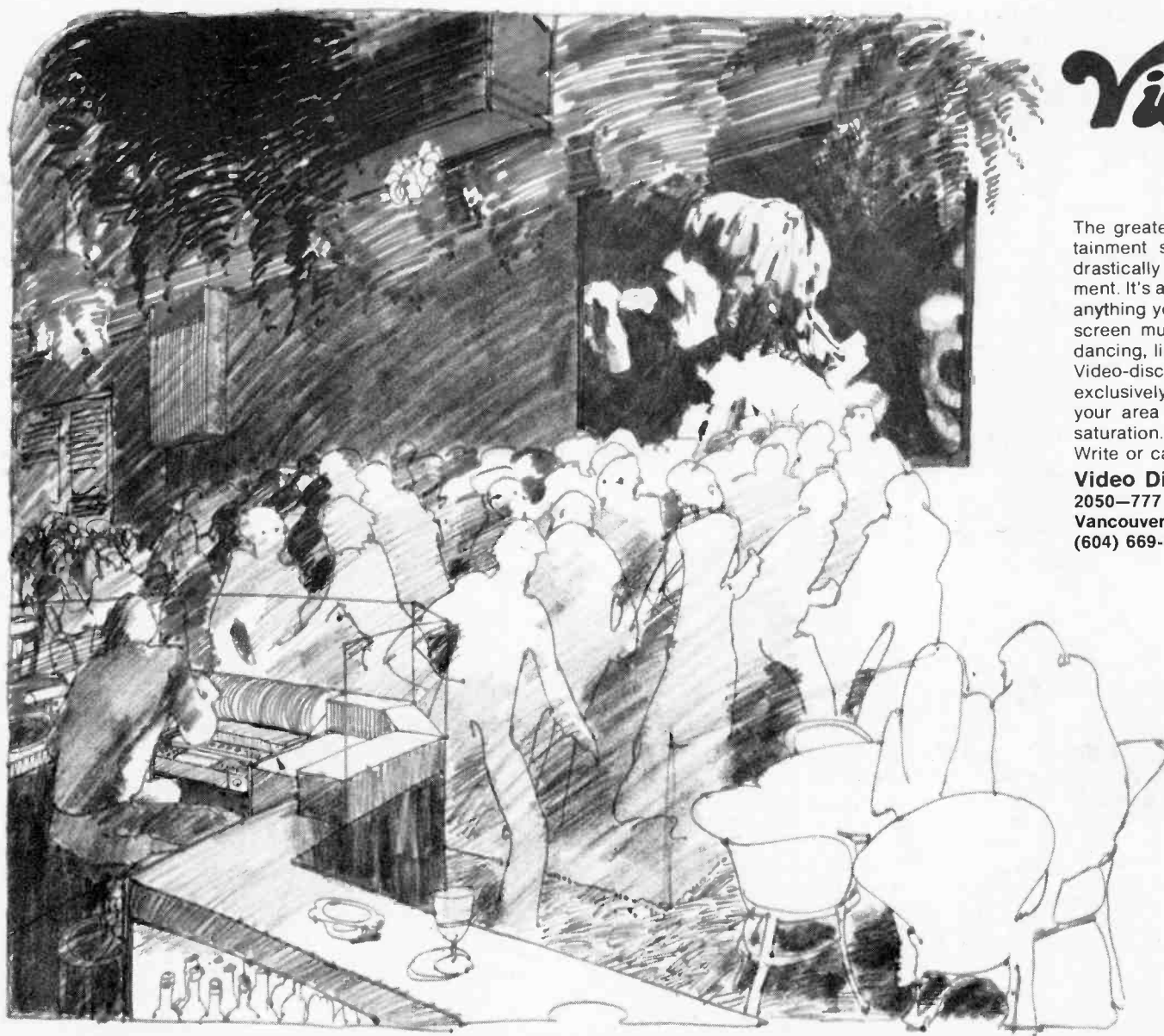
The single had originally been recorded on Hagood Hardy's own Isis Records and the LP was completed

in cooperation with the Canadian Talent Library. Attic Records, headed by Al Mair and Tom Williams, released the single and LP simultaneously in July.

Capitol's Al Coury and Bob Young negotiated the U.S. release with Attic's Al Mair.

Hagood Hardy is arranging a number of guest concerts with major symphony orchestras, as well as considering offers for TV and concert appearances.

"The Homecoming" has been recorded by Acker Bilk in England and will be released shortly.



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From The Music Capitals Of The World

TORONTO

Columbia Records Distributors Canada Ltd. are offering to all its qualified customers a special sales and merchandising program in support of their entire pop LP and tape catalogue with the exception of Christmas product. A discount of 10 percent applicable in free goods now applies during the buy-in time which commenced on Sept. 15 and will run through to Oct. 31.

Arnold Gosewich, president of Capitol Records-EMI of Canada Ltd., has been in Europe for two weeks where he met with EMI-affiliate executives in Germany, Denmark, France and Britain. The prime purpose of his trip was to promote Capitol's Canadian artists on an international level. In France, Gosewich coordinated with Pathe-Marconi-EMI further promotions for the Quebec group **Beau Domage** and discussed plans for the French release of the group's second album. In Denmark, Gosewich observed the successful EMI retail operations in that country with a view to incorporating some of their innovations into Capitol's Sherman/Mister Sound stores in Canada. **Pierre Debord**, Capitol's Quebec a&r manager, accompanied Gosewich to France and **Paul White**, the a&r director of the company, joined them in England. ... **Anne Murray's** first single from her new album "Together" produced by **Tom Catalano** is "Sunday Sunrise." ... Concept 376 is preparing dates for a Nov. **Gino Vannelli** tour in Canada.

Charity Brown, **Ken Tobias**, **Downchild**, **Fludd**, **Edward & Harding**, **Shirley Eikhard** and **Wednesday** appeared at the recent Wooktic V Festival in Saskatoon. ... **Small Wonder**, recently signed to CBS in the U.S., will go into the studio in Nov. in preparation of their new LP. ... **Shooter** will appear on **Sha Na Na's** Canadian tour from Oct. 18-21. ... **Procol Harum** with **Caravan** as supporting act will tour Canada opening on Tuesday (7) in Calgary and then hitting Regina, Wednesday (8); Saskatoon on Friday (10); Edmonton on Sunday (12); and Winnipeg on Tuesday (14). ... the **Walter Ostanek** Oktoberfest album recently released by Axe Records shipped 10,000 units in its first three weeks. ... **Brian Auger's Oblivion Express** appeared at Toronto's Beverly Hills Hook & Ladder Club the week of Sept. 29. RCA held a reception for media people on the opening night.

The Hawkin Brothers, a top country act from Australia, are currently playing a number of club dates in Ontario. ... Canada's oldest Italian program "Weekend In Italy," heard weekly over radio station CKQS, celebrated its 26th anniversary on Sept. 28. The show, which transmits in both English and Italian, was the first Italian program to introduce the "San Remo Song Festival" to Canadian audiences. Besides programming some of the classic music from Italy, the show flies in the latest hit parade tunes, as they are published in the Billboard international chart section, for Italy. ... **Gloria Rays**, a young singer who has appeared frequently on many Canadian television variety shows, made her night club debut when she appeared for two weeks at the Royal York Hotel's Black Night Room in Toronto.

MONTREAL

10 C.C. will set out on a mini-cross Canada tour starting in Toronto at Massey Hall on Oct. 23 and ending up in Vancouver on Nov. 13. At

present the band has four albums available in Canada. Their product is distributed in Canada by London Records of Canada Ltd. ... Music Publisher and Record Producer **Ben Kaye** has signed **Joey Gregorash** and the publishing companies that hold his catalogue, Jay Nine Music and Dollar Bill Music to a long-term contract.

Harvey Borley of Accident Productions and **Ray Daniels** of SRO Productions are currently presenting **Rory Gallagher** in concert across Canada. Borley, who is handling the western dates of the tour, has booked **Pegasus** as the opening act. Pegasus, who live in Vancouver, have released a single entitled "Void" on the Astral label to coincide with the tour. The eastern dates handled by Daniels will have **Mahogany Rush** an opening act.

MARTIN MELHUISH

Guess Who Honored

WINNIPEG—The Guess Who honored by their hometown of Winnipeg on their return from a 40-day tour of North America. They were greeted by Winnipeg Mayor Steve Juba who proclaimed the day, Sept. 17, as "Guess Who Day."

A civic luncheon, was held at the Winnipeg Inn and the group plus manager Don Hunter and road manager, James Martin were presented with medallions bearing the coat of arms of Manitoba by the Mayor and the members of the city council.

Also attending the luncheon, which was planned as a surprise to the band, were Bob Cook, vice president general manager of RCA Canada; Ed Preston, national promotion director of RCA Canada; Tom Wilson, president of Concept 376, the band's Canadian booking agency; and Larry LeBlanc, the band's public relations representative.

At a reception held at Fingers Restaurant in Toronto earlier in Sept. the Guess Who was presented with gold records for the outstanding sales of the album "The Best Of the Guess Who, Volume II" in Canada. Band members Burton Cummings, Bill Wallace, Garry Peterson and Don Troiano were presented with the Canadian Recording Industry Association Certified Gold Award as well as the awards from RCA.

PDU In Italy Restructures

MILAN—PDU Records has announced a restructuring of its Milan offices. Major changes include the departure of three of the company's staff: Jorge Grand, responsible for the classical music section; Adriano Frosi, head of public relations and promotion; and Carlo Barbareschi, acting general manager.

Grand is to continue his activities as an independent producer of classical music, while Frosi and Barbareschi have not yet publicly commented on future plans.

Before joining PDU a year ago, Barbareschi had retired after 40 years with EMI, where he had held various important positions, including that of sales manager and later administrative chief.

PDU also confirmed that EMI will continue their distribution, silencing rumors that they were to go to Messaggerie Musicali.

Billboard

Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin

This Week	Last Week	SINGLES
1	2	HOLD ME CLOSE—*David Essex (CBS)—April/Rock On (Jeff Wayne)
2	1	SAILING—*Rod Stewart (Warner Bros.)—Island (Tom Dowd)
3	8	THERE GOES MY FIRST LOVE—*Drifters (Bell)—Cookaway/Mason Music (Greenaway/Cookaway)
4	10	I ONLY HAVE EYES FOR YOU—Art Garfunkel (CBS)—B. Feldman (Richard Perry)
5	3	MOONLIGHTING—*Leo Sayer (Chrysalis)—Blanedell/Compass/Longmanner (Russ Ballard/Adam Faith)
6	5	FUNKY MOPED/MAGIC ROUNDABOUT—*Jasper Carrott (DJM)—B. Feldman/J. Lynne/Carlin (Jeff Lynne)
7	7	HEARTBEAT—Showaddywaddy (Bell)—Southern (Mike Hurst/Solid Gold Prod.)
8	4	I'M ON FIRE—5000 Volts (Philips)—Intersong/Hensley Music (Tony Evers)
9	11	FATTY BUM BUM—*Carl Malcolm (UK)—Copyright Control/Black Wax (C. Chin)
10	12	UNA PALOMA BLANCA—*Jonathan King (UK)—Noon Music (Jonathan King)
11	21	PALOMA BLANCA—George Baker (Warner Brothers)—Noon Music (J. Bouwens)
12	6	THE LAST FAREWELL—*Roger Whittaker (EMI)—Tembo Music (Dennis Preston)
13	25	SOCTH ON THE ROCKS—*Band of the Black Watch (Spark)—Southern Music (Barry Kingston)
14	30	WHO LOVES YOU—Four Seasons (Warner Brothers)—Jobete London (Bob Gaudio)
15	26	IT'S TIME FOR LOVE—Chi-Lites (Brunswick)—Burlington (Eugene Record)
16	31	S.O.S.—Abba (Epic)
17	14	MOTOR BIKING—*Chris Spedding (RAK)—Island Music (Mickie Most)
18	20	BARBADOS—*Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)
19	47	BIG TEN—*Judge Dread (Cactus)—Alted/Warner Brothers (Alted Prod.)
20	16	SING A LITTLE SONG—*Desmond Dekker (Cactus)—Creole Music (Bruce Anthony)
21	13	SUMMERTIME CITY—*Mike Batt (Epic)—Batt Songs/April (Mike Batt)
22	9	A CHILD'S PRAYER—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
23	38	FEELINGS—Morris Albert (Decca)—KPM
24	18	PANDORA'S BOX—*Procol Harum (Chrysalis)—Blue Bead (Leiber/Stoller)
25	15	JULIE ANN—*Kenny (RAK)—Martin Coulter (Bill Martin/Phil Coulter)
26	22	FEEL LIKE MAKIN' LOVE—*Bad Company (Island)—Island/Bad Company (Bad Company)
27	—	L-L-LUCY—*Mud (Private Stock)—Evolution/Island (Phil Wainman)
28	19	THAT'S THE WAY (I LIKE IT)—K.C. & The Sunshine Band (Jay Boy)—Sunbury (H.W. Casey/R. Finch)
29	37	NAPPY LOVE/WILD THING—*Goodies (Bradley's)—ATV (Miki Anthony)
30	40	NO WOMAN NO CRY—*Bob Marley & The Wailers (Island)—Rondor (Steve Smith/Chris Blackwell)
31	17	FOOL—*Al Matthews (CBS)—Acton Green/Universal Song (P.R. Tubbs)
32	45	JUST A SMILE—*Pilot (EMI)—Robbins (Alan Parsons)
33	33	FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds (Pye)—Grade/Lynton/ATV (Jim Price)
34	42	INDIAN LOVE CALL—Ray Stevens (Janus)—Chappells (Ray Stevens)
35	28	BLANKET ON THE GROUND—Billie Joe Spears (United Artists)—Campbell Connelly (Larry Butler)
36	24	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)—Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
37	23	BEST THING THAT EVER HAPPENED—Gladys Knight & The Pips (Buddah)—KPM (Kerner/Wise)
38	36	CHICK-A-BOOM—*53rd & 3rd (UK)—Essex (J.K.)
39	44	DO IT ANYWAY YOU WANNA—Peoples Choice (Philadelphia)—Gamble Huff/Carlin (Leon Huff)
40	35	THE SINGLE GIRL—Sandy Posey (MGM)—KPM (Chips Moman)
41	34	FATTIE BUM BUM—*Diversions (Gull)—Copyright Control (Pepé Rush)
42	—	WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Kudu)—Peter Maurice/MPM (Creed Taylor)

This Week	Last Week	LPS
43	—	ISLAND GIRL—*Elton John (DJM)—Big Pig (Gus Dudgeon)
44	—	DON'T PLAY YOUR ROCK AND ROLL TO ME—*Smokey (RAK)—Chinnichap/RAK (Nicky Chinn/Mike Chapman)
45	48	OUT ON THE FLOOR—Dobie Gray (Black Magic)—Leeds (Atlas Artists)
46	—	LOOKS LOOKS LOOKS—*Sparks (Island)—Island (Tony Visconti)
47	50	OUT OF TIME—*Chris Farlowe (Immediate)—Essex (Mick Jagger)
48	43	YUM YUM (GIMME SOME)—Fatback Band (Polydor)—Clita Music (Fatback Band)
49	—	RHINESTONE COWBOY—Glen Campbell (Capitol)—(Dennis Lambert/Brian Potter)
50	—	REACHING FOR THE BEST—Exciters (20th Century)—Horse Music (Herb Rooney)

This Week	Last Week	LPS
1	3	WISH YOU WERE HERE—Pink Floyd (Harvest)
2	1	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
3	2	GREATEST HITS—Cat Stevens (Island)
4	4	THE BEST OF—Stylistics (Avco)
5	8	ALL THE FUN OF THE FAIR—David Essex (CBS)
6	6	THE VERY BEST OF ROGER WHITTAKER (Columbia)
7	—	FAVOURITES—Peters & Lee (Philips)
8	5	HORIZON—Carpenters (A&M)
9	10	ANOTHER YEAR—Leo Sayer (Chrysalis)
10	9	ONCE UPON A STAR—Bay City Rollers (Bell)
11	15	VENUS AND MARS—Wings (Capitol)
12	7	SABOTAGE—Black Sabbath (Nems)
13	14	THANK YOU BABY—Stylistics (Avco)
14	11	TUBULAR BELLS—Mike Oldfield (Virgin)
15	16	SENSATIONAL ALEX HARVEY BAND LIVE—(Vertigo)
16	17	40 GOLDEN GREATS—Jim Reeves (Arcade)
17	19	THE SINGLES 1969-1973—Carpenters (A&M)
18	29	STRAIGHT SHOOTER—Bad Company (Island)
19	12	ONE OF THESE NIGHTS—Eagles (Asylum)
20	30	MINSTREL IN THE GALLERY—Jethro Tull (Chrysalis)
21	24	40 SING A LONG PUB SONGS—Various Artists (K-Tel)
22	20	CAPTAIN FANTASTIC—Elton John (DJM)
23	21	DARK SIDE OF THE MOON—Pink Floyd (Harvest)
24	13	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
25	25	ROLLIN'—Bay City Rollers (Bell)
26	39	THE ORIGINAL SOUNDTRACK—10cc (Mercury)
27	42	LIVE AT TREORCHY—Max Boyce (One-Up)
28	32	BAND ON THE RUN—Paul McCartney/Wings (Capitol)
29	26	ELTON JOHN'S GREATEST HITS—Elton John (DJM)
30	27	TEN YEARS NON STOP JUBILEE ALBUM—James Last (Polydor)
31	18	MYTHS AND LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)
32	23	MISTY—Ray Stevens (Janus)
33	34	EC WAS HERE—Eric Clapton (RSO)
34	43	STEP TWO—Showaddywaddy (Bell)
34	—	HIS 12 GREATEST HITS—Neil Diamond (MCA)
36	33	RITCHIE BLACKMORE'S RAINBOW—Ritchie Blackmore (Oyster)
37	22	THE ELVIS PRESLEY SUN COLLECTION—(RCA)
38	36	BANOOILER—Budgie (MCA)
39	28	THAT'S WHAT LIFE IS ALL ABOUT—Bing Crosby (United Artists)

This Week	Last Week	LPS
40	1	THE HIT WORLD OF KLAUS WUNDERLICH—(Decca)
41	45	THE WORLD OF YOUR HUNDRED BEST TUNES VOL. 10—Various Artists (Decca)
42	31	24 CARAT PURPLE—Deep Purple (Purple)
43	—	GLEN CAMPBELL'S GREATEST HITS—(Capitol)
44	50	SNOWFLAKES ARE DANCING—Tomita (Red Seal)
45	—	DRIVE ON—Mott (CBS)
46	—	THE BASEMENT TAPES—Bob Dylan (CBS)
47	—	NATTY OREAD—Bob Marley & The Wailers (Island)
48	47	MUD ROCK VOL. 2—(RAK)
49	—	K.C. AND THE SUNSHINE BAND—(Jayboy)
50	41	WOROS AND MUSIC—Billy Connolly (Transatlantic)

This Week	Last Week	LPS
1	3	WISH YOU WERE HERE—Pink Floyd (Harvest)
2	1	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
3	2	GREATEST HITS—Cat Stevens (Island)
4	4	THE BEST OF—Stylistics (Avco)
5	8	ALL THE FUN OF THE FAIR—David Essex (CBS)
6	6	THE VERY BEST OF ROGER WHITTAKER (Columbia)
7	—	FAVOURITES—Peters & Lee (Philips)
8	5	HORIZON—Carpenters (A&M)
9	10	ANOTHER YEAR—Leo Sayer (Chrysalis)
10	9	ONCE UPON A STAR—Bay City Rollers (Bell)
11	15	VENUS AND MARS—Wings (Capitol)
12	7	SABOTAGE—Black Sabbath (Nems)
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32	23	MISTY—Ray Stevens (Janus)
33	34	EC WAS HERE—Eric Clapton (RSO)
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36	33	RITCHIE BLACKMORE'S RAINBOW—Ritchie Blackmore (Oyster)
37	22	THE ELVIS PRESLEY SUN COLLECTION—(RCA)
38	36	BANOOILER—Budgie (MCA)
39	28	THAT'S WHAT LIFE IS ALL ABOUT—Bing Crosby (United Artists)

WEST GERMANY

(Courtesy of Musikmarkt)
As Of 9/30/75

This Week	Last Week	SINGLES
1	—	SOS—Abba (Polydor)—(Schacht)

This Week	Last Week	LPS
2	—	TU T'EN VAS—Alain Barriere, Noelle Cordier (Ariola)—(Montana)
3	—	PALOMA BLANCA—George Baker Selection (Warner)—(Muz)
4	—	THE HUSTLE—Van McCoy (Avco)—(Muz)
5	—	ACTION—The Sweet (RCA)—(Essex/Gerig)
6	—	GUITAR KING—Hank The Knife & The Jets (EMI-Electrola)—(Hanseatic/Intersong)
7	—	DISCO STOMP—Hamilton Bohannon (EMI-Electrola)—(Buddle)
8	—	I'M NOT IN LOVE—10 CC (Mercury)—(Francis Day & Hunter)
9	—	PALOMA BLANCA—Nina & Mike (Ariola)—(Muz)
10	—	DU GEHST FORT—Adam & Eve (EMI-Electrola)—(Montana)
11	—	OH BOY—Mud (Rak, EMI-Electrola)—(Melodie Der Welt/Peer)
12	—	LADY BUMP—Penny McLean (Jupiter/Ariola)—(Siegel/Butterfly)
13	—	JA, JA DER PETER DER IST SCHLAU—Vicky Leandros (Philips)—(Marbot)
14	—	FOE-DEE-DEE—Rubettes (State/DGG)—(Buddle)
15	—	WENN DIE ROSEN ERBLUEHEN IN MALAGA—Cindy & Bert (Base)

This Week	Last Week	LPS
1	—	MEIN GOTT, WALTHER—Mike Krueger (Philips)
2	—	PALOMA BLANCA—George Baker Selection (Warner)
3	—	OH, OTTO—Otto (EMI-Electrola)
4	—	WIM THOEKE PRESENTIER: DER GROSSE PREIS—Various Artists (Ariola)
5	—	VOTAN WAHNWITZ—Odo Lindenberg (Telefunken)
6	—	40 SUPER-SCHLAGER—Various Artists (Arcade)
7	—	THE BEATLES 1962-1966—Beatles (Apple/EMI)
8	—	NON STOP DANCING #20—James Last (Polydor)
9	—	AUTOBAHN—Kraftwerk (Philips)
10	—	THE BEATLES 1967-1970—Beatles (Apple/EMI)
11	—	VENUS & MARS—Wings (Capitol/EMI)

JAPAN

(Courtesy of Music Labo)
As Of 9/22/75

This Week	Last Week	SINGLES
1	—	ROMANCE—Hiromi Iwasaki (Victor)
2	—	TOKI NO SUGIYUKU MAMANI—Kenji Sawada (Polydor)
3	—	TENSHI NO KUCHIBIRU—Junko Sakurada (Victor)
4	—	KITAE KAERO—Koji Tokuhisa (Atlantic)
5	—	OMOIDE MAKURA—Kyoko Kosaka (Aard-Vark)
6	—	SHIJO NO AI—Hideki Saijo (RCA)
7	—	KOKORO NOKORI—Takashi Hosokawa (Columbia)
8	—	OMAE NI HORETA—Konichi Hagiwara (Elektra)
9	—	OMOKAGE—Yuri Shimazaki (Columbia)
10	—	CYCLAMEN NO KAORI—Akira Fuss (King)
11	—	ICHIGO HAKUSHO O MOUICHIDO—Ban Ban (CBS/Sony)
12	—	SHIROI KUTSUSHITAWA NIAWANAI—Agnes Chan (Warner)
13	—	HITO KOISHIKUTE—Saori Minami (CBS/Sony)
14	—	YUDACHI NO ATODE—Goro Noguchi (Polydor)
15	—	URAGIRI NO MACHIKADO—Kai Band (Express)
16	—	NAKANOSHIMA BLUES—Hiroshi Uchiyama & Cool Five (RCA)
17	—	SONOKINI SASENAIOE—Candies (CBS/Sony)
18	—	MIREN GOKORO—Takashi Hosokawa (Columbia)
19	—	HATSUKOI NO ENIKKI—Zutorubi (Ai)
20	—	IMAWA MOU DAREMO—Alice (Express)

ITALY

(Courtesy of Germano Ruscitto)
As Of 9/16/75

This Week	Last Week	SINGLES
1	—	SABATO POMERIGGIO—Claudio Baglioni (RCA)
2	—	L'IMPORTANTE E' FINIRE—Mina (PDU-EMI)
3	—	L'ALBA—Riccardo Cocciante (RCA)
4	—	BUONASERA DOTTORRE—Claudia Mori (Cian-MM)
5	—	TAKE MY HEART—Jacky James (Joker-Saar)
6	—	AMORE GRANO AMORE LIBERO—II Guardiano Del Faro (RCA)
7	—	INCONTRO—Patty Pravo (RCA)
8	—	OUE—Drupi (Ricordi)
9	—	TORNERO—Santo California (YEP)
10	—	LADY MARMALAOE—LaBelle (Epic-MM)
11	—	REACH OUT I'LL BE THERE—Gloria Gaynor (MGM-Phonogram)
12	—	TORNERO—Santo California (YEP)
13	—	FRATELLO IN AMORE—Patrizio Sandrelli (Smash-MM)
14	—	64 ANNI—I Cugini Di Campagna (Pul-Fonit/Cetra)
15	—	ROSA—Patrizio Sandrelli (Smash-MM)

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8T 8088-2017H (GRT).....	\$7.95
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This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

8T APS1-1183.....	\$7.95
CA APK1-1183.....	\$7.95
DIGANCE, RICHARD Digance, Richard LP Mercury SRM1-1042.....	\$6.98
DOLLARHIDE, ROGER Righteous Rock Of LP Tom Cat BYL1-1127.....	\$6.98
8T BYS1-1127.....	\$7.95
CA BYK1-1127.....	\$7.95
DOOBIE BROTHERS Stampee QL Warner Bros. BS4 2835.....	\$7.98
DUDES Dudes LP Columbia PC33577.....	\$6.98
EDDY, DUANE The Vintage Years LP Sire SASH3702-2 [2] 8T 8147-3708H (GRT).....	\$7.95
EDGE, GRAEME, BAND Featuring ADRIAN GURVITZ Kick Off Your Muddy Boots LP Threshold THS15.....	\$6.98
ESSEX, DAVID All The Fun Of The Fair LP Columbia PC33813.....	\$6.98
8T PCA33813.....	\$7.98
CA PCT33813.....	\$7.98
FELTS, NARVEL Greatest Hits, v. 1 LP ABC-Dot DOSD2036.....	\$6.98
8T 8310-2036H (GRT).....	\$7.95
FINLEY, GUY Ignus Fatuus (The Show) LP Tom Cat BYL1-1198.....	\$6.98
8T BYS1-1198.....	\$7.95
CA BYK1-1198.....	\$7.95
FLYING BURRITO BROTHERS Flying Again LP Columbia PC33817.....	\$6.98
8T PCA33817.....	\$7.98
FOCUS Mother Focus LP Atco SD36112.....	\$6.98
FOGERTY, JOHN Fogerty, John LP Asylum 7E-1046.....	\$6.98
FOGHAT Fool For The City LP Bearsville BR6959.....	\$6.98
GAYNOR, GLORIA Experience LP MGM M3G4997.....	\$6.98
GEILS, J., BAND Hotline LP Atlantic SD18147.....	\$6.98
Nightmares QL Atlantic QD18107.....	\$7.98
GIBSON, DON, & SUE THOMPSON Oh How Love Changes LP Hickory H3G4520.....	\$6.98
GRAND FUNK RAILROAD Caught In The Act LP Capitol SAB811445.....	\$8.98
GRAPPELLI, STEPHANE Grappelli, Stephane LP Pye 12115.....	\$6.98
GREEN, AL Is Love LP Hi SHL32092.....	\$6.98
HALL, DARYL, & JOHN OATES Hall, Daryl, & John Oates LP RCA APL1-1144.....	\$6.98
HALL, TOM T. Greatest Hits, v. 2 LP Mercury SRM1-1044.....	\$6.98
HANCOCK, HERBIE Man Child LP Columbia PC33812.....	\$6.98
8T PCA33812.....	\$7.98
CA PCT33812.....	\$7.98
HARRISON, GEORGE Extra Texture (Read All About It) LP Apple SW3420.....	\$6.98
HART, FREDDIE The First Time LP Capitol ST11449.....	\$6.98
HARVEY, ALEX, BAND Sensational Alex Harvey Band LP Atlantic SD18148.....	\$6.98
HERMANN, BERNARD The Mysterious Film World Of LP Phase 4 SPC21137.....	\$6.98
HILL Mountain Man LP Capitol ST11444.....	\$6.98
IAN, JANIS Stars CA Columbia CT32857.....	\$6.98
J B's Hustle With Speed LP People PE6606.....	\$6.98
JACKSON, MICHAEL The Best Of LP Motown M6-851S1.....	\$6.98
JAMES, JIMMY, & THE VAGA-BONDS You Don't Stand A Chance If You Can't Dance LP Pye 12111.....	\$6.98
JAMES, SONNY Country Male Artist Of The Year LP Columbia KC33846.....	\$5.98
8T CA33846.....	\$6.98
JANS, TOM The Eyes Of An Only Child LP Columbia PC33699.....	\$6.98
JEFFERSON STARSHIP Red Octopus LP Grunt BFD1-0999.....	\$7.98

JONES, JACK What I Did For Love LP RCA APL1-1111.....	\$6.98
8T APS1-1111.....	\$7.95
CA APK1-1111.....	\$7.95
KARMAN, STEVE I Never Had The Time LP Audio Fidelity AFSD6272.....	\$6.98
KERR, ANITA, SINGERS Kerr, Anita, Singers LP RCA APL1-1166.....	\$6.98
KRISTOFFERSON, KRIS Who's To Bless & Who's To Blame LP Monument PZ33379.....	\$6.98
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CA PZT33379.....	\$7.98
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LEANDROS, VICKY Across The Water LP Avco AV11024.....	\$6.98
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MATHIS, JOHNNY Feelings LP Columbia PC33887.....	\$6.98
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CA PCT33887.....	\$7.98
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8T PCA33705.....	\$7.98
CA PCT33705.....	\$7.98
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8T MCAT-494.....	\$7.98
CA MCAC-494.....	\$7.98
NELSON, WILLIE Red Headed Stranger CA Columbia CT-33482.....	\$6.98
What Can You Do To Me Now LP RCA APL1-1234.....	\$6.98
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O'JAYS Survival QL Philadelphia Int'l ZQ33150.....	\$6.98
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8T PIGI-2158.....	\$7.98
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ORBISON, ROY I'm Still In Love With You LP Mercury SRM1-1045.....	\$6.98
PARTON, DOLLY Dolly LP RCA APL1-1221.....	\$6.98
8T APS1-1221.....	\$7.95
CA APK1-1221.....	\$7.95
PARTON, STELLA I Want To Hold You In My Dreams Tonight LP Soul Country & Blues LPN6006.....	
PAYNE, FRED Out Of Payne Comes Love LP ABC ABCD901.....	\$6.98
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CA APK1-1211.....	\$7.95
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SEDAKA, NEIL The Hungry Years LP Rocket PIG-2157.....	\$6.98
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8T PZA33798.....	\$7.98
CA PZT33798.....	\$7.98
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Q8 ZAQ33798.....	\$7.98
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8T PCA33704.....	\$7.98
CA PCT33704.....	\$7.98
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BROADWAY (ORQUESTA) Orquesta Broadway LP Cico CLP119.....	
COLON, SANTOS Con Mucho Carino LP Fania XSLP00474.....	
GABRIEL, JUAN Gabriel, Juan LP Caytronics DKL1-3305.....	
IMPACTO (ORQUESTA) Canta: Monchy Estevez LP Miami MLD52036.....	
KENYA, WGANDA Africa 5000 LP Fuentes MFS3300.....	
MILLONARIOS, LOS Cumbias De Siempre LP Fuentes MFS3303.....	
PAGAN, RALFI I Can See LP Fania 00488.....	
RAMOS, HERMINIO Ramos, Herminio LP Caytronics MSS133.....	
ROCA, ELIO Te Extranare Donde Estes LP Miami MPOS6117.....	
8T MPOT1041.....	
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DAVIS, MILES Dig LP Prestige P24054.....	\$6.98
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HORN, PAUL Nexus LP Epic KE33561.....	\$5.98
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MANN, HERBIE Reggae QL Atlantic QD1655.....	\$7.98
Waterbed LP Atlantic SD1676.....	\$6.98
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8T APS1-1109.....	\$7.95
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8T BDS1-1196.....	\$7.95
CA BDK1-1196.....	\$7.95
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BACH, JOHANN SEBASTIAN Organ Biggs (Bach Organ Favorites) LP Columbia D3M 33724 [3].....	\$13.98
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Symphony No. 7 Marlboro, Casals LP Columbia M33788.....	\$6.98
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COPLAND, AARON 75th Birthday Celebration LP Columbia D3M33720 [3].....	\$13.98
DYORAK, ANTONIN Concerto For Cello Harrell, London Sym. Orch., Levine LP RCA Red Seal ARL1-1155.....	\$6.98
GERSHWIN, GEORGE An American In Paris; Rhapsody In Blue; Cuban Overture Davis, Cleveland Orch., Maazel LP London CS6946.....	\$6.98
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CARLOS, WALTER By Request LP Columbia XM32088.....	
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FIRESIGN THEATRE In The Next World LP Columbia PC33475.....	\$6.98
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2 Companies Sue Capitol Records

LOS ANGELES—Capitol Records here is the defendant in two separate pleadings in superior court.

Alucard Music Ltd., British firm, alleges that it signed a pact with the defendant Sept. 13, 1974, calling for them to provide Capitol with two completed LPs in the next 18 months. Capitol was to pay \$40,000 for each LP 14 days after delivery. Capitol paid promptly for a first LP provided right after contract signing. Alucard claims Capitol still owes \$40,000 on the second LP, "Free-hand," given to Capitol Aug. 1, 1975, the pleading states.

In the second filing, Greengrass Productions, a division of Attarack-Heller Corp. here, seeks return of 20 Standell masters provided Capitol May 1, 1968. The sides were released on Tower. The suit alleges the contract provides Capitol must return masters when the plaintiff wishes. A letter, seeking return, was sent Capitol April 1, 1975, but masters were not returned, it's claimed.

Ex-Basie Singer Revives Label, Sets Up Distribs

LOS ANGELES—Disk jockey Sonny Craver, who was featured singer with Count Basie's Band a decade ago, revived his Stanson Records label recently and has set Record Merchandise as Southern California distributor and Laff Records for other areas.

Craver is working on a single by the Professor and the Efficiency Experts, "I Gotta Stand For Something," that occupies both sides, split in two parts. Also on Stanson are the Gliders.

Craver broadcasts from midnight to 2 a.m. Saturday, Sunday and Monday mornings over XEG-AM, whose transmitter (100,000 watts) beams from Monterrey, Mexico. He spins mainly blues and r&b fare.

In addition, Craver operates P. D. Recorders in collaboration with John Phillips, for 16 years with Capitol, in North Hollywood. They have 16-track facilities.

Originally from Columbus, Ohio, Craver isn't satisfied with being a record label and recording studio exec as well as a DJ. He has only two years to go at Beverly Law School. Eventually, he hopes to combine his industry experience with his knowledge of jurisprudence.

Kalamazoo Reaps

KALAMAZOO, Mich.—Wings Stadium here, a 7,500-seat facility for concerts, will gross \$2 million dollars during its first year of operation, according to general manager Mack Long.

Recent concerts and gross amounts, on an average \$6.50 ticket price, show the top drawing act to be Eric Clapton, at \$57,000.

A&M Proposes

• Continued from page 14

Snyder, fired from CTI last February, wrote two letters to A&M before being hired. He was in discussions with CBS anent a job when Gil Friesen hired him.

He had held down a number of jobs for CTI during his two years there. It was actually Creed Taylor who got A&M into jazz with an exclusive production-distribution deal around 1965 which lasted until 1969.



RSO photo

BEE GEE GOLD—The Bee Gees, whose single "Jive Talkin'" from their RSO album "Main Course" went to No. 1 on the U.S. and U.K. pop charts, got their gold records from hosts Helen Reddy and Wolfman Jack on "Midnight Special Singles" show. Seen are Maurice, Robin and Barry Gibb. Group is currently on a five-week Canadian tour, with first three dates SRO.

Immediate Payment Asked For Lifesong Croce Album

LOS ANGELES — Lifesong Records is creating an interesting, and perhaps unique, marketing start with its opening distributor deal for the important previously unreleased 19-cut, two-pocket LP by the late Jim Croce.

Label is asking for immediate payment upon receipt of the first order only for the \$9.95 list deluxe package. John Salstone, MS Distributors, Chicago, made a comment typical of those from distributors contacted: "We are out carefully soliciting our first order. Surely, we'll go all-out to merchandise this item

with our important accounts. I've heard the package. I have great faith in it."

"Jim Croce: The Faces I've Been," which ships Oct. 10, contains cuts recorded previous to Terry Cashman and Tommy West's turning over Croce at ABC Records. The duo produced all Croce's record during his life. They are the principals behind the label. The package contains a special board book and the liners are loaded with historical material.

Barry Gross, director of marketing, has appointed the following distributors: ABC, Seattle; All-South, New Orleans; Alpha, New York City; Alta, Phoenix; AMI and Handelman, Detroit; Bib, Charlotte; Commercial, St. Louis; Heilicher, Minneapolis; Atlanta and Miami; MS, Chicago; Progress, Cleveland; Record Merchandising, Los Angeles; Record Sales, Denver and Memphis; Schwartz, Washington and Philadelphia; Eric of San Francisco and Hawaii; Big State, Dallas, and H.W. Daily, Houston. Marty Kupps, promo chief, says he will wait for radio to pick the first single.

Fantasy LP Demo Plugs Cannonball

BERKELEY, Calif.—Fantasy Records has prepared a one-sided promotional disk for radio stations of musical highlights from Cannonball Adderley's LP, "Big Man—The Legend of John Henry."

The sampler contains the instrumental "Overture: Anybody Need A Big Man," plus selections by Randy Crawford and Joe Williams.

Big Mart For Print Music

• Continued from page 4

racking and magazines are helpful," she said.

Kahn pointed out that a record hit isn't necessarily a sheet smash. Goldsen pointed out that "Love Is Blue" did over a million sheets, but was unusual.

Educational music starts with fourth grade concert bands of up to 40 pieces, who buy a chart for about \$10, through marching bands to the newer stage bands, which play primarily jazz and dance arrangements in schools.

He said there are 24,000 concert bands; 22,000 marching bands and 15,000 stage bands in U.S. schools at all levels. Thousands of private instrument teachers also are an active buying source.

Choral programs pay less royalty, because folios are less expensive and "there's more copying," Manus pointed out. Both Manus and Kahn warned against exclusive publishing deals, pointing out the additional income that vertical operations in education can offer.

'Suzie Q' Acquired

LOS ANGELES—Artists Of America Records in an agreement with Sounds Of Memphis Production has acquired the master of "Suzie Q" recorded by Patrice Hart.

STRUMS MANDOLIN, TIPPLE

Cooder On LP With Honolulu's Pahinui

By WAYNE HARADA

HONOLULU—Gabby Pahinui, 54-year-old veteran island vocalist, whose career spans four decades, has cut an LP with guest Ry Cooder for the Panini Productions label.

The LP, "The Gabby Pahinui Hawaiian Band," is Pahinui's fourth and a milestone of sorts. It features an all-star assortment of Island musicians, plus guest artist Cooder, a singer-guitarist from the Warners/Reprise family, who performs on mandolin and the tippie (a 10-stringed ukulele).

The LP was recorded at a rented house in the Kona area of the Big Island, and overdubbed at Wally Heider's Studios in Hollywood, with Nick DeCaro supervising strings.

"We don't hear too much Hawaiian music on the Mainland," says Cooder, who's been visiting the Islands. "I thought it might be great

to get together with Gag and play along. I already played open tuning, which is like slack-key guitar."

The idea behind "The Gabby Pahinui Hawaiian Band" album was "to try to expand the Hawaiian market," according to Witt Shingle, who, with Larry Brown and Steve Siegfried—three haole kis—are the kingpins behind Panini Productions.

Pahinui's sons, Cyril and Bla, are featured, along with Leland "Atta" Isaacs, Sonny Chillingworth, Manuel "Joe Gang" Kupahu, and Randy Lorenzo—all of whom have sat in on numerous recording sessions here.

"Musicians are the same everywhere," says Cooder. "Music is a nice bridge between different people. You communicate by playing."

Pye 'History' For Album Series

NEW YORK—A new album series, "The Pye History Of British Pop Music," is being released in the U.S. by Pye Records.

The series, carrying a suggested list price of \$5.98, is comprised of earlier hit material by such artists as Donovan, the Kinks, the Searchers

and Mongo Jerry, among others. Most of the artists included in the series no longer record for the label.

The first three LPs in the series are from Donovan, the Searchers and Acker Bilk, Kenny Ball and Chris Barber, collectively featured on a "Trad-Jazz" album.

Posthumous Copyright Rule

• Continued from page 1

26 overturned an earlier district court opinion granting second-term rights in the Bartok "Concerto For Orchestra" to Boosey & Hawkes. Peter Bartok, son of the composer, has also applied for the renewal to the work, one of the most performed concert pieces in the entire serious music repertoire.

Although the court ruling places a new and perhaps far-reaching interpretation on the concept of "posthumous" in reference to copyrights, it ironically will not affect proprietorship of the work which led to the controversy. Boosey & Hawkes had already secured the rights to renew "Concerto For Orchestra" from all the Bartok heirs in 1947.

However, author's rights to royalties will now go directly to Bartok's widow, now resident in Hungary, and the composer's two sons. They need no longer be administered by a trustee for the estate.

Significant portion of the two-to-one appellate decision, written by Judge James L. Oakes, is that the date of copyright alone is not the determining factor in establishing rights to renewals. The key element is the date the work turned over to the publisher, he declared.

"Concerto" was written in 1943 and secured a number of concert and radio performances prior to Bartok's death in Sept. 1945. Printing of the score was to be done in England, but wartime conditions interfered, as did some post-premiere rewriting by the composer. Boosey & Hawkes, as a result, did not complete its printing and copyrighting until March 20, 1946.

After expiration of the first 28-year term in March 1974, Boosey applied for the renewal, claiming rights to the "Concerto" as a "posthumous" work. This application, and the one by Peter Bartok, which the copyright office declined to adjudicate, led to the legal battle.

The exception in the copyright act of "posthumous" works from re-

newal options by survivors is valid only "where a contract for copyright was never executed by the author during his life," Judge Oakes said. "In that case the estate can make its own contract and thereby protect itself."

However, Judge Oakes stressed that Boosey & Hawkes had been "scrupulous" in meeting its obligations to the Bartok heirs through the estate in the case of "Concerto."

But also stated that keying the definition of a posthumous work to one "not published until after the author's death carries with it... the implicit danger that an unscrupulous publisher could purposely delay publication in order to obtain renewal rights."

In his opinion dissenting with the majority, Judge Ellsworth Van Graafeiland, suggested that a more traditional interpretation of the term "posthumous" be retained. He stated that "published after the death of its author" remains a clear definition of "posthumous," and that earlier court opinions and declarations by the copyright office to that effect be continued.

He said it should be kept in mind that the Bartok action arose out of a dispute between "a son and his mother," and not between "the penurious family of a deceased composer and an 'unscrupulous' publisher."

The firm of Arrow, Silverman & Pacher represented Peter Bartok in the court action. Boosey & Hawkes was represented by Fishbein & Okun.

At presstime it could not be learned if an appeal on the Bartok decision would be taken to the Supreme Court, the only remaining recourse.

Passage of the new copyright revision act, in its present form, would make the renewal question moot for new copyrights. The new bill would provide for a single copyright term of life plus 50 years.

MARKETPLACE

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MISCELLANEOUS

\$250.00 REWARD FOR THIS 45 RPM RECORD: "Tom Tom Rock"—Rob Borran (Silver Sireak 311). Don Lamb, 10039 France Avenue, Tujunga, California 91042. oc18

ELVIS! WRITE US FOR DETAILS ON MOST active club in U.S. "Hound Dogs," Box 66231, Portland, OR 97266 SASE. oc11

Vox Jox

• Continued from page 20

previous to that programmed WNOR in Norfolk and prior to that worked at KILT in Houston. So, Martin is now looking. . . . Changes at WORL and WORJ in Orlando. **Rick Namey** is vice president and station manager of both. **Lee Arnold** is no longer program director. **Stephen Crumbley** is program director of WORL and **William W. McGathy** is program director of WORJ, the FM side.

Steve Possell, 914-634-2828, has been five years with WRKL in New City, N.Y. Does afternoon drive and is music director; "my style is somewhat similar to what you might hear on WLW in Cincinnati. "However, being on the same station for five years, I've become restless and, in some respects, stagnant. I really need a change into a more competi-

tive environment. For the past year and a half, I've been actively looking for another position, but have not been able to secure anything. I've spent almost \$150 on display ads in Broadcasting and have signed up with a placement agency, but to no avail . . . not to mention hundreds of tapes and resumes I've sent out.

"Thus far, I've encountered a great deal of reluctance, understandably so because of my being blind, from people who like my work but who feel that my handicap will interfere with performance. The point is that I have a healthy list of references who will attest to the fact that I am qualified and talented as a personality, production man and music director. Thus far, however, none of this has seemed to be impressive enough. I'd really welcome any and all suggestions by professionals who read your column."

Fred Benson, independent promotion man in Los Angeles, has moved his office and his address is now P.O. Box 869, Hollywood, Calif. 90028, and his phone is 213-876-4706. . . . **Park Seward** has joined WFME in Baton Rouge, La., as morning man. He's followed by **Maxine Crump** 10 a.m.-3 p.m., **Mikel Thoreson** 3-8 p.m., and **Jeff Hedgemon** 8 p.m.-1 a.m. Says he used to read Vox Jox in Kaiserslautern with the AFRTS. . . . WWWF, FM station in Detroit, is now featuring a disco show 9 p.m.-midnight Sundays, according to program director **Apul Christy**, who uses local disco information and requests.

Don Harris of WBAP in Fort Worth is the latest "voice" to be added to the country music programming service syndicated by Broadcast Programming International, Bellingham, Wash. Harris joins **Bill Robinson**, morning man at WIRE in Indianapolis and **Bob Jackson** of

KNEW in San Francisco. I'm sure I've heard Harris at one time or another in my tender young life, but I do know that Jackson and Robinson are two of the best around. If you're interested in automating with country music, talk to **Mike Bettelli**, programming consultant, 206-676-1400, BPI, and ask for a demo.

WXLW in Indianapolis is looking for a Top 40 personality to work in a two-man morning show. Talk to **Bill Shirk**, 317-925-6494. Why don't you call him. **Dan O'Day?** . . . **Brian Roberts** is leaving KYA in San Francisco after three and a half years. He's looking for a major market air job or medium market programming position. Call him at 415-775-8737. . . . **Jeff (Jeff August) Veta** has moved from KSTN in Stockton, Calif., to KDON in Salinas, Calif. . . . **Jim Roberts** has been appointed music director of WKWK, Wheeling, W. Va., replacing **Bill Robbins**, who has left the station. **Robert L. Dorris** is operations manager of the station now.

During the second annual National Radio Broadcasters Conference and Exposition last week in Atlanta, state senator **Julian Bond** paid tribute to Atlanta deejay **D. Robert Smith**, quoting him. Now that's not a bad place to be in—having a senator do promotion for you. . . . **Clark Smidt**, who was program director of WBZ-FM in Boston, is now programming WCOZ in Boston and handling the 4-7 p.m. deejay slot. Other personalities on the station include **Ken Shelton**, nights, from WBZ-FM and **Leslie Palmiter**, weekends, from WPKR in New Haven.

Frank Laseter, operations manager of WQDR in Raleigh, N.C., told me the other day that his FM operation is now using Dolby and listeners from as far away as Fayetteville and Greensboro "instantly started phoning in and commenting about the better quality of the sound." . . . WBT in Charlotte, N.C., has hired **Larry James** from WUNI in Mobile, Ala., to do the all-night country music trucker's show. He replaces **Tom Miller**, who moved to Greensboro, N.C., to enter business.

WPFR, FM station in West Terre Haute, Ind., managed by **Richard B. Engelman**, is now programming rock and progressive rock 7 p.m.-1 a.m. and doing the on-air stint is **Roger (Starbuck) Norton**. . . . **Ken McGuire**, general manager of WPTH in Fort Wayne, Ind., says that the first week "Hitbound . . . Billboard" was featured, the show drew 54 phone calls without any promo; "at the end of the show, the DJ just mentioned the phone number." The second weekend, the show drew 59 phone calls. He felt this was excellent response. If you'd like a demo on the syndicated show, call **Rip Foster** at 213-461-4766.

The new lineup at KOME in San Jose, Calif., has music director **Dana Jang** from KSJO across the street doing the 6-10 a.m. show, program director **Ed Roming** from WDAI in Chicago doing the 10-noon show, production director **Captain Rife** (also from KSJO) noon-4 p.m., **Victor Boc** 4-8 p.m., **Joe Kelley** 8-midnight, **Lynn Rider** doing news, **Armand Plato** (also an ex-KSJO man) doing production and weekend personalities **Wapaho Joe** and **Jona Denz**. . . . **Thom O'Hair**, formerly with WQIV in New York, is now doing weekends on KMET in Los Angeles; he once worked at Metro-media's KSAN in San Francisco.

Can Stations
Overpromote

• Continued from page 26

culled from record stores, discos and other sources.

"My assistant program director, **Quincy McCoy**, plays an extensive role in that he is more directly wired to our sources of information. He's the clearing house and I am totally dependent upon him." McCoy is an experienced radio man from WTLB, WAVZ and WAXY. McCoy also sees all promotional men, tabulates percentages handing Walker the refined figures.

Y-100 disk jockeys visit the area's many discotheques to find out "what people are getting up and dancing to and what they're sitting and frowning to."

"Discos give us a valid cross section. For example our request line for this week indicates that 80 percent of the requests that came in were from under 15. A lot of that is due to the David Geddes 'Run Joey Run' which appeals to subteens. If we used only our request line as an indicator we'd certainly be misled since the age figures vary considerably each week."

Y-100 has several playlists and rotates records accordingly from as often as an hour and a half for the hot five to seven records. A second category, the bulk of the current product, consists of 10-to-13 records; a third is strictly for new product and contains seven to 10 titles.

"From a listener's standpoint, we play about 50 records because we're still playing re-current product like 'Chevy Van' and Black Water, which record companies consider old. However, they're still very popular with us so they have their own category. So we're really working on five or six current lists—top currents, secondary currents, new product, and two categories of re-currents," Walker says.

Saturday Night

• Continued from page 20

Other comedy artists set for future shows include **Richard Pryor**, **Lily Tomlin** and **Rob Reiner**, and comic **Albert Brooks** will be writing, directing and starring in a short film each week.

Michaels also notes that, "most of the comedy artists we have lined up have been major album sellers in the past (notably **Pryor**, **Carlin** and **Tomlin**) and, in looking at the New York club scene now, we see as many contemporary comedians as we do contemporary music acts."

"Each show," he continues, "will be built around the idea that the guests should be friends of the host. We are tailoring the entire project on the friend idea, and we are tailoring things for fun. **Paul Simon**, for example, will play one on one basketball with **Connie Hawkins**. Remotes are also going to be used."

NBC's Studio 8H in New York was originally built for **Arturo Toscanini**, so it was built with acoustics in mind. **Jack Paar** worked out of the studio, as did **Milton Berle**. Elections have been covered from 8H, and a number of specials have also originated from the facility. Fittingly enough, the last regular show to be telecast from the studio was "Your Hit Parade."

"We want to get back to that raw musical excitement that the 'Your Hit Parade' provided 20 years ago," says Michaels.

The show replaces the best of **Johnny Carson** which last week celebrated 13 years on the air.

Bubbling Under The
HOT 100

- 101—EVERYTHING'S THE SAME (Ain't Nothing Changed), **Billy Swan**, Monument 8-8661 (Epic/Columbia)
- 102—(If You Want It) DO IT YOURSELF, **Gloria Gaynor**, MGM 14823
- 103—THAT'S HOW LONG I'LL BE LOVING YOU, **Bunny Sigler**, Philadelphia Int'l 3575
- 104—YOU GOT A HOOK ON ME, **Jerry Reed**, RCA 10389
- 105—OH BABY, **Wayne Miran & Rush Release**, Roulette 7176
- 106—NEVER CAN SAY GOODBYE, **Napoli & Glas-son**, Vigor 1725
- 107—TONIGHT'S THE NIGHT, S.S.O., **Shady Brook** 45-019
- 108—BARBADOS, Typically Tropical, **Gull** 6004
- 109—LOOKOUT, The Sons of Champlin, **Ariola America** 7606 (Capitol)
- 110—MACHINES, **John Lavigni**, Raintree 2204

Bubbling Under The
Top LPs

- 201—BURNIN', **Bob Marley & The Wailers**, Island ILPS 9256
- 202—THE HARDER THEY COME, **Jimmy Cliff**, Island ILPS 9202
- 203—CABARET/SOUNDTRACK, **ABC ABCD** 752
- 204—NOT A LITTLE GIRL ANYMORE, **Linda Lewis**, Arista AL 4047
- 205—ACTION SPEAKS LOUDER THAN WORDS, **Chocolate Milk**, RCA APL1-1186
- 206—BE POP DELUXE, **Futurama**, Capitol ST 1143
- 207—TROOPER, **Trooper**, MCA 2149
- 208—FOLLOW MY MIND, **Jimmy Cliff**, Reprise MS 2218 (Warner Bros.)
- 209—THE SONGS OF CHAMPLIN, **Ariola America** ST 50002 (Capitol)
- 210—FUNKY KINGSTON, **Toots & the Maytals**, Island ILPS 9330

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"SWEARIN' TO GOD" Frankie Valli

"GOOD TIMES, ROCK & ROLL" Flash Cadillac
& The Continental Kids

"SOMETHIN' 'BOUT YOU BABY I LIKE" Trini Lopez

"THE OTHER WOMAN" Vickie Lawrence

"CHRISTINA" Terry Jacks

"CARRIE'S GONE" J.C. Stone

"GET OUT OF MY LIFE" Dede Warwick

"BIG NOISE FROM WINNETKA" Spaghetti Head

"COME GO WITH ME" Bergen White

"HONEY BABY (Be Mine)" Innervision

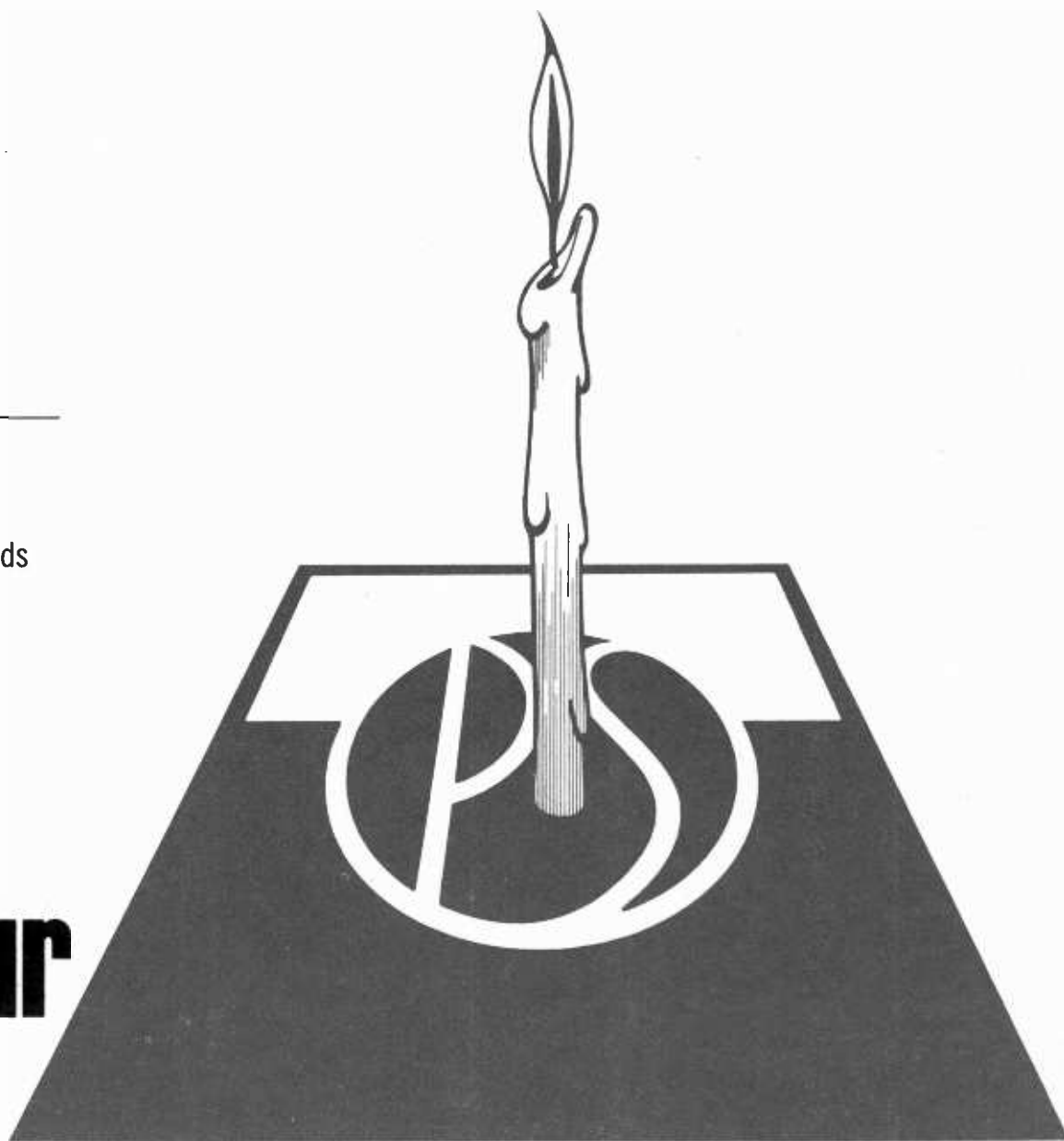
"BUMPIN' BUS STOP" Thunder & Lightning

"HOT SUMMER GIRLS" Flash Cadillac
& The Continental Kids

"CLOSEUP" LP Frankie Valli

"SONS OF THE BEACHES" LP Flash Cadillac
& The Continental Kids

What A Way To Celebrate Our First Birthday!



Pop

GLADYS KNIGHT & THE PIPS—2nd Anniversary, Buddah BDS 5639. Top pop/soul/MOR group celebrate their second anniversary on the label with the most versatile set in some time, blending in the smooth MOR flavored sound they have trademarked over the past few years with some good, funky material and the kind of new arrangements of standards they have been ignoring somewhat. While Gladys controls the LP with her powerful but always controlled vocals, the Pips also get a chance to shine, taking a larger role in the backing and even handling one cut on their own. One live cut also enhances the set. Production from Gene McDaniels, with help from Gladys & The Pips. LP should keep their pop fans satisfied, but also win back some of the stone soul listeners they may have lost over the past couple of LPs. A good representation of their expertise in all areas.

Best cuts: "Money," "Street Brother," "Georgia On My Mind," "You And Me Against The World," "Feel Like Makin' Love."

Dealers: Buddah set to launch a major campaign on this set, with a poster and contest blank included in the LP.

HERBIE HANCOCK—Man-Child, Columbia PC 33812. Hancock has synthesized and urbanized a score of ingredients which produce a hybrid soul-jazz-electronic funky sound which can be used for listening and dancing. "The Traitor," on side one is a prime example of this infectious quality in his modern music. There are a lot of cats playing on this date, with Hancock's String Ensemble synthesizer creating a hanging violin sound which fills in neatly in select openings. His electric and acoustic pianos produce a "two" sounding artist, acoustic providing a more general jazz feeling; electric spaciousness. Wayne Shorter and Bernie Maupin's sopranos are eerie but fit the concept.

Best cuts: "The Traitor," "Hang Up Your Hang Ups," "Steppin' In It."

Dealers: Jazz and pop areas will both move product.

KISS—Alive, Casablanca, NBLP-7020. One of the premier heavy metal bands in the land are cut live on this double set in the Midwest, the part of the country they show their greatest strength in. Strong instrumental work, good raucous vocals and the crowd reaction is one of the more enthusiastic heard on any live set this year. Kiss are one of those bands, like ZZ Top, who nobody seems to know except for several hundred thousand record buyers, and while it has become fashionable to put them down, they are certainly among the best of the current wall of sound genre groups.

Best cuts: "Deuce," "Hotter Than Hell," "Parasite," "Black Diamond," "Rock And Roll All Nite."

Dealers: Group has exceptionally strong and loyal following.

VAN MCCOY—The Disco Kid, Avco AV-69009. McCoy, with his brilliant keyboard playing, arrangements and production has, in reality, been the disco kid for years. With the help of producers Hugo & Luigi he has come up with one of the few distinctive disco sounds, getting funky when it demands but incorporating smooth horns and strings and melodic vocals when appropriate. Kind of a cross between the wildest of the disco sounds and Barry White, McCoy remains a total original. Big band sound with help from Richard Tee, Eric Gale and full horn and string sections. And when McCoy takes over lead vocals, the sound is equally effective. Long after the disco craze has ended, we can expect this man to be around. An LP for dancing or listening.

Best cuts: "The Disco Kid," "Change With The Times," "Roll With The Punches," "Keep On Hustlin'," "Good Night, Baby."

Dealers: McCoy coming off a mammoth hit with "The Hustle."

DAVID ESSEX—All The Fun Of The Fair, Columbia PC 33813. Essex's pop/rock reputation will only be enhanced by this effort. The material (penned by the artist) is solid throughout, as are the arrangements and production qualities. While the "Rock On" sound is basically missing here, Essex does come up with some new and interesting approaches, especially on "Rolling Stone" and "Watch Out (Carolina)." FM radio should be pleased with several cuts.

Best Cuts: "Rolling Stone," "All The Fun At The Fair," "Watch Out (Carolina)," "Hold Me Close" and "Circles."

Dealers: Live extra effort to display and in-store play. It should pay off.

THE FLYING BURRITO BROS.—Again, Columbia PC 33817. The Burritos were probably the pioneers of the sound that is now known as country rock and has become one of the dominant forces on the charts. Reunited (with original members Chris Ethridge, Sneaky Pete Kleinow and Gene Parsons), the band is still churning out their faithful country sounds with a tinge of rock. The set is, however, one of the better examples of country adapted to suit a rock audience. Usual outstanding steel work from Sneaky Pete, fine fiddle from Gib Guilbeau, the flowing harmony vocals that characterized the original band are still present and the material is well chosen. Ahead of their time five years back, the Burritos are in the mainstream now.

Best cuts: "Wind And Rain," "Dim Lights, Thick Smoke (And Loud, Loud Music)," "You Left The Water Running," "Building Fires," "River Road."

Dealers: Band is well remembered in rock community. Push this one pop and country.

BABE RUTH—Stealin' Home, Capitol ST-11451. Group that has been, like Fleetwood Mac before their last LP, on the verge of breaking big for sometime, could possibly do it with

Spotlight



DAVE MASON—Split Coconut, Columbia PC 33698. Dave Mason, founding force of Traffic and consistently one of the more melodic voices in a sometimes cluttered pop scene, comes up with another strong effort highlighted by his always superb lyrics and the more energetic instrumental background we've heard from the artist in years. Guest artists here include the Manhattan Transfer, David Crosby and Graham Nash, with Crosby & Nash providing vocal harmonies on several cuts. There have been complaints in the past that Mason's product tends to sound somewhat similar. Yet the fact remains that with his easy-going style, distinctive vocals and lyrics that reach far above most other pop writers, he has been an underlying influence on many minor names over the years. One of the few artists who, it can truthfully be said, has never released a bad piece of product. Fine production here from Mason and Bruce Botnick.

Best cuts: "Crying, Waiting, Hoping," "You Can Lose It," "She's A Friend," "Give Me A Reason Why," "Sweet Music."

Dealers: Artist starts 45 city tour soon, and Columbia will promote LP very heavily.

Best cuts: "Remember Rockefeller At Attica," "Sue's Changes," "Devil Blues," "Duke Ellington's Sound Of Love."

Dealers: Market this record with "Changes Two."

CHARLES MINGUS—Changes Two, Atlantic SD 1678. It's good to hear Mingus back on top again. As with "Changes One" there isn't one weak cut and the performances all rate on the highest musical plateau. As an added feature on this record, Mingus' old cohort, vocalist Jackie Paris (remember "Eclipse") sings on one tune in a soulful, yet sensitive manner. Ming's knack for finding top-notch musicians is incredible and this group is just short of amazing. One cannot overlook the bass playing of the man either, because as he displays here, his is a much-imitated style.

Best cuts: "Free Cell Block F," "Tis Nazi U.S.A.," "Orange Was The Color Of Her Dress, Then Silk Blue," "Black Bats And Poles," "For Harry Carney."

Dealers: Both of these albums are perfect for display.

GERRY NIEWOOD—Slow, Hot Wind, A&M SP-3409. Member of Chuck Mangione's combo steps out with a fine set spotlighted by his own mastery of flute and tenor and alto saxophones. Niewood is one of the "new" styled jazzmen, who successfully alternates between a melodic approach that sounds much like some of the smooth jazz of the past and a kind of variance on the free form school, which sounds like straight stream of consciousness but is well thought out. Most material from artist, though Henry Mancini and Norman Gimbel contributed the title cut. Lots of solos on all of Niewood's sundry instruments, but still plenty of room for his six-piece combo to work. Good balance between slow and more frenetic material.

Best cuts: "Semitique," "Floating," "Slow, Hot Wind," "Homage."

Dealers: A&M now mounting major jazz campaign.

CHICK COREA—Return To Forever, ECM 1022. This is the original RTF album featuring Corea, Joe Farrell, Flora Purim, Stanley Clarke and Airtio Moreira. Without exception, this is probably one of the finest jazz LP's in many years. Between the high energy playing level and the musical compatibility, this initial version of the now-successful RTF is a superior effort. Perhaps the most striking part of the package is the flute and soprano sax work of Farrell, who is one of our most underrated jazzers. Another interesting point is the fact that two of the songs (La Fiesta, Crystal Silence) have become very popular through cover versions.

Best cuts: "Return To Forever," "Crystal Silence," "What Game Shall We Play," "Sometime-La Fiesta."

Dealers: Don't forget the clout that Corea now has.

DON SEBESKY—The Rape of El Morro, CTI, CTI 6061 S1. This is one of the most alluring jazz albums in some time. As an arranger, there are not many competitors to Sebesky, and while he's put out some great records in the past, this one is very special. Featuring a great bunch of musicians including bassists Will Lee, guitarist Joe Beck and the Brecker Brothers, this LP takes off from start to finish. Two other nice effects are the electric violin of David Rose and stirring vocals of Joan LaBarbara. A finely-crafted album that deserves to be heard.

Best cuts: The songs run the gamut from Joplin's "The Entertainer" to Charley Barnett's "Skyliner" to some powerful self-penned ditties.

Dealers: This is a name to be reckoned with and in-store exposure should help it break wide open.

GABOR SZABO—Macho, Salavation, SAL 704S1. As a master of the guitar, there are few that can rival the simplicity and beauty of Szabo's playing. On this recording, he is at his best with a fine array of sidemen including producer Bob James on keyboards, Tom Scott on tenor sax and lyricist and Harvey Mason on drums. His playing is very diversified on this one, with a bit of jazz-rock, a sprinkling of ballad work and even a rousing Hungarian Rhapsody by Liszt. There should be new listeners picked up by Szabo with this record.

Best cuts: "Hungarian Rhapsody," "Transylvanian Boogie," "Ziggidy Zag," "Poetry Man."

Dealers: Play this record in store for some sales.

First Time Around

DUDES—We're No Angels, Columbia, PC 33577. Group now working out of Montreal has been around for a number of years (the nucleus was known as the Wackers, a highly respected rock congregation). What we have here is basically good, fun rock, with an even balance of acoustic and electric material and English flavored harmony vocals. Lead vocals carry that echo-like feeling at times that reminds one somewhat of John Lennon. Other ingredients are a Caribbean feel on one cut. Still, the high points are the tasteful electric guitar solos and the consistent, rhythm based acoustic guitars which work well with the uncomplicated vocals. Lots of fun for the most part, which is still what rock is all about.

Best cuts: "Fuel Injection," "Lylee Lady," "Dancin' Shoes," "My Mind's On You."

Dealers: Band has received a lot of press and members come from a succession of "name" bands.

MAMA'S PRIDE—ATCO SD 36-122. A fine debut effort, even though the band has a tendency to rush. Vocals by the Liston brothers are up to par and the material is well diversified. It's basically FM fare here with varying shades of rock. Expect the band to tighten up with additional recording experience and further enhance their potential.

Best cuts: "Laurie Ann," "In The Morning," "Where Would You Be."

Dealers: Expect to hear more of this band.

DAVID GEDDES—Run Joey Run, Big Tree BT 89511 (Atlantic). Man who scored with one of the big semi-novelty hits of the year comes up with a versatile set combining the kind of fun material he had in his hit with as well as some love songs and some interesting commentaries on the music business. Excellent production from Paul Vance, who creates a disco atmosphere at times, a smooth romantic feel at others, booming orchestral sounds on some songs and lush strings on others. Geddes vocally reminds one of a young Neil Diamond from time to time. Basically, the LP is a set of good fun music, the kind we remember from the '50s and '60s. But don't typecast the artist.

Best cuts: "Run, Joey Run," "Wise Up Girl," "Wait For Me," "Sneakin' Round Corners," "When You're Number One," "Let Me Hear It Out There."

Dealers: Title cut appears to be headed for No. 1.

THE RITCHIE FAMILY—Brazil, 20th Century T 498. Interesting idea here, as another group cutting at Philadelphia's Sigma Sound disco headquarters takes old standards and rearranges them to suit the disco crowd, much in the manner of the Soul Train theme. Lush strings, a heavy disco bottom and various vocal formats (solo leads, chanting backups) all work well. Side one features three long cuts, obviously aimed at the disco crowd, while side two spotlights five cuts that are danceable but also just the right length for radio play.

Best cuts: "Peanut Vendor," "Brazil" (a major single hit), "Life Is Fascination," "Pinball."

Dealers: Coordinate promotion with single hit.

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 Tiegler, Nat Freedland, Claude Hall, Colleen Clark, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

Billboard's Recommended LPs

pop

MOTT—Drive On, Columbia PC 33705. First set from the group since Ian Hunter left features stanby Overend Watts and a number of new members including lead guitarist Ray Major. Still a good hard rock band, the group benefits from the strong guitar work of Major. Instrumentally, the material often retains the strong keyboard sound that has characterized Mott since the early days. Vocals are more varying, however, sometimes sounding like Steve Marriott. Fun music in the Mott tradition. **Best cuts:** "By Tonight," "I'll Tell You Something," "Here We Are," "It Takes One To Know One."

JOHNNY CASH—Look At Them Beans, Columbia KC 33814. Cash, one of the most continuously popular country singers of the past 20 years and a solid crossover artist sounds for the first time in several years like he's really trying. Material ranges from straight country to the powerful, haunting sound he had in this early Sun days to crossover potential cuts. The vocals are stronger than in several years, the feeling is more powerful and the production and arrangements are stunning in spots. Material from the likes of Joe Tex, Harlan Howard, Don Williams and Cash. Don't ever write the man off pop. **Best cuts:** "Look At Them Beans," "Down The Road I Go," "I Never Met A Man Like You Before," "Gone."

NIGEL OLSSON—Rocket PIG-2158 (MCA). Elton John's former drummer is far more than an ex-super band member trying to cash in on a name. Artist has a strong voice which works best on the powerful, mid-tempo ballad material, bolstered by the production of Robert Appere. Guests include

(Continued on page 78)

Country

MARGO SMITH—Margo Smith, 20th Century T 490. The first album for Ms. Smith featuring her two single releases that both have done well for her first time out. Good variation of material, mostly ballads, with a lot of good harmony mixed in. There's even one yodeling tune that you don't hear often anymore. Careful production touch of Jim Vienneau has brought out the best in this new artist.

Best cuts: "I Don't Think So," "Baby's Hurtin'," and "He Don't Love Here."

Dealers: 20th planning big push on artist. In-store play would help introduce her.

SUE THOMPSON—Big Mable Murphy, Hickory H3G 4523. If you've ever been a Sue Thompson fan, this LP is a must. Contains some of her old stuff, some dixieland jazz, 50's rock, even a cut in Spanish, and Sue never sounded better. By the same title of her single that is doing so well now. Good production by Rose.

Best cuts: "Whole Lot Of Walkin'," "Baby's Not Home," "(Til I Kissed You" and "He Cheats On Me."

Dealers: Artist has a long following. In-store play on some of the old cuts will get the attention.

BILLIE JO SPEARS—Billie Jo, United Artists UA-LA508-0698. Featuring two singles, her current one and new one coming out, "Silver Wings and Golden Rings," LP contains some really good material from some of the best writers around. Ms. Spears and producer, Larry Butler, have found the right combination for success. Some fine arrangements on some old songs with lots of singles potential.

Best cuts: "We Still Love In My Mind," "Enough For You," "But I Do."

Dealers: Artist has had two or three singles in a row in top of the charts. UA is promoting heavy.

NARVEL FELTS—Greatest Hits Vol. 1, ABC/Dot DQSD-2036. All things he has done in the past but they are all good. Felts is consistent with the hits and all of them are here in one package.

Best cuts: "Before You Have To Go," "Foggy Misty Morning" and "(I Can) Wrap My Arms Around The World."

Dealers: Display country and pop.

Jazz

CHARLES MINGUS—Changes One, Atlantic SD 1677. After many years of erratic work, Charles Mingus has recorded what might best be described as his most original work in years. He is definitely at the peak of his creative level and his band has never been better. In pianist Don Pullen and tenor saxman George Adams, he has two of the finer young jazzmen, and when you couple this with stalwart drummer Dannie Richmond and trumpeter Jack Waltrath, you have one of the finest jazz combos ever. Another interesting part of this album is the amusing vocal a la Catmouth Brown on "Devil Blues."

Billboard's
OCTOBER 11, 1975

Number of singles reviewed
this week **110** Last week **100**

Top Single Picks

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recommended

JAMES BROWN—Superbad, Superslick Part 1 (4:04); producers: James Brown and The Hustle Rats; writer: James Brown; publishers: Dynatone/Belinda/Unichappell, BMI. Polydor 14295.

ACE SPECTRUM—Keep Holding On (3:56); producers: Ed (Easy) Zant & Tony (Champagne) Silvester; writers: Mel Kent-Ken Williams; publisher: A-Dish-A-Tunes, BMI. Atlantic 45-3296.

THE CRUSADERS—Creole (3:15); producers: Crusaders & Stewart Levine; writer: Wilton Felder; publisher: Four Knights, BMI. ABC/Blue Thumb 267.

INSTANT FUNK—Float Like A Butterfly, Part 1 (3:14); producer: Bunny Sigler; writers: A. Bell-B. Sigler-R. Tyson; publisher: Mighty Three, BMI. TSOP 4772 (CBS).

THE CHEQUERS—Undecided Love (2:49); producer: John Mathias; writers: R. & J. Mathias; publisher: Midland, BMI. Scepter 12412.

EON—Love (3:10); producers: Haig Palanjia & Fred Frank; writer: Robert Remming; publisher: Lola, BMI. Scepter 12410.



First Time Around

NANETTE WORKMAN—Crying Crying (3:05); producer: Yves Martin; writers: A. Finaldi-N. Workman; publisher: Pacha, ASCAP. Atco 45-7034 (Atlantic). Good disco oriented record with powerful, little girl vocals the highlight.

TOOTS AND THE MAYTALS—Country Road (3:05); producers: Warwick Lyn, Chris Blackwell & Dave Bloxham; writers: Danoff-Nivert-Denver; publisher: Cherry Lane, ASCAP. Island 040. Not exactly new, but its the first real push on this premiere reggae group. Along with the Wailers, the major stars in Jamaica, the three rearrange the John Denver hit charmingly. Expect heavy FM play, for these 10-year-old "newcomers."

BE BOP DELUXE—Maid In Heaven (2:24); producer: Roy Thomas Baker; writer: Bill Nelson; publisher: Beechwood, BMI. Harvest 4151 (Capitol). British band shoots off a fine hard rocker, highlighted by Bill Nelson's guitar and vocal work. Most commercial cut from the current LP.



Country

ARLEEN HARDEN—Roll On Sweet Mississippi (3:12); producer: Frank Jones; writers: R. Morrison, W. Anthony; publisher: Music City Music, ASCAP/Combine Music, BMI. Capitol P-4148. The most commercial Ms. Harden has had in some time, good lyrics, strong melody. Good production by Jones, song could get some crossover action. Flip: No info.

MARSHALL TUCKER BAND—Fire On The Mountain (3:05); producer: Paul Hornsby; writer: George McCorkle; publisher: No Exit Music, BMI; Capricorn CPS 0244. While this band relates to pop and rock fans, they also have a strong country following. One of the best southern rock bands, it's progressive country with some great guitar work from this together group. Good lyrics to story type song. Flip: Bob Away My Blues (2:42); producer: same; writer: Toy Caldwell; publisher: same.

DAVE DUDLEY—Me And Ole C.B. (2:47); producers: Jimmy Key & Jack J. Key; writers: D. Dudley/R. Rogers; publisher: Newkeys Music, BMI. United Artists UA-XW722-Y. It's back to trucking for Dudley and this is a good one. Good jukebox song with all the lingo of the C.B. world. Flip: No info.

GEORGE JONES—I Just Don't Give A Damn (2:44); producer: Billy Sherrill; writers: G. Jones, J. Peppers; publisher: Uncanny Music, BMI. Epic 8-50127. One of the saddest songs Jones has done, and he's good at them. Good production by Sherrill. Song has some strong lyrics but Jones can get away with it. Flip: No info.

O.B. MCCLINTON—Just In Case (2:78); producer: Jerry Kennedy; writer: O.B. McClinton; publisher: Cross Keys Music, ASCAP. Mercury 73720. McClinton is one of the finest artists around but has needed the right producer to bring him out and he's found it with Kennedy. Moving tune with an infectious melody. McClinton not only delivers the song well but also wrote it. He's a multi-talented guy and the combination of his talent and Kennedy's production knowledge will make him a top artist for the label who just signed him. Flip: Woman, You're Dynamite (2:14); producer: same; writers: O.B. McClinton/M. Thomas; publisher: Cross Keys Music, ASCAP/Tree Pub., BMI.

CALICO—Jody, It's Still You (2:49); producer: Allen Reynolds; writer: R. Mainegra; publisher: Press Music, BMI. United Artists UA-XW723-Y. A relatively new group with a refreshing new sound. Close harmony throughout record and nice arrangement with rhythm section. This one could get some crossover play. Flip: No info.

DAVID WILLS—She Deserves My Very Best (2:46); producers: Charlie Rich & Sy Rosenberg for Double R Music Corp.; writer: B. Duncan; publishers: Shelmor-Poe Music/Unichappell Music, BMI. Epic 8-50154. Taken from his latest LP, a positive love song that Wills delivers with feeling. Pretty

string arrangement enhanced by piano with the Rich touch. Flip: No info.

recommended

JACK KELLY & COMPANY—No One Ever Listened To The Opry Anymore (3:01); producer: Trinity Productions; writer: Jack Kelly; publisher: Music City Music, ASCAP. Monument ZS8 8670. Flip: No info.

ROGER BOWLING—Jukebox Girl (2:24); producer: Larry Butler; writers: R. Bowling/C. Richey/R. Warren; publisher: Proud Bird Music, BMI. Flip: No info.

ROY ACUFF JR.—Baby, Maybe, Some Day (2:43); producer: Don Powell; writer: Roy Acuff Jr.; publisher: Milene Music, ASCAP. Hickory H-358. Flip: When She's Thirty (2:11); All credits same.

PORTER WAGONER—Indian Creek (2:28); producer: Porter Wagoner; writer: Porter Wagoner; publisher: Owepar Pub, BMI. RCA PB-10411. Flip: No info.

JERRY MAX LANE—Buckeye Jackson (2:57); producer: Ron Chancey; writers: B. Morrison/B. Zerface/J. Zerface; publishers: Combine Music, BMI/Music City Music, ASCAP. ABC/Dot DOA-17582. Flip: No info.

ZOOT FENSTER—The Man On Page 602 (2:10); producers: D. Corey/B. Fischer; writers: G. Winters/H. Fischer/E. Strausser; publisher: Georgene Music, BMI. Antique IRDA-106-A. Flip: No info.

BOBBY HARDEN—Flashing, Screaming, Silent Neon Sign (3:24); producer: Johnny Slate & Larry Henley for Windchime

Prod.; writer: D. Morrison/R. Lane; publisher: Tree, BMI; United Artists UA-XW714-Y. Flip: no info.

WE, TOO—Rock Of Plymouth (2:58); producer: Johnny Phillips; writer: John Thompson; publisher: House of Gold, BMI; Fretone FR 033. Flip: Looks Like It's Gonna Rain (2:40); producer: same; writers: J. Phillips, A. Terhune; publisher: Feeling Good Music/Stafree Pub., BMI.

BUDDY ALAN—Something She's Got (2:18); producer: Jim Shaw; writer: B. Alan; publisher: Blue Book, BMI, Capitol P 4144. Flip: no info.

MEISBURG & WALTERS—You've Got A Hold On Me (3:39); producer: Jim Phillips & Dick Brand; writer: Steve Meisburg; publisher: Parchment Pub., ASCAP; Parchment PR1003A. Flip: See The Morning Breaking (2:50); Producer: same; writer: not listed; publisher: not listed.

JOHNNY RUSSELL—Our Marriage Was A Failure (2:33); producer: Roy Dea; writer: Johnny Russell-Bob McDill; publisher: Hall-Clement Pub., BMI; RCA PB 10403. Flip: Catfish John (2:43); producer: Jerry Bradley; writer: Bob McDill-Allen Reynolds; publisher: Jack Music, BMI.

DALE SELLERS & 'FLATROCK'—Woman (3:15); producer: not listed; writer: Fred Carter Jr./Leo Feathers; publisher: Sweedie Music, BMI/Rondee Music, ASCAP. Fred's of Tennessee FT1004. Flip: C.C. Rider (3:02); producer: not listed; writer: Ma Rancy; publisher: Leeds Music, ASCAP.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor Bob Kirsch.

Billboard's Recommended LPs

• Continued from page 77

Jim Horn, Steve Cropper, Dee Murray and arranger Gene Page. **Best cuts:** "Don't Break A Heart," "Tides," "A Girl Like You," "Can't You See."

SPLINTER—Harder To Live, Dark Horse, SP-22006 (A&M). Second set from the pair that debuted George Harrison's label is another grouping of extremely pretty, acoustically oriented songs highlighted by the duo's fine harmony vocals. Sound at times is like the early days of the British musical invasion, though far more sophisticated. A bit of good hard rock as well, as well as a country flavored cut. The Harrison influence is definitely felt, both vocally and instrumentally. Guests include Harrison, Billy Preston, Jim Keltner and Tom Scott. LP right in the easy rock sound so prevalent today. **Best cuts:** "Sixty Miles Too Far," "Harder To Live," "Which Way Will I Get Home," "Green Line Bus."

MAXINE SELLARS—Life Is Short, But It's Wide, Capitol ST 11436. Lady who has been a fixture on the Los Angeles music scene for several years comes up with a strong set of pop and country flavored ballads. Ms. Sellars' prime strength is as a stylist, sounding much in the Helen Reddy vein at times and from time to time like Jessi Colter. Excellent production from Nik Venet, with LP cut at Record Plant West and Jack Clement's in Nashville. **Best cuts:** "Man Of The World," "Life Is Short, But It's Wide," "This Rocket Is Going To The Moon," "Oatmeal Cookies" (all songs written by artist).

ARTFUL DODGER—Columbia, PC 33811. Good set of rock, alternating between rough, abrasive vocals and more melodic harmonies. Highlights are the excellent, tasteful lead guitar runs of Garry Herrewig and the varying vocals of Bill Paliseli. Much of the material sounds British, particularly the mid to late '60s period. Simple instrumentation throughout. **Best cuts:** "Wayside," "Follow Me," "Silver And Gold," "New York City."

GAP MANGIONE—She And I, A&M SP-34-07. Chuck Mangione's brother shows himself more in the blues and boogie vein as opposed to jazz with his moody piano, electric piano and synthesizer work. A few jazz tinged cuts, but the majority is excellent blues-based instrumental work. Artist is a rapid fire but tasteful player, on both piano and synthesizer. Strong Latin beat from time to time. **Best cuts:** "Please Send Me Someone To Love," "And The Kids Call It Boogie," "She And I," "Things Ain't What They Used To Be."

LEO KOTKE—Chewing Pine, Capitol ST-11446. As always, lots of outstanding acoustic guitar work from Kotke, with a vocal cut tossed in from time to time. A bit more background behind his playing than in most of his product, but basically, the same general high quality material his fans have grown used to. **Best cuts:** "Power Failure," "Venezuela, There You Go," "Can't Quite Put It Into Words."

FREDDIE KING—Larger Than Life, RSO, SO 4811 (Atlantic). At long last the live side of blues great Freddie King. More than one-half of it was recorded in concert at the Armadillo World Headquarters in Austin, Texas, and it really catches the spontaneity of the man's guitar and vocals. As an added treat, he is augmented on these live cuts by a horn section featuring "Fathead" Newman, who plays his heart out. The rest of the record is composed of studio tracks, including a cut with a disco feel. **Best cuts:** "It's Better To Have," "Woke Up This Morning," "Boogie Bump."

TOM JANS—The Eyes Of An Only Child, Columbia PC 33699. One of the finest writers in the business comes up with his second LP, featuring his usual mix of romantic ballads, country oriented material and a few rockers. Melodic material works best, and the lyrics are excellent. **Best cuts:** "Once Before I Die," "Out Of Hand."

PAUL DELICATO—Ice Cream Sodas And Lollipops And A Red Hot Spinning Top, Artists Of America AOA 5001. First LP from label highlights artist who has scored on easy listening charts with title song. Good, breezy, fun music concentrating primarily on standards. Summery, '20s flavor to the music. **Best cuts:** "Ice Cream Sodas And Lollipops And A Red Hot Spinning Top," "Those Were The Days," "Anniversary Song."

WILLIE NELSON—What Can You Do To Me Now, RCA APL1-1234. Artist who may be the most brilliant country songwriter of the past 20 years has finally broken through in a major way on Columbia, yet these old recordings contain some of his finest vocal performances and best writings. Good possibility at pop play with this set. **Best cuts:** "What Can You Do To Me Now," "Fire And Rain," "My Own Peculiar Way," "Permanently Lonely."

WARNER BROS. PRESENTS MONTROSE—Warner Bros., BS 2892. FM natural heavy rock package from a group for which WB retains high hopes. The label's dedication was rewarded with Fleetwood Mac this year and it could just be Montrose due next. **Best cuts:** "Matricarch," "O Lucky Man."

CHARLES MUSSELWHITE—Leave The Blues To Us, Capitol ST-11450. One of the most impeccably raunchy blues records of the year heralds the arrival at Capitol of the distinguished white bluesman virtuoso writer-vocalist-harmonica player. A must for any record collector interested in fine contemporary blues. **Best cuts:** "Stranger," "Candy Kitchen."

BILLY SWAN—Rock 'n' Roll Moon, Monument PZ 33805. A mixture of pop, country and rock 'n' roll numbers here. The material isn't overly strong, but its very diversity proves slightly interesting. The winner, though, seems to be "Everything's The Same (Ain't Nothin' Changed)," a bright, perky song that should find its way over AM. **Best cuts:** "Everything's The Same," "Got You On My Mind" and "Home Of The Blues."

JOE SOUTH—Midnight Rainbows, Island ILPS-9328. One of the pioneer progressive Southern songwriters returns with his first album in some four years. The LP is laid back in fine acoustic modern country style and South's approach is as mellow as ever, though the material is somewhat more personal than such universal statements as his "Games People Play" and "I Never Promised You A Rose Garden." **Best cuts:** "Midnight Rainbows," "To Have To Hold And Let Go," "It Got Away."

jazz

PAT BRITT—Jazzman, VJ International VJS 3070. Alto saxman Britt has put together a fine combo and comes up with a relaxing, technically proficient set of known material and originals from himself and members of the band. Britt dominates the majority of the cuts, but in a quiet and tasteful manner. Most material in the traditional jazz format, though there is a cut the discos might want to use. Exceptionally professional outing. **Best cuts:** "Jazzman," "Adventures Of Sally Sprite," "Me & Mrs. Jones."

BIG MAN—Cannonball Adderley and Various Artists—Fantasy F-79006. This is Cannon's last work before his death and it is a folk opera built around the legend of John Henry. The music is lovely, with strings for added softness. Joe Williams plays the lead with Randy Crawford a fine supporting voice. LP has to be heard throughout because the tracks interrelate to each other.



Pop

FREDDY FENDER—Secret Love (3:35); producer: Huey P. Meaux; writers: F. Fain-P.F. Webster; publisher: Warner Bros., ASCAP. ABC/Dot 17585. The man who has not missed the top 10 pop or country in the past year revives the old Doris Day song and makes it work. Distinctive Fender voice and a superb, building production from Huey Meaux. One of the finest voices in pop today, and certainly one of the most versatile.

DWIGHT TWILLEY BAND—You Were So Warm (2:26); producer: Oister; writer: Dwight Twilley; publisher: Tarka, ASCAP. Shelter 40450 (MCA). Follow to the top 20 "I'm On Fire" is a bit slower but is still a showcase for one of the best straight ahead rock bands to surface in the past year. Strong British feel from this Tulsa duo, with fine harmony singing the highlight here. Title is the perfect hook.

FLEETWOOD MAC—Over My Head (3:17); producers: Fleetwood Mac & Keith Olsen; writer: McVie; publisher: Rock-hopper, ASCAP. Reprise 1339 (Warner Bros.). After years of trying, Fleetwood Mac finally has a top 10 LP and this mid tempo rocker featuring Christine McVie on vocals is one of the better cuts. Ms. McVie has a completely distinctive voice, with a sexy huskiness that is unique in pop today. And despite changing partners, the band remains exceptionally tight.

THE GRATEFUL DEAD—The Music Never Stopped (3:14); producer: Grateful Dead; writers: Weir-Barlow; publisher: Ice Nine, ASCAP. Grateful Dead 718 (United Artists). From the group's current top 20 album, the legendary Dead re-cut one of the more commercial numbers. Kind of a swampy sounding rocker, with some good vocals from female member Donna. Best chance at Top 40 play yet for the group.

TONY ORLANDO & DAWN—Skybird (3:30); producers: Hank Medress & Dave Appell; writers: Bruce Roberts-Carole Bayer Sager; publishers: Dramatis/New York Times, BMI. Arista 0156. Good, smooth ballad featuring Orlando's patented easy going vocals and some strong backup from the girls. Not yet released on any LPs, the song is the kind of love story the artist handles best. Flip: That's The Way A Wallflower Grows (2:57); producers: same; writers: Dave Appell-S. Linzer; publishers: Applecider/Little Max. ASCAP/BMI.

ALICE COOPER—Welcome To My Nightmare (2:44); producer: Bob Ezrin; writers: Cooper-Wagner; publishers: Ezra/Early Frost, BMI. Atlantic 45-3298. More in the Alice Cooper vein we know and love than his last several releases, this rather weird invitation tends to sound a bit like Jim Morrison in spots. For Alice lovers, the kind of nightmare that should be welcomed.

recommended

AMBROSIA—Nice, Nice, Very Nice (3:35); producer: Freddie Piro; writers: Kurt Vonnegut Jr.-Puerta-Pack-North-Drummond; publishers: The Breakfast/Rubicon/Epic III, BMI. 20th Century 2244.

HOT CHOCOLATE—You Sexy Thing (3:30); producer: Mickie Most; writers: Brown-Wilson; publisher: Finchley, ASCAP. Big Tree 16047 (Atlantic).

THE OSMONDS—I'm Still Gonna Need You (3:17); producers: The Osmonds; writers: Bullock-Preyer-Ingersoll-Solomon; publishers: Mafundi/Unichappell, BMI. MGM 14831.

MARK JAMES—Moody Blue (2:43) producer: Mark James; writer: M. James; publishers: Screen Gems-Columbia/Sweet Glory, BMI. Mercury 73718.

ELVIS PRESLEY—Bringing It Back (2:58); producer: not listed; writer: G. Gordon; publisher: Silverline, BMI. RCA JA-10401.

TROY SEALS—Pieces Of My Life (3:59); producer: same; writer: Troy Seals; publisher: Danor, BMI.

KEN TOBIAS—Every Bit Of Love (3:05); producers: Ken Tobias & John Capek; writer: Ken Tobias; publisher: ATV, BMI. Capitol 4147.

CALICO—Jody, It's Still You (2:49); producer: Allen Reynolds; writer: R. Mainegra; publisher: Press, BMI. United Artists 723.

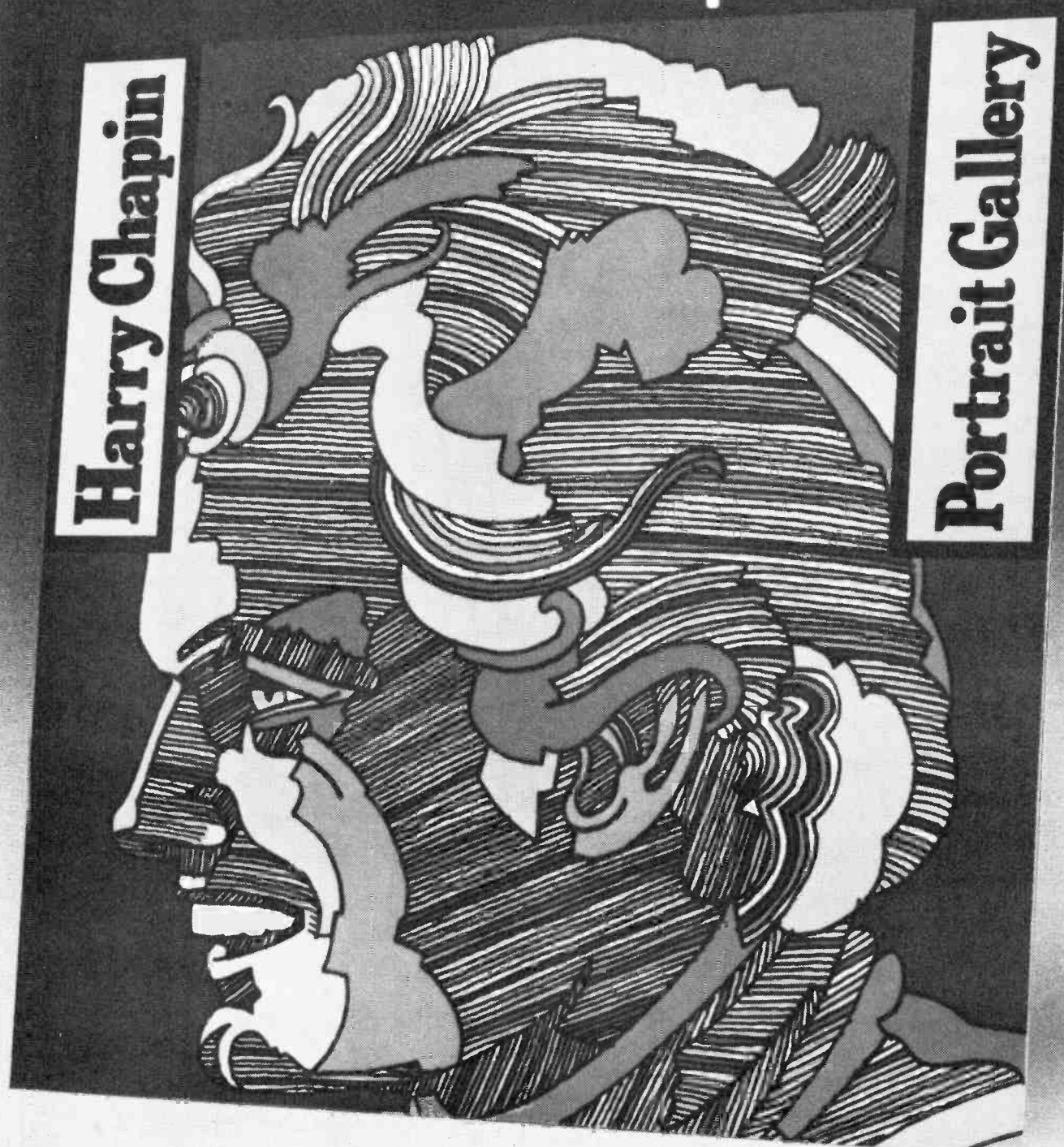


Soul

VAN MCCOY—Change With The Times (3:16); producers: Hugo & Luigi; writer: Van McCoy; publishers: Van McCoy/Warner-Tamerlane, BMI. Avco 4660. "The Disco Kid" moves right along with another well arranged, pounding disco cut. McCoy is a better singer than most of us realize, and he takes the lead here impressively. One of the few disco oriented artists who has managed to keep an original feel to his music.

THE EARLS—Goin' Uptown (3:00); producer: Paul di-Franco and The Earls; writers: J. Fracasse-L. Figueiredo-P. di-Franco-N. Dolph; publishers: Fig and Frac/City Island/Plibby, BMI. Columbia 3-10225. Fun filled disco record with lots of "Boogie Downs" and mentions of most of today's super-groups. Infectious words and music and a title that is repeated rapid fire throughout the cut.

Chapin



7E-1041

HARRY CHAPIN.

The man tells stories in his songs. Stories of you. Of me. Of people and dreams that touch us all. Critics have called Harry's talent *genius*, while his fans have simply called for *more*, and on his new album, **PORTRAIT GALLERY**, they get both *genius* and *more* as Harry once again reaches out to touch us all. "Tangled Up Puppet" is in the same vein as Harry's classic "Cat's In The Cradle," except this time Harry explores the tender relationship between parents and a growing daughter. "Sandy" is Harry's lyrical and moving tribute to his wife, while "Bummer" is the shattering saga of a Black American's bouts with poverty, drugs, war, and finally his death. Ten new songs, and as always ten originals by the man who created a category all his own.

HARRY CHAPIN — PORTRAIT GALLERY.



Allwest's Boss a Gambler

• Continued from page 3

When Allwest's second year concludes the end of next January, Stapleton's gross will have more than doubled. That is based on the business Allwest has been writing through the long summer months and Buck's autumn sales projections.

"The hottest item coming up is Latin salsa," Stapleton reports. "We recently acquired the Fania family of labels and they are moving madly. We move a lot of country, too, and Disneyland is a profitable item in the children's market."

Allwest's roster comprises, in addition to Ranwood, Fania and Disneyland, AVI, Artco, Aware, Caedmon, Coco, GRC, Mega, Shannon and perhaps a half-dozen others.

Stapleton's career includes a stint as a drummer. He deserted his home state of Mississippi for California in 1946. Another drummer who had abandoned his tubs, Voyle Gilmore of Capitol Records, hired him in 1953 and for 15 years Buck moved up in Southern California promotion circles, leaving Capitol in 1968 to become national promo manager of Monument Records in Nashville. On that job he succeeded in helping elevate Kris Kristofferson and Tony Joe White to the top of the pop charts.

From there, Buck shifted to MCA in Los Angeles and was instrumental

in the rise of Elton John and El Chicano.

"When I split to form Allwest," he reminisces, "it took every bit of physical effort I could summon. This young company is succeeding because of an urgent, unshakable belief in what I'm doing. And I've had marvelously devoted associates—Andy Friends, Chris Veremis, Joanne Lombardo and others."

"Returns are a vexing problem. But we live with that headache even when we get back LPs we don't even handle. As for singles, we have no problem despite the recent price rise. Its albums that spell trouble from our viewpoint."

"An independent distributor simply can't exist paying the manufacturer \$2.50 an LP and selling it to dealers and one-stops for \$2.95. The margin is too small."

"Thus we rely on promotion help from manufacturers. Those fees make the difference—allow us to survive and grow."

"The independent distrib must, sooner or later, be granted an additional 10 percent from the manufacturer. It is inevitable. We hope it's soon, like next Friday."

Stapleton, a baseball fanatic who is constantly seen at Dodger games and in clubs and discos around Los Angeles with British-born singer Beryl Davis, retains his soft Mississippi drawl and gentlemanly, subdued demeanor.

Cap-Catena Trial Underway

• Continued from page 6

indicated the claim was valid. Phipps said the Handelman pair reported they had bailed Capitol out previously.

Menon at one point, Phipps said, told him that certain obsolete inventory could not be written off then because it would adversely affect stock prices on the New York stock exchange.

Phipps said he was consistently warned to be careful about linking Capitol with other than EMI affiliates worldwide. A possible deal in Chile and in France with companies other than those of EMI's choice fell through, he stated.

From Sept., 1969 through Aug., 1970, Walter S. Bruckner, working as Capitol sales and marketing analyst, testified he heard and saw instances of "kitty raiding" as well as holdbacks on eventual returns of product.

Bruckner, who came to Capitol after six years with RCA in marketing analysis, said that Ed Khoury, then controller, spearheaded the switching of monies from reserves to other Capitol accounts to present a stronger earnings picture.

Bruckner stated that Khoury called the practice "massaging the

Song Festival Entrants Pared

LOS ANGELES—Officials of the 1975 American Song Festival have selected quarter-finalists in this year's competition.

More than 65,000 songs were entered, according to Tad Danz, vice president and general manager of the event. A grand total of \$129,776 in prize money is to be awarded winners later this year.

The ASF is open to amateurs and professionals alike. The festival's screening board also selected 253 entries as honorable mention winners and is awarding each \$100.

Finals in the competition will be held in Los Angeles Dec. 15-18, Danz reports.

Ellingtonia At Saint Peter's

NEW YORK—The Theater At Noon of Saint Peter's Center, will inaugurate its 1975-'76 season of dramatic and musical entertainment with a revue of the music of the late Duke Ellington.

The 30-minute show titled "Skronch—The Theater Music of Duke Ellington," will feature songs from Ellington's two Broadway musicals, "Beggars' Holiday" and "Pousse-Cafe," as well as the music of the composer's 1941 Los Angeles musical, "Jump For Joy." Also planned for inclusion in the program are songs from Ellington's Cotton Club revues.

Additional material for the show is being supplied by Ruth Ellington, Duke's sister, and chairwoman of the Arts & Jazz Committee at Saint Peter's Center.

Sue Davlen Studios

LOS ANGELES—Trident Audio Development Ltd. of Great Britain is suing Davlen Sound Studios here seeking \$12,636 allegedly still due on a Triad B console. The British company claims Davlen bought the console Jan. 28, 1975 and promised to pay the full cost within 30 days.

Inside Track

Jackie Wilson, pioneer soul star, is in critical condition after a heart attack in New York at the age of 42.

Joe Smith, Warner Bros. president, was enjoying the B'nai B'rith testimonial dinner to Jerry Weintraub when he got called out of the room. On the phone Saturday night (27) was Clarence Avant. Avant had tracked Smith down at the Beverly Wilshire Hotel because California Gov. Jerry Brown called him to say he planned vetoing a bill that would have cancelled the state's plans to tax labels on past and present royalties. Smith spent 35 minutes on the phone with Brown, urging that Brown allow the bill to go through. Consequently, he missed Frank Sinatra's musical parodies about Weintraub which opened the entertainment portion of the program.

More than \$100,000 was raised by the Beverly Hills chapter of the organization. The entertainment surprise of the evening was Jane Morgan, Weintraub's wife, who "came out of retirement" at the honoree's request and sang. She was spectacular and stunned the black tie audience with her aside that it was the first time she had sung in public in four years. Her phrasing, dramatics and feeling for her material were first class. The third headliner was John Denver, who commented that he had never played guitar before in a tuxedo. He, too, was outstanding.

Clive Davis hosted a three-hour preview of Arista's fall product for the West Coast. Fittingly enough the presentation was at the Hollywood Preview House.

From the long line outside the Troubadour last Tuesday and Wednesday and the packed house at each of the four shows, one would have thought that Elton John was back. Instead it was Cecilio and Kapono, Hawaii's stellar pop band, making its headlining debut at the club. Even before the quintet began tuning up, the crowd was cheering mightily and they gave the band a superbly warm reception. Lots of young people in the crowd raised their hands when asked if they were from Hawaii. Manager Bill Thompson is hard-pressed to explain the strong support in L.A. The band is currently making its first major tour with Columbia's promotional backing. With its second LP out, "Elua," group plays California colleges through Oct. 23 and then will open with Melissa Manchester in Pittsburgh on Nov. 11 and with the Beach Boys in Detroit Nov. 22.

A Newport Beach architect firm is suing Seals & Crofts and their manager, Marcia Day, for \$9,880 allegedly due for planning for their \$1 million "seven or eight custom residential homes with cabana and indoor pool" project at Santiam, Ore.

Lou Lavinthal and Stan Jaffe, former major officers with ABC Records & Tapes, Seattle, have opened a surplus clothing store near the Univ. of Wash. campus there. ... Oddsmakers favor Charlie Fach, Eastern a&v vice president, and Lou Simon, marketing vice president, both of Mercury/Phonogram, to take over as Mercury and Polydor general manager and executive vice president, respectively.

Of the 60 programs involved in ratings, Howard Cosell's heavily hyped Saturday night ABC-TV variety stanza plunged into the 50s—a massive disappointment to the web. Weekly budget is \$250,000. ... This year's fund-raising campaign for the Duke Ellington Center in N.Y. will feature an LP, "A Tribute To Ellington From His Friends" recorded in Japan to sell for \$25. ... Fairmont chain of hostels signed Roger Miller for 24 weeks of personal appearances starting Oct. 1 at the Atlanta spot. ... Pat and Shirley Boone will be in the troupe which millionaire George Otis will fly to Israel Feb. 29 on a religious entertainment mission.

Donny and Marie Osmond will appear on their own TV special Nov. 16. ... Cozy Powell, formerly of the Jeff Beck Group, has joined Richie Blackmore's Rainbow. ... Polydor set to reissue Janis Ian's "Society's Child" album.

Miles Davis in New York Hospital for treatment of a perforated ulcer. ... During its recent national meetings in New York, Atlantic Records threw a surprise birthday celebration for 65-year-old West Coast regional promotion director George Furrus. ... Arista president Clive Davis scheduled as keynote speaker at Tuesday's (14) newspaper luncheon of the Hollywood Radio and Television Society. He will speak on "Music and Broadcasting: Past, Present and Future." ... Howard Stein has returned to using Ticketron in New York, after a dispute between the two last year.

Ken Russell's new film "Lisztomania" starring Roger Daltrey will have a special sneak showing during the Rick Wakeman concert Tuesday (7) at Madison Square Garden. Chip Monck has compiled 20 minutes of the film for the concert, since Wakeman composed the film's music in addition to acting in it. ... Latin music breaks on to the college level when Cheo Feliciano plays New

York's Hunter College Oct. 24. ... Greek singer Nana Mouskouri makes one of her rare New York appearances at Carnegie Hall Oct. 30 and 31.

Atlantic Records' executives gathered in New York several weeks back to honor Eddie Harris' 10 years with the label. ... Brian Wilson has entered into a production agreement with Equinox Production.

Led Zeppelin's Jimmy Page, John Bonham and Robert Plant showed up for Toots & the Maytals closing Roxy night. So did Patty LaBelle. Plant was still on crutches from his tour-cancelling auto accident.

The Allman Brothers Band has a muscular dystrophy clinic named after them at Central Georgia Medical Center in Macon after Capricorn Records president Phil Walden headed the hospital's telethon, kicking it off with a \$5,000 donation from the band.

Steve Allen makes a rare New York appearance as pianist, leading his jazz group featuring vibist Terry Gibbs at Buddy's Place for a week starting next Monday (13).

George Carlin, Flip Wilson and Harry Chapin performed at WEA's national marketing meet in La Costa. ... Ian Anderson did a three-hour WNEW-FM Jethro Tull special show in New York with Scott Muni.

Hoyt Axton headlines the first concert ever held at Orange County Fairgrounds Oct. 18 and a Burbank Starlight Bowl folk festival Oct. 24.

The Rolling Stones told Associated Press the report from Chile that they're supposed to be playing a final concert on Easter Island off South America and then breaking up is "absolute nonsense."

ZZ Top broke the Stones' record for the largest crowd at Atlanta's Omni with 18,400 and then a week later doubled their own record for the largest crowd ever in Nashville with 25,200 at the Tennessee State Fair.

Norman Seeff's photography exhibit, "Rock Shots," runs through Nov. 7 at Ohio Silver Gallery in Los Angeles. ... Cindy Birdsong Hewlett of the Supremes divorced husband Charles Hewlett. They were married in 1970 and have a son. ... Charles Aznavour in Los Angeles for two weeks to set 1976 U.S. concert tour.

Dave Mason's first concert in his native England for six years won rave reviews, three encores and a fast return booking to be filmed for British TV. ... Roy Clark's benefit concert for Tulsa Children's Medical Center also featured Redd Foxx, Anson Williams and the Spurlows.

Los Angeles gave War a "Why Can't We Be Friends" day salute. ... Writer-singer Irma Jean Routen was showcased at Hollywood's La Taverna by Miles Davis ex-wife Frances Davis. ... John Florez moved his production and publishing companies to Ojai, Calif.

Cannonball Adderley Jazz Scholarship Fund was established at the late saxophonist's alma mater, Florida A&M Univ. ... Helen Reddy added an Australian tour to her record-breaking Japan jaunt. ... Libra, German group on Motown, starting first U.S. tour. Reggae master Jimmy Cliff touring 20 U.S. cities. ... Jay Spell is new keyboardist for Richard Torrance and Eureka.

Lena Horne performs at Loew's Monte Carlo Hotel in Monaco as opening act. She'll do stint Nov. 21-23. Among audience is supposed to be Princess Grace and Prince Ranier. ... Yale School of Music continuing its Duke Ellington program of concerts for children on Wednesday (8) after a season's layoff. ... RCA's Pure Prairie League gave a concert sponsored by station KFRC, San Francisco, for hematology-oncology clinic of Children's Hospital in Oakland.

Promo men and salesmen of Polydor were treated to a luncheon and preview unveiling of new Lily Tomlin LP, "Modern Scream." Fete took place at Bell Sound Studios, New York, and the creator, Ms. Tomlin, was there in the flesh too. ... Columbia Pictures has a new corporate logo that will replace the old "Columbia Lady," used since the company was founded 50 years ago. New logo is an abstract symbol and will be used in conjunction with new slogan: Let Us Entertain You.

The Elite Society, an organization made up of Hispanic community people in New York, will present its second annual Tito Rodriguez Memorial Award and Latin Community Tribute to Freddie Prinze Saturday (4). ... Another concert has been scheduled to benefit WRVR jazz radio with a Latin lineup. Tentatively scheduled are Eddie Palmieri, Ray Barretto and Tito Puente at the Village Gate Oct. 20. ... Atlantic Records hosted a party for the Average White Band at Le Jardin disco in New York, after the group's SRO at the Schaefer Music Festival. ... Saxophonist Dexter Gordon makes one of his rare appearances in the U.S. (he now lives in Copenhagen) when he begins a cross-country tour Dec. 1. Among the cities he'll visit are Seattle, Portland, San Francisco, Los Angeles, and New York and Chicago, if dates can be firmed. ... The Overseas Jazz Club is hosting a benefit concert Thursday (2) featuring keyboard giants Earl "Fatha" Hines, Eubie Blake and Billy Taylor.

Attention all you marketing heavies:

Your record promotion man is talking.

Are you listening?

FACT: Your promotion man tells us your on-the-air commercials are super important in promoting artists and releases. **FACT:** Your promotion man also tells us trade ads are one of the most effective back-ups supporting his personal contact with radio programmers on new releases. **FACT:** Radio programmers, moreover, ask your promotion man for new releases after seeing trade ads promoting these records. In fact, if the programmer were investing your budget, he'd allocate nearly the same percentage for trade ads as for radio commercials.

CONCLUSION: Trade advertising is viewed as almost as important as commercial air time by the programmers your promotion man deals with. But, radio commercials cost you ten times the price of trade ads that influence air play and eventually reach the same audience. So, in addition to recommending commercial air time, your promotion man will tell you to back him with consistent trade advertising in Billboard...at 1/10th the investment.

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SECRET LOVE—Freddie Fender (ABC/Dot 17585)
YOU WERE SO WARM—Dwight Twilley Band
(Shelter 40450)
OVER MY HEAD—Fleetwood Mac
(Reprise 1339)
SEE TOP SINGLE PICKS REVIEWS, page 78

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	6	5	BAD BLOOD—Neil Sedaka (Neil Sedaka, Robert Appere), D. Sedaka, P. Cody, Rocket 40460 (MCA)	38	6	6	ROCKIN' ALL OVER THE WORLD—John Fogerty (John C. Fogerty), J.C. Fogerty, Elektra 45274	69	79	3	MANHATTAN SPIRITUAL—Mike Post (Mike Post), B. Maxted, P. Kaufman, MGM 14829
2	2	9	CALYPSO/I'M SORRY—John Denver (Milton Okun), J. Denver, RCA 10353	20	13	6	HOW LONG (Betcha' Got A Chick On The Side)— Pointer Sisters (David Robinson & Friends), A. Pointer, J. Pointer, ABC/Blue Thumb 265	56	17	7	7-6-5-4-3-2-1 (Blow Your Whistle)—Gary Toms Empire (Rick Bleiweiss, Bill Stahl), R. Cook, PIP 6504
3	1	16	FAME—David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, Alomar, RCA 10320	46	7	7	SKY HIGH—Jigsaw (Chas Peate), D. Dyer, C. Scott, Chelsea 3022	75	4	4	ARE YOU SURE HANK DONE IT THIS WAY—Waylon Jennings (Jack Clement, Waylon Jennings), W. Jennings, RCA 10379
4	5	6	MR. JAWS—Dickie Goodman (Bill Ramal, Dickie Goodman), B. Ramal, D. Goodman, Cash 451 (Private Stock)	42	7	7	BLUE EYES CRYIN' IN THE RAIN—Willie Nelson (Willie Nelson), F. Rose, Columbia 3-10176	73	4	4	HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas (Chips Moman), B. Emmons, ABC 12121
5	22	8	MIRACLES—Jefferson Starship (Jefferson Starship, Larry Cox), M. Balin, Grunt 10367 (RCA)	44	4	4	SWEET STICKY THING—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73713 (Phonogram)	77	3	3	A FRIEND OF MINE IS GOING BLIND—John Dawson Read (Guy Fletcher), J.D. Read, Chrysalis 2105 (Warner Bros.)
6	7	18	BALLROOM BLITZ—Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055	43	6	6	THERE GOES ANOTHER LOVE SONG—Outlaws (Paul A. Rothchild), H. Thomasson, B.L. Yoho, Arista 0150	84	3	3	I GO TO PIECES—Cotton, Lloyd & Christian (Mike Curb, Michael Lloyd), D. Shannon, 20th Century 2217
7	8	13	DANCE WITH ME—Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45261	53	6	6	SOS—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265	86	4	4	KEEP ON TRYIN'—Poco (Poco, Mark Harman), T. Schmit, ABC 12126
8	9	10	AIN'T NO WAY TO TREAT A LADY—Helen Reddy (Joe Wissert), H. Schock, Capitol 4128	41	15	12	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka & Dda Coates (Rick Hall), P. Anka, United Artists 685	85	2	2	FANCY LADY—Billy Preston (Malcolm Cecil, Robert Margoulef, Billy Preston), B. Preston, S. Wright, A&M 1735
9	10	13	ROCKY—Austin Roberts (Bob Montgomery), J. Stevens, Private Stock 45020	42	24	17	FIGHT THE POWER Pt. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, T-Neck 8-2256 (Epic/Columbia)	37	9	9	I GOT STONED AND I MISSED IT—Jim Stafford (Phil Gernhard, Lobo, Tony Scotti), S. Silverstein, MGM 14819
10	18	5	LYIN' EYES—Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45279 (Long Run, ASCAP)	43	45	10	KATMANDU—Bob Seger (Bob Seger, Muscle Sholas Rhythm Section), B. Seger, Capitol 4116	89	2	2	SUMMER OF '42—Biddo Orchestra (Biddo), M. Legrand, Epic 8-50139 (CBS)
11	12	17	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279	54	6	6	THE AGONY AND THE ECSTASY—Smokey Robinson (Smokey Robinson), W. Robinson, Tama 54261 (Motown)	81	11	11	MAMACITA—Grass Roots (Dennis Lambert, Brian Potter, Rob Grill), B. Mann, C. Weil, Haven 7015 (Capitol)
12	13	12	IT ONLY TAKES A MINUTE—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111	45	27	15	THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (Maurice White), M. White, C. Stepney, V. White, Columbia 3-10172	83	5	5	SALSOUL HUSTLE—Salsoul Orchestra (Vincent Montana Jr.), J. Montana Jr., Salsoul 2002 (Caytronics)
13	14	10	THEY JUST CAN'T STOP IT (The Games People Play)—Spinners (Thom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3284	46	30	17	FALLIN' IN LOVE—Hamilton, Joe Frank And Reynolds (Jim Price), D. Hamilton, A. Hamilton, Playboy 6024	90	2	2	MEXICO—James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Brothers 8137
14	17	8	WHO LOVES YOU—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros./Curb 8122	47	25	15	FEEL LIKE MAKIN' LOVE—Bad Company (Bad Company), P. Rodgers, M. Ralphs, Swan Song 70106 (Atlantic)	34	7	7	YOU'RE ALL I NEED TO GET BY—Tony Orlando & Dawn (Hank Medress, Dave Appell), N. Ashford, V. Simpson, Elektra 45275
15	3	20	RHINESTONE COWBOY—Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095	59	4	4	JUST TOO MANY PEOPLE—Melissa Manchester (Vini Poncia), M. Manchester, V. Poncia, Arista 0146	93	3	3	DEAR PRUDENCE—Kattfish (Bob Herne), J. Lennon, P. McCartney, Big Tree 16045 (Atlantic)
16	19	11	BRAZIL—The Ritchie Family (J. Morali), A. Barroso, 20th Century 2218	50	55	7	MONEY—Gladys Knight & The Pips (Eugene McDaniels), E. McDaniels, Buddah 487	88	4	4	NOTHIN' HEAVY—David Bellamy (Phil Gernhard, Tony Scotti), D. Bellamy, Warner Bros./Curb 8123
17	4	11	RUN JOEY RUN—David Geddes (Paul Vance), P.J. Vance, P. Cone, Big Tree 16044 (Atlantic)	61	8	8	EIGHTEEN WITH A BULLET—Pete Wingfield (Pete Wingfield, Barry Hammond), P. Wingfield, Island 026	94	3	3	EASY EVIL—Travis Wammack (Rick Hall), A. O'Day, Capricorn 0242 (Warner Bros.)
18	31	6	HEAT WAVE/LOVE IS A ROSE—Linda Ronstadt (Peter Asher), Holland-Dozier-Holland, N. Young, Elektra 45282	62	4	4	PEACE PIPE—B.T. Express (Jeff Lane), S. Taylor, M. Barkan, Roadshow 7003 (Scepter)	NEW ENTRY	NEW ENTRY	NEW ENTRY	SATURDAY NIGHT—Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, P. Coulter, Arista 0149
19	52	4	SOMETHING BETTER TO DO—Olivia Newton-John (John Farrar), J. Farrar, MCA 40459	63	4	4	MR. D.J. (5 For The D.J.)—Aretha Franklin (Jerry Weider, Aretha Franklin), A. Franklin, Atlantic 3289	NEW ENTRY	NEW ENTRY	NEW ENTRY	CHANGE WITH THE TIMES—Van McCoy (Hugo & Luigi), V. McCoy, Avco 4660
20	11	17	WASTED DAYS AND WASTED NIGHTS—Freddie Fender (Huey P. Meaux), B. Huerta, W. Duncan, ABC/Dot 17558	74	2	2	LETTING GO—Wings (Paul McCartney), P. McCartney, Capitol 4145	NEW ENTRY	NEW ENTRY	NEW ENTRY	FLY, ROBIN, FLY—Silver Convention (Michael Kunze), S. Levay, S. Prager, Midland International 10339 (RCA)
21	29	8	DO IT ANY WAY YOU WANNA—Peoples Choice (Leon Huff), L. Huff, Tsp 8-4769 (Epic/Columbia)	55	57	9	DREAMING A DREAM—Crown Heights Affair (Freda Nergis, Brit Britton), F. Nergis, B. Britton, De-Lite 1570 (PIP)	99	3	3	SO IN LOVE—Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 0105 (Warner Bros.)
22	26	11	LADY BLUE—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA)	67	4	4	OPERATOR—Manhattan Transfer (Tim Hauser, Ahmet Ertegun), W. Spivery, Atlantic 3292	NEW ENTRY	NEW ENTRY	NEW ENTRY	IS IT LOVE THAT WE'RE MISSIN'—Quincy Jones (Quincy Jones), G. Johnson, D. Smith A&M 1743
23	23	9	GONE AT LAST—Paul Simon & Phoebe Snow (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10197	32	10	10	THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS"—John Williams (John Williams), J. Williams, MCA 40439	NEW ENTRY	NEW ENTRY	NEW ENTRY	MINSTREL IN THE GALLERY—Jethro Tull (Ian Anderson), I. Anderson, Chrysalis 2206 (Warner Bros.)
24	28	9	CAROLINA IN THE PINES—Michael Murphy (Bob Johnston), M. Murphy, Epic 8-50131 (Columbia)	58	60	6	I GET HIGH ON YOU—Sly Stone (Sly Stone), S. Stewart, Epic 8-50135 (Columbia)	91	92	3	WE BEEN SINGIN' SONGS—Baron Stewart (Dallas Smith), B. Stewart, United Artists 686
25	33	3	THE WAY I WANT TO TOUCH YOU—Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725	59	47	13	DAISY JANE—America (George Martin), Beckley, Warner Bros. 8118	92	95	8	ONLY YOU CAN—Fox (Kenny Young), K. Young, Ariola America/GTO 7601 (Capitol)
26	40	7	THIS WILL BE—Natalie Cole (Chuck Jackson, Marvin Tancy), C. Jackson, M. Yancy (Capitol 4109	60	64	6	WHAT'S HAPPENED TO BLUE EYES/YOU AIN'T NEVER BEEN LOVED (Like I'm Gonna Love You)—Jessi Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4087	93	97	2	COME AND GET YOUR LOVE—Roger Daltrey (Russ Ballard), R. Ballard, MCA 40453
27	48	4	LOW RIDER—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 706	71	4	4	DIAMONDS AND RUST—Joan Baez (David Kershenbaum, Joan Baez for JCB Prod.), J. Baez, A&M 1737	94	98	3	LET'S LIVE TOGETHER—Road Apples (David Kershenbaum), F. Finnerty, Polydor 14285
28	21	18	AT SEVENTEEN—Janis Ian (Brook Arthur), J. Ian, Columbia 3-10154	82	2	2	NIGHTS ON BROADWAY—Bee Gees (Arif Mardin), B. & M. Gibb, RSO 515 (Atlantic)	NEW ENTRY	NEW ENTRY	NEW ENTRY	INDIAN LOVE CALL—Ray Stevens (Ray Stevens), R. Fain, O. Harbach, O. Hammerstein II, Barnaby 616 (Janus)
29	35	9	WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Creed Taylor), M. Grever, S. Adams, Kudu 925 (Motown)	63	68	5	EVERYDAY I HAVE TO CRY SOME—Arthur Alexander (Al Cartee, George Soule), A. Alexander, Buddah 492	NEW ENTRY	NEW ENTRY	NEW ENTRY	JUST A SMILE—Pilot (Alan Parsons), D. Paton, B. Lyall EMI 4135 (Capitol)
30	51	4	BORN TO RUN—Bruce Springsteen (Bruce Springsteen, Mike Appel), B. Springsteen, Columbia 3-10209	64	65	9	TO EACH HIS OWN—Faith, Hope & Charity (Van McCoy), V. McCoy, RCA 10343	NEW ENTRY	NEW ENTRY	NEW ENTRY	HAPPY—Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tama 54263 (Motown)
31	16	16	COULD IT BE MAGIC—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, Arista 0126	65	49	14	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1009	NEW ENTRY	NEW ENTRY	NEW ENTRY	CHINESE KUNG FU—Banzai (S.A. Creations Artistiques), Subway Scepter 12407
32	36	8	I ONLY HAVE EYES FOR YOU—Art Garfunkel (Richard Perry), A. Dubin, H. Warren, Columbia 3-10190	66	69	6	I WANT'A DO SOMETHING FREAKY TO YOU—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228	99	39	8	IF I EVER LOSE THIS HEAVEN—Average White Band (AWB) (Arif Mardin), L. Ware, P. Sawyer, Atlantic 3285
33	41	4	YOU—George Harrison (George Harrison), G. Harrison, Apple 1884 (Capitol)	67	72	7	HOLLYWOOD HOT—Eleventh Hour (Bob Crewe), B. Crewe, C. Bullens, 20th Century 2215	100	100	2	I DON'T WANT TO BE A LONE RANGER—Johnny "Guitar" Watson (Johnny Watson), J. Watson, Fantasy 739

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

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HOT 100 A-Z—(Publisher—Licensee)

The Agony And The Ecstasy (Bertam, ASCAP)	44	Chinese Kung Fu (Probusis, BMI)	98	Fallin' In Love (J.C., BMI)	46	Help Me Make It (To My Rockin' Chair) (Baby Chick, BMI)	71	Hollywood Hot (Heart's Delight, BMI)	3	How Long (Betcha Gotta Chick On The Side) (Polo Grounds, BMI/ Ebbetts Field, ASCAP)	35	Is It Love That We're Missin' (Kidada/Goulgiris, BMI)	67	Island Girl (Big Pig/Leeds, ASCAP)	49	Jaws/Original Soundtrack (Duchess, BMI)	89	Just A Smile (Al Gallico, BMI)	96	Just Too Many People (BrainTree/ Rumanian Pickle Works, BMI)	48	Keep On Tryin' (Fools Gold, ASCAP)	74	Let's Live Together (Landers Roberts, ASCAP)	76	Letting Go (McCartney/ATV, BMI)	54	Low Rider (Far Out, ASCAP)	27	Lyin' Eyes (Benchmark/Kicking Bear, ASCAP)	10	Mamacita (Screen Gems/Columbia/ Summerhill, BMI)	78	Manhattan Spiritual (Zodiac, ASCAP)	68	Mexico (Country Road, BMI)	95	Minstrel In The Gallery (Five Star, ASCAP)	90	Miracles (Diamondback, BMI)	50	7-6-5-4-3-2-1 (Bow Your Whistle)	53	Mr. DJ (Pundit, BMI)	57	Mr. Jaws (Unichappell, BMI)	4	Nights On Broadway (Casseroles, BMI)	62	Nothin' Heavy (Famous/American Axis, ASCAP)	83	Only You Can (Gurusama/ Chrysalis, ASCAP)	92	Operator (Conrad, BMI)	56	Peace Pipe (Triple O/Jeff-Mar, ASCAP)	52	Rhinestone Cowboy (20th Century/ House Of Weiss, ASCAP)	15	Rockin' All Over The World (Greasy King, ASCAP)	34	There Goes Another Love Song (Hustler, BMI)	39														
Ain't No Way To Treat A Lady (Colgems, ASCAP)	8	Could It Be Magic (Kamika/2/ Angel dust, BMI)	31	Fancy Lady (Warner Bros., ASCAP)	59	Feel Like Makin' Love (Badco, ASCAP)	47	Feelings (Fermata International Melodies, ASCAP)	7	Fight The Power (Bovina, ASCAP)	42	Go To Pieces (Mole Hole, BMI)	58	I Got Stoned And I Missed It (Evil Eye, BMI)	13	Get Down Tonight (Sherlyn, BMI)	65	Gone At Last (Paul Simon, BMI)	23	Happy Jobete, ASCAP/Stone Diamond, BMI)	97	I Believe There's Nothing Stronger Than Our Love (Spanka, BMI)	41	I Go To Pieces (Mole Hole, BMI)	58	I Only Have Eyes For You (Warner Bros., ASCAP)	32	I Want To Do Something Freaky To You (Jim-Edd, BMI)	66	I'm Sorry (Cherry Lane, ASCAP)	2	Manhattan Spiritual (Zodiac, ASCAP)	68	Mexico (Country Road, BMI)	95	Minstrel In The Gallery (Five Star, ASCAP)	90	Miracles (Diamondback, BMI)	50	7-6-5-4-3-2-1 (Bow Your Whistle)	53	Mr. DJ (Pundit, BMI)	57	Mr. Jaws (Unichappell, BMI)	4	Nights On Broadway (Casseroles, BMI)	62	Nothin' Heavy (Famous/American Axis, ASCAP)	83	Only You Can (Gurusama/ Chrysalis, ASCAP)	92	Operator (Conrad, BMI)	56	Peace Pipe (Triple O/Jeff-Mar, ASCAP)	52	Rhinestone Cowboy (20th Century/ House Of Weiss, ASCAP)	15	Rockin' All Over The World (Greasy King, ASCAP)	34	There Goes Another Love Song (Hustler, BMI)	39																
Are You Sure Hank Done It This Way (Baron, BMI)	70	Daisy Jane (Warner Bros., ASCAP)	59	Dear Prudence (Maclean, BMI)	82	Diamonds And Rust (Chandos, ASCAP)	6	Do It Anyway You Wanna (Mighty Three, BMI)	21	Dreaming A Dream (Delightful, ASCAP)	30	Easy Evil (Zapata/Edwin H. Morris, ASCAP)	24	Eighteen With A Bullet (Ackee, ASCAP)	86	Chinese Kung Fu (Probusis, BMI)	98	Fallin' In Love (J.C., BMI)	46	Help Me Make It (To My Rockin' Chair) (Baby Chick, BMI)	71	Hollywood Hot (Heart's Delight, BMI)	3	How Long (Betcha Gotta Chick On The Side) (Polo Grounds, BMI/ Ebbetts Field, ASCAP)	35	Is It Love That We're Missin' (Kidada/Goulgiris, BMI)	67	Island Girl (Big Pig/Leeds, ASCAP)	49	Jaws/Original Soundtrack (Duchess, BMI)	89	Just A Smile (Al Gallico, BMI)	96	Just Too Many People (BrainTree/ Rumanian Pickle Works, BMI)	48	Keep On Tryin' (Fools Gold, ASCAP)	74	Let's Live Together (Landers Roberts, ASCAP)	76	Letting Go (McCartney/ATV, BMI)	54	Low Rider (Far Out, ASCAP)	27	Lyin' Eyes (Benchmark/Kicking Bear, ASCAP)	10	Mamacita (Screen Gems/Columbia/ Summerhill, BMI)	78	Manhattan Spiritual (Zodiac, ASCAP)	68	Mexico (Country Road, BMI)	95	Minstrel In The Gallery (Five Star, ASCAP)	90	Miracles (Diamondback, BMI)	50	7-6-5-4-3-2-1 (Bow Your Whistle)	53	Mr. DJ (Pundit, BMI)	57	Mr. Jaws (Unichappell, BMI)	4	Nights On Broadway (Casseroles, BMI)	62	Nothin' Heavy (Famous/American Axis, ASCAP)	83	Only You Can (Gurusama/ Chrysalis, ASCAP)	92	Operator (Conrad, BMI)	56	Peace Pipe (Triple O/Jeff-Mar, ASCAP)	52	Rhinestone Cowboy (20th Century/ House Of Weiss, ASCAP)	15	Rockin' All Over The World (Greasy King, ASCAP)	34	There Goes Another Love Song (Hustler, BMI)	39
Bad Blood (Don Kirshner, BMI/ Kirshner Songs, ASCAP)	28	Dance With Me (Hall/Mojahann, BMI)	7	Dear Prudence (Maclean, BMI)	82	Diamonds And Rust (Chandos, ASCAP)	6	Do It Anyway You Wanna (Mighty Three, BMI)	21	Dreaming A Dream (Delightful, ASCAP)	30	Easy Evil (Zapata/Edwin H. Morris, ASCAP)	24	Eighteen With A Bullet (Ackee, ASCAP)	86	Chinese Kung Fu (Probusis, BMI)	98	Fallin' In Love (J.C., BMI)	46	Help Me Make It (To My Rockin' Chair) (Baby Chick, BMI)	71	Hollywood Hot (Heart's Delight, BMI)	3	How Long (Betcha Gotta Chick On The Side) (Polo Grounds, BMI/ Ebbetts Field, ASCAP)	35	Is It Love That We're Missin' (Kidada/Goulgiris, BMI)	67	Island Girl (Big Pig/Leeds, ASCAP)	49	Jaws/Original Soundtrack (Duchess, BMI)	89	Just A Smile (Al Gallico, BMI)	96	Just Too Many People (BrainTree/ Rumanian Pickle Works, BMI)	48	Keep On Tryin' (Fools Gold, ASCAP)	74	Let's Live Together (Landers Roberts, ASCAP)	76	Letting Go (McCartney/ATV, BMI)	54	Low Rider (Far Out, ASCAP)	27	Lyin' Eyes (Benchmark/Kicking Bear, ASCAP)	10	Mamacita (Screen Gems/Columbia/ Summerhill, BMI)	78	Manhattan Spiritual (Zodiac, ASCAP)	68	Mexico (Country Road, BMI)	95	Minstrel In The Gallery (Five Star, ASCAP)	90	Miracles (Diamondback, BMI)	50	7-6-5-4-3-2-1 (Bow Your Whistle)	53	Mr. DJ (Pundit, BMI)	57	Mr. Jaws (Unichappell, BMI)	4	Nights On Broadway (Casseroles, BMI)	62	Nothin' Heavy (Famous/American Axis, ASCAP)	83	Only You Can (Gurusama/ Chrysalis, ASCAP)	92	Operator (Conrad, BMI)	56	Peace Pipe (Triple O/Jeff-Mar, ASCAP)	52	Rhinestone Cowboy (20th Century/ House Of Weiss, ASCAP)	15	Rockin' All Over The World (Greasy King, ASCAP)	34	There Goes Another Love Song (Hustler, BMI)	39
Born To Run (Laurel Canyon, ASCAP)	37	Do It Anyway You Wanna (Mighty Three, BMI)	21	Dreaming A Dream (Delightful, ASCAP)	30	Easy Evil (Zapata/Edwin H. Morris, ASCAP)	24	Eighteen With A Bullet (Ackee, ASCAP)	86	Chinese Kung Fu (Probusis, BMI)	98	Fallin' In Love (J.C., BMI)	46	Help Me Make It (To My Rockin' Chair) (Baby Chick, BMI)	71	Hollywood Hot (Heart's Delight, BMI)	3	How Long (Betcha Gotta Chick On The Side) (Polo Grounds, BMI/ Ebbetts Field, ASCAP)	35	Is It Love That We're Missin' (Kidada/Goulgiris, BMI)	67	Island Girl (Big Pig/Leeds, ASCAP)	49	Jaws/Original Soundtrack (Duchess, BMI)	89	Just A Smile (Al Gallico, BMI)	96	Just Too Many People (BrainTree/ Rumanian Pickle Works, BMI)	48	Keep On Tryin' (Fools Gold, ASCAP)	74	Let's Live Together (Landers Roberts, ASCAP)	76	Letting Go (McCartney/ATV, BMI)	54	Low Rider (Far Out, ASCAP)	27	Lyin' Eyes (Benchmark/Kicking Bear, ASCAP)	10	Mamacita (Screen Gems/Columbia/ Summerhill, BMI)	78	Manhattan Spiritual (Zodiac, ASCAP)	68	Mexico (Country Road, BMI)	95	Minstrel In The Gallery (Five Star, ASCAP)	90	Miracles (Diamondback, BMI)	50	7-6-5-4-3-2-1 (Bow Your Whistle)	53	Mr. DJ (Pundit, BMI)	57	Mr. Jaws (Unichappell, BMI)	4	Nights On Broadway (Casseroles, BMI)	62	Nothin' Heavy (Famous/American Axis, ASCAP)	83	Only You Can (Gurusama/ Chrysalis, ASCAP)	92	Operator (Conrad, BMI)	56	Peace Pipe (Triple O/Jeff-Mar, ASCAP)	52	Rhinestone Cowboy (20th Century/ House Of Weiss, ASCAP)	15	Rockin' All Over The World (Greasy King, ASCAP)	34	There Goes Another Love Song (Hustler, BMI)	39						
Brazil (Peer, BMI)	25	Do It Anyway You Wanna (Mighty Three, BMI)	21	Dreaming A Dream (Delightful, ASCAP)	30	Easy Evil (Zapata/Edwin H. Morris, ASCAP)	24	Eighteen With A Bullet (Ackee, ASCAP)	86	Chinese Kung Fu (Probusis, BMI)	98	Fallin' In Love (J.C., BMI)	46	Help Me Make It (To My Rockin' Chair) (Baby Chick, BMI)	71	Hollywood Hot (Heart's Delight, BMI)	3	How Long (Betcha Gotta Chick On The Side) (Polo Grounds, BMI/ Ebbetts Field, ASCAP)	35	Is It Love That We're Missin' (Kidada/Goulgiris, BMI)	67	Island Girl (Big Pig/Leeds, ASCAP)	49	Jaws/Original Soundtrack (Duchess, BMI)	89	Just A Smile (Al Gallico, BMI)	96	Just Too Many People (BrainTree/ Rumanian Pickle Works, BMI)	48	Keep On Tryin' (Fools Gold, ASCAP)	74	Let's Live Together (Landers Roberts, ASCAP)	76	Letting Go (McCartney/ATV, BMI)	54	Low Rider (Far Out, ASCAP)	27	Lyin' Eyes (Benchmark/Kicking Bear, ASCAP)	10	Mamacita (Screen Gems/Columbia/ Summerhill, BMI)	78	Manhattan Spiritual (Zodiac, ASCAP)	68	Mexico (Country Road, BMI)	95	Minstrel In The Gallery (Five Star, ASCAP)	90	Miracles (Diamondback, BMI)	50	7-6-5-4-3-2-1 (Bow Your Whistle)	53	Mr. DJ (Pundit, BMI)	57	Mr. Jaws (Unichappell, BMI)	4	Nights On Broadway (Casseroles, BMI)	62	Nothin' Heavy (Famous/American Axis, ASCAP)	83	Only You Can (Gurusama/ Chrysalis, ASCAP)	92	Operator (Conrad, BMI)	56	Peace Pipe (Triple O/Jeff-Mar, ASCAP)	52	Rhinestone Cowboy (20th Century/ House Of Weiss, ASCAP)	15	Rockin' All Over The World (Greasy King, ASCAP)	34	There Goes Another Love Song (Hustler, BMI)	39						
Carolina In The Pines (Mystery, BMI)	24	Easy Evil (Zapata/Edwin H. Morris, ASCAP)	24	Eighteen With A Bullet (Ackee, ASCAP)	86	Chinese Kung Fu (Probusis, BMI)	98	Fallin' In Love (J.C., BMI)	46	Help Me Make It (To My Rockin' Chair) (Baby Chick, BMI)	71	Hollywood Hot (Heart's Delight, BMI)	3	How Long (Betcha Gotta Chick On The Side) (Polo Grounds, BMI/ Ebbetts Field, ASCAP)	35	Is It Love That We're Missin' (Kidada/Goulgiris, BMI)	67	Island Girl (Big Pig/Leeds, ASCAP)	49	Jaws/Original Soundtrack (Duchess, BMI)	89	Just A Smile (Al Gallico, BMI)	96	Just Too Many People (BrainTree/ Rumanian Pickle Works, BMI)	48	Keep On Tryin' (Fools Gold, ASCAP)	74	Let's Live Together (Landers Roberts, ASCAP)	76	Letting Go (McCartney/ATV, BMI)	54	Low Rider (Far Out, ASCAP)	27	Lyin' Eyes (Benchmark/Kicking Bear, ASCAP)	10	Mamacita (Screen Gems/Columbia/ Summerhill, BMI)	78	Manhattan Spiritual (Zodiac, ASCAP)	68	Mexico (Country Road, BMI)	95	Minstrel In The Gallery (Five Star, ASCAP)	90	Miracles (Diamondback, BMI)	50	7-6-5-4-3-2-1 (Bow Your Whistle)	53	Mr. DJ (Pundit, BMI)	57	Mr. Jaws (Unichappell, BMI)	4	Nights On Broadway (Casseroles, BMI)	62	Nothin' Heavy (Famous/American Axis, ASCAP)	83	Only You Can (Gurusama/ Chrysalis, ASCAP)	92	Operator (Conrad, BMI)	56	Peace Pipe (Triple O/Jeff-Mar, ASCAP)	52	Rhinestone Cowboy (20th Century/ House Of Weiss, ASCAP)	15	Rockin' All Over The World (Greasy King, ASCAP)	34	There Goes Another Love Song (Hustler, BMI)	39										
Change With The Times (Van McCoy/Warner-Tamerlane, BMI)	86	Chinese Kung Fu (Probusis, BMI)	98	Fallin' In Love (J.C., BMI)	46	Help Me Make It (To My Rockin' Chair) (Baby Chick, BMI)	71	Hollywood Hot (Heart's Delight, BMI)	3	How Long (Betcha Gotta Chick On The Side) (Polo Grounds, BMI/ Ebbetts Field, ASCAP)	35	Is It Love That We're Missin' (Kidada/Goulgiris, BMI)	67	Island Girl (Big Pig/Leeds, ASCAP)	49	Jaws/Original Soundtrack (Duchess, BMI)	89	Just A Smile (Al Gallico, BMI)	96	Just Too Many People (BrainTree/ Rumanian Pickle Works, BMI)	48	Keep On Tryin' (Fools Gold, ASCAP)	74	Let's Live Together (Landers Roberts, ASCAP)	76	Letting Go (McCartney/ATV, BMI)	54	Low Rider (Far Out, ASCAP)	27	Lyin' Eyes (Benchmark/Kicking Bear, ASCAP)	10	Mamacita (Screen Gems/Columbia/ Summerhill, BMI)	78	Manhattan Spiritual (Zodiac, ASCAP)	68	Mexico (Country Road, BMI)	95	Minstrel In The Gallery (Five Star, ASCAP)	90	Miracles (Diamondback, BMI)	50	7-6-5-4-3-2-1 (Bow Your Whistle)	53	Mr. DJ (Pundit, BMI)	57	Mr. Jaws (Unichappell, BMI)	4	Nights On Broadway (Casseroles, BMI)	62	Nothin' Heavy (Famous/American Axis, ASCAP)	83	Only You Can (Gurusama/ Chrysalis, ASCAP)	92	Operator (Conrad, BMI)	56	Peace Pipe (Triple O/Jeff-Mar, ASCAP)	52	Rhinestone Cowboy (20th Century/ House Of Weiss, ASCAP)	15	Rockin' All Over The World (Greasy King, ASCAP)	34	There Goes Another Love Song (Hustler, BMI)	39														
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OR
A DAY AT THE BEACH WITH PEDRO & MAN

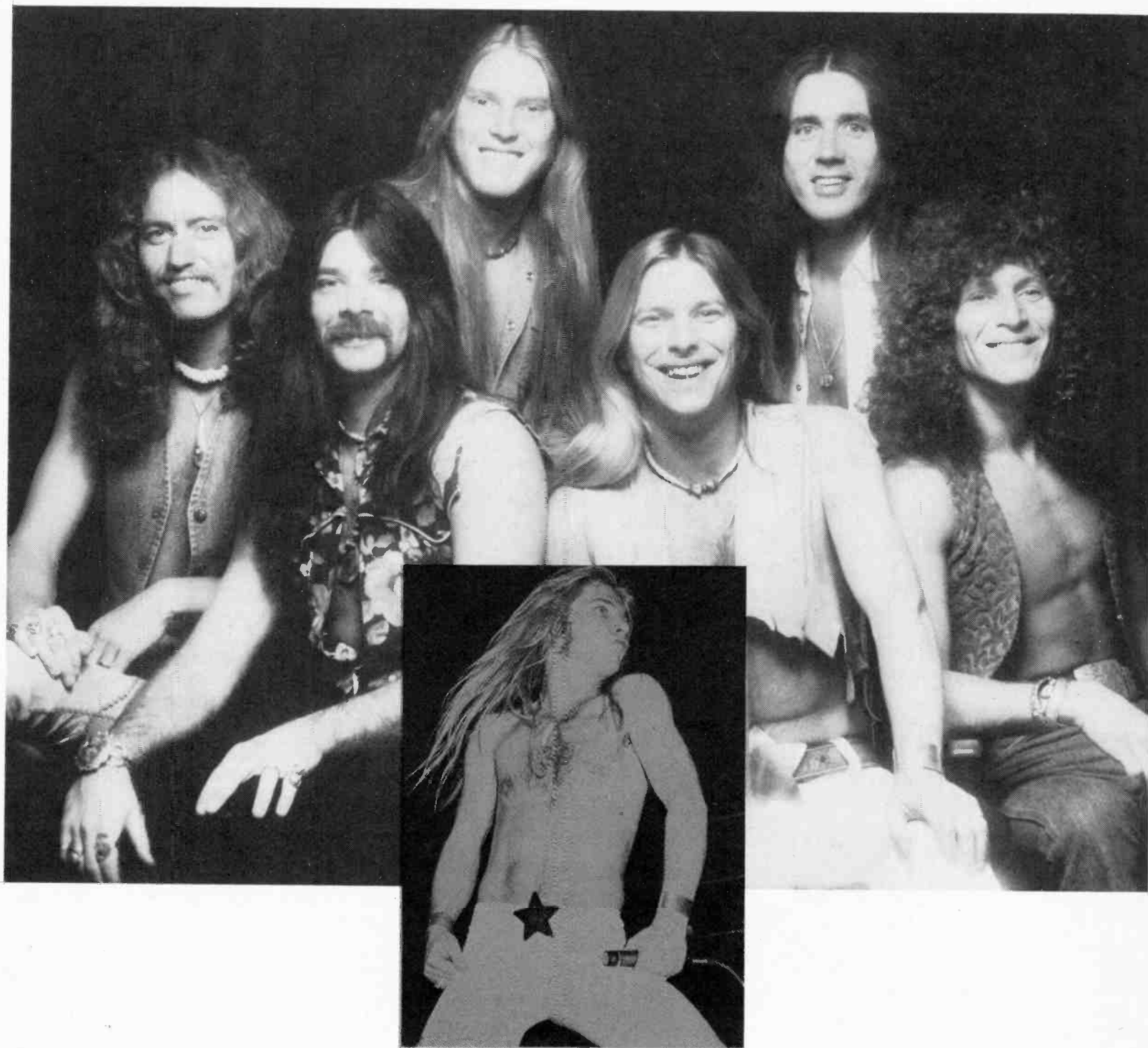


AN NEW SINGLE ON ODE RECORDS

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

★ **STAR PERFORMERS:** Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions/ 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)

BLACK OAK ARKANSAS



AMERICA'S X-RATED BOOGIE BAND
IS ON THE MOVE AGAIN!

EXCLUSIVELY REPRESENTED BY:



MANAGEMENT:

BUTCH STONE / BLACK OAK ARKANSAS / c/o GENERAL DELIVERY, OAKLAND, ARKANSAS 72661 / (501) 431-8551



Produced by Richard Podolor for Richard Podolor Productions, Inc.

TOP LPs & TAPE

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POSITION
106-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	119	2	JOHN FOGERTY Asylum 7E-1046	6.98		7.97		7.97	
107	117	26	SMOKEY ROBINSON A Quiet Storm Tama 16-337 S1 (Motown)	6.98		7.98		7.98	
108	112	5	SHAWN PHILLIPS Do You Wonder A&M SP 4539	6.98		7.98		7.98	
109	59	65	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98	
110	120	24	AMBROSIA 20th Century T 434	6.98		7.98		7.98	
111	64	17	HUBERT LAWS The Chicago Theme CTI 6058 S1 (Motown)	6.98		7.98		7.98	
112	121	26	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D05D 2020	6.98		7.95		7.95	
113	NEW ENTRY		KISS Alive! Casablanca NBLP 7020	6.98		7.98		7.98	
114	68	28	PAUL ANKA Feelings United Artists UA-LA367-G	6.98		7.98		7.98	
115	115	166	ROLLING STONES Hot Rocks 1964-71 London ZPS 606-7	11.98		11.98		11.98	
116	166	3	BAY CITY ROLLERS Arista AL 4049	6.98		7.98		7.98	
117	141	111	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98		7.98	
118	118	22	DOOBIE BROTHERS Stampede Warner Bros. BS 2835	6.98	7.98	7.97	8.97	7.97	
119	124	16	THE CARPENTERS Horizon A&M SP 4530	6.98		7.98		7.98	
120	122	26	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97	
121	NEW ENTRY		BONNIE RAITT Home Plate Warner Bros. BS 2864	6.98		7.97		7.97	
122	77	29	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98	9.98	11.98		11.98	
123	135	6	DEODATO First Cuckoo MCA 491	6.98		7.98		7.98	
124	126	30	COMMODORES Caught In The Act Motown M6-820 S1	6.98		7.98		7.98	
125	125	17	ISAAC HAYES Chocolate Chip Hot Buttered Soul ABCD 874 (ABC)	6.98		7.95		7.95	
126	137	6	ATLANTA RHYTHM SECTION Dog Days Polydor PD 6041	6.98		7.98		7.98	
127	138	14	EDDIE KENDRICKS The Hit Man Tama 16-338 S1 (Motown)	6.98		7.98		7.98	
128	132	8	CARAVAN Cunning Stunts BTM 5000 (Janus)	6.94		7.95			
129	89	32	GROVER WASHINGTON JR. Mister Magic Kudu KU-20 S1 (Motown)	6.98		7.98		7.98	
130	133	7	HEAD EAST Flat As A Pancake A&M SP 4537	6.98		7.98		7.98	
131	NEW ENTRY		SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98		7.98		7.98	
132	143	4	CANNONBALL ADDERLEY Phenix Fantasy F 79004	9.98		9.98			
133	84	8	PROCOL HARUM Procol's Ninth Chrysalis CHR 1080 (Warner Bros.)	6.98		7.97		7.97	
134	93	34	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98	
135	NEW ENTRY		TOWER OF POWER In The Slot Warner Bros. BS 2880	6.98		7.97		7.97	
136	NEW ENTRY		GRAEME EDGE BAND featuring Adrian Gurvitz Kick Off Your Muddy Boots Threshold THS 15 (London)	6.98		7.95		7.95	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Cannonball Adderley	132
Aerosmith	38, 76, 86
Morris Albert	79
Allman Brothers Band	5
Ambrosia	110
America	50
Paul Anka	114
Asleep At The Wheel	152
Atlanta Rhythm Section	126
Average White Band	101
Brian Auger	171
B.T. Express	27
Bachman-Turner	140
Bad Company	120
Joan Baez	36
Bay City Rollers	116
Beach Boys	72, 102, 109
Bee Gees	45
Black Sabbath	60, 177
Bluemagic	77
Bobby Bland	199
David Bowie	17
James Brown	193
Glen Campbell	19, 160
Captain & Tennille	44
Caravan	128
Carpenters	119
Harry Chapin	88
Chicago	145
Eric Clapton	22
Merry Clayton	146
Climax Blues Band	97
Joe Cocker	92
Natalie Cole	75
Judy Collins	71
Jessi Colter	154
Commander Cody	194
Commodores	124
Norman Connors	172
Alice Cooper	142
David Crosby/Graham Nash	53
Crown Heights Affair	176
Crusaders	26
Roger Daltrey	91
Charlie Daniels	81
John Denver	2, 46, 103, 150
Deodato	123
Doobie Brothers	118
Bob Dylan & Band	82
Dynamic Superiors	192
Eagles	4, 59, 95, 100
Earth, Wind & Fire	52
Faith Hope & Charity	137
5th Dimension	156

Fireball	151
Fleetwood Mac	21, 198
Dan Fogelberg	47
John Fogerty	106
Foghat	182
Freddie Fender	112
Focus	163
Funkadelic	161
Gary Toms Empire	178
Gloria Gaynor	180
Graham Central Station	51
Eddie Harris	147
Gentle Giant	179
Jim Gilstrap	136
Graeme Edge Band	25
Grand Funk Railroad	16
Grateful Dead	37
Al Green	80
Daryl Hall & John Oates	148
Eddie Harris	34
George Harrison	158
Leon Haywood	125
Isaac Hayes	120
Head East	58
J. Geils Band	166
Michael Jackson	165
Mitie Jackson	6
Jefferson Starship	104
Jethro Tull	73
Janis Ian	83
Isley Brothers	23
Waylon Jennings	65
Elton John	11, 78
Quincy Jones	18
K.C. & The Sunshine Band	15, 149
Eddie Kendricks	127
Carole King	113
Kiss	189
Gladys Knight & Pips	67
Kool & The Gang	162
Kraftwerk	48
Labelle	111
Hubert Laws	159
Ramsey Lewis	84
Loggins & Messina	24, 170
Barry Manilow	32
Melissa Manchester	87
Manfred Mann's Earth Band	143
Manhattan Transfer	64
Herbie Mann	85
Bob Marley	168, 188
Marshall Tucker Band	31
Buddy Miles	70
Monty Python's Flying Circus	94
Michael Murphey	134
Willie Nelson	74
Olivia Newton-John	49
Nitty Gritty Dirt Band	104
Ohio Players	20
Tony Orlando	54
Orleans	98
Outlaws	13

People's Choice	69
Esther Phillips/Beck	33
Shawn Phillips	108
Pink Floyd	1, 117
Poco	175
Pointer Sisters	66
Billy Preston	190
Procol Harum	133
Richard Pryor	12
Bonnie Raitt	121
Helen Reddy	39
Renaissance	55
Charlie Rich	186
Minnie Riperton	164
Ritchie Blackmore's Rainbow	35
Ritchie Family	93
Johnny Rivers	153
Smokey Robinson	107
Rolling Stones	115, 169
Linda Ronstadt	9
Leo Sayer	57
Neil Sedaka	181
Silver Convention	42, 68
Simon & Garfunkel	56
SOUNDTRACKS/ORIGINAL CASTS	131
Chicago	73
Chorus Line	167
Jaws	89
Monty Python & Holy Grail	98
Nashville	196
Tommy	122
Jimmy Spheeris	138
Spinners	8
Bruce Springsteen	3, 61, 62
Statler Brothers	144
Steppenwolf	155
Cat Stevens	63
Rod Stewart	14
Steven Stills	197
Strawbs	185
Sweet	29
Synergy	174
Tavares	28
James Taylor	90
Temptations	187
10 C.C.	200
Ray Thomas	183
Tower Of Power	135
Traffic	195
Tina Turner	157
UFO	139
Gino Vannelli	96
Jerry Jeff Walker	141
War	30
Grover Washington Jr.	129
Rusty Weir	105
Tim Weisberg	173
Roger Whittaker	191
Wings	99
Gary Wright	43
ZZ Top	41

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

BLACK OAK ARKANSAS

America's X-Rated Boogie Band Is on the Move Again
A New Album! A New Label! A New Tour!



September 26 — Memphis, TN.

October 1 — Utica, N.Y.

3 — Largo, MD.

4 — Norfolk, VA.

5 — Charleston, W.VA.

6 — Murray, KY.

9 — Springfield, MA.

10 — Boston, MA.

11, 12 — New York, N.Y.

14 — Albany, N.Y.

15 — Rochester, N.Y.

17 — Huntsville, AL.

18 — Mobile, AL.

19 — Birmingham, AL.

21 — Knoxville, TN.

22 — Johnson City, TN.

24 — West Palm Beach, FL.

November

25 — Tampa, FL.

31 — Charlotte, N.C.

1 — Fayetteville, N.C.

2 — Greenville, S.C.

7 — Greensboro, N.C.

12 — Allentown, PA.

13 — Erie, PA.

14 — Detroit, MI.

15 — Cleveland, OH.

16 — Louisville, KY.

22 — Toledo, OH.

24 — Green Bay, WI.

25 — Saginaw, MI.

26 — Ft. Wayne, IN.

27 — Indianapolis, IN.

28, 29, 30 — Chicago, IL.

MCA RECORDS

Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 10/11/75

Top Add Ons-National

DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
DAVE MASON—Split Coconut (Columbia)
LINDA RONSTADT—Prisoner In Disguise (Asylum)
AMAZING RHYTHM ACES—Stacked Deck (ABC)

Top Requests/Airplay-National

BRUCE SPRINGSTEEN—Born To Run (Columbia)
PINK FLOYD—Wish You Were Here (Columbia)
LINDA RONSTADT—Prisoner In Disguise (Asylum)
JETHRO TULL—Minstrel In The Gallery (Chrysalis)

National Breakouts

DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
LINDA RONSTADT—Prisoner In Disguise (Asylum)
DAVE MASON—Split Coconut (Columbia)
BONNIE RAITT—Home Plate (Warner Brothers)

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.

Western Region

TOP ADD ONS:

MONTROSE—(Warner Brothers)
DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
SONS OF CHAMPLIN—(Ariola)
BONNIE RAITT—Home Plate (Warner Brothers)

★TOP REQUEST/AIRPLAY:

PINK FLOYD—Wish You Were Here (Columbia)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
EAGLES—One Of These Nights (Asylum)
LINDA RONSTADT—Prisoner In Disguise (Asylum)

BREAKOUTS:

DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
LINDA RONSTADT—Prisoner In Disguise (Asylum)
MONTROSE—(Warner Brothers)
TOWER OF POWER—In The Slot (Warner Brothers)

KLOS-FM—Los Angeles

- SPLITTER—Harder To Live (Dark Horse)
- MONTROSE—(Warner Brothers)
- SONS OF CHAMPLIN—(Ariola)
- NIGEL OLSEN—(Rocket)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)

KMET-FM—Los Angeles

- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- COMMANDER CODY & HIS LOST PLANET AIRMEN—Tales From The Ozone (Warner Brothers)
- MONTROSE—(Warner Brothers)
- PINK FLOYD—Wish You Were Here (Columbia)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ TOWER OF POWER—In The Slot (Warner Brothers)
- ★ ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
- ★ GRATEFUL DEAD—Blues For Allah (Grateful Dead)

KSMI-FM—Lake Tahoe/Reno

- AMAZING RHYTHM ACES—Stacked Deck (ABC)
- JADE WARRIOR—Waves (Island)
- FRANKIE MILLER BAND—The Rock (Chrysalis)
- SAM & DAVE—Back At Cha (United Artists)
- ★ TOOTS & THE MAYTALS—Funky Kingston (Island)
- ★ COMMANDER CODY & HIS LOST PLANET AIRMEN—Tales From The Ozone (Warner Brothers)
- ★ JERRY JEFF WALKER—Ridin' High (MCA)
- ★ PINK FLOYD—Wish You Were Here (Columbia)

KGB-FM—San Diego

- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- JOHN DENVER—Windsong (RCA)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- STRAWBS—Nomadness (A&M)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
- ★ JETHRO TULL—Minstrel In The Gallery (Chrysalis)

KISW-FM—Seattle

- NITTY GRITTY DIRT BAND—Dream (United Artists)
- TOWER OF POWER—In The Slot (Warner Brothers)
- DAN FOGELBERG—Captured Angel (Epic)
- OUTLAWS—(Arista)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)

KOME-FM—San Jose

- DAVID BLUE—Coming Back For More (Asylum)
- BONNIE RAITT—Home Plate (Warner Brothers)
- COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- ANDY FAIRWEATHER LOW—La Booga Rooga (A&M)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ ROD STEWART—Atlantic Crossing (Warner Brothers)

Southwest Region

TOP ADD ONS:

DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
DAVE MASON—Split Coconut (Columbia)
DAN FOGELBERG—Captured Angel (Epic)
LINDA RONSTADT—Prisoner In Disguise (Asylum)

★TOP REQUEST/AIRPLAY:

PINK FLOYD—Wish You Were Here (Columbia)
JETHRO TULL—Minstrel In The Gallery (Chrysalis)
KISS—Alive (Casablanca)
BOBBY WHITLOCK—One Of A Kind (Capricorn)

BREAKOUTS:

DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
DAVE MASON—Split Coconut (Columbia)
DAN FOGELBERG—Captured Angel (Epic)
LINDA RONSTADT—Prisoner In Disguise (Asylum)

KSHE-FM—St. Louis

- FOGHAT—Fool For The City (Bearsville)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- DAVE MASON—Split Coconut (Columbia)
- MAMA'S PRIDE—(Atlantic)
- ★ TED NUGENT—(Epic)
- ★ KISS—Alive (Casablanca)
- ★ BOBBY WHITLOCK—One Of A Kind (Capricorn)
- ★ PINK FLOYD—Wish You Were Here (Columbia)

KADI-FM—St. Louis

- DAN FOGELBERG—Captured Angel (Epic)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- LEO SAYER—Another Year (Warner Brothers)
- COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)
- ★ BLACKFOOT—No Reservations (Island)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)

KZEW-FM—Dallas

- DAVE MASON—Split Coconut (Columbia)
- HERBIE HANCOCK—Manchild (Columbia)
- EDGAR WINTER GROUP WITH RICK DERRINGER—(Blue Sky)
- TIM WEISBERG—Livin' In The City (A&M)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- ★ ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
- ★ NITTY GRITTY DIRT BAND—Dream (United Artists)

KLBJ-FM—Austin

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- CHARLIE DANIELS BAND—Nightrider (Kama Sutra)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- GEORGE HARRISON—Extra Texture (Apple)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ DAN FOGELBERG—Captured Angel (Epic)
- ★ JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- ★ PINK FLOYD—Wish You Were Here (Columbia)

Midwest Region

TOP ADD ONS:

DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
LINDA RONSTADT—Prisoner In Disguise (Asylum)
DAVE MASON—Split Coconut (Columbia)
JOHN DENVER—Windsong (RCA)

★TOP REQUEST/AIRPLAY:

JEFFERSON STARSHIP—Red Octopus (Grunt)
PINK FLOYD—Wish You Were Here (Columbia)
JETHRO TULL—Minstrel In The Gallery (Chrysalis)
BRUCE SPRINGSTEEN—Born To Run (Columbia)

BREAKOUTS:

LINDA RONSTADT—Prisoner In Disguise (Asylum)
DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
DAVE MASON—Split Coconut (Columbia)
JOHN DENVER—Windsong (RCA)

WBAX-FM—Detroit

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- JOHN DENVER—Windsong (RCA)
- GEORGE HARRISON—Extra Texture (Apple)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ PETER FRAMPTON—Frampton (A&M)
- ★ JANIS IAN—Between The Lines (Columbia)
- ★ JETHRO TULL—Minstrel In The Gallery (Chrysalis)

WMMS-FM—Cleveland

- THE SENSATIONAL ALEX HARVEY BAND—Live (Atlantic)
- DAVE MASON—Split Coconut (Columbia)
- BAKER GURVITZ ARMY—Elysian Encounter (Atco)
- FLYING BURRITO BROTHERS—Flying Again (Columbia)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)

WXRT-FM—Chicago

- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- GRAEME EDGE BAND—Kick Off Your Muddy Boots (Threshold)
- TOOTS & THE MAYTALS—Funky Kingston (Island)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)

WCOL-FM—Columbus

- DAVE MASON—Split Coconut (Columbia)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- HERBIE HANCOCK—Manchild (Columbia)
- RUSH—Caress Of Steel (Mercury)
- ★ DAN FOGELBERG—Captured Angel (Epic)
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)
- ★ BRIAN AUGER'S OBLIVION EXPRESS—Reinforcements (RCA)
- ★ JOHN DENVER—Windsong (RCA)

WZMF-FM—Milwaukee

- MOTT—Drive On (Columbia)
- BABE RUTH—Stealin' Home (Capitol)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- TOWER OF POWER—In The Slot (Warner Brothers)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ HEAD EAST—Flat As A Pancake (A&M)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)

Southeast Region

TOP ADD ONS:

LINDA RONSTADT—Prisoner In Disguise (Asylum)
DAVE MASON—Split Coconut (Columbia)
DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
BRIAN AUGER'S OBLIVION EXPRESS—Reinforcements (RCA)

★TOP REQUEST/AIRPLAY:

PINK FLOYD—Wish You Were Here (Columbia)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

BREAKOUTS:

DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
LINDA RONSTADT—Prisoner In Disguise (Asylum)
BONNIE RAITT—Home Plate (Warner Brothers)
DAVE MASON—Split Coconut (Columbia)

WMAL-FM—Washington

- DAVE MASON—Split Coconut (Columbia)
- BRIAN AUGER'S OBLIVION EXPRESS—Reinforcements (RCA)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- JOHN DENVER—Windsong (RCA)
- ★ GEORGE HARRISON—Extra Texture (Apple)
- ★ BONNIE RAITT—Home Plate (Warner Brothers)
- ★ HARRY CHAPIN—Portrait Gallery (Elektra)
- ★ ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)

Northeast Region

TOP ADD ONS:

AMAZING RHYTHM ACES—Stacked Deck (ABC)
DAVE MASON—Split Coconut (Columbia)
DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
SENSATIONAL ALEX HARVEY BAND—Live (Atlantic)

★TOP REQUEST/AIRPLAY:

LINDA RONSTADT—Prisoner In Disguise (Asylum)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
BONNIE RAITT—Home Plate (Warner Brothers)

BREAKOUTS:

LINDA RONSTADT—Prisoner In Disguise (Asylum)
DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
BONNIE RAITT—Home Plate (Warner Brothers)
AMAZING RHYTHM ACES—Stacked Deck (ABC)

WNEW-FM—New York

- AMAZING RHYTHM ACES—Stacked Deck (ABC)
- DAVE MASON—Split Coconut (Columbia)
- AZTEC TWO—Second Step (RCA)
- RONNIE BLAKELY—Welcome (Warner Brothers)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ BONNIE RAITT—Home Plate (Warner Brothers)
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)

WBAB-FM—Babylon

- THE EDGAR WINTER GROUP WITH RICK DERRINGER—(Blue Sky)
- BLACK OAK ARKANSAS—X Rated (MCA)
- HARRY CHAPIN—Portrait Gallery (Elektra)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- ★ JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- ★ DARYL HALL & JOHN OATES—(RCA)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ GEORGE HARRISON—Extra Texture (Apple)

WOUR-FM—Syracuse/Utica

- AMAZING RHYTHM ACES—Stacked Deck (ABC)
- FRANKIE MILLER BAND—The Rock (Chrysalis)
- MAMAS PRIDE—(Atco)
- THE SENSATIONAL ALEX HARVEY BAND—Live (Atlantic)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ CHARLIE DANIELS BAND—Nightrider (Kama Sutra)
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)

WMMR-FM—Philadelphia

- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- THE SENSATIONAL ALEX HARVEY BAND—Live (Atlantic)
- LEO KOTTKE—Chewing Pine (Capitol)
- DAVE MASON—Split Coconut (Columbia)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)
- ★ BONNIE RAITT—Home Plate (W.B.)
- ★ LEO SAYER—Another Year (W.B.)

WNTN-FM—Boston

- GEORGE HARRISON—Extra Texture (Apple)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- BONNIE RAITT—Home Plate (W.B.)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ GRATEFUL DEAD—Blues For Allah (Grateful Dead)
- ★ ROD STEWART—Atlantic Crossing (Warner Brothers)

WHCN-FM—Hartford

- FLYING BURRITO BROTHERS—Flying Again (Columbia)
- MAXINE SELLERS—Life Is Short, But It's Wide (Capitol)
- JAMES TALLEY—Got No Bread, No Milk, No Money, But Lots Of Love (Capitol)
- AMAZING RHYTHM ACES—Stacked Deck (ABC)
- ★ DAN FOGELBERG—Captured Angel (Epic)
- ★ PINK FLOYD—Wish You Were Here (Capitol)
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)
- ★ AZTEC TWO—Second Step (RCA)

CHUM-FM—Toronto

- NITTY GRITTY DIRT BAND—Dream (United Artists)
- TOWER OF POWER—In The Slot (Warner Brothers)
- HARRY CHAPIN—Portrait Gallery (Elektra)
- BONNIE RAITT—Home Plate (W.B.)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ STRAWBS—Nomadness (A&M)
- ★ ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)

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The Charlie Daniels Band Nightrider



KSBS 2607

Personal Management: Joe E. Sullivan
Produced by Paul Hornsby by special arrangement
with Don Rubin Productions

ON KAMA SUTRA RECORDS & **GRT**
MUSIC TAPES

FROM THE BUDDAH GROUP



Country Joe McDonald

Paradise with an Ocean View

Produced by Jim Stern
Co-produced by Bill Belmont and Joe McDonald

Horns, Strings and Vocals:
Arranged and Conducted by Trevor Lawrence

TEAR DOWN THE WALLS
HOLY ROLLER
LOST MY CONNECTION
SAVE THE WHALES!
OH, JAMAICA
LONELY ON THE ROAD
THE LIMIT
TRICKS
BREAKFAST FOR TWO



9495

