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Billboard

81st YEAR

NEWSPAPER

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Soul: Up In Mexico, Declining In Japan

Soul music is causing volcanic bursts around the world. It's about to explode in Mexico and has slipped in impact in Japan. The two reports below detail this seesaw situation.

By HIDEO EGUCHI

TOKYO—Japan's romance with soul music has ended. During the long, hot summer, soul literally turned sour here.

The main reason for the boom subsiding is economic. Not only were the Japanese people wearing Afro hairstyles, but a number of local bands were playing their versions of soul sounds and a number of American military personnel

(Continued on page 60)

By MARV FISHER

MEXICO CITY—Soul music is on the brink of breaking through here, according to a recent survey of manufacturers, broadcasters and record outlets.

As one industry representative puts it, "Mexico is ready to give it an 'abrazo.'" In so many words, a total embracement.

Many indicators point towards such a major trend: a new strong sell

(Continued on page 24)

Illicit Disco Tapes Surge

By JIM MELANSON

NEW YORK—The marketplace here for unauthorized disco music tapes has taken on new wrinkles—namely competitive pricing and a greater, more open, involvement by retailers.

Reports are also coming in that the overseas trade for such tapes is flourishing.

While trafficking in the tapes has existed for some time now (Billboard, Oct. 12), indications are that the accelerated growth of the discotheque fad over the last nine months has given added impetus to those dealing in this area.

In fact, one dubber, who wants to go unnamed, says that his business is bringing in $500-$800 a week. His clients include record retailers, dance music buffs and other non-

(Continued on page 22)



Terry O'Neil photo

Elton John: singing for humanity.

John At Troubadour Brings $150,000 Net

LOS ANGELES—Elton John's three-night stand at the Troubadour raised an astonishing $150,000 for the Jules Stein Eye Institute while pulling off a stunning publicity coup and an artistic triumph.

For each of Elton's six shows, 250 tickets were sold. Opening night was

(Continued on page 11)

FOUNDATION DISK PROJECT

Industry Haul Of $2 Mil Anticipated

NEW YORK — A non-profit recording venture that may well pump some $2 million into the industry mainstream in talent, studio, pressing and printing expenditures, as well as in publisher income, is due for formal implementation next month.

But New World Records, set up with Rockefeller Foundation funding to document on disk 350 years of American music, has already begun to check out potential facilities. And suppliers are known to be entering bids for a slice of the melon, made even sweeter by virtue of its impeccable credit credentials.

The New World plan is to produce an edition of 100 LPs, running the gamut of American music from the early 1600s to the present. Pop,

(Continued on page 10)

Jazz Wave Stirs Hansen Folio Flood

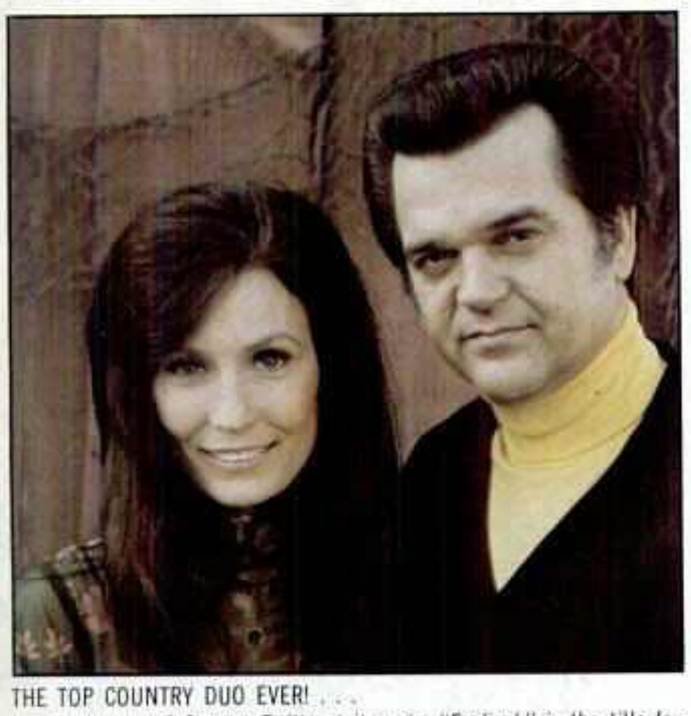
By IS HOROWITZ & JIM FISHEL

NEW YORK—Hansen Publications is accelerating its release of jazz folios in a program that will see at least 50 new jazz books hitting the stands over the next 12 months, a marked increase over past publication rates for the category. Some $400,000 has been committed to the print push for the period.

Charles Hansen sees his company's efforts as a natural consequence of the penetration of jazz worldwide, and its emergence as a revitalized commercial force on records and in concerts, clubs and schools.

The firm is currently in the midst of an aggressive drive to sign up publication rights of leading jazz artists here and abroad, extending the scope of an already large catalog of print properties covering jazz in

(Continued on page 10)



THE TOP COUNTRY DUO EVER! . . .
Loretta Lynn and Conway Twitty at it again. "Feelins'" is the title for their new album and also their current hit single. And if you check the country charts you'll find both of them individually represented. What you've got here is two of the most talented artists around combining their skills to record a fabulous duet album. FEELINS' available on MCA Records and tapes. (MCA-2143) (Advertisement)

Marketplace Shakes With Nehi And Peaches Activity

By NAT FREEDLAND

LOS ANGELES—A massive and unprecedented reorganization of Nehi Distributors here into the national buying operation for the newly-established Peaches retail chain (plus rackjobber for four giant accounts), is already making huge waves in the marketplace.

"According to what regional sales chiefs for the biggest record labels tell me, Peaches Atlanta store is accounting for some 25 percent of their sales in that market and Peaches Denver is pulling in some 28 percent of area sales totals," says Nehi/Peaches president Tom Heiman.

The 17,000-square-foot Denver Peaches, in all likelihood the world's largest record-tape store, opened June 13 and 14,000-square-foot Peaches Atlanta opened March 14.

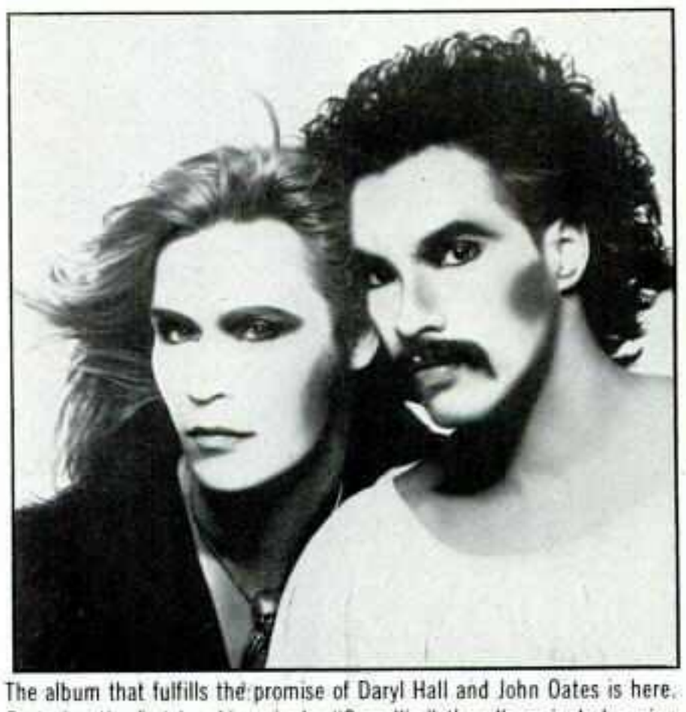
Fort Lauderdale is the third stop for Peaches, with a Sept. 19 opening scheduled for a 10,500-footer.

"We are expanding Peaches one market at a time, as we free the capital to start another big store," says Heiman. "Right now I just don't know where we'll put the next stores or how soon we'll be going into more cities. It's all happening step-by-step."

The Peaches location formula is to lease supermarket building shells at high-traffic spots in cities that are not over-saturated with aggressive record merchandisers.

In both Atlanta and Denver, established music figures suggested that the stores were too far away from downtown hubs to succeed. But Nehi's heavy local radio and

(Continued on page 11)



The album that fulfills the promise of Daryl Hall and John Oates is here. Featuring the fast breaking single, "Camellia," the album includes nine more Daryl Hall and John Oates compositions, and many of them are already receiving coast-to-coast major market airplay. Daryl Hall and John Oates. Every minute in their musical lives has been leading up to this moment. Get in on it. On RCA Records and Tapes. (APL1/APS1/APK1-1144). (Advertisement)

(Advertisement)



The newest voice on record.

A L J A R R E A U

WE GOT BY A

MS 2224 On Reprise Records and Tapes.

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The New Single by War.
From The Album "Why Can't We Be Friends?"

Produced by Jerry Goldstein
in association with Lonnie Jordan
and Howard Scott for
Far Out Productions, Inc.
A Far Out Production
On United Artists Records.

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Top Talent Ups Crowds At Parks In So. Calif.

Boxoffice Boosts Are Rule, Not Exception

By FRANK BARRON

LOS ANGELES—Big summer employers of name talent in the past few seasons have been the amusement parks, and according to spokesmen for various facilities, the practice of hiring top entertainers will continue since they bring extra customers into these parks.

Three of the biggest outdoor parks in the nation are located in the greater Los Angeles area: Disneyland, Knott's Berry Farm and Magic Mountain. Between them, they have successfully presented dozens of top performers over the summer season, and admit the talent draws extra bodies in on those days. Marineland and San Diego Sea World have also joined the talent mart.

Disneyland, which started the practice of regular big name shows, went in for special days, such as big bands, jazz nights, pop and rock nights, and the like. For the price of admission, the Magic Kingdom in Anaheim offered such attractions as Count Basie, the Miracles, Les Brown, Bo Donaldson & the Heywoods, Stan Kenton, Wilson Pickett, Lionel Hampton, the Four Tops, Woody Herman, Pointer Sisters, Hues Corporation, Harry James and many others.

Jim Garber, publicity director, calls it "a very good summer. There is no doubt that the name performers contributed to our big nighttime attendance. The name talent gives people a reason to come back to the park. I'm referring to the local market, on which we draw very heavily. We'll go over the 10 million mark this fiscal year—only the third time in the park's 20-year history that we've gone over 10 million in attendance. Those names certainly helped."

At nearby Knott's Berry Farm, a ghost town which has added a huge amusement park, talent is nothing new, the old Wagon Camp area having been the scene of country acts for years. But in the past couple of seasons, mainly because of competition from Disneyland, Knott's has gone in heavily for good, top name attractions.

Typical was this year's strong lineup of B.J. Thomas, the Supremes, Johnny Mann's Stand Up and Cheer, Grass Roots, Frankie Avalon, DeFranco Family, Rick Nelson & the Stone Canyon Band, Roger Miller, the Lennon Sisters and Lettermen.

"We did excellent business this summer," says Bill Hollingshead, entertainment director, "using people with household names. We think this summer we had our most impressive roster of stars ever." Knott's, which started as a roadside berry farm, then restaurant, is out to capture the youth market with its musical presentations.

"The acts draw a certain extra amount of patrons to the park," admits Hollingshead. "Having them here gives us something extra to present."

Magic Mountain, a "white knucklers" (thrill rides) park in Valencia which got off on the wrong foot with a premature opening several years ago, now is one of the most popular

(Continued on page 20)

MAJOR TOUR SHOWCASE

Tempe Stadium Has Success With Rock

By NAT FREEDLAND

LOS ANGELES—Imaginative and effective security operations have been a prime factor in boosting E.B. Smith's Tempe Stadium, built outside Phoenix, Ariz., in 1969 as a training camp for baseball's Milwaukee Brewers, to become during the past two years a regular showcase for major rock tours.

The stadium seats up to 30,000 when the field is used and Smith seeks to book in as many as two shows a month. Crosby, Stills, Nash & Young drew 24,000 to the site this summer.

With a background in sports administration and the insurance business, Smith stepped hesitantly into his new involvement with rock.

He has built up solid working relationships with major promoters Bill Graham, Concerts West and Barry Fey. Smith will hold a date for reputable promoter on deposit of a cashier's check for $1,500, of which $100 is for the city's license fee.

If another promoter calls for a show date close enough to detract from a previously proposed show, Smith phones the first promoter and informs him the deposit check must

(Continued on page 19)

Metromedia To Air Dead

SAN FRANCISCO—A two-hour Grateful Dead concert recorded one night during the eighth annual International Radio Programming Forum will be broadcast at 9 p.m. Monday (1) on KSAN here, KMET in Los Angeles, WMMR in Philadelphia, and WNEW-FM in New York, all Metromedia FM progressive stations.

The concert was coordinated by Billy Bass, national LP promotion director of United Artists Records, with the guidance of Al Teller, president of the record company and Ron Rakow, president of Grateful Dead and Round Records. United Artists

(Continued on page 10)

Landmark In Vegas Hits Via Country

By HANFORD SEARL

LAS VEGAS—The Seventh edition of "Country Music U.S.A." bowed Aug. 25 at the Landmark Hotel, the first major Strip casino to pioneer country shows.

Billed as the Landmark's Salute to "America's Bicentennial with America's Own Music," the lively four-act package is entering its eighth month of strumming, picking and downhome music.

"We're very pleased the series is coming along so fine," reports Walter Kane, entertainment director for Howard Hughes' five Strip hotels. "We have the show booked six months in advance so we hope it will be a continual thing."

Kane says economics dicated the four-act format, which spotlights a major talent backed by a musical group and several other artists. Such country superstars as Roy Clark, who appears at nearby Hughes-operated Frontier Hotel, generate a larger volume of business for a main showroom and carry a big price tag.

Oklahoma City-born Hensen Cargill tops the current production with 10 fast-paced songs which are a

(Continued on page 51)

Record Group Set By Polygram Corp.

NEW YORK—In an adminstrative restructuring of its record operations, Polygram Corp. has formed the Polygram Record Group as the umbrella facility under which the Polydor and Mercury/Phonogram labels and the firm's distributing wing, Phonodisc, will operate. Irwin Steinberg, Phonogram president, has been named head of the new group while retaining his position as chief of the Chicago-based disk company. His headquarters will remain in Chicago, although Steinberg plans to spend more time here where Polygram administrative offices are based.

Dr. Werner Vogelsang, Polygram president, says that the new group was formed to stimulate further the company's "growing impact" in the United States, and to "adapt better" to plans for expansion. It follows only shortly after Phonogram distribution was merged into the Phonodisc wholesaling complex.

Reached in New York, Steinberg says "our goal is to centralize common services so that division executives may be freer to devote their time to creative and marketing efforts." He emphasizes that there is no intent to merge any of the creative or marketing functions of the Polygram labels.

Steinberg adds that the consolidation move is now under study and that he is not yet sure how far it will extend. Such factors as computer services, accounting and financial matters are understood to be candidates for centralization.

"If we can accomplish this, our label executives will have more time to interact with their counterparts abroad." He points out that Polydor

(Continued on page 10)

KASS BUYING BUDDAH FROM VIEWLEX

NEW YORK—Negotiations for the repurchase of Buddah Records from Viewlex by label president Art Kass are expected to be successfully concluded shortly, probably this week, Billboard has learned.

An inking of resale papers will give Kass sole control over the label's destiny for the first time since forming the company in the mid-sixties with then co-partners Artie Ripp and Hy Mizrahi.

The label was originally known as Kama Sutra and was distributed through MGM. Viewlex purchased the firm in 1968.

It's understood that five or so home office workers here were given their walking papers Aug. 22 in an effort to trim staff prior to the switch of ownership.

Sire Preps 12 'History Of Rock' Packs

By BOB KIRSCH

LOS ANGELES—Sire Records is embarking on its most ambitious program of double LP repackages centering around the history of rock yet—with at least a dozen albums planned for the next year, six of which will be available in time for the Christmas buying season.

At the same time, according to firm president Seymour Stein, the label will continue to release new product on a regular basis.

Sire, which is distributed through ABC, already numbers in its catalog two volumes of the "History Of British Rock," a collection of early Fleetwood Mac hits, a "History of British Blues" and a collection of early Paul Anka material.

Due for release shortly is a "History Of British Rock Vol. 3," a "Roots Of British Rock," collections of material from Duane Eddy (the Jamie and RCA product), the Small Faces and the Nice (both from Andrew Loog Oldham's Immediate catalog) and Del Shannon (acquired from a number of sources).

Set for release in the future are: "Teen Dreams & Baby Love," a collection of hits from female singers and groups compiled by Greg Shaw; a rerelease of the "Nuggets" set of "punk rock" which has been licensed from Elektra as well as a volume two of this set (compiled by Lenny Kaye); a British "Nuggets" set which will feature many early British groups whose members have

(Continued on page 65)

Business And The Economy

Consolidation a Key For Discount Skein

By JOHN SIPPEL

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—Conservative consolidation through building present key single-store areas into multiple store operations, where possible, is Tom Anderson's blueprint for the important CBS-owned record/tape/accessory retail chain, Discount Records.

Anderson visualizes retrenchment, begun 18 months ago, continuing. The Discount Records' store count has dropped from 70 to 55. It could drop even more. But Anderson pledges profitability. He envisions some new store openings for Discount in 1976. He speaks cau-

(Continued on page 11)

Transcontinent Will Market DJM Records

LOS ANGELES—DJM Records, owned by Dick James Music, will be distributed in the States again. The English label has signed with Transcontinent Record Sales of Buffalo, N.Y., for manufacture and distribution in the U.S. and Canada.

DJM originally was handled here by Bell which broke off its affiliation around 1970, with DJM artists then licensed on an artist by artist basis.

Singles and LPs will be coordinated in this country by Ron Kramer, DJM's local manager, and Joan Schulman, manager of DJM in New York.

First product out under the new arrangement are the singles "Backbreaker" by Grimms, "Can't Smile Without You" by David Martin and "Cartoon People" by Freddi & Henchi, a Las Vegas act which is DJM's first American signing.

Transcontinent operates the Amherst record label which itself is expanding, reports Leonard Silver, company president.

Amherst, which operates out of West Seneca, N.Y., has released product by the Campbell Brothers, John Mahoney and the Chicago Gangsters, the latter a soul act.

Amherst plans signing additional acts—as does BJM.

Transcontinent runs rack/distributorships in Buffalo, Cleveland, Cincinnati, Dayton, Rochester and Edison, N.J.

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DISK TRUCKER

Gordon Johnson Operates a Fleet And Grosses $750,000

By JOHN SIPPEL

LOS ANGELES—Perhaps no one in Southern California can more vividly document the growth of the record/tape industry here than Gordon Johnston, founder-president of Record Transport Inc.

His 14-truck fleet exclusively transports recorded music product between pressing plant, distributor and/or branch, subdistributor and retail outlet and even label offices and headquarters.

In the last 10 months of 1966, when he started, he eked out a meager living of $2,500 and lived the first three months in his 1,200-square-foot warehouse. He served primarily a handful of Pico Blvd. wholesalers and their accounts from one panel truck which he drove.

Today, his faith in the future of records and tape pays off. The 14-truck complement, valued at $135,000, travels over 1.8 million miles yearly on a six-day week. Johnston estimates he'll top $750,000 gross in 1975. His Record Transport covers an area bounded by San Bernardino on the east, San Diego south and Thousand Oaks north.

Johnston had been a meat truck driver. He felt the first big business surge in 1971, when he switched to 18 to 20-foot trucks from panel trucks. Now he has one 28-foot, 10 18 and 20-foot and three panel trucks. During the three months prior to Christmas, he often rents as many as six trucks to augment his fleet.

"The toughest thing to beat at first was one trucker serving all the competing distributors," Johnston remembers. But his accounts grew. Today, he serves more than 100 shippers to approximately 500 consignees. He has 23 employes. The warehouse is now 7,500 square feet.

The workday starts at 5:30 a.m. when the daily run to San Diego is made. The warehouse closes dependent upon when the last shipment from the Wherehouse base in Torrance is ready between 10 and midnight.

Record Transport monopolizes record/tape local shipping because Johnston gives such good service. Vendors here recall often seeing two or three different Record Transport trucks working the same two-block area so that everybody gets equal service.

UA/Blue Note Intl Lifts Ban On Local Production

LOS ANGELES—Jazz records and tapes are getting a hefty impetus globally from a UA/Blue Note lifting of a long-time restriction that forced international licensees to buy finished product here for sale abroad.

The ukase against local record and tape manufacture by foreign licensees dated back to the days of Alfred Lyon and Francis Wolff, who sold one of the two largest jazz catalogs to UA in the mid-60s.

Gamma of Mexico, first affiliate to go with manufacturing Blue Note in its Mexico City plant, feels the lifting of the restriction will greatly increase its release of product and stocking of inventory. There are approximately 430 album titles available.

International director Luis Moyano has informed Jerry Thomas, UA's international vice president, that because a 30 percent economy will be affected in import duty and transport cost, Blue Note LPs and tapes will be offered at the same price for the first time as local Mexican first-line product.

Thomas feels that the local manufacturing will probably bring Blue Note list price down in most of the 35 licensees' areas to where it is competitive with local first-line price.

George Butler, Blue Note's chief officer here, visited Mexico City in early August to kick off the accelerated jazz program. Gamma combined a print and radio advertising program for the month to increase Blue Note interest.

Thomas points out that certain fringe items in the catalog will still be available as finished product for licensees. Such lesser potential items are more economically ordered in small quantity from the U.S.

The program to provide four-color separations for album jacket printing and stereo tape masters will be presented to other world affiliates of Blue Note in the coming months. Thomas points out that when the program becomes operative worldwide, it will provide Blue Note product for the first time with simultaneous global release, a most important marketing feature.

The case against local record and tape manufacture by foreign licensees dated back to the days of Alfred Lyon and Francis Wolff, who sold one of the two largest jazz catalogs to UA in the mid-60s.

A&M'S FEAD TO SPEAK AT RACK MEET

NEW YORK—Current problems in music marketing and the relationship between merchandiser and manufacturer will be discussed by Bob Fead, vice president of A&M Records, when he appears as featured speaker before NARM's rack-jobbers conference in San Francisco.

The two-day conference, to be held at the Hyatt on Union Square Sept. 18-19, is the first sponsored by the association to be devoted solely to racker concerns. Prime attention is expected to be given to pricing policies and the competitive inroads of "giveaway" dealers and low-margin national one-stops (Billboard, Aug. 16).

Fead has served as a member of NARM's manufacturers advisory committee since its formation in 1973. He has also been an advisor to the association's convention committee.

10-Inch LPs Still Sell Big In Japan

LOS ANGELES—The 10-inch LP is alive and well and selling UA/Blue Note Jazz in Japan. Y. Futara, jazz expert with Toshiba-EMI, Tokyo, recently ordered 75,000 10-inch LPs to be manufactured in the U.S. after consumer research by Futura determined a definite market for circa forties 10-inch jazz product.

The 10-inch product will be list priced at the same figure as first-line 12-inch product there. Fourteen different LP titles were pressed. Original cover and backliner art was used.

FIGHT TO SAVE JAZZ RADIO WRVR

By RADCLIFFE JOE

NEW YORK—The aid of several leading jazz organizations, including the World Jazz Assn., Jazz Interactions, the Jazz Museum, Jazzmobile and Collective Black Artists is being enlisted by the newly-formed Citizens Committee To Save Jazz Radio, in a move to halt a planned format change at WRVR-FM.

WRVR was, for more than 18 months, New York's only all-jazz ra-

(Continued on page 9)

IN CALIF. NEXT WEEK

Solons Hear Tax Argument

LOS ANGELES—The legislative attempt to quash the State Board of Equalization's campaign (Billboard, August 23) to assess a 6 percent sales tax on royalties paid to artists within the state moves to the floors of the State Senate and Assembly next week.

The important Assembly ways and means committee voted 12 to 4 to pass the proposal (SB 512) authored by Sen. Alan Robbins of San Fernando onto the two wings of the legislature.

Representing the record/tape industry were: Murry Gitlin, Warner Bros. Records treasurer; Joe Reisman, the label's tax manager; Dick Cohen, tax expert for Warner Bros. Records from Kadison, Pfaelzer, Woodward, Quinn & Rossi; and Chuck Tillinghast, a member of Capitol Records legal staff.

Present estimates are that both houses will vote on the bill by Sept. 20. If both houses approve the measure the bill goes to tne governor.

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RCA And Japanese Victor Tie Up In New Enterprise

NEW YORK—Giving RCA an equity rather than a licensing position in the world's second largest music market, RVC Corp. has been formed in Japan. Owned equally by RCA Corp. and Victor Co. of Japan, the new firm will create, promote and market RCA records and tapes.

Approved by the Japanese government, the new joint venture supplants the prior licensing-only arrangement between RCA Records and Victor Musical Industries, with the announcement coming last week from RCA Corp. president Anthony Conrad here, and Victor president Kokichi Matsuno in Tokyo.

The move is expected to have a significant effect on the contributions of RCA Records' international division to overall sales and profits. Last year, overseas volume accounted for 45 percent of total business, "counterbalancing the domestic problem of high unemployment among young people who make up the largest segment of record buyers," Conrad told the annual stockholders meeting.

In making the announcement, Conrad emphasized "This new venture gives us the opportunity to directly promote RCA artists, records and tapes in the second largest record market in the world and adds an important new dimension to our global activities."

Echoing his position, label president Ken Glancy also has high

(Continued on page 65)

Executive Turntable

Irwin Steinberg named president of the newly organized Polygram Record Group, retaining his responsibilities as president of Mercury/Phonogram (see separate story). . . . Appointed director of sales for the new Ariola label in Los Angeles is **Julie Zimand.** . . . **Sal Iannucci** has resigned as vice president and corporate director of Playboy's entertainment division. . . . **Jack Stapp** moves up to chairman of the board of Tree International, Nashville music publishing firm. **Buddy Killen** is the new president. He first joined Stapp in 1953.

* * *

Stan Layton named director of field operations for MCA Records. He is a 10-year employe. . . . **Kiki LaPorta,** formerly with Warner Bros. and Motown Records, joins A&M Records, Los Angeles, as national advertising manager. . . . **Jack Tracy,** in the industry since 1958 when he produced disks for Mercury, has joined Ray Lawrence Ltd., Los Angeles, in forming an independent jazz production wing of the Lawrence firm. . . . New West Coast regional sales director for United Artists Records is **Richard Wagner,** recently with the Blue Thumb label. . . . Chrysalis Records has set **Russ Shaw** as director of national artist development in Los Angeles.

* * *

Michael Abramson promoted to director, product merchandising, at RCA Records, from national album promotion manager . . . At Epic and CBS Records custom labels, **Dan Beck** upped to director, press and public information, from Nashville manager, press/public information, and **Rick Swig** promoted to Northeast regional promotion marketing manager from Columbia local promotion manager, San Francisco.

* * *

Rick Stevens joins Polydor as associate product manager, from BBD&O ad agency . . . **Lindsay Chandler** rejoins the London family as Southwest district sales manager, Dallas, after two years with Ampex Tapes . . . **Tom Wilkes,** former A&M art director and award-winning head of his own design firm, joins ABC Records in new post as director of visual media.

* * *

Heading new Magnavox MX Fidelity Components division is **Nat Adamson** as general manager, with **Ed Carrier** named product and marketing manager . . . **Steven Rosenfeld** joins Yamaha International audio division as Northeastern regional sales manager, moving from JVC America . . . At Jensen Sound Labs, **Fred Hackendahl** promoted to newly created post of special projects manager.

* * *

Larry Vallon is the new vice president of Wolf & Rissmiller Concerts, Beverly Hills, and **Larry Robins** has joined Rob Heller Enterprises as an assistant to Heller, mainly in the field of college concert promotions. . . . **Joe Deaton** named vice president, ASI Records in Norfolk, Va. . . . **Phil Rush** into slot with Capricorn Records, Macon, Ga., as national album promotion boss. . . . **Frank Leffel** becomes director of national promotion, country, in Nashville for Phonogram/Mercury. . . . Formerly associated with Jose Feliciano, **Don Mangano** has joined Anno Domini Productions, based in Beverly Hills.

'Hijack' Inspires Strong Atlantic Disco Promotion

By JIM MELANSON

NEW YORK—There's a growing involvement with discos at Atlantic Records these days, and while some staffers remember the tie-in between discotheques and the breaking of Manu Dibango's "Soul Makossa," most label executives point to sales results from Herbie Mann's "Hijack" record this year as the prime force behind the company's entering the newest promotional game in town.

In fact, Dick Kline, vice president, pop promotion, says that the label's more recent disco promotional tactics are directed toward "creating another 'Hijack'."

The last year, though, has seen the disco promotional ballpark spread well beyond its traditional home here and, says Kline, the company has tried to keep pace. What originally was a local phenomenon now involves the label's entire promotional field force. The bulk of their activity, though, is still on the East Coast, he adds.

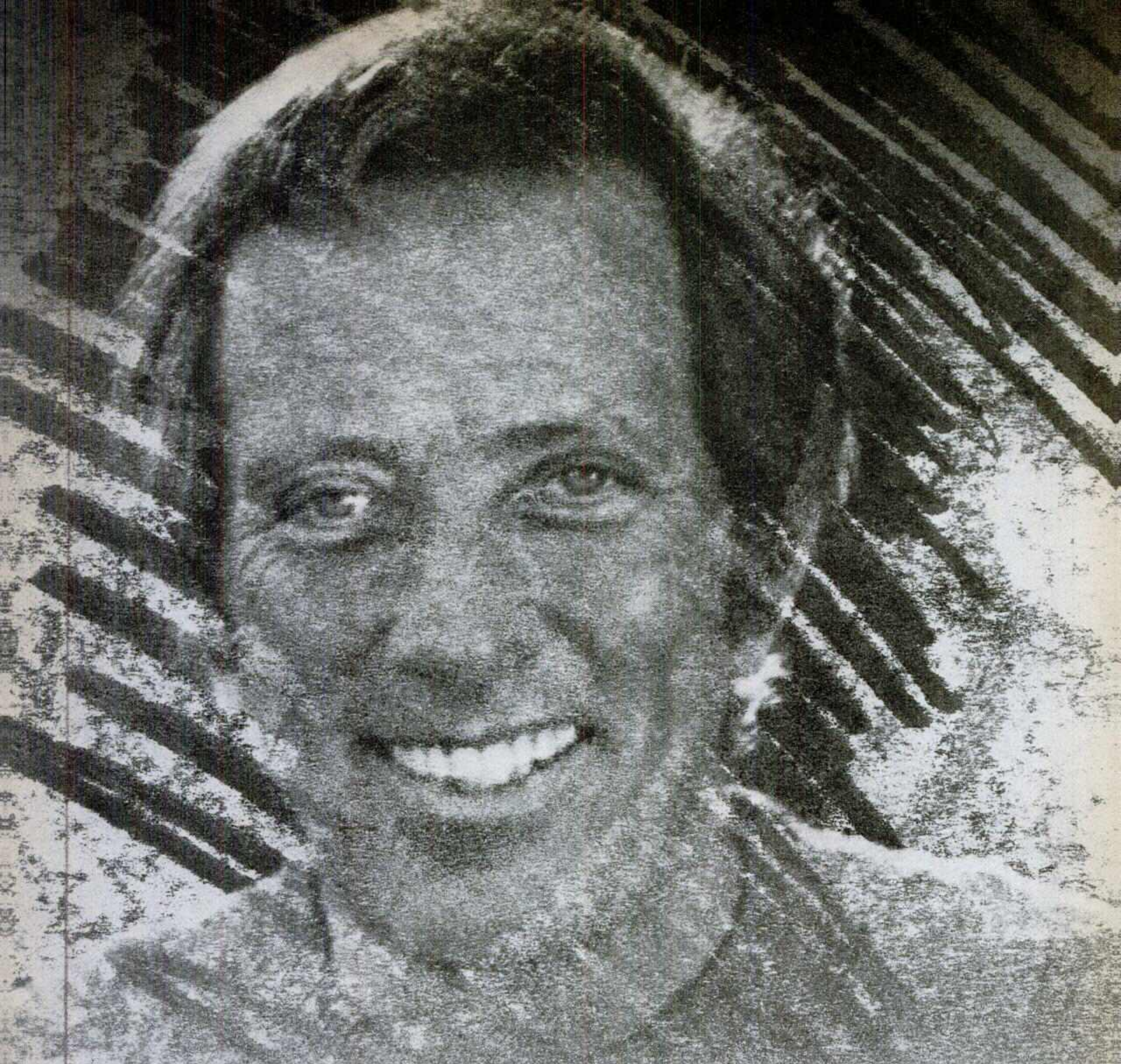
A key ingredient in their game plan, Kline continues, is the servicing of 12-inch (33⅓) disco records to spinners and clubs throughout the

(Continued on page 22)

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The Other Side of Andy.

The brand-new Andy Williams album: "The Other Side of Me." Exciting new versions of the biggest chart hits around—The Captain and Tennille's "Love Will Keep Us Together," Barry Manilow's "Mandy," Frankie Valli's "My Eyes Adored You," "What Happens To," written by Stevie Wonder, and more.

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23-28	Mill Run Theatre Des Plaines, Illinois

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General News

HAWAII ROUNDUP

Cecilio & Kapono Lend Fresh Sound To Island's Pop Music

By ELIOT TIEGEL

HONOLULU—Hawaii is flirting with its first contemporary rock breakout act. The duo is Cecilio and Kapono which has two LPs on Columbia and a vocal blend in the Loggins-Messina, Seals and Crofts vein.

Island teenagers have gone nuts over this "local" act (although Cecilio Rodriguez isn't from the Islands but was put together with native-born Henry Kapono Kaaihue by Los Angeles-based manager Bill Thompson).

Carl Smith, Columbia's branch manager here, claims the duo's initial LP has sold over 60,000 copies—including tapes—to set an Island record.

Forty thousand LPs by anyone in Hawaii is a "hell of a hit," asides Bill Tallant, owner of South Seas Music, a local distributor--racker.

Cecilio and Kapono recently drew 18,000 persons to the outdoor Waikiki Shell during two evenings (including one night when it rained throughout the performance) and the group, along with a good, tight rhythm section and two female backup singers, performed pop and rock tunes with the skill needed to captivate audiences on the Mainland.

The duo has been gaining listeners in Los Angeles and San Diego but Columbia has still to break them nationally. Although Don Ho and Liz Damon and the Orient Express have had strong exposure on the Mainland with their MOR styles, Cecilio and Kapono are of a different school of musician: they rock with a combination of hard energy or soft intimacy.

On a recent visit here, this reporter heard local rock stations playing cuts from their new LP, "Elua," and treating the act like it was royalty.

There certainly is not one act which represents a contemporary Hawaii today for Mainland audiences. Talent in Hawaii—especially in the key Waikiki Beach Hotel/shops area—remains dominated by locals who play a kind of hotel hopscotch, with only the Society of Seven and the Aliis alternating at the Outrigger, Don Ho at the Cinerama Reef Tower Hotel, Danny Kaleikini at the Kahala Hilton and Dick Jensen at the Oceania remaining at posts they've held for the past three years.

Otherwise there are some surprises: Jeff Apaka works the afternoon gig at the Hawaiian Village's Garden Bar (for bathers mostly), Ed Kenny is at a small club, PWs, Carol Kai is at Duke's, John Rowles is at the Royal Hawaiian, and Al Harrington is about to move from the Ala Moana to the Hawaiian Village.

There are sundry rooms playing local and some unknown Mainland pop bands for young people. Polynesian shows remain a staple of many hotels for the tourist crowd.

Discotheques are popping up on a number of the islands in the Hawaiian chain. But the majority are on Oahu, the island on which Honolulu is located. The Foxy Lady Discos has outlets here, on Maui and on the island of Hawaii

(Continued on page 20)

KHJ Concerts Effective Promo As Station Takes Over 5 Malls

Cost Of Talent Paid By Labels (Gratis Cokes)

LOS ANGELES—For the second straight year KHJ has presented free pop concerts in shopping malls as a sort of jab at the high cost of rock concerts.

The fifth and final concert in the series took place Friday (29) with the Hudson Brothers jamming for one hour at the Laurel Plaza shopping center in North Hollywood.

The station's on-air promotions emphasized the freeness of the shows, says Michele Sandusky, KHJ's promotion director.

Launching the series which the station estimates has drawn from 2,000 to 5,000 persons to a shopping mall location at 1 p.m. was Spanky and Our Gang, Aug. 1 at the Del Amo Fashion Center in Torrance. They were followed by Johnny Rivers and the DeFranco Family, Aug. 7 (Newport Fashion Island); Rare Earth and King Harvest, Aug. 14 (Montebello Plaza); and Tavares Aug. 27 at Northridge Fashion Center.

Record companies have been picking up the costs for the talent plus renting the sound equipment. Coke, which has been sponsoring the series with the station, paid for one of two flatbed trucks needed for two of the malls where temporary stages had to be erected. Coke also set up a booth to give out free samples during the concerts, always held in outdoor parking areas.

The artists performed one hour each; there was no remote done.

(Continued on page 9)

NEW LONG-TERM AGREEMENT

Pickwick Soon To Ship 150 RCA Titles Acquired From Camden Budget Catalog

By STEPHEN TRAIMAN

NEW YORK—Pickwick International (U.S.) will be shipping the first RCA Camden product from 150 current catalog titles within a few weeks under the new long-term agreement announced last week by Pickwick president Ira Moss and Mel Ilberman, RCA Records division vice president, commercial operations.

Covering manufacturing and distribution rights to the entire Camden catalog of some 360 titles in both the U.S. and Canada, the deal also gives Pickwick the right to request titles from deletions of RCA front-line product and its new $4.98 "bargain" series, which now becomes the low end of the label's popular product.

Pickwick International (U.K.) has been distributing Camden in England for about two years in what is termed by Moss "a good growth area there." Other economy label license agreements include MCA, ABC, Capitol, Motown, Phonogram/Mercury, Buddah and Scepter.

Together they make up Pickwick's proprietary products division, which in the firm's recent annual report "continues as the largest selling line in this category in the world."

An announcement of Pickwick pricing for the Camden product is expected soon, Moss says, and it will carry a similar proprietory jacket legend "Pickwick in association with RCA" and the Camden label. Latest RCA Camden product was eight titles released in January-March, with current pricing at suggested $2.98 list for single albums, $5.98 for doubles.

"We think it will be great for both RCA and ourselves, Moss says. "But we've got a lot of work to do under the direction of Richard Lionetti, marketing vice president, to fully realize the potentially significant economies available through Pickwick's broad distribution channels."

The Camden catalog covers basically MOR, country, gospel and children's product, but Moss alludes to the possibility that some RCA classical material will be made available to Pickwick from deleted Red Seal and the RCA Victrola budget line for another economy-priced line shaping under the direction of Peter Munves, formerly with the RCA Red Seal division. The shape, development and direction of Pickwick's re-entry into this area, which will include jazz, folk and other specialty product, is expected to be announced soon.

RCA will now be concentrating efforts on its new bargain series at suggested list $4.98 LP/$5.98 tape, kicked off with an announcement at the spring NARM convention (Billboard, March 8) with 18 titles. Another 18 were added in June, and 20 more will be released this month, due to the excellent reception from dealers to the profit potential and product spread, according to Jack Kiernan, division vice president, marketing.

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Among companies having already contracted for booth space as of Aug. 15th are the following:

ABC Records Inc.
Acuff-Rose Music Ltd.
Agfa Gevaert
Allo Music
A & M Records
A. P. Creative Services
April Music International
Arcade Records
Ariola Eurodisc GmbH
Ariola Eurodisc S.A.
Arrowtabs
Artia
Ateka & Co.
ATV Music
Audiomasters International
Balkanton Records
Disques Barclay
BASF
BBC Records & Tapes
Beat Records Company
Bellaphon Records
Belsize Music
Berliner Weltklang
Bixio Cemsa
Black Sheep Music
Bleu Blanc Rouge
CAM SpA
Carabine Music
Carlin Music
Caroline Exports
Carrere
CBS France
CBS Records International
Cetec Audio
Chappell & Co.
Cherry Music
Conamus Foundation
Creole Music
Cyril Shane Organization
Decca/Burlington Music
The Dick James Organization
Disc'az-Discodis-Tremplin
Duplicassette Mood Music
Durium
Editions Claude Pascal
EMI Ltd.
Fittal Products/Devon Design Corp.
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BLAME VIDEOBEAM COSTS

Advent's Quarterly Losses To $926,792

CAMBRIDGE, Mass.—Continuing heavy investment in efficient production and distribution of Advent Corp.'s VideoBeam large-screen projection TV affected audio production as well, with a net loss of $926,792 reported on sales of $4,564,776 for the first quarter ended June 28.

These figures compare with net income of $117,026 on sales of $3,467,749 for the same period a year ago, a 32 percent increase in net sales, president Henry Kloss notes. Although audio incoming orders increased by more than 30 percent, operating cash limitations on production caused audio sales to decline by nearly 10 percent compared to April-June 1974.

In an accompanying letter to shareholders, Kloss admits that "In an overall sense, the resulting losses have been occasioned by an undertaking requiring more resources than readily available from Advent. The consequences . . . goes substantially beyond the existing VideoBeam product . . . introduces a whole new product category . . . desired by a significant and potentially profitable segment of the very large color TV market."

He also alludes to accompanying information on the agreement with investor Peter Sprague, who became Advent chairman in July. At that time he was given voting control over a total of approximately 44 percent of the company's outstanding shares for four years. The move was a direct result of Advent's loss of $2.97 million for the fiscal year ended March 29, on sales of $16.7 million, attributable to high start-up and attendant costs of the VideoBeam system.

Earnings Reports

TELECOR INC.

Year to May 31:	1975	1974
Revenues	$62,689,674	$64,050,993
Net income	2,352,088	3,178,983
Per share	.84	1.14
fourth-quarter		
Revenues	13,044,331	12,783,267
Net income	430,474	599,143
Per share	.15	.21

CETEC CORP. (Gauss)

2nd qtr. to June 30:	1975	a1974
Sales	$8,515,000	$8,582,000
Net income	103,000	217,000
Per share	.04	.10
six-months		
Sales	16,581,000	16,919,000
Income cont. oper.	209,000	414,000
Income disc. oper.		21,000
Net income	209,000	435,000
Per share cont. oper.	.09	.18
Per share net income	.09	.19

a—Restated to reflect change in accounting for research and development costs.

CERTRON CORP.

3rd qtr. to July 31:	1975	a1974
Sales	$ 4,098,000	$ 4,356,000
Net income (loss)	30,000	(130,000)
Perre (loss)	.01	(.04)
nine-months		
Sales	10,554,000	12,794,000
Net income (loss)	(477,000)	2,000
Per share (loss)	(.17)	

a—Restated.

SEC Discloses Solomon Deal For Everest Line

By JOHN SIPPEL

LOS ANGELES—Bernie Solomon bought back his three Everest Group subsidiaries from Pickwick International for 100,000 shares of Pickwick common, purchased from Pickwick vice chairman of the board Danny Gittleman, according to two recent disclosures to the Securities & Exchange Commission.

Solomon purchased the stock at $13 per share, offering a down payment and secured notes as payment. Everest, which represented 1 percent of Pickwick's volume had gross income of $1,405,000, net income of $204,500 and total assets of $1,800,000 for the nine months ending Jan. 31, 1975, according to reports made to the governmental agency regulating business.

For the year ending July 30, 1974, sales of $2 million netted $215,000. The $13 per share represented about 15 percent below market when the deal was made in April.

Off The Ticker

Lafayette Radio Electronics Corp., Syosset, N.Y., has purchased 150,000 of its common shares for its treasury. . . . **Memorex Corp.**, Santa Clara, reports it has received a $3 million contract from the General Services Administration for computer tape.

★ ★ ★

RCA's economist, Robert J. Eggert, staff vice president, says next year will see "a good recovery but no boom and still too much inflation." He expects real growth in the gross national product next year to be about 5 percent, which is better than the nation's long-term trend but below the usual rate for recovery periods. Inflation will be about 5 percent, less than half of the past year's rate.

★ ★ ★

BASF, Germany, reports that its magnetic tape production facilities for tapes and cassettes operated at full capacity last year. However, "in the first half of the year we experienced brief delays in delivery," says the company.

In its annual report, BASF made comments on several of its magnetic tape operations, including:

—P.T. BASF and P.T. Urecon Utama formed a company to produce magnetic tape in Indonesia. BASF AG has an 80 percent interest in the company.

—Sales and earnings improved and manufacturing capacity for cassettes were expanded at Suma S.A. Gien (Loiret) in France.

—Sales of tape were depressed at BASF Brasileira S.A. Industrias Quimicas in Sao Paulo, Brazil.

★ ★ ★

The **CBS** board declared a cash dividend of 36.5 cents per share on CBS common stock, payable Sept. 12 to shareholders of record as of Aug. 29. A cash dividend of 25 cents per share on CBS preference stock, payable Sept. 30 to shareholders of record on Aug. 29, also was declared.

★ ★ ★

The board of **ABC, Inc.,** declared the third quarterly dividend of 20 cents per share on outstanding common stock, payable Sept. 15 to holders of record on Aug. 22.

Market Quotations

As of closing, Thursday, August 28, 1975

1975 High	1975 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27⅞	13¼	ABC	77	232	19⅝	19¼	19¼	Unch.
7⅛	2⅝	Ampex	0	64	5¾	5¼	5⅝	+ ½
3⅛	1⅜	Automatic Radio	0	89	3⅜	3⅜	3⅜	+ ¼
9⅝	4⅜	Avnet	3.7	126	7⅜	7	7⅜	+ ½
22¾	10⅛	Bell & Howell	7.8	83	19½	18⅛	19½	+ ⅞
54	28⅞	CBS	10.7	143	45¼	44⅛	45	+ 1⅛
9⅝	2⅜	Columbia Pic	17.1	148	7¼	6⅝	6⅝	Unch.
7¼	2	Craig Corp.	5.3	41	5¾	5⅝	5⅝	+ ⅛
55¾	21¼	Disney, Walt	21.5	768	43¾	42⅜	43¾	+ 2
4⅜	1⅜	EMI	10.1	6	3⅞	3¾	3¾	Unch.
21¾	18¼	Gulf & Western	4.7	780	21⅜	19¼	21⅜	+ 2⅛
7⅞	3⅛	Handleman	6.2	36	5⅞	5½	5½	Unch.
20¾	5⅝	Harman Ind.	4.4	4.1	15¼	14	15¼	+ 1⅜
8⅝	3½	Lafayette Radio	7.4	17	6⅛	6	6⅛	+ ⅛
19⅞	12	Matsushita Elec.	12.2	11	16⅜	16¼	16¼	Unch.
82⅞	27¾	MCA	8.7	452	75	70	74⅞	+ 5⅜
18¾	12¼	MGM	5.9	197	16⅛	15⅛	16⅛	+ 1⅛
68	43	3M	22.5	1197	54¾	53¾	54¾	+ 1
4⅞	1½	Morse Elec. Prod.	0	23	2¾	2¾	2¾	Unch.
57⅞	33¾	Motorola	26.5	206	46½	45½	46½	+ 1⅜
24¼	12¾	No. Amer. Philips	7.8	22	19⅛	18⅜	19	+ ⅝
19½	7	Pickwick International	7	19	12	11⅜	12	+ ⅝
6⅜	2¼	Playboy	11.7	19	4	3⅞	3⅞	Unch.
21¾	10⅜	RCA	15.1	703	17⅜	17¼	17⅜	Unch.
13¼	5	Sony	28.4	767	10½	10¼	10½	+ ¼
18¾	9⅜	Superscope	3.8	5	13	12¾	13	+ ½
50⅜	11⅜	Tandy	10.7	876	39	37⅜	39	+ 1⅜
6	2⅜	Telecor	5.3					
3½	½	Telex	8.8	61	2¼	2⅛	2⅛	Unch.
3⅛	1	Tenna	12.5					
10¼	6	Transamerica	10.5	283	8⅛	7⅞	8⅛	+ ¼
15½	5⅛	20th Century	7.9	653	14⅜	13⅞	14⅜	+ ⅞
22⅞	8¼	Warner Commun.	6.6	112	18½	17½	18½	+ 1⅛
28⅜	10	Zenith	77.9	179	24½	23⅜	24½	+ 1⅛

As of closing, Thursday, August 28, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
Abkco Inc.	0	2½	2	2½	Schwartz Bros.	0	1½	¾	1½
Gates Learjet	30	9	8½	9	Wallich's M.C.	0	½	⅛	½
GRT	7	1⅜	1¼	1⅜	Kustom Elec.	24	3⅛	2⅜	3⅛
Goody Sam	0	3	2½	3	Orrox Corp.	4	1	¾	1
Koss Corp.	1	5	4½	5	Memorex	23	7½	7¼	7⅜
M. Josephson	2	7⅛	6⅝	7¼					

*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.

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Richard Aaron photo

NEITHER RAIN . . . A sellout 8,000 paid, plus several thousand other rain-soaked fans, turned out for the WB group America's Aug. 24 date at the Schaefer Music Festival in New York's Central Park. The 10th annual fest, with 50 dates produced by Ron Delsener, winds up Sept. 13 with John Sebastian and Lori Lieberman.



Gersh Associates photo

MUSEXPO PUSH—Getting the word on outlook for International Musexpo '75 from president Roddy Shashoua, left, is producer/songwriter Eddie Kendricks who'll be among 5,000-plus from 45 countries expected Sept. 21-24 at Las Vegas Convention Center.

WILL LICENSE OTHERS

BASF Retreating From U.S. Disk Mart

NEW YORK—BASF Records is backing away from further attempts to market its line of products in this country following several years of barely marginal success.

The company is in the process of licensing marketing and distribution rights to the line to another company, presumably a specialized label with access to wide distribution channels.

Officials at BASF in Bedford, Mass., would not indicate which company the marketing rights are most likely to go to, but informed sources reveal that talks have been held with a number of labels, including Pickwick International.

Hanno Pfisterer, head of BASF Musikproduktion in the United Kingdon, has been temporarily transferred to this country to set up a coordinating office for the transferral of business once the licensing pact has been inked.

The licensing deal will include all product on the BASF family of labels with the exception of the BUK label which is already licensed to London Records. Among the labels that are either owned or distributed by BASF are, BASF, Fungus, Cornet, Harmonia Mundi and MPS.

The licensing deal, when completed, is not expected to affect BASF's international operations. The firm is regarded to be among the key record companies in Europe.

Meanwhile, Woody Howard, who headed the BASF label in this country, is leaving to establish his own business. The firm's national promotion manager, Paul Wennik, left the company some time ago to accept a position with Phonogram.

Father And Son Sentenced In L.A. As Tape Pirates

LOS ANGELES—Gilbert and Ronald Henslee, father and son, were sentenced to 30 and 60 days federal imprisonment, respectively, and fined $10,000 each for tape piracy and interstate transportation of stolen goods by federal district judge Irving Hill Wednesday (27).

Both had pled guilty to the three counts. Judge Hill sentenced the pair to nine months' imprisonment but suspended the sentences to the lesser imprisonment term and placed them both on three years' probation.

The interstate transportation of stolen goods conviction marks a reported first in the history of the federal law, outlawing unauthorized duplication of recorded product, copyrighted after Feb. 15, 1972.

Fight To Save WRVR-FM

• *Continued from page 4*

dio station. Just over a month ago the station was sold for $2.3 million by its owners, the Riverside Church, to the Sonderling Broadcasting Co., which already operates WWRL-AM, a soul/rock station.

It is reported that Sonderling plans to change WRVR's format to one similar to that under which WWRL now operates, reducing in the process WRVR's all-jazz format to about 44 hours of jazz per week.

The Citizens' Committee is hoping that the jazz organizations could bring pressure to bear on Riverside Church, Sonderling Broadcasting, and the FCC, which must approve the sale and format change, forcing the station to stay within its present format.

The Committee is also hoping that these organizations could also help in raising about $25,000 in seed money needed for legal and other fees which a planned petition to the FCC would incur.

The committee is headed by Dave Bailey, director of the Jazzmobile and former jazz drummer, and is legally represented by Kris Cleo, activist lawyer who played a major role in the return of WNCN-FM, New York, to an all-classical format (Billboard Aug. 30), and Charles Firestone, an FCC lawyer working out of Washington.

Among other organizations and individuals that the committee is targeting for aid in what it calls its fight against arbitrary station format changes in the city, are record companies, jazz concert promoters, recording studios, club operators, individual artists and anyone connected with jazz music.

Firm Fanny For Guitar Contest

LOS ANGELES—Casablanca femme act Fanny will headline opening day music festivities Tuesday (2) when 200 guitarists, many of them professionals, attempt to break the Guinness World Book's 110-hour record for solo guitar playing.

Also in attendance will be Billy Preston, Joe Pass, Ruby Star and Grey Ghost, Tito Jackson of the Jackson Five, Walter Becker of Steely Dan, Faces and Tim Weisberg. Some will perform.

Called a Pic-a-Thon, the contest will run until 6:16 a.m. the following Sunday if the record is to be shattered. Competing will be Dennis Blakey, St. Petersburg, Fla., current holder of the mark. KNAC will broadcast the contest Tuesday from the site, the West L.A. Music Store at 11343 Santa Monica Blvd.

3 Ways To Sell a Song And a Label

PINOLE, Calif.—James J. Fiatarone is covering all the bases with his first single on his Fiat label.

Featured on the song "Make My World Beautiful" is Yukiko singing the lyrics in Japanese, then in English, and the flip stars Marie-Louise Fiatarone working it over instrumentally as a piano solo.

Musical Isle is distributing.

Tour Cancelled, Czechs Will Sub

EASTON, Pa.—The political upheavals in Portugal have forced cancellation of the planned American tour next season for the Gulbenkian Festival Orchestra of Lisbon. The Easton Area Community Concert Assn., which had booked the Lisbon musicians to appear next March 1, were advised this week that the orchestra will now be unable to carry out its planned American tour.

The date is being taken over by the Prague Chamber Orchestra from Czechoslavakia, which will be making its fourth American tour this coming season since its founding in 1951. The 36 virtuoso musicians perform without a conductor.

ANKA SET FOR RUN AT N.Y. PALACE

NEW YORK—Paul Anka will play the Palace for 10 days beginning Sept. 25-Oct. 2. The appearances mark his first in New York in over 10 years when he last played the now shuttered Copacabana at the age of 15.

Featured with Anka will be Odia Coates and musical conductor Johnny Harris who are currently on Anka's first cross-country tour in 14 years.

There will be one performance nightly at 8 p.m. with the exception of Sept. 29 when there will be no show. The Palace gig is a presentation of Howard Stein in conjunction with Anka's managers Bobby Roberts and Hal Landers.

New Acts On RCA

NEW YORK—Making their debuts on RCA's 29-album August release are Daryl Hall and John Oates; Alquin, one of Holland's top rock bands; country rockers Juice Newton & Silver Spur (Ms. Newton) guitarist Othe Young, vocalist Tom Kealey; Top 40 artists Fred Stark and Rod McBrien; country star Billy Walker, and cellist Lynn Harrell on Red Seal with James Levine conducting the London Symphony.

Burdette Label Gets New Life

SEATTLE—Burdette Records has been reactivated here by Jerry Dennon. Label had a brief fling in 1968. First LPs due for release, according to Dennon, feature Danny O'Keefe and the Hudson Brothers which ship Oct. 1.

Dennon, who has operated Jerden Music since 1969, on an on-off basis, says he plans recording product by artists from the Pacific Northwest for distribution through independents.

Dennon previously worked with Dolton Records in 1959 and sold his D.J. Distributing firm to ABC in 1968.

KHJ Concerts

• *Continued from page 6*

Ms. Sandusky selected the shopping mall and helped with other arrangements.

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Jazz Wave Stirs Hansen Folio Flood

• Continued from page 1

all its variations—ragtime, traditional and modern.

And in moves to cultivate more directly the growing army of jazz disk consumers, Hansen is shaping many of its new publications as print supplements to strong-selling and current jazz albums.

Among recent examples of such ties are folios featuring material from Herbie Hancock's Columbia disks, "Thrust" and "Headhunter"; Ron Carter and Hubert Laws sides from their CTI albums; Donald Byrd and the Blackbyrds from "Blackbyrd" on Fantasy; The Brecker Brothers as performed on their first Arista LP; and Randy Weston from his latest Arista-Freedom and CTI diskings.

The magnitude of Hansen's commitment to jazz has led to the formation, "in effect," of a division within the giant print conglomerate solely devoted to the medium. This department is headed up by Dr. William Lee, former president of the National Assn. of Jazz Educators, and dean of the music school at the University of Miami.

Lee, who has served Hansen as a consultant in the past, spent much of this summer in Europe looking for new material, signing deals with European jazz artists, and working out clearances to permit foreign sales of domestically produced product.

The demand for jazz publications in Europe has always been strong, says Hansen, and the market there figures prominently in his expansion plans. In fact, adds Hansen, sustained European sales of older jazz folios which the company had issued a decade or more ago had much to do with stimulating the company's new thrust.

Minimum initial print orders on new jazz folios run in the area of 5,000, says Hansen, with large books calling for at least twice that number the first time around, he says.

The most ambitious folio yet in the firm's jazz catalog will bow in November. It's a 600-page tome called "The Big American Jazz Book," and will be offered for a limited time at $19.95 before a $25 suggested list will take effect. Personally assembled by Lee, and culminating a giant task of copyright clearance, it contains 1,002 tunes—from Scott Joplin to Herbie Hancock.

Around the Hansen shop the super folio is already referred to as the largest "legitimate fake-book" in the industry.

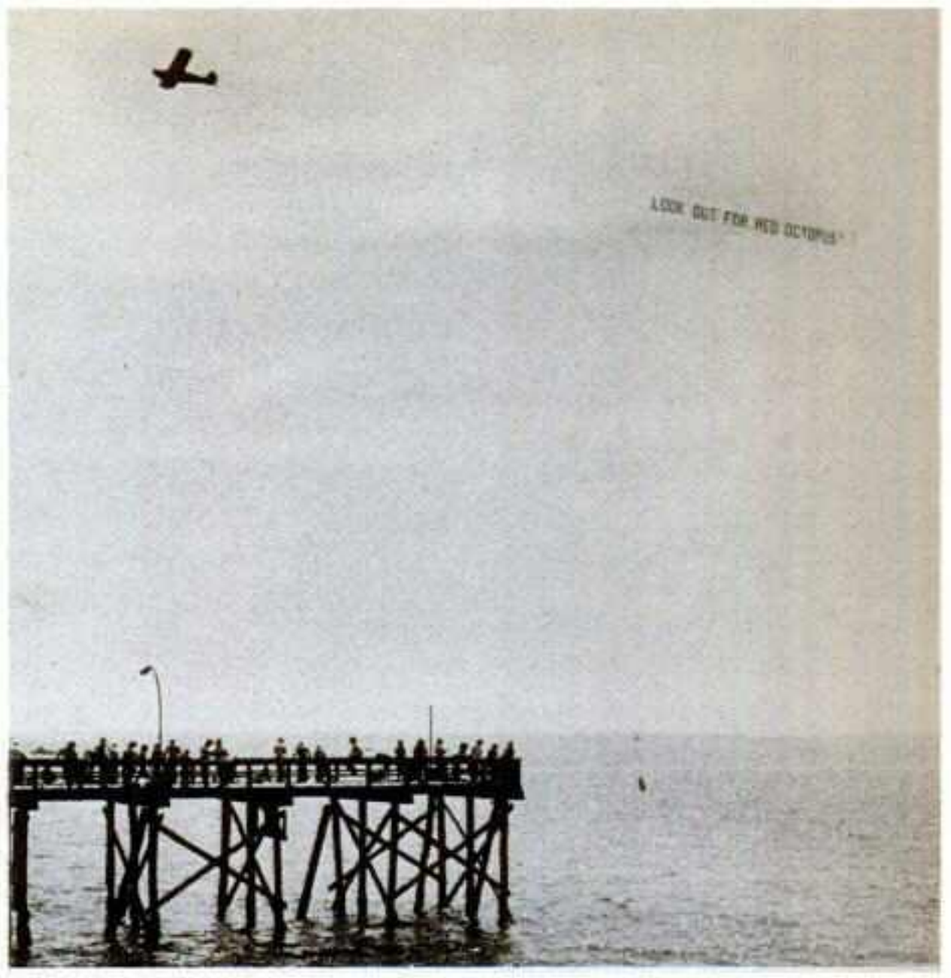
At the other end of the scale are specialized areas with yet small but growing potential. Hansen points to a trend toward choral jazz which the company will serve with folios, and a new interest in the genre among classical guitarists. The English guitarist Ivor Mairants is now preparing such latter material for publication by Hansen.

Involved in the jazz folio business for many years, Hansen includes in its 150-title catalog a "Jazz Giants" series, with books from Billy Taylor, Qunicy Jones, Benny Goodman, Jelly Roll Morton, Eugene Wright, Woody Herman, Louis Armstrong, Eddie Heywood, George Shearing, Harry James and Fats Waller.

Dave Brubeck and Qunicy Jones have been turning out Hansen folios for years. Brubeck has eight and Jones six. Oscar Peterson has 10 folios under the Hansen imprint, including separate series for piano and organ. In addition, the firm has released a Peterson rhythm folio for guitar, bass and drums, to complement his jazz piano lead book.

One of the largest books published is Leonard Feather's "200 Omnibus of Jazz." Included are compositions by Gene Ammons, Kenny Burrell, John Coltrane, Miles Davis, Coleman Hawkins and Gerry Mulligan, among many others.

Other artists represented in Hansen Folios include Duke Ellington, B.B. King, Count Basie, Stan Kenton, Erroll Garner and Antonio Carlos Jobim.



RCA photo

FLYING HIGH—Bathers and fishermen at Coney Island were alerted to "Look Out For Red Octopus" instead of the great white shark from "Jaws" as the Grunt plane towed the banner. Jefferson Starship album, distributed by RCA, was certified gold by RIAA last week and hit No. 1 on Billboard's Top LP & Tape chart. The single, "Miracles," is No. 50 with a star on the Hot 100 in its third week on the chart.

$2 Mil Industry Haul Seen

• Continued from page 1

classical, folk, religious, theater, film, dance, folk, jazz and children's music are all to be represented.

(Early plans for the project were first disclosed in an exclusive Billboard story last September.)

As many as 8,000 sets of the edition, to be released in groups over a period of three years beginning in 1976, will be distributed at no charge to key educational institutions and libraries here and abroad. A recent prospectus also called for the early distribution, at cost, of an additional 4,000 sets. Hopes are that further distribution to a broader list of institutions would be made at a later date.

If the initial goal of 12,000 packages is met, a total of 1.2 million LPs will be pressed together with supporting packaging and annotation.

While it is planned to produce many of the disks under New World direction, others will licensed from manufacturers who have suitable repertoire in their catalogs to fill out the survey requirements.

New World budget expectations earmark more than $900,000 for recording costs, including talent, engineering and studio, it was learned. Almost $500,000 will go toward pressing charges, and more than $350,000 for jackets and booklets. Anticipations are that about $118,000 will be required for mechanical royalties to publishers.

These figures are based on cumulative production runs of 12,000 sets. If the hopes of the non-profit organization are met, additional runs will up the monies spent for pressing packaging, and publisher royalties considerably. Some of these funds, however, will come from purchases by the secondary list of institutions solicited.

All recording is to be done in the United States under AFM and AFTRA standard union rates. While many casual performing groups will be brought into studios, established orchestras and ensembles will also be utilized for new recording. In the area of classical music, sessions are contemplated with such orchestras as the New York Philharmonic, Boston and Cleveland Orchestras, as well as second level groups in smaller cities.

Supervising the planning phases of the endeavor over the past year and now at the executive helm of New World is Herman Krawitz. Andrew Rayburn has been named a&r director, and other executive personnel is now being engaged.

A first recording under New World auspices featuring the Goldman Band has already been taped here.

Press representatives have been hired and a public announcement of the enterprise is planned for October. Krawitz declined to comment in any detail at this time on the status of his operation, except to say, "We are proceeding on schedule."

IS HOROWITZ

Disk Acts Tie LPs With Club

CHICAGO—The Earl Of Old Town, a folk club, presented a month of artists from Mountain Railroad Records, coinciding with release of three albums from the company.

Artists appearing during August were Steve Young, Dick Pinney, Jim Post, Tom Dundee, Susan and Richard Thomas, Betsy Kaske, Ron and Ann Holm and Greg Brown.

The albums are "Seven Bridges Road," by Steve Canyon: "One Kind Favor," by Ron and Ann Holm; and "Honky-Tonk Man," also by Canyon.

Mountain will be reissuing "A Gathering At The Earl Of Old Town," with Jim Post.

Grateful Dead

• Continued from page 3

distributes product by the legendary San Francisco group.

Opening evening of the Forum, Aug. 13, UA and the group provided buses to take everyone registered for the Forum to the Great American Music Hall. The site had been kept a secret because if word got out on the street, the location would have been besieged with fans.

Polygram Changes

• Continued from page 3

and Phonogram are active in more than 30 countries around the world.

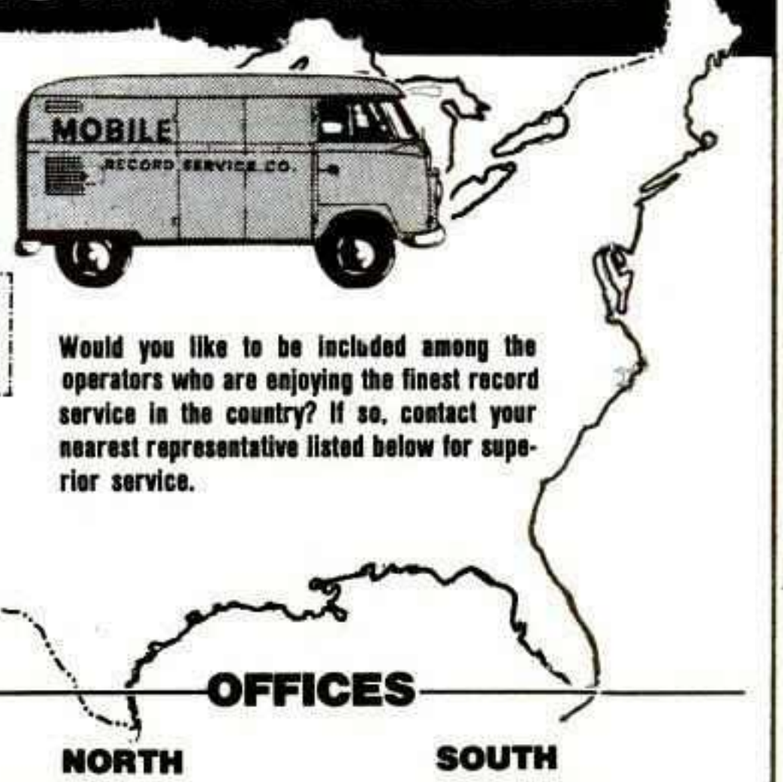
Steinberg would not comment on trade reports that Phonogram is mulling a replacement for Bill Farr as Polydor president. Dave O'Connell is head of Phonodisc.

Hubbard, Williams For Vegas Concert

LAS VEGAS—A Sunday (31) concert featuring trumpeter Freddie Hubbard and singer Joe Williams launched the Las Vegas Jazz Society's autumn agenda. Event was held in the Judy Bayley Theater at the Univ. of Nevada here.

Tickets were $2.50 to $4.50 and 50 of the seats in the 600-capacity theater were donated to charity. Society president Monk Montgomery says Dizzy Gillespie and Kenny Burrell will appear in September at a second concert now being firmed up.

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Discount Sees Future

• Continued from page 3

tiously about "new store concepts" for the future.

Anderson's no novice to retail success. His own Pacific Stereo chain of hi fi component stores, which linked to CBS in January 1972, are actively proliferating. A third St. Louis store opens soon in Crestwood, two will bow soon in Milwaukee and a couple will open in Chicago and Cook County before year's end. That will be 67 outlets nationally.

Like so many leading retail executives, Anderson stipulates co-op advertising when he enumerates attributes necessary for profitability. It's difficult to garner co-op dollars from manufacturers when you have 40 one-store-in-a-city operations spread over 21 states.

"We're not trying to bludgeon a supplier into supplying advertising," he says. He appraises optimistically his Boston Discount Records' operation, "where four stores are doing quite well." He admires the original Marvin Saines' emphasis on stores near major college campuses.

He's quick to admit that those once-advantageous locations have been eroded by competition from other independent and chain stores nearby and by campus co-op recorded music departments.

"We intend to bring present stores into a manageable form. Then we'll renew our growth pattern," Anderson states. He depends upon Harry Anger and Larry Golinsky, who work at his Emeryville, Calif., base to assist in this regeneration.

Anderson and his assistants are carefully winnowing present stores. Rather than completely lose a retail outlet, Anderson has where possible sold a location. For example, the Chicago Loop store at Lake and LaSalle was sold to Larry Dell, who for years has operated the important Laury's in suburban Evanston.

Currently, Anderson is trying to salvage the best locations. In many instances, where there is one good store in an area, it's possible there will be more Discount stores opening there. The nationwide sweep which presently takes Discount Records from its four-Boston-store northeastmost position westward to a single Seattle store on the Univ. of Washington campus, will probably shrink geographically, Anderson opines.

Anderson calendars the end of 1976 as his deadline for Discount Records' consolidation. He indicates accelerated growth will come at that time.

Clark Recuperating

LANHAM, Md.—While taping his first Canadian television special in Toronto, Roy Clark became ill Aug. 27 and was flown to Doctors Hospital of Prince George here to undergo emergency surgery on his gall bladder.

Clark will be hospitalized two weeks.

Mel Tillis and his Statesiders, vacationing on a camping trip in Wyoming, chartered a jet and filled in for Clark on several fair dates.

Honor Adderley

LOS ANGELES—Sept. 15 has been declared Julian "Cannonball" Adderley day in Florida. That's the date the late jazzman would have been 47. Date is also the time when Fantasy releases Cannon's last LP, "Big Man—The Legend Of John Henry" which features vocals by Joe Williams.

John's Troubadour Click

• Continued from page 1

pegged towards industry bigwigs with a $250 admission charge that also covered limo parking on a cordoned-off block of Santa Monica Blvd., complimentary champagne, a buffet dinner catered by Le Restaurant plus an autographed and numbered limited edition picture book on Elton's meteoric rise since his U.S. debut at the Troubadour Aug. 25, 1970.

The $25 tickets for the following nights were sold by lottery to a lucky 1,000 postcard-senders drawn from the hundreds of request mailbags.

The event was a regional media sensation, with televised news coverage far beyond what could be garnered from a more conventional superstar engagement like Elton's five-night Forum stand last year.

The fifth anniversary gala was also the U.S. debut for Elton's powerhouse new six-piece band, whose increased dynamics over the pianist-singer's previous smaller backup groups irresistibly propels him into an even more rocking style.

In programming choices, Elton's 19-song set was clearly more directed towards providing a balanced show than a recap of all his hits. Such lesser-known album cuts as "Hercules" and "Dixie Lily" were performed while familiar tunes like "Honky Cat" and "Crocodile Rock" weren't on the agenda. The encore was "Pinball Wizard" and the only new song displayed from his just-completed next album was a wild rocker, "Street Kids."

Obviously, John is so solidly atop the heap today that he didn't actually need the extra exposure splash of playing a small club. Los Angeles newspapers the weekend before his Troubadour date carried a full-page announcement that a second show was being added the day following his sold-out Oct. 25 concert here at 55,000-seat Dodger Stadium and his current "Captain Fantastic" album has been bouncing in and out of the No. 1 album chart spot since it shipped out at No. 1 this spring.



Terry O'Neil photo

A jumping troubadour: Elton John roars through his celebrated tunes for a $250 a ticket opening night audience at the Troubadour in Los Angeles.

But the blend of charity and flash in a unique promotion is typical of Elton John's unusual all-around rock-star class and his good-humored delight in all aspects of the music industry. Typically, he took the opportunity before those celebrity-studded opening night audiences to give personal thanks to a number of key executive people in his career.

He paid tribute to Russ Regan, who first signed him to MCA, to promotion man Pat Pipolo, who fought off Elton's objections against releas-

(Continued on page 65)

Nehi & Peaches Activity

• Continued from page 1

print merchandising is pulling in masses of customers.

The Denver and Atlanta stores each stock some 240,000 albums, 25,000 singles and 50,000 tapes plus inexpensive accessories.

Albums are priced $4.98 to $6.98 and when on sale, $3.98. Singles are 96 cents and tapes from $5.99 to $7.98.

Heiman explains, "Peaches is deliberately staying out of markets where the retail prices are marked down every five minutes."

Peaches stores stay open till midnight Sunday-Thursday and till 1 a.m. on weekend nights. The great size of the facilities is used for highly unusual promotions.

To date, Billy Preston, the Osmonds and Roger Daltrey have all placed their handprints and footprints in cement at the Atlanta store. The irrepressible Daltrey dove into the wet mix. Other available artists passing through the Peaches cities will add to the Chinese Theater-type display.

To publicize the order of 7,000 Elton John "Captain Fantastic" albums for Denver, the LPs were piled into the world's highest record display and an Elton mannequin in Captain Fantastic costume was shipped out from MCA-Universal to sit atop the mound.

Why did Nehi close out half of a wholesale business that grossed $15 million in 1974? Heiman explains: "We were finding it increasingly tougher to beat the squeeze on middleman wholesalers in a highly competitive market like Southern California. We were competing with powerhouse chains like Tower, Licorice Pizza and Wherehouse that have their own in-house one-stop divisions and can buy product direct from the manufacturer to sell retail for a few pennies above the wholesaler profit margin. We had to realize that's the direction the business was taking and do it ourselves with a full wholesale-to-retail operation."

The reason that Nehi closed down its extensive cutout business and network of smaller rack accounts is, as Heiman explains, "We found that we were in effect financing our customers because of their payment delays when money got tighter. It simply no longer paid to have so much of our cash flow held up in accounts receivable."

Nehi sold some supermarket and drugstore routes and stopped running a one-stop service. "Whatever excess promotional stock wasn't shipped out to Peaches stores was sold off to specialist dealers.

Interestingly, Heiman collected all his accounts receivable on the discontinued operations by offering customers the choice of paying in returns or cash. Predictably, 95 percent of the receivables came in the form of returned product, which in turn was instrumental in providing the inventory for opening the huge Peaches outlets.

One point which Heiman stresses in particular is that Nehi continues as rackjobber for its core of major department store chains: Gemco in California, Arizona and Texas; Globe in California and Texas; Fedmart in California and some Sears locations in California and Arizona.

"We are not about to walk away from an $8 million annual gross from only four accounts," says Heiman.

Balboa Cafe Into Long, Sunday Jams

LOS ANGELES—The Studio Cafe in Balboa, Calif., has opened with a jazz format which includes Sunday jam sessions beginning in the morning and running through the afternoon.

Club, on the pier at Balboa in the Newport Beach-Irvine complex of yachting communities, is owned by Al McGowan who has also started his own label, Amp. First act on the label is tenor saxophonist Vince Wallace, who McGowan manages and has booked into the club as its main attraction.

The Studio Cafe is open six nights a week plus Sunday from 10-6 p.m. There is no cover or minimum. The room seats 85. Local jazzmen participate in the jams or whenever Wallace and his quintet are working elsewhere.

Working with Wallace on the LP, "Vince Wallace Plays Vince Wallace," are Kent Glenn, piano; Hart Smith, trombone; Mark Proctor, bass, and Ron Enyard, drums.



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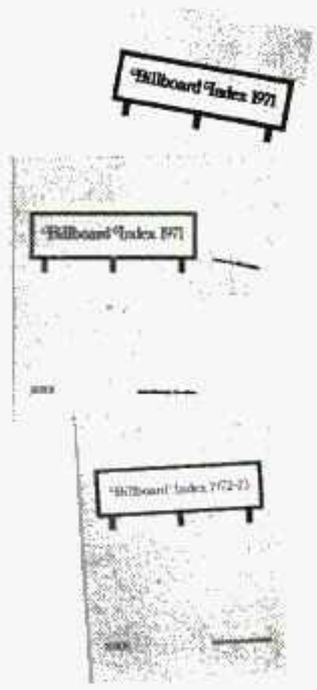
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Radio-TV Programming

WBRD Goes To Country

By STARR ARNING

BRADENTON, Fla.—AM station WBRD (1420) is changing from an MOR format to contemporary country, effective Sept. 1, says new program director Bob Barnes. Although Bob is new at WBRD, it can't be said he's new to the field, having programmed WSEN, Syracuse, for four years. Barnes left WSEN to teach college broadcasting for a year at Onodaga Community College (also keeping in touch with the trade by doing an all-night stint for WFBL, Syracuse).

WBRD's D.J. line-up is Barnes, 6-9:30 a.m.; Marlin Hager, 9:30-11 a.m.; Don Butterfield, 11-3 p.m.; Bill Daniels (new to WBRD), 3-7 p.m.; and Al McCombs, 7 p.m.-sign-off (set at sun-down).

Launching the new format is an extensive promotion campaign, both on and off the air. Barnes is concentrating on TV spots to spread the word to his estimated 350,000-strong audience (including Sarasota as well as Bradenton). He plans to offer spe-

(Continued on page 18)

The Mini-Drama



This week . . .
WQXI, Atlanta; **KDWB,** Minneapolis; **WGR,** Buffalo; **WAKY,** Louisville; **KDWN,** Las Vegas; **WTOB,** Winston-Salem; **WSSB,** Durham; **I55,** Maui; **KQWB,** Fargo; Radio Hauraki, Auckland; **WSBR,** Boca Raton; **CHNS,** Halifax; **KFYE,** Fresno; **WNOR,** Norfolk; **CJME,** Saskatchawan; **KYLT,** Missoula; joined **KANC,** Anchorage and **WTAE,** Pittsburgh, in programming "the world's best short syndicated feature, The Mini-Dramas."

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HIDER INTERVIEW

Ed McMahon: A Long Trip West

Anybody who was beaten out for his first radio job by Ray Goulding of Bob and Ray, who worked opposite Ernie Kovacks on Philadelphia radio, turned down a radio job in Montgomery, Ala., who advertised in Billboard 35 years ago and who broke in a Las Vegas night club act in Moscow, Idaho, can't be all bad !!!

Thus begins the story of a young disk jockey who started out at WLLH in Lowell, Mass. playing Benny Goodman records and ended up at NBC in Burbank, introducing Johnny Carson.

Heeeeeeerrrrrrrrrre's Ed McMahon. . . . as reported by Ed Hider.

McMAHON: "WLLH in Lowell was a 250-watt station, but we had another transmitter just 11 miles away, in Lawrence, so we really boomed out with 350 watts. Since I had studied electrical engineering at Boston College, prior to radio, I knew enough about the equipment so that I could go out and do my own remotes. I'd record an hour show, on an acetate disk, and then go to Lawrence and set up the remote equipment. When we were ready in Lawrence, I'd cut into the program already on and do a 15 minute band remote.

HIDER: So that's the way Ed McMahon started his radio career over 30 years ago—doing band remotes?

M "... And now, while Dick Stabile is off in the service of his country, the lovely Gracie Barry, with baton in hand, takes the musical spotlight and asks the question, who?"

H: You don't mean you actually said things like that?

M: I certainly did. That's the way we did band remotes in those days.

H: You mean they hired you at WLLH on the basis of introducing Gracie Barry?

M: Not really. I had a regular audition. It was held at the high school in Lowell and I came in second to a guy named Ray Goulding, later of Bob and Ray. He got the job, became a big success and later went on to work in Boston. Someone remembered that I also auditioned, called me and I got the job. My shift started at 6 p.m. and often went until 2 in the morning. I did the news and sports, mainly special features that came off the wire. Then, at 10 p.m. with the playing of Benny Goodman's "Let's Dance" which was my theme, I began my disk jockey show.

H: And for that brilliant eight hours of work behind the WLLH microphone, How did the station reward you?

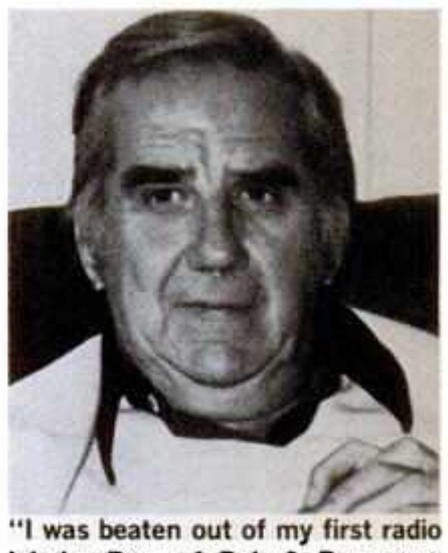
M: $10 a week.

H: Then by my quick calculations, figuring on a 48-hour week, you ended up making about 20 cents an hour before deductions. I'm sure your family was thrilled about you being in radio.

M: It wasn't as bad as all that because I worked days as a surveyor, making about $55 a week and lived at home, so my expenses were pretty low, Listen, I loved radio and there were a lot of guys who paid plenty to get a radio job, so at $10 a week, I thought I was pretty lucky. After a year at WLLH, I went into the service and did an all-night show for Armed Forces Radio in Korea.

H: What were you telling me about advertising in Billboard over 35 years ago?

M: I used to be a Bingo announcer and would find jobs by placing ads in Billboard. Billboard was the most important publication for circus and carnival people to find jobs years ago.



"I was beaten out of my first radio job by Ray, of Bob & Ray, says Ed McMahon.

H: So from Bingo announcer to radio announcer, you're probably the idol of a lot of guys coming up in the business right now. Who were some of your idols when you were starting out in radio?

M: One of my idols, when I was still at WLLH, was Paul Douglas, who was a night-time disk jockey on WCAU in Philadelphia. I used to lis-

(Continued on page 18)

Christian Music On 400 U.S. Stations

By PAUL BAKER

LOS ANGELES—More than 400 radio stations are now programming contemporary Christian music, according to a survey compiled by Myrrh Records, a division of Word, Inc.

Myrrh specializes in "Jesus Music"—contemporary rock and MOR music with Christian lyrics. The term Jesus Music was first used in the late 60s by Christian young people who wanted to differentiate their music from the Christian music of earlier generations.

Earlier terms such as Jesus rock and Gospel rock have now generally been replaced by the more all-encompassing Jesus Music category, which does not limit the music to a rock style.

"Jesus Music shouldn't be cast into the same category as other religious music," according to Billy Ray Hearn, a&r director for Myrrh, "because its resemblance to other Christian music ends with the lyrics.

"The Jesus Music easily fits in with religious programming because of the lyrics, but also very easily fits into rock or MOR formats because of its music style."

Hearn feels that because the average music programmer mistakenly confuses Jesus Music with church music, many stations are missing an opportunity not only to gain new listeners, but also to have an entire new selection of music from which to program.

The number of recording companies providing Jesus Music product is limited. The major firms are Myrrh Records (distributor for Myrrh and several other labels), Box 1790, Waco, Texas 76703; Marantha, Box 4669, Irvine, Calif. 92664; Sonrise Mercantile (distributor of Sonrise and numerous independent labels), 15720 Stagg St., Van Nuys, Calif. 92626; and Destiny Records, P.O. Box 545, Corona del Mar, Calif. 92625. Several other independent labels are under scattered distribution.

Most of the radio stations showing up on the Myrrh Jesus Music survey feature the music on Sundays in religious programs which serve to fill programming requirements. The survey indicates over 60 stations broadcasting locally-oriented programs of Jesus Music.

At least 60 syndicated or independently produced shows are programmed on the remaining 340-plus stations. The major syndications include "The Scott Ross Show" (180+ stations), "Reality" (70+ stations), "Life" (60+ stations), "Sounds Of Joy" (25+ stations) and "A Joyful Noise" (15+ stations).

Although syndicated programs such as "Powerline" and "Scan" are contemporary Christian shows, they were not included in the survey. Such programs do not feature any appreciable amount of Jesus Music, but instead play regular Top 40 music.



Susan Keller photos

A great past: Ed Hider, comedy and TV scriptwriter, left, interviews Ed McMahon, a world-known announcer of TV and radio. Hider, a former air personality in Boston and Los Angeles area, among others, today also operates a humor service in Los Angeles for air personalities. The humor service—Hype Inc.—is used both in the U.S. and abroad.

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/28/75)

TOP ADD ONS–NATIONAL

JEFFERSON STARSHIP–Miracles (Grunt)
SPINNERS–Games People Play (Atlantic)
DICKIE GOODMAN–Mr. Jaws (Cash)

PRIME MOVERS–NATIONAL

DICKIE GOODMAN–Mr. Jaws (Cash)
D **DAVID BOWIE**–Fame (RCA)
JOHN DENVER–I'm Sorry (RCA)

BREAKOUTS–NATIONAL

DICKIE GOODMAN–Mr. Jaws (Cash)
JOHN DENVER–I'm Sorry (RCA)
SPINNERS–Games People Play (Atlantic)

D–Discoteque Crossover

ADD ONS–The two key products added at the radio stations listed; as determined by station personnel.
PRIME MOVERS–The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.
BREAKOUTS–Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

Pacific Southwest Region

● TOP ADD ONS:

SPINNERS–Games People Play (Atlantic)
JEFFERSON STARSHIP–Miracles (Grunt)
RITCHIE FAMILY–Brazil (20th Century)

★ PRIME MOVERS:

DICKIE GOODMAN–Mr. Jaws (Cash)
(D) **DAVID BOWIE**–Fame (RCA)
(D) **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK)

BREAKOUTS:

DICKIE GOODMAN–Mr. Jaws (Cash)
JEFFERSON STARSHIP–Miracles (Grunt)
SPINNERS–Games People Play (Atlantic)

KHJ–Los Angeles
- ● **RITCHIE FAMILY**–Brazil (20th Century)
- ● **SPINNERS**–Games People Play (Atlantic)
- ★ **JOHN DENVER**–I'm Sorry (RCA) 25-13
- ★ **MORRIS ALBERT**–Feelings (RCA) 12-6

K100 (KIQQ-FM)–Los Angeles
- ● **JEFFERSON STARSHIP**–Miracles (Grunt)
- ●
- ★ **SWEET**–Ballroom Blitz (Capitol) 23-15

D★ **TAVARES**–It Only Takes A Minute (Capitol) 19-14

KKDJ–Los Angeles
- ● **SPINNERS**–Games People Play (Atlantic)
- ● **JEFFERSON STARSHIP**–Miracles (Grunt)

D★ **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK) 29-14
- ★ **AMAZING RHYTHM ACES**–Third Rate Romance (ABC) 17-9

KFXM–San Bernardino
- ● **DICKIE GOODMAN**–Mr. Jaws (Cash)
- ● **JEFFERSON STARSHIP**–Miracles (Grunt)
- ★ **DAVID GEDDES**–Run Joey Run (Big Tree) 19-11

D★ **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK) 14-7

KAFY–Bakersfield
- ● **SPINNERS**–Games People Play (Atlantic)
- ● **JOHN DENVER**–I'm Sorry (RCA)
- ★ **AMAZING RHYTHM ACES**–Third Rate Romance (ABC) 22-11

D★ **DAVID BOWIE**–Fame (RCA) 15-7

KCBQ–San Diego
- ● **OUTLAWS**–There Goes Another Love Song (Arista)
- ●

D★ **DAVID BOWIE**–Fame (RCA) 20-12
- ★

KENO–Las Vegas
- ● **MORRIS ALBERT**–Feelings (RCA)
- ● **JEFFERSON STARSHIP**–Miracles (Grunt)
- ★ **DICKIE GOODMAN**–Mr. Jaws (Cash) 36-17
- ★ **DAVID GEDDES**–Run Joey Run (Big Tree) 17-5

KBBC–Phoenix
- ● **RITCHIE FAMILY**–Brazil (20th Century)
- ● **DICKIE GOODMAN**–Mr. Jaws (Cash)
- ★ **ARTHUR GARFUNKEL**–I Only Have Eyes For You (Columbia) 35-26
- ★ **AUSTIN ROBERTS**–Rocky (Private Stock) 22-11

KRIZ–Phoenix
- ● **NONE**
- ●
- ★ **NONE**
- ★

KQEO–Albuquerque
- ● **ORLEANS**–Dance With Me (Asylum)
- ● **JOHN DENVER**–I'm Sorry (RCA)
- ★ **FREDDY FENDER**–Wasted Days & Wasted Nights (ABC/DOT) 29-21
- ★ **AUSTIN ROBERTS**–Rocky (Private Stock) 24-19

KTKT–Tucson
- ● **PAUL SIMON/PHOEBE SNOW**–Gone At Last (Columbia)
- ● **CARPENTERS**–Solitaire (A&M)

D★ **DAVID BOWIE**–Fame (RCA) 16-5
- ★ **DICKIE GOODMAN**–Mr. Jaws (Cash) EX-21

Pacific Northwest Region

● TOP ADD ONS:

JEFFERSON STARSHIP–Miracles (Grunt)
FREDDY FENDER–Wasted Days & Wasted Nights (ABC/Dot)
HELEN REDDY–Ain't No Way To Treat A Lady (Capitol)

★ PRIME MOVERS:

DICKIE GOODMAN–Mr. Jaws (Cash)
(D) **DAVID BOWIE**–Fame (RCA)
MORRIS ALBERT–Feelings (RCA)

BREAKOUTS:

JOHN DENVER–I'm Sorry (RCA)
HELEN REDDY–Ain't No Way To Treat A Lady (Capitol)
JEFFERSON STARSHIP–Miracles (Grunt)

KFRC–San Francisco
- ● **AUSTIN ROBERTS**–Rocky (Private Stock)
- ●
- ★ **RITCHIE FAMILY**–Brazil (20th Century) 30-22
- ★ **HAMILTON, JOE FRANK & REYNOLDS**–Fallin' In Love (Playboy) 12-7

KYA–San Francisco
- ● **BARRY MANILOW**–Could It Be Magic (Arista)
- ● **JOHN DENVER**–I'm Sorry (RCA)

D★ **DAVID BOWIE**–Fame (RCA) 16-6
- ★ **SPINNERS**–Games People Play (Atlantic) EX-27

KLIV–San Jose
- ● **LEON RUSSEL**–Lady Blue (Shelter)
- ● **JEFFERSON STARSHIP**–Miracles (Grunt)
- ★ **DICKIE GOODMAN**–Mr. Jaws (Cash) 20-12

D★ **DAVID BOWIE**–Fame (RCA) 13-8

KJOY–Stockton, Calif.
- ● **MICHAEL MURPHEY**–Carolina In The Pines (Epic)
- ● **ORLEANS**–Dance With Me (Asylum)
- ★ **GRAHAM CENTRAL STATION**–Your Love (W.B.) 29-14)
- ★ **SPINNERS**–Games People Play (Atlantic) 27-18)

KNDE–Sacramento
- ● **SPINNERS**–Games People Play (Atlantic)
- ● **JOHN WILLIAMS**–Theme From "Jaws" (MCA)
- ★ **HELEN REDDY**–Ain't No Way To Treat A Lady (Capitol) EX-17)
- ★ **POINTER SISTERS**–How Long (Betcha' Got A Chick) (ABC/Blue Thumb) 15-5

KROY–Sacramento
- ● **JEFFERSON STARSHIP**–Miracles (Grunt)
- ● **OUTLAWS**–There Goes Another Love Song (Arista)
- ★ **POINTER SISTERS**–How Long (Betcha' Got A Chick) (ABC/Blue Thumb) 14-4
- ★ **MORRIS ALBERT**–Feelings (RCA) 7-1

KJR–Seattle

D● **ISLEY BROS.**–Fight The Power Part 1 (T-Neck)
- ● **FREDDY FENDER**–Wasted Days & Wasted Nights (ABC/DOT)
- ★ **GLEN CAMPBELL**–Rhinestone Cow-Cowboy (Capitol) 15-9
- ★ **AUSTIN ROBERTS**–Rocky (Private Stock) 18-12

KING–Seattle
- ● **BAD COMPANY**–Feel Like Makin' Love (Swan Song)
- ● **CARPENTERS**–Solitaire (A&M)
- ★ **BARRY MANILOW**–Could It Be Magic (Arista) EX-19

D★ **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK) 20-13

KJRB–Spokane
- ● **JEFFERSON STARSHIP**–Miracles (Grunt)
- ● **FREDDY FENDER**–Wasted Days & Wasted Nights (ABC/DOT)
- ★ **DICKIE GOODMAN**–Mr. Jaws (Cash) EX-18
- ★ **JOHN DENVER**–I'm Sorry (RCA) 21-13

KTAC–Tacoma
- ● **NONE**
- ●

D★ **DAVID BOWIE**–Fame (RCA) 16-11
- ★ **ORLEANS**–Dance With Me (Asylum) 9-5

KGW–Portland
- ● **POINTERS SISTERS**–How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- ● **DAVID GEDDES**–Run Joey Run (Big Tree)
- ★ **MORRIS ALBERT**–Feelings (RCA) 30-17
- ★ **JOHN DENVER**–I'm Sorry (RCA) 25-16

KISN–Portland
- ● **HELEN REDDY**–Ain't No Way To Treat A Lady (Capitol)

D● **TAVARES**–It Only Takes A Minute (Capitol)
- ★ **MORRIS ALBERT**–Feelings (RCA) 8-3
- ★ **SWEET**–Ballroom Blitz (Capitol) 4-1

KTLK–Denver
- ● **HELEN REDDY**–Ain't No Way To Treat A Lady (Capitol)
- ● **NEIL SEDAKA**–That's When The Music Takes Me (Rocket)
- ★ **MICHAEL MURPHEY**–Carolina In The Pines (Epic) 14-8
- ★ **AMAZING RHYTHM ACES**–Third Rate Romance (ABC) 22-17

KKAM–Pueblo, Colo.
- ● **RITCHIE FAMILY**–Brazil (20th Century)
- ● **ORLEANS**–Dance With Me (Asylum)
- ★ **BAD COMPANY**–Feel Like Makin' Love (Swan Song) 15-7
- ★ **PAUL ANKA/ODIA COATES**–I Believe There's Nothing Stronger (U.A.) 19-14

KYSN–Colorado Springs
- ● **JOHN DENVER**–I'm Sorry (RCA)
- ● **JEFFERSON STARSHIP**–Miracles (Grunt)
- ★ **JIM STAFFORD**–I Got Stoned & I Missed It (MGM) 39-31
- ★ **HAMILTON, JOE FRANK & REYNOLDS**–Fallin' In Love (Playboy) 13-6

KCPX–Salt Lake City
- ● **ABBA**–SOS (Atlantic)
- ● **JIGSAW**–Sky High (Chelsea)
- ★ **DICKIE GOODMAN**–Mr. Jaws (Cash) HB-1
- ★ **CARPENTERS**–Solitaire (A&M) 21-13

KRSP–Salt Lake City
- ● **FOUR SEASONS**–Who Loves You (W.B.)
- ● **POCO**–Keep On Tryin' (ABC)
- ★ **DICKIE GOODMAN**–Mr. Jaws (Cash) EX-11

D★ **DAVID BOWIE**–Fame (RCA) 18-7

KYNO–Fresno
- ● **HELEN REDDY**–Ain't No Way To Treat A Lady (Capitol)
- ● **PAUL SIMON/PHOEBE SNOW**–Gone At Last (Columbia)

D★ **DAVID BOWIE**–Fame (RCA) 17-8

D★ **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK) 9-1

Southwest Region

● TOP ADD ONS:

NEIL SEDAKA–Bad Blood (Rocket)
CARPENTERS–Solitaire (A&M)
OHIO PLAYERS–Sweet Sticky Thing (Mercury)

★ PRIME MOVERS:

EARTH, WIND & FIRE–That's The Way Of The World (Columbia)
(D) **DAVID BOWIE**–Fame (RCA)
(D) **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK)

BREAKOUTS:

CARPENTERS–Solitaire (A&M)
NEIL SEDAKA–Bad Blood (Rocket)
OHIO PLAYERS–Sweet Sticky Thing (Mercury)

KILT–Houston
- ● **HELEN REDDY**–Ain't No Way To Treat A Lady (Capitol)
- ● **NEIL SEDAKA**–Bad Blood (Rocket)
- ★ **JOHN WILLIAMS**–Theme From "Jaws" (MCA) 33-21
- ★ **CARTENTERS**–Solitaire (A&M) 38-28

KRBE-FM–Houston
- ● **CARPENTERS**–Solitaire (A&M)
- ● **NEIL SEDAKA**–Bad Blood (Rocket)
- ★ **JOHN DENVER**–I'm Sorry (RCA) 20-12
- ★ **POINTER SISTERS**–How Long (Betcha' Got A Chick) (ABC/Blue Thumb) 17-11

KLIF–Dallas
- ● **SPINNERS**–Games People Play (Atlantic)
- ● **NEIL SEDAKA**–Bad Blood (Rocket)
- ★ **SWEET**–Ballroom Blitz (Capitol) HB-18
- ★ **EARTH, WIND & FIRE**–That's The Way Of The World (Columbia) 20-13

KNUS-FM–Dallas

D● **ISLEY BROS.**–Fight The Power Part 1 (T-Neck)
- ● **NEIL SEDAKA**–That's When The Music Takes Me (Rocket)

D★ **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK) 15-5
- ★ **EARTH, WIND & FIRE**–That's The Way Of The World (Columbia) 6-3

KFJZ–Ft. Worth

D● **DAVID BOWIE**–Fame (RCA)
- ● **JEFFERSON STARSHIP**–Miracles (Grunt)
- ★ **POINTER SISTERS**–How Long (Betcha' Got A Chick) ABC/Blue Thumb) 18-18
- ★ **AMAZING RHYTHM ACES**–Third Rate Romance (ABC) 10-6

KXOL–Ft. Worth
- ● **ORLEANS**–Dance With Me (Asylum)
- ● **PAUL SIMON/PHOEBE SNOW**–Gone At last (Columbia)

D★ **TAVARES**–It Only Takes A Minute (Capitol) 28-21
- ★ **FOUR SEASONS**–Who Loves You (W.B.) 30-23

KONO–San Antonio
- ● **GUESS WHO**–Rose Anne (RCA)
- ● **OHIO PLAYERS**–Sweet, Sticky Thing (Mercury)

D★ **ISLEY BROS.**–Fight The Power Part 1 (T-Neck) 40-27

D★ **DAVID BOWIE**–Fame (RCA) 20-11

KELP–El Paso
- ● **RITCHIE FAMILY**–Brazil (20th Century)
- ● **MORRIS ALBERT**–Feelings (RCA)

D★ **DAVID BOWIE**–Fame (RCA) EX-16
- ★ **AMERICA**–Daisy Jane (W.B.) 20-12

XEROK–El Paso
- ● **JOHN DENVER**–I'm Sorry (RCA)
- ● **LEON RUSSELL**–Lady Blue (Shelter)
- ★ **EARTH, WIND & FIRE**–That's The Way Of The World (Columbia) 18-13
- ★ **HAMILTON, JOE FRANK & REYNOLDS**–Fallin' In Love (Playboy) 6-2

KAKC–Tulsa
- ● **BARRY MANILOW**–Could It Be Magic (Arista)
- ● **CARPENTERS**–Solitaire (A&M)
- ★ **JANIS IAN**–At Seventeen (Columbia) 11-3
- ★ **JEFFERSON STARSHIP**–Miracles (Grunt) EX-23

KELI–Tulsa
- ● **ARTHUR GARFUNKEL**–I Only Have Eyes For You (Columbia)
- ● **OSMOND BROS.**–The Proud One (MGM)
- ★ **DICKIE GOODMAN**–Mr. Jaws (Cash) EX-20
- ★ **EARTH, WIND & FIRE**–That's The Way Of The World (Columbia) 19-11

WKY–Oklahoma City
- ● **CARPENTERS**–Solitaire (A&M)
- ● **DICKIE GOODMAN**–Mr. Jaws (Cash)

D★ **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK) 15-6
- ★ **JOHNNY WAKELIN/KINSHA**–Black Superman-Muhammad Ali (Pye) 14-9

KOMA–Oklahoma City
- ● **PAUL SIMON/PHOEBE SNOW**–Gone At last (Columbia)
- ● **OHIO PLAYERS**–Sweet Sticky Thing (Mercury)
- ★ **JOHN DENVER**–I'm Sorry (RCA) 23-15
- ★ **HELEN REDDY**–Ain't No Way To Treat A Lady (Capitol) HB-24)

WTIX–New Orleans
- ● **ORLEANS**–Dance With Me (Asylum)
- ● **DAVID GEDDES**–Run Joey Run (Big Tree)
- ★ **EARTH, WIND & FIRE**–That's The Way Of The World (Columbia) 21-14
- ★ **AMERICA**–Daisy Jane (W.B.) 23-18

KEEL–Shreveport
- ● **FRANK SINATRA**–I Believe I'm Gonna Love Your (Reprise)
- ● **FAITH, HOPE & CHARITY**–To Each His Own (RCA)
- ★ **HELEN REDDY**–Ain't No Way To Treat A Lady (Capitol) 33-23
- ★ **GLEN CAMPBELL**–Rhinestone Cowboy (Capitol) 21-12

Midwest Region

● TOP ADD ONS:

(D) **DAVID BOWIE**–Fame (RCA)
ORLEANS–Dance With Me (Asylum)
JOHN DENVER–I'm Sorry (RCA)

★ PRIME MOVERS:

BARRY MANILOW–Could It Be Magic (Arista)
DAVID GEDDES–Run Joey Run (Big Tree)
DICKIE GOODMAN–Mr. Jaws (Cash)

BREAKOUTS:

JOHN DENVER–I'm Sorry (RCA)
ORLEANS–Dance With Me (Asylum)
(D) **DAVID BOWIE**–Fame (RCA)

WLS–Chicago
- ● **JANIS IAN**–At Seventeen (Columbia)

D● **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK)
- ★ **ZZ TOP**–Tush (London) 20-9
- ★ **BARRY MANILOW**–Could It Be Magic (Arista) 14-8

WCFL–Chicago

D● **DAVID BOWIE**–Fame (RCA)
- ● **EARTH, WIND & FIRE**–That's The Way Of The World (Columbia)
- ★ **BAD COMPANY**–Feel Like Makin' Love (Swan Song) 16-9
- ★ **JOHNNY WAKELIN/KINSHA**–Black Superman-Muhammad Ali (Pye) 12-7

WOKY–Milwaukee
- ● **ABBA**–SOS (Atlantic)
- ● **NEIL SEDAKA**–Bad Blood (Rocket)

D★ **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK) 25-15
- ★ **BARRY MANILOW**–Could It Be Magic (Arista) 23-17

WZUU-FM–Milwaukee
- ● **ORLEANS**–Dance With Me (Asylum)
- ● **DOOBIE BROS.**–Sweet Maxine (W.B.)
- ★ **BARRY MANILOW**–Could It Be Magic (Arista) HB-12
- ★ **GLEN CAMPBELL**–Rhinestone Cowboy (Capitol) 10-6

WIRL–Peoria, Ill.
- ● **CHICAGO**–Brand New Love Affair (Columbia)
- ● **ROLLING STONES**–Out Of Time (Abkco)
- ★ **JOHN DENVER**–I'm Sorry (RCA) 14-11
- ★ **CARPENTERS**–Solitaire (A&M) 19-16

WDGY–Minneapolis
- ● **SWEET**–Ballroom Blitz (Capitol)
- ● **AMAZING RHYTHM ACES**–Third Rate Romance (ABC)
- ★ **GLEN CAMPBELL**–Rhinestone Cowboy (Capitol) 5-3
- ★ **JAMES TAYLOR**–How Sweet It Is (To Be Loved By You) (W.B.) 7-5

KDWB–Minneapolis
- ● **AMERICA**–Daisy Jane (W.B.)
- ● **AUSTIN ROBERTS**–Rocky (Private Stock)
- ★ **DICKIE GOODMAN**–Mr. Jaws (Cash) 25-1

D★ **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK) 14-7

KOIL–Omaha
- ● **ORLEANS**–Dance With Me (Asylum)

D● **DAVID BOWIE**–Fame (RCA)
- ★ **JOHN DENVER**–I'm Sorry (RCA) 27-18
- ★ **AMAZING RHYTHM ACES**–Third Rate Romance (ABC) 24-16

KIOA–Des Moines
- ● **FREDDY FENDER**–Wasted Days & Wasted Nights (ABC/DOT)
- ● **DICKIE GOODMAN**–Mr. Jaws (Cash)
- ★ **DAVID GEDDES**–Run Joey Run (Big Tree) 18-5
- ★ **AUSTIN ROBERTS**–Rocky (Private Stock) 19-13

KKLS–Rapid City, S.D.
- ● **LEON RUSSELL**–Lady Blue (Shelter)
- ● **FOX**–Only You Can (GTO)
- ★ **CARPENTERS**–Solitaire (A&M) EX-22

D★ **K.C. & THE SUNSHINE CO.**–Get Down Tonight (TK) 24-18

KQWB–Fargo, N.D.
- ● **JEFFERSON STARSHIP**–Miracles (Grunt)
- ●
- ★ **DAVID GEDDES**–Run Joey Run (Big Tree) 22-3
- ★ **AUSTIN ROBERTS**–Rocky (Private Stock) 7-1

KXOK–St. Louis
- ● **ORLEANS**–Dance With Me (Asylum)
- ● **JOHN DENVER**–I'm Sorry (RCA)
- ★ **JANIS IAN**–At Seventeen (Columbia) 15-6
- ★ **HAMILTON, JOE FRANK & REYNOLDS**–Fallin' In Love (Playboy) 8-3

KSLQ-FM–St. Louis
- ● **SWEET**–Ballroom Blitz (Capitol)
- ●
- ★ **JANIS IAN**–At Seventeen (Columbia) 16-10
- ★ **DICKIE GOODMAN**–Mr. Jaws (Cash) 21-16

(Continued on page 16)

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SEPTEMBER 6, 1975, BILLBOARD

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Billboard Singles Radio Action

Playlist Top Add Ons ●
Playlist Prime Movers ★

Based on station playlists through Thursday (8/28/75)

• *Continued from page 14*

WHB—Kansas City
- ● **JOHN DENVER**—I'm Sorry (RCA)
- D● **DAVID BOWIE**—Fame (RCA)
- ★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 18-15
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 14-11

KEWI—Topeka
- ● **JEFFERSON STARSHIP**—Miracles (Grunt)
- ● **BREWER & SHIPLEY**—Brain Damage (Capitol)
- ★ **JOHN WILLIAMS**—Theme From "Jaws" (MCA) 16-9
- ★ **ZZ TOP**—Tush (London) 21-14

North Central Region

● **TOP ADD ONS:**

DICKIE GOODMAN—Mr. Jaws (Cash)
SPINNERS—Games People Play (Atlantic)
AMAZING RHYTHM ACES—Third Rate Romance (ABC)

★ **PRIME MOVERS:**

DICKIE GOODMAN—Mr. Jaws (Cash)
JOHN DENVER—I'm Sorry (RCA)
GLEN CAMPBELL—Rhinestone Cowboy (Capitol)

BREAKOUTS:

DICKIE GOODMAN—Mr. Jaws (Cash)
JOHN DENVER—I'm Sorry (RCA)
SPINNERS—Games People Play (Atlantic)

CKLW—Detroit
- ● **ANDY KIM**—Baby You're All I Got (Capitol)
- ●
- D★ **PEOPLES CHOICE**—Do It Anyway You Wanna (TSOP) HB-16
- ★ **DAVID GEDDES**—Run Joey Run (Big Tree) 21-11

WGRD—Grand Rapids
- ● **BOB SEGER**—Katmandu (Capitol)
- ● **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ★ **GLEN CAMPBELL**—Rhinestone Cowboy (Capitol) 11-4
- ★ **SWEET**—Ballroom Blitz (Capitol) 12-6

Z-96 (WZZM-FM)—Grand Rapids
- ● **ORLEANS**—Dance With Me (Asylum)
- ● **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) EX-6
- ★ **GLEN CAMPBELL**—Rhinestone Cowboy (Capitol) 6-2

WTAC—Flint, Mich.
- ● **DUKE & THE DRIVERS**—What You Got (ABC)
- ● **ROGER DALTREY**—Come And Get Your Love (MCA)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) EX-4
- ★ **ALICE COOPER**—Dept. Of Youth (Atlantic) EX-26

WIXY—Cleveland
- ● **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol)
- ● **SPINNERS**—Games People Play (Atlantic
- ★ **BAD COMPANY**—Feel Like Makin' Love (Swan Song) 25-18
- ★ **CARPENTERS**—Solitaire (A&M) 22-17

WGCL—Cleveland
- ● **SPINNERS**—Games People Play (Atlantic)
- ● **PAUL SIMON/PHOEBE SHOW**—Gone At Last (Columbia)
- D★ **ISLEY BROS.**—Fight The Power Part 1 (T-Neck) 19-7
- ★ **JOHNNY RIVERS**—Help Me Rhonda (Epic) 14-4

13-Q (WKTQ)—Pittsburgh
- ● **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
- ● **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ★ **AUSTIN ROBERTS**—Rocky (Private Stock) 16-7
- ★ **SWEET**—Ballroom Blitz (Capitol) 28-16

WKOW—Buffalo
- D● **DAVID BOWIE**—Fame (RCA)
- ● **JOHN DENVER**—I'm Sorry (RCA)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 30-2
- ★ **GLEN CAMPBELL**—Rhinestone Cowboy (Capitol) 20-10

WSAI—Cincinnati
- ● **DAVID GEDDES**—Run Joey Run (Big Tree)
- ●
- ★ **PILOT**—Magic (Capitol) 18-7
- D★ **DAVID BOWIE**—Fame (RCA) 29-18

WCOL—Columbus
- ● **JOHN DAWSON READ**—A Friend Of Mine Is Going Blind (Chrysalis)
- D● **GARY TOMS EMPIRE**—7,6,5,4,3,2,1 (Blow Your Whistle) (Pip)
- ★ **FOUR SEASONS**—Who Loves You (W.B.) 37-24
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 11-1

WAKY—Louisville
- ● **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ● **JOHN FOGERTY**—Rockin' All Over The World (Elektra)
- ★ **WILLIE NELSON**—Blue Eyes Cryin' In The Rain (Columbia) 23-13
- ★ **JOHN DENVER**—I'm Sorry (RCA) 29-10

WBGN—Bowling Green, Ky.
- ● **JIGSAW**—Sky High (Chelsea)
- ● **ARTHUR ALEXANDER**—Everyday I Have To Cry Some (Buddah)
- ★ **ABBA**—SOS (Atlantic) 15-8
- D★ **K.C. & THE SUNSHINE CO.**—Get Down Tonight (TK) 10-5

WJET—Erie, Pa.
- ● **NONE**
- ●
- ★ **NONE**
- ★

WRIE—Erie, Pa.
- ● **JEFFERSON STARSHIP**—Miracles (Grunt)
- ● **TONY ORLANDO & DAWN**—You're All I Need (Elektra)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 36-31
- ★ **JOHN DENVER**—I'm Sorry (RCA) 21-17

Mid-Atlantic Region

● **TOP ADD ONS:**

NEIL SEDAKA—Bad Blood (Rocket)
SWEET—Ballroom Blitz (Capitol)
OUTLAWS—There Goes Another Love Song (Arista)

★ **PRIME MOVERS:**

DICKIE GOODMAN—Mr. Jaws (Cash)
JOHN WILLIAMS—Theme From "Jaws" (MCA)
ORLEANS—Dance With Me (Asylum)

BREAKOUTS:

SWEET—Ballroom Blitz (Capitol)
DICKIE GOODMAN—Mr. Jaws (Cash)
HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)

WFIL—Philadelphia
- ● **SWEET**—Ballroom Blitz (Capitol)
- ● **NEIL SEDAKA**—Bad Blood (Rocket)
- ★ **BYRON McNAUGHTON**—Right From Shark's Jaws (Jamie) 22-12
- ★ **JOHN WILLIAMS**—Theme From "Jaws" (MCA) 18-10

WIBG—Philadelphia
- ● **OUTLAWS**—There Goes Another Love Song (Arista)
- ●
- ★ **MORRIS ALBERT**—Feelings (RCA) 16-12
- ★ **ORLEANS**—Dance With Me (Asylum) 9-6

WPGC—Washington
- D● **TAVARES**—It Only Takes a Minute (Capitol)
- ● **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot)
- D★ **ISLEY BROS.**—Fight The Power Part 1 (T-Neck) 20-12
- ★ **JOHN WILLIAMS**—Theme From "Jaws" (MCA) 26-19

WCAO—Baltimore
- ● **FAITH, HOPE & CHARITY**—To Each His Own (RCA)
- ● **JOHN FOGERTY**—Rockin' All Over The World (Elektra)
- ★ **PAUL ANKA/ODIA COATES**—I Believe There's Nothing Stronger (U.A.) 15-8
- ★ **DAVID GEDDES**—Run Joey Run (Big Tree) 22-17

WGH—Newport News, Va.
- ● **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol)
- ● **AMERICA**—Daisy Jane (W.B.)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) EX-1
- ★ **JOHNNY WAKELIN/KINSHA**—Black Superman-Muhammad Ali (Pye) 20-14

WYRE—Annapolis, Md.
- ● **HELEN REDDY**—Aint No Way To Treat A Lady (Capitol)
- ● **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ★ **SWEET**—Ballroom Blitz (Capitol) HB-16
- ★ **ORLEANS**—Dance With Me (Asylum) 24-13

WLEE—Richmond, Va.
- ● **PAUL SIMON/PHOEBE SNOW**—Gone At Last (Columbia)
- ● **FRANK SINATRA**—I Believe I'm Gonna Love You (Reprise)
- ★ **Z Z TOP**—Tush (London) 23-12
- D★ **DAVID BOWIE**—Fame (RCA) 20-14

Northeast Region

● **TOP ADD ONS:**

BAD COMPANY—Feel Like Makin' Love (Swan Song)
DICKIE GOODMAN—Mr. Jaws (Cash)
SPINNERS—Games People Play (Atlantic)

★ **PRIME MOVERS:**

JEFFERSON STARSHIP—Miracles (Grunt)
ORLEANS—Dance With Me (Asylum)
EARTH, WIND & FIRE—That's The Way Of The World (Columbia)

BREAKOUTS:

BAD COMPANY—Feel Like Makin' Love (Swan Song)
DICKIE GOODMAN—Mr. Jaws (Cash)
JOHN DENVER—I'm Sorry (RCA)

WABC—New York City
- ● **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
- ● **PAUL ANKA/ODIA COATES**—I Believe There's Nothing Stronger (U.A.)
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 9-5
- ★ **ELTON JOHN**—Someone Saved My Life Tonight (MCA) 5-2

WPIX-FM—New York City
- ● **JOHN DENVER**—I'm Sorry (RCA)
- ● **DICKIE GOODMAN**—Mr. Jaws (Cash)
- D★ **DAVID BOWIE**—Fame (RCA) 26-17
- D★ **CROWN HEIGHTS AFFAIR**—Dreaming A Dream (De-Lite) 18-11

WBBF—Rochester, N.Y.
- D● **ISLEY BROS.**—Fight The Power Part 1 (T-Neck)
- ● **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia)
- ★ **BARON STEWART**—We Been Singin' Songs (U.A.) 25-16
- ★ **ORLEANS**—Dance With Me (Asylum) 17-10

WRKO—Boston
- ● **RITCHIE FAMILY**—Brazil (20th Century)
- ● **SPINNERS**—Games People Play (Atlantic)
- ★ **DUKE & THE DRIVERS**—What You Got (ABC) 16-9
- ★ **MORRIS ALBERT**—Feelings (RCA) 12-7

WBZ-FM—Boston
- ● **FOUR SEASONS**—Who Loves You (W.B.)
- ● **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **SWEET**—Ballroom Blitz (Capitol) 22-12
- ★ **JEFFERSON STARSHIP**—Miracles (Grunt) 30-21

WVBF-FM—Framingham, Mass.
- ● **JOHN DENVER**—I'm Sorry (RCA)
- ● **MORRIS ALBERT**—Feelings (RCA)
- ★ **JEFFERSON STARSHIP**—Miracles (Grunt) 20-12
- ★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 17-11

WPRO—Providence
- ● **AVERAGE WHITE BAND**—If I Ever Lose This Heaven (Atlantic)
- ● **CHICAGO**—Brand New Love Affair (Columbia)
- ★ **BAD COMPANY**—Feel Like Makin' Love (Swan Song) 17-6
- ★ **AMBROSIA**—Holdin' On To Yesterday (20th Century) 23-15

WORC—Worcester, Mass.
- ● **PETE WINGFIELD**—Eighteen With A Bullet (Island)
- ● **TONY ORLANDO & DAWN**—You're All I Need (Elektra)
- ★ **DAVID GEDDES**—Run Jeoy Run (Big Tree) 13-5
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 3-1

WDRC—Hartford
- ● **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
- ● **DICKIE GOODMAN**—Mr. Jaws (Cash)
- D★ **K.C. & THE SUNSHINE CO.**—Get Down Tonight (TK) 14-7
- ★ **JOHNNY WAKELIN/KINSHA**—Black Superman (Muhammad Ali) (Pye) 24-19

WTRY—Albany
- ● **JOHNNY WAKELIN/KINSHA**—Black Superman-Muhammad Ali (Pye)
- ● **AUSTIN ROBERTS**—Rocky (Private Stock)
- ★ **PAUL ANKA/ODIA COATES**—I Believe There's Nothing Stronger (U.A.) 18-12
- ★ **AMERICA**—Daisy Jane (W.B.) 23-18

WPTR—Albany
- ● **LEON RUSSEL**—Lady Blue (Shelter)
- ● **JOHN WILLIAMS**—Theme From "Jaws" (MCA)
- ★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 39-11
- ★ **ORLEANS**—Dance With Me (Asylum) 23-15

KXOK—St. Louis
- ● **ORLEANS**—Dance With Me (Asylum)
- ● **JOHN DENVER**—I'm Sorry (RCA)
- ★ **JANIS IAN**—At Seventeen (Columbia) 15-6
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 8-3

KSLQ-FM—St. Louis
- ● **SWEET**—Ballroom Blitz (Capitol)
- ●
- ★ **JANIS IAN**—At Seventeen (Columbia) 16-10
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 21-16

WHB—Kansas City
- ● **JOHN DENVER**—I'm Sorry (RCA)
- D● **DAVID BOWIE**—Fame (RCA)
- ★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 19-15
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 14-11

KEWI—Topeka
- ● **JEFFERSON STARSHIP**—Miracles (Grunt)
- ● **BREWER & SHIPLEY**—Brain Damage (Capitol)
- ★ **JOHN WILLIAMS**—Theme From "Jaws" (MCA) 16-9
- ★ **ZZ TOP**—Tush (London) 21-14

Southeast Region

● **TOP ADD ONS:**

JEFFERSON STARSHIP—Miracles (Grunt)
ARTHUR ALEXANDER—Everyday I Have To Cry Some (Buddah)
TONY ORLANDO & DAWN—You're All I Need (Elektra)

★ **PRIME MOVERS:**

DICKIE GOODMAN—Mr. Jaws (Cash)
JOHN DENVER—I'm Sorry (RCA)
(D) **DAVID BOWIE**—Fame (RCA)

BREAKOUTS:

JOHN DENVER—I'm Sorry (RCA)
ARTHUR ALEXANDER—Everyday I Have To Cry Some (Buddah)
TONY ORLANDO & DAWN—You're All I Need (Elektra)

WQXI—Atlanta
- ● **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- D● **TAVARES**—It Only Takes A Minute (Capitol)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 18-4
- ★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 28-18

WFOM—Atlanta
- ● **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- ● **NEIL SEDAKA**—Bad Blood (Rocket)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 27-21
- ★ **AUSTIN ROBERTS**—Rocky (Private Stock) 28-22

Z-93 (WZGC-FM)—Atlanta
- ● **MORRIS ALBERT**—Feelings (RCA)
- ● **FOUR SEASONS**—Who Loves You (W.B.)
- ★ **PAUL SIMON/PHOEBE SNOW**—Gone At Last (Columbia) 19-10
- ★ **JOHN DENVER**—I'm Sorry (RCA) 21-17

WBBQ—Augusta
- ● **JEFFERSON STARSHIP**—Miracles (Grunt)
- ● **ARTHUR ALEXANDER**—Everyday I Have To Cry Some (Buddah)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 25-13
- D★ **ISLEY BROS.**—Fight The Power Part 1 (T-Neck) 33-23

WSGN—Birmingham, Ala.
- ● **TONY ORLANDO & DAWN**—You're All I Need (Elektra)
- ● **ARTHUR ALEXANDER**—Everyday I Have To Cry Some (Buddah)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 24-13
- ★ **NEIL SEDAKA**—That's When The Music Takes Me (Rocket) 15-6

WHHY—Montgomery, Ala.
- ● **JEFFERSON STARSHIP**—Miracles (Grunt)
- ● **ARTHUR ALEXANDER**—Every Day I Have To Cry Some (Buddah)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 25-12
- ★ **AUSTIN ROBERTS**—Rocky (Private Stock) 20-10

WTOB—Winston/Salem, N.C.
- ● **LINDA RONSTADT**—Love Is A Rose (Elektra)
- ● **TONY ORLANDO & DAWN**—You're All I Need (Elektra)
- ★ **PAUL SIMON/PHOEBE SNOW**—Gone At Last (Columbia) 26-15
- ★ **NEW BIRTH**—Dream Merchant (Buddah) 17-13

WSGA—Savannah, Ga.
- ● **ABBA**—SOS (Atlantic)
- ● **GARY TOMS EMPIRE**—7,6,5,4,3,2,1 (Blow Your Whistle) (Pip)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 30-1
- ★ **AUSTIN ROBERTS**—Rocky (Private Stock) 16-12

WTMA—Charleston, S.C.
- ● **AMERICA**—Daisy Jane (W.B.)
- D● **TAVARES**—It Only Takes A Minute (Capitol)
- D★ **DAVID BOWIE**—Fame (RCA) 23-10
- ★ **GARY TOMS EMPIRE**—7,6,5,4,3,2,1 (Blow Your Whistle) (PIP) 24-15

WKIX—Raleigh, N.C.
- ● **TONY ORLANDO & DAWN**—You're All I Need (Elektra)
- ● **ARTHUR ALEXANDER**—Every Day I Have To Cry Some (Buddah)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 29-18
- ★ **AMERICA**—Daisy Jane (W.B.) 26-17

WORD—Spartanburg, S.C.
- ● **JOAN BAEZ**—Diamonds & Rust (A&M)
- ● **COMMODORES**—This Is Your Life (Motown)
- ★ **GINO VANNELLI**—Love Me Now (A&M) EX-18
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 9-1

WAYS—Charlotte, N.C.
- ● **JOHN DENVER**—I'm Sorry (RCA)
- ● **CARPENTERS**—Solitaire (A&M)
- ★ **MORRIS ALBERT**—Feelings (RCA) 25-13
- ★ **EMMY LOU HARRIS**—If I Could Only Win Your Love (Reprise) 22-12

WNOX—Knoxville
- ● **ARTHUR GARFUNKEL**—I Only Have Eyes For You (Columbia)
- ● **JEFFERSON STARSHIP**—Miracles (Grunt)
- ★ **DAVID GEDDES**—Run Joey Run (Big Tree) HB-20
- ★ **MORRIS ALBERT**—Feelings (RCA) HB-34

WGOW—Chattanooga, Tenn.
- ● **JOHN DENVER**—I'm Sorry (RCA)
- ● **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ★ **ORLEANS**—Dance With Me (Asylum) EX-15
- ★ **BAD COMPANY**—Feel Like Makin' Love (Swan Song) 22-13

KAAY—Little Rock
- ● **MICHAEL MURPHEY**—Carolina In The Pines (Epic)
- ● **DOOBIE BROS.**—Sweet Maxine (W.B.)
- ★ **JOHNNY RIVERS**—Help Me Rhonda (Epic) EX-14
- ★ **JOHN WILLIAMS**—Theme From "Jaws" (MCA) 14-10

WHBQ—Memphis
- ● **MORRIS ALBERT**—Feelings (RCA)
- ● **JEFFERSON STARSHIP**—Miracles (Grunt)
- ★ **GLEN CAMPBELL**—Rhinestone Cowboy (Capitol) 18-4
- ★ **DAVID GEDDES**—Run Joey Run (Big Tree) 20-9

WMPS—Memphis
- ● **NONE**
- ●
- ★ **NONE**
- ★

WMAK—Nashville
- ● **BOB SEGER**—Katmandu (Capitol)
- ●
- ★ **AUSTIN ROBERTS**—Rockey (Private Stock) 12-3
- ★ **JOHN DENVER**—I'm Sorry (RCA) 16-10

WLAC—Nashville
- ● **PAUL SIMON/PHOEBE SNOW**—Gone At Last (Columbia)
- ● **LEON RUSSELL**—Lady Blue (Shelter)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) EX-7
- ★ **BAD COMPANY**—Feel Like Makin' Love (Swan Song) EX-8

WLCY—St. Petersburg, Fla.
- ● **BOB SEGER**—Katmandu (Capitol)
- ● **TONY ORLANDO & DAWN**—You're All I Need (Elektra)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) EX-18
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 16-10

WQAM—Miami
- ● **ORLEANS**—Dance With Me (Asylum)
- D● **TAVARES**—It Only Takes A Minute (Capitol)
- ★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 27-10
- D★ **ISLEY BROS.**—Fight The Power Part 1 (T-Neck) 28-19

WFUN—Miami
- D● **ISLEY BROS.**—Fight The Power Part 1 (T-Neck)
- ● **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/DOT)
- D★ **DAVID BOWIE**—Fame (RCA) 19-10
- ★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 11-5

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale
- D● **ISLEY BROS.**—Fight The Power Part 1 (T-Neck)
- ● **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 11-6
- ★ **PAUL ANKA/ODIA COATES**—I Believe There's Nothing Stronger (U.A.) 24-19

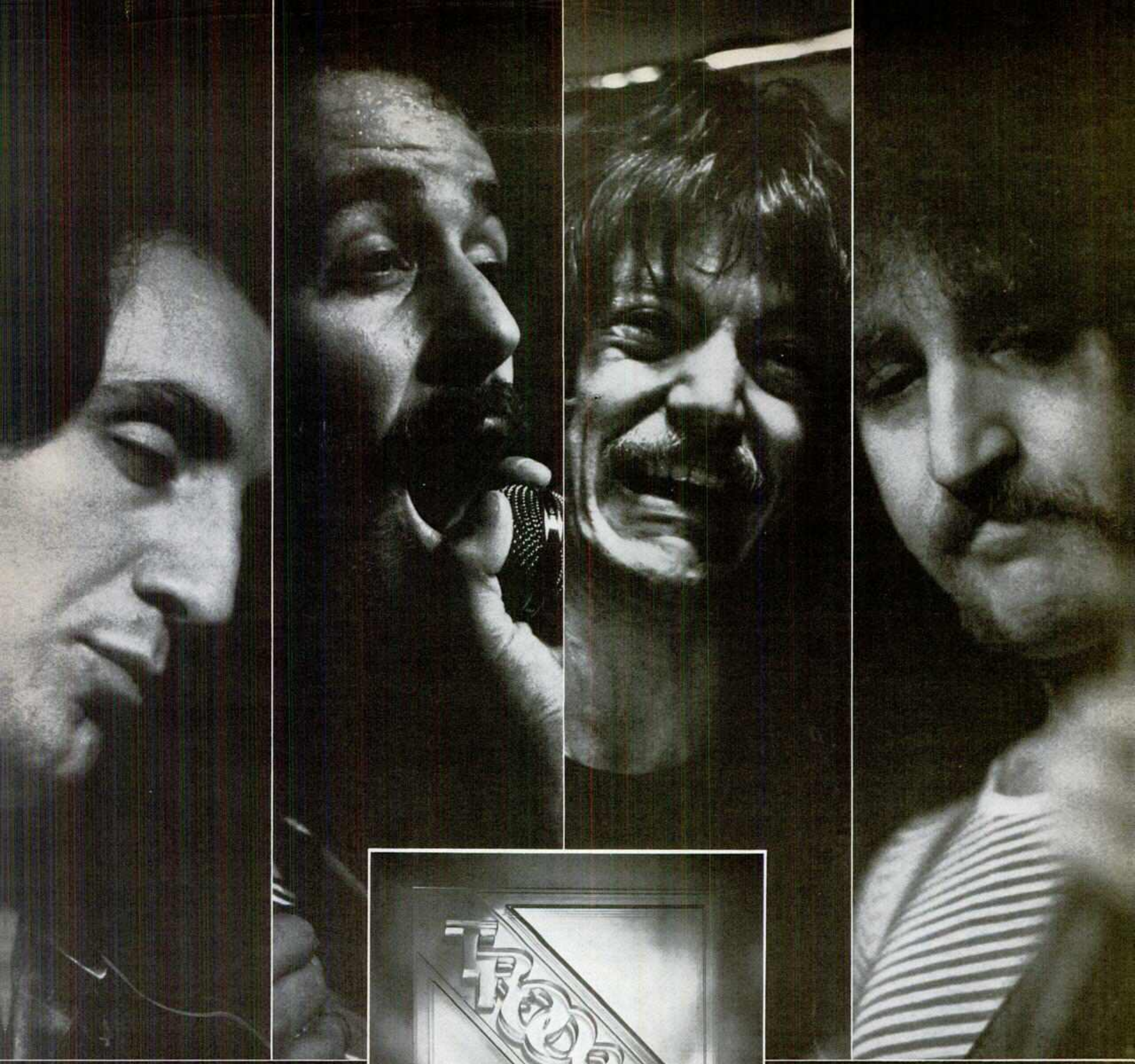
WQPD—Lakeland, Fla.
- ● **TONY ORLANDO & DAWN**—You're All I Need (Elektra)
- ● **WAR**—Low Rider (U.A.)
- D★ **DAVID BOWIE**—Fame (RCA) 29-16
- ★ **OSMOND BROS.**—The Proud One (MGM) 21-15

WMFJ—Daytona Beach, Fla.
- ● **NONE**
- ●
- ★ **NONE**
- ★

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A Long Trip Going West

• *Continued from page 12*

ten to him all the way in Massachusetts. As you know, he later went on to become one of Hollywood's top motion picture actors. I really modeled myself after Douglas. In fact, one of my big dreams was to work at WCAU like he did.

H: Did your dream ever come true?

M: Yes, in fact, later on, I too did a night show at WCAU. Anyway, other guys I really admired on the radio were men like Henry Morgan, William B. Williams and Ted Brown, from New York; a guy named Ed Hurst, who was very big at the time; Dick Clark, of course, and one of my biggest rivals on Philadelphia radio was Ernie Kovacks. Someone I admired a lot was Jack Pyle, who always spoke with a one-to-one approach. When he talked, it was like he was talking just to you. That impressed me tremendously and stuck with me.

H: Then you became quite an important radio personality in Philadelphia?

M: I guess you could say that. Besides WCAU, I also worked at WIP. They used to have a lot of specials and I'd do them. I once did a program based totally on the meaning of song lyrics. It lasted six hours. I always enjoyed those kinds of shows.

H: Besides advertising for bingo jobs in Billboard, how else did you find work?

M: Well, at the end of World War II, NBC held what they called, "Welcome Home Auditions," for all the guys who used to work in radio before they went into the service. You'd go to NBC, they'd give you an audition, make a disk out of it and send it around to all of their affiliates. Out of that audition I got two job offers. One in Montgomery, Ala., and another in Springfield, Mass. The manager at the station in Springfield was the same man who first hired me at WLLH years ago. I turned down both jobs and decided to go to college and get my degree.

H: Can you remember anyone in particular who gave you a helping hand in your career?

M: Yes, there was a very important announcer in New York, named Jay Jackson, who was a big help to me. I was still working in Philadelphia, doing the first morning and afternoon television shows ever broadcast on a regular basis and really wanted to work in New York, so I called Jay. He really guided me, told me what to do, who to see, introduced me to agents, managers, etc. ... One girl, in particular, he introduced me to, was with an advertising agency and she sent me to an audition for Cheer soap and out of 180 of the top announcers in New York, I was chosen as the spokesman.

H: What was your initial contact with Johnny Carson?

M: Well, Dick Clark was my next door neighbor in Philadelphia and he was the subject of a "Person-To-Person" show, which Edward R. Murrow did. The crew came to Dick's apartment and after the show was over, we all went to a club, which was part of the apartment complex we lived in.

I was sitting with Dick and a man named Chuck Reeves, who produced Dick's night-time television show from New York. They coaxed me to go onstage and introduce everyone and put on a show for everyone. When it was over, Reeves told me he was very impressed and would keep me in mind. Now, you know how many times you hear that in this business?

H: Did he keep you in mind like he promised?

M: He did better than that. Reeves office was next door to Johnny's office where they did, "Who Do You Trust?" and their announcer, Bill Nimmel, had to give up his job with Johnny and they were frantically looking for a replacement. Reeves hears about it and tries to get me on the phone, but it was the exact day I moved and my phone had been disconnected. He called Clark and asked him to find me, but when Dick went next door, he only found an empty apartment. He looked in the phone book and even though I was unlisted, my daughter had a phone. He got in touch with her, she got in touch with me, I got in touch with New York, flew there that same afternoon and got the job. If Dick hadn't been persistent, I would never have got the job.

H: What are you involved in these days?

M: This fall marks my first appearance at the MGM Grand in Las Vegas. I'll be there as the opening act for Mac Davis. To prepare for my act, I went to Omaha, Great Falls, Montana, Moscow, Idaho, any place they'd book me, often working for nothing, just to break in new material and get in shape for Vegas. I recently returned to Lowell for "Ed McMahon Day" and for a town of 90,000, over 400,000, including the governor, lined the parade route to see how their $10 a week investment paid off.

Lompoc KKOK Goes Country

LOMPOC, Calif.—KKOK here has switched to a country format. Handling on-air chores are Todd Thayer and Charlie Haley, each of who do a seven-hour show. Part-timers help out on weekends. But the format seems to be going well and a local record store has opened in the area specializing in country disks.

ED HIDER
author of such classics as
"Take My Turntable, Please"
—and—
"Eat Your Heart Out
Euell Gibbons"
—now brings you—
"BICENTENNIAL MINUTES (or less)"
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Vox Jox

By CLAUDE HALL

LOS ANGELES—Slowly but surely, the Australians are dwindling home. **Kevin O'Donohue,** general manager of 2SM of Sydney, and **Garvin Rutherford,** general manager of 2NX in Newcastle, left for London and Rome on a sort of bypass home. **Frank Jeffcoat** of 2UW in Sydney appeared briefly at a party in Los Angeles before starting home. **Ken G. Johnson,** manager of 2KM in Kempsey, came by the office for a quick goodbye and then he, too, was gone on that 19-hour journey.

★ ★ ★

Dave Williams, program director of WHBQ in Memphis, wants airchecks and resumes for an opening on the RKO rocker. ... **Tom Hesse,** program director of KPTL and KKBC in Carson City, Nev., needs one or two news and production persons. Both stations are automated, but some live spots are used. Good market for a younger girl or guy with some experience wanting to learn the mechanics of automation.

★ ★ ★

KSO in Des Moines is looking for newspersons. Tape, resume, and recent photo to **Perry St. John,** program director, and the zip code is 50317. ... **John Leader** has joined KHJ in Los Angeles; he'd been with WQXI in Atlanta and accents a move by the Top 40 flagship of RKO General toward strong personalities. **Charlie Van Dyke,** program director, is doing a fine job.

★ ★ ★

Gerald Kendrick of CHNS in Halifax, Nova Scotia, won a jingles package from the Wm. B. Tanner Co., Memphis, during the eighth annual International Radio Programming Forum. **Pat Whitley** of Tanner (the new program director of WMEX in Boston by the time you read this) made the award and **Dick Henning,** Melbourne, Australia, broadcaster, drew the winner's name.

★ ★ ★

One man I missed at this year's International Radio Programming Forum was **Jose Mauro,** Rio de Janiero. Mauro has been coming every year. This year, business intervened and he couldn't come, but he sent word via **Odayr Marsano,** director of radio stations Tupi and Tamoio in Rio.

★ ★ ★

WCOU-AM-FM in Lewiston, Me., needs both a morning man and an afternoon man very urgently. Talk to **George Boyce,** program director of the country music station: Boyce just returned to radio after a stint in advertising. ... **Al Newman,** once program director of KSFO in San Francisco, was at the International Radio Programming Forum in San Francisco. I met him in the Criterion suite when I was listening to those new 4-channel ID packages created by Mike Eisler and Criterion. Newman is looking for an opportunity to get back into radio. Right now, he's been doing independent production work in San Francisco. His phone number is 415-479-3052. And I should point out that he programmed the MOR station during its days of glory.

★ ★ ★

Mike Rayleigh is now production director of WAPE in Jacksonville, Fla., in addition to his weekend shift on the air. Congratulations, Mike. ... **Curt Whitcomb** reports in from KANC in Anchorage, Alaska; he's doing the all-night show on the country music station. Previously, he did a weekend show at WCMB in Harrisburg, Pa. Staff there in cold nose haven includes morning personality **John R. Garland** and program director **Don French.** Whitcomb would like to hear from former co-workers like **Buzz A. Long, Buddy Carr, Don Clifton, Johnny Murphy** and **Lucky Pierre.** Also says there's room for another personality on KANC who can also sell time.

★ ★ ★

Ron Martin, program director of KGBS in Los Angeles, which is now rebuilding equipment for its new full-time operation, says that no decision has been made about what format to use on AM. "All formats are being considered. A lot will have to do with the ratings book that just came out and the one coming out next. Our earliest target date for any change would be June 1, next year." Martin says there's a good possibility that the AM will be country and the FM something else. But one of the stations is fairly sure to be country.

★ ★ ★

Gary Persons has left WNEU in Wheeling, W. Va., where he did afternoons. He's looking. 304-233-1865. Once programmed a small market operation. ... **Mitch Michaels,** one of WXRT's first progressive announcers, has returned to the stations after two and a half years as night personality at WDAI. Both stations are in Chicago. He'll be heard weekends. ... WTAE in Pittsburgh has bought "The California Special" from Watermark. The six-hour documentary was directed by **Ron Jacobs** and narrated by **John Stewart** of the old Kingston Trio group. **10M Rounds** of Watermark bills the documentary as "Six hours of fun, sun and rock 'n roll in the golden state." WTAE station manager **Ted Atkins** is running the special in one six-hour block.

★ ★ ★

Alan Austria, general manager of DZRJ in Manila, Philippines (P.O. Box 1999), would like to get some demos of Top 40-oriented syndicated radio shows. ... Got a note from **Bob Hughes,** program director of WASH in Washington. Lineup at the **Bill Dalton** MOR operation (Bill is infamous for once going into the legendary Cafe A Go Go in Greenwich Village and saying when he heard some progressive rock: "What's that?") include veteran **Eddie Gallaher** 6-10 a.m., **Bob Duckman** 10 a.m.-1 p.m., **Jerry Clark** 1-4 p.m., **John Bodnar** 4-8 p.m., **John Dowling** 8 p.m.-1 a.m., and **Jim Lashley** 1-6 a.m., with **Jim Herron** on Sunday and **Greg Cole** on Saturday.

★ ★ ★

Michael Fuszner of Glencoe, Mo., is now doing announcing and production at KMPL in Sikeston, Mo.; he's just out of a radio school called Broadcast Centers of America in St. Louis. ... **Jeff Veta** has left KRVE in Los Gatos, Calif., to join KTSN in Stockton, Calif., on weekends.

War's 'Friends' Now a TV Short

LOS ANGELES—War's chart-topping single "Why Can't We Be Friends," described as the "national anthem of now," has been developed into a four-minute film for television use. The film, produced by War's Harold Brown together with Howard Miller, co-producer, and Shelly Friedman, director, lends itself especially to public service programming as well as feature presentation on TV talk and variety programs. Starring are Brown, B.B. Dickerson, Charles Miller, Howard Scott, Lonnie Jordan, Papa Dee Allen and Lee Oska.

WPDQ Switches Its Format Again

JACKSONVILLE, Fla.—Once a rocker and lately a soul station, WPDQ here has changed call letters to WCGL under new owner Ed Winton, who also has WOCN in the Miami area. New format under program director Frank Clark Jolle will be essentially beautiful music but with air personalities like Jolle, Don Thompson, Bill Graves, Mike Bonts, and Greg Oliver, and Rod Long. "They're all ex-Top 40 jocks," says Jolle, "but I'm converting them." The call letters, incidentally, have given rise to the slogan: "The C-Gulls is coming."

WBRD To Country

• *Continued from page 12*

cial features such as Florida State football in addition to a 55-record playlist.

Describing his format, Bob uses contemporary country as opposed to modern country, meaning WBRD will encompass the entire spectrum of country music, including anything from Conway Twitty to Greg Allman. He feels this will ensure a widespread appeal, thus WBRD's slogan "your kind of country."

Bubbling Under The HOT 100

101—**EVERY DAY I HAVE TO CRY SOME, Arthur Alexander,** Buddah 492
102—**EVERYTHING'S THE SAME (Ain't Nothing Changed), Billy Swan,** Monument 8-8661 (Epic/Columbia)
103—**NOTHIN' HEAVY, David Bellamy,** Warner Bros./Curb 8123
104—**FOOT STOMPIN' MUSIC, Bohannon,** Dakar 4544 (Brunswick)
105—**CHINESE KUNG FU, Banzaii,** Scepter 12407
106—**CHOCOLATE CITY, Parliament,** Casablanca 831
107—**WHAT YOU GOT, Duke & The Drivers,** ABC 12110
108—**IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey,** MCA 40429
109—**LOVE FOR SALE, James Last,** Polydor 15108
110—**LET'S LIVE TOGETHER, Road Apples,** Mums 8-6039 (Epic/Columbia)

Bubbling Under The Top LPs

201—**GARY TOMS EMPIRE, 7-6-5-4-3-2-1 Blow You Whistle,** PIP 6814
202—**THE MYSTIC MOODS ORCHESTRA, Erogenous,** Sound Bird 7509
203—**FREE BEER,** Southwind SWS 6402 (Buddah)
204—**MICHAEL STANLEY BAND, You Break It ... You Bought It,** Epic PE 33492 (Columbia)
205—**FLASH CADILLAC & THE CONTINENTAL KIDS, Sons Of The Beaches,** Private Stock PS 2003
206—**DISCOTECH #1,** Motown M6-824 S1
207—**ODIA COATES,** United Artists UA-LA22B-G
208—**MIKE GREEN, Pale, Pale Moon,** GRC GA 10013
209—**WHITE LIGHTIN',** Island ILPS 9325
210—**JOHN CALE, Slow Dazzle,** Island ILPS 9317

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Tempe Stadium Has Success With Rock

• Continued from page 3

come in within 48 hours if Tempe is to "protect" the date by refusing the new offer.

His rental fee for concerts at the stadium is 10 percent of the gross after the city sales tax. Main ticket outlets are the six locations throughout greater Phoenix of Bill's Records & Audio.

Perhaps the most distinctive feature of the Tempe Stadium operation is its security and traffic system. Because the Tempe suburb is a high income and politically conservative area, it behooves Smith to keep the neighbors satisfied if he is to keep rock at the stadium.

"The kids have been educated to remember they can't get into the parking lot without a ticket for the show," says Smith. "And the parking lot fence is a quarter-mile from the stadium. We open the gates two hours before the show starts."

For those who don't have advance tickets, there are special marked lanes to curbside sales booths with deputy sheriffs keeping traffic moving.

At the other end of the parking lot are more fences, and private security guards search to prevent bottles or liquor containers from being brought into the stadium.

Smith's security costs per concert are $5,000-$6,000. He also has an ambulance with paramedics and a helicopter landing area waiting on the lot in case of medical emergencies.

No Top Names, But Philly Folk Fest Is Big Winner

By MAURIE ORODENKER

PHILADELPHIA—The absence of major names that marked previous years was no obstacle to a complete sell-out for the 14th annual Philadelphia Folk Festival Aug. 22-23-24 at the Old Poole Farm in nearby Schwenkville, Pa. With nothing name-stronger than David Amram, Tom Paxton and David Bromberg, all the package tickets covering the complete three-day program were sold out weeks in advance. Only a few hundred tickets at $8 for the individual concerts and $6 for daytime workshops were available the week of the festival.

The low-key nature of this year's talent line-up marked a victory for those in the sponsoring Philadelphia Folk Music Society who wanted a return to the original "folk music" flavor of the festival.

As a result, there was greater emphasis this year than ever on dance groups and ethnic music, ranging from Irish folk to American mountain. In previous years, the festival line-up was topped with such names as Joni Mitchell, Joan Baez, Theodore Bikel, Pete Seeger, John Denver, Buffy Sainte-Marie, Jim Croce, Bonnie Raitt, John Hartford and the like.

However, it must be noted that the superstars made their festival appearances prior to hitting the top and their paychecks here were a mere shadow of what they command today.

Public television exposure is credited for the fast sell-out of the three-day package tickets. Taping of last year's festival provided Station WHYY-TV here with a series of 13 hour-long programs shown during the year and repeated again this spring. In addition, the 13-program series was also picked up for nationwide syndication on public TV.

With local disk jockey and record producer Gene Shay back again as emcee for the festival, the concert lineup for the three evenings included, Friday: John Roberts and Tony Barrand, Bryan Bowers, Olabelle Reed, Princeton Ethnic Dancers, Michael Cooney, Elizabeth Corrigan, Bessie Jones and the Georgia Sea Island Singers, Paul Siebel and the Boys of the Lough.

Saturday: Gamble Rogers, Professor Longhair, Roy Bookbinder and Fats Kaplan, Hedy West, Highwoods String Band and the Greengrassers, Archie Fisher, Tom Paxton, and Sweet Honey in the Rocks. Sunday: The Hirten Family, U. Utah Phillips, Billy Vanaver and Livia Drapkin, Vic Garbutt, Rosalie Sorrells, Kate and Anna McGarrigle, Martin Bogan and the Armstrongs, David Bromberg, Philadelphia Folk Festival All-Star Band, and Roger Sprung and the Progressive Bluegrassers.

In addition to the evening concerts, the daytime hours offered workshops and intimate concerts with emphasis on the ethnic folk scene. On Friday afternoon, David Amram and the Symphony Club of Philadelphia presented a specialty called "Folk Roots And The Symphony As Good-Time Music." Amram was also featured in a Sunday afternoon concert. David Bromberg also presented a blues program on Saturday afternoon.

LARRY WEISS' STORY

'Cowboy' Composer Down, Up, Down, Up

By NAT FREEDLAND

LOS ANGELES—Having been very hot and very cold at various times during his songwriting career of almost 15 years, Larry Weiss likes being hot a lot better.

And the writer of "Rhinestone Cowboy" which is No. 1 on the Hot 100 for Glen Campbell's single, is now hotter than he's ever been.

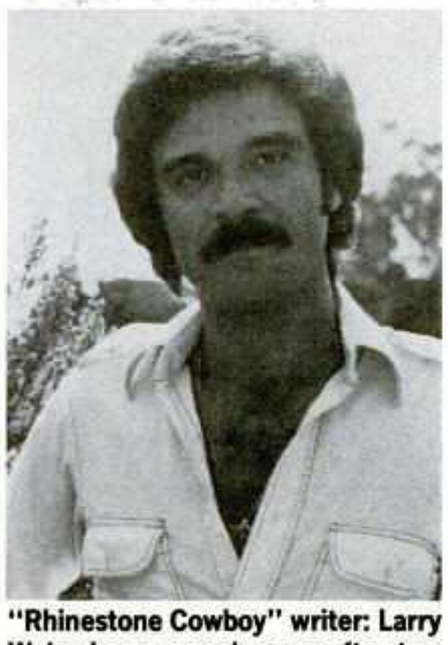
Weiss, a San Fernando Valley family man with a moustachioed resemblance to Omar Sharif, got started in New York as a teenager with a $35 weekly staff songwriter draw. His first recordings were by Nat Cole, Timi Yuro and Pat Boone.

Prior to "Rhinestone Cowboy," his biggest hit was "Bend Me, Shape Me," a gold record for the American Breed which Weiss co-wrote with Scott English (who also had a recent No. 1 song with "Mandy").

"Having a big hit means lots of people start looking through your catalog for songs to record," says Weiss. "It brings a writer-performer like me a wider range of opportunities. I don't feel success makes my talent greater than it was during the years when I didn't have hits. But maybe now I am writing with more energy because of the confidence of being a hit."

"Rhinestone Cowboy" first appeared as the single in 1974 from Weiss's first and only album, "Black & Blue Suite" on 20th Century. Though well reviewed and solidly promoted, the LP did not catch on and Weiss was dropped from the label.

However, destiny was waiting in the wings to give Weiss his biggest break. Interestingly, and highly unusual in these days of tight competition for a lessening number of releases, "Rhinestone Cowboy" was recorded by Campbell without any big publishing push from song pluggers.



"Rhinestone Cowboy" writer: Larry Weiss has a smash song after two years and two tries.

The Weiss single (which went to No. 10 on the Easy Listening chart) was heard on the radio and remembered independently by Capitol a&r chief Al Coury, Campbell's producers Lambert & Potter and the team's Haven Records promotion vice president Harvey Cooper, plus Campbell himself. It kept coming up in the album planning meetings as a good cut for Glen.

Once recorded by Campbell, the song sat in the can for two months until all concerned decided it should be the leadoff single and title track for the new album. Then Harvey Cooper brought an advance copy to RKO Radio boss Paul Drew and "Rhinestone Cowboy" had the rare sendoff of being aired on Los Angeles powerhouse KHJ with only the reference dubs available.

Campbell, who hadn't gotten a big hit in several years, was suddenly on top again.

"I don't like to say it's only my songs that have brought back artists," says Weiss. "But this kind of thing has happened to me before. Lenny Welch, Jerry Butler and New Birth all had comeback hits with songs of mine. Luckily these hits all came at times that got me out of a cold period too."

Through much of the '60s, Weiss did his writing part-time while working as a publishing executive for Bob Crewe, Tom Catalano, Claus Ogerman and other heavies of the business.

Now holding on to his own publishing via Larry Weiss Music, he nonetheless recommends a strong publishing staff background as the best possible training for would-be writers.

Dead Go To Computered Synthesizer

NEW YORK—Members of the Grateful Dead rock group are adding a new dimension to their records and live appearances through extensive use of computerized synthesizer sounds.

The innovation is the brainchild of Grateful Dead's keyboardist, Ned Lagin, a graduate of the Massachusetts Institute of Technology (MIT) who points out that use of the computer allows electronic synthesis and processing techniques to be stored and used in real time.

Lagin explains that this technology enables performance "pitch, timbre and rhythm time-frames of reference to be used interchangeably in very complex relationships."

The music system used includes a $25,000 Interdata minicomputer, an analog synthesizer console by Arp, 16 digital-to-analog converters, digital and analog keyboards, also by Arp, and satellite microcompressor systems and interfaces.

The group plans to add a disk-type computer storage system cathode ray tube terminal, more memory, and possibly upgrade to a larger computer. Lagin is also developing special software for frequency modulation synthesis, spatial location, location modulation and keyboard support. He is also working on an operating system to patch, switch, time, compose and interact instruments in real time.

The Dead's recent LP "Seastones" uses the computerized synthesizer process. The record features, in ad-

(Continued on page 29)

Talent In Action

ROD STEWARD & THE FACES TEN YEARS AFTER LYNYRD SKYNYRD

Roosevelt Stadium, New Jersey

Rod Stewart and the Faces were in top form for their second area performance this year, aided this time around by the addition of veteran guitarist Jesse Ed Davis to the Faces lineup.

Their Aug. 22 set was made up of familiar Faces tunes, delivered in their characteristic offhand style that consistently makes this band a major draw. Faces comes close, but never crosses the thin line between pleasant looseness and overt sloppiness—a trait that makes every Faces concert a unique experience.

While the band's more rollicking numbers usually create the most riotous effect, it was Stewart's ballads—especially "I'd Rather Go Blind" and Jimi Hendrix's "Angel"—that stole the show this time around. A fine interpretive singer, Stewart's vocal abilities are surpassed only by his keen sense of showmanship. As a result, the band was brought onstage to the strains of "The Stripper" and they were joined midway through the set by a tuxedoed string section under the direction of Jimmy Horowitz. Wood, fresh from a stint with the Rolling Stones, added an extra dose of stage personality that capped the performance off nicely.

Lynyrd Skynyrd started the show by laying down a letter-perfect set that, while technically proficient and very slick, failed to raise more than perfunctory applause from this crowd. Skynyrd delivered essentially the same set that it played on its last tour of the Northeast, and the resultant music sounded unusually mechanistic—not a characteristic one associates with Southern rock 'n' roll. The relative high point of the lackluster set was "Sweet Home Alabama," the group's chart single of a few months ago. The rendition was a tedious carbon copy of the record, all the way down to singer Ronnie Van Zant's supposedly off-the-cuff vocal mannerisms.

Ten Years After fared better. The collective name for guitarist Alvin Lee and back-up group of Leo Lyons—bass, Chick Churchill—drums, Ric Lee—drums, TYA laid down an invigorating hour and a half set of rock and blues that showed that this band wasn't resting on its impressive laurels. It has always thrived on extended jams that invariably spotlight Lee's dexterous fret work, and tonight was no exception.

His reputation as a very fast and sometimes very tasteless guitarist was only halfway lived up to here. His solos throughout the performance (especially on "Love Like A Man" and "Good Morning, Little Schoolgirl") were cohesive and fluid, showing none of the over-indulgence that marred previous Ten Years After performances. Short, competent solos by Lyons and Lee plus a pleasantly bass-heavy sound mix added to the overall effect.

The band answered two well deserved encores with "I'm Going Home" (its concert showpiece since its Woodstock days) and a thunderous version of Chuck Berry's "Sweet Little Sixteen."

JOE BIUONA

PETULA CLARK RIGHTEOUS BROTHERS

Riviera Hotel, Las Vegas

Fresh with four fantastic dancers and smashing musical production numbers, British songstar Petula Clark spotlighted her diverse talents in an all-new cabaret show ready to hit major nightclubs nationally. The ABC recording artist won the SRO Aug. 19 audience as she easily moved from her million-selling English hits of the mid '60s to motion picture melodies and Broadway showstoppers.

(Continued on page 20)

Boston Hall Back To Flesh

BOSTON—The 4,400-seat Music Hall here goes back to rock concerts and other live presentations after a summer of movies. Average White Band kicks off the season Sept. 15 with Roberta Flack following Sept. 21 and then Jefferson Starship, Bonnie Raitt and Johnny Mathis.

Sack Theaters, owners of the Music Hall, intends to fill in with movies between live shows.


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Signings

Libra, Italian electronic-rock sextet, to Motown. . . . **Kathe Green,** vocalist daughter of composer-conductor John Green, also to Motown.

Soul Children to Epic Records. This r&b trio is in the studio recording its first LP for the label. . . . **Raices** to Nemperor Records. The seven-man group from Puerto Rico features a blend of contemporary electronic jazz, r&b, rock and salsa.

Prelude to Pye Records. This trio had a hit previously with **Neil Young's** "After The Goldrush." . . . Country singer **Gene Watson** to William Morris Agency for bookings. . . . **Stonebridge** to Prevue Management. The Detroit-based band is currently unsigned for records. . . . Singer **Anita Kerr** re-signed to RCA Records.

Pianist-composer-conductor **Peter Nero** to William Morris Agency for bookings. . . . **Enchantment** to Polydor Records. The group did the soundtrack to the film "Deliver Us From Evil."

Guitarist-singer **Lonnie Mack** to Roulette Records. Mack is best known for his instrumental version of "Memphis." . . . Jazz trumpeter **Freddie Hubbard** to ABC Booking. . . . Singer-songwriter-actor **Billy Barnes** to Michlin & Hill Productions. His songs have been recorded by artists like **Esther Phillips, Les McCann, Richie Havens** and **B.T. Express.**

(Continued on page 29)

Hawaii Acts

• *Continued from page 6*

in Kona. The floating Oceania restaurant has a disco called Portside; the Sheraton Waikiki hotel operates Infinity; the Pagoda hotel runs Rags and Bobby McGhees is in the Colony Surf.

Here disco means live music more than records.

There are a number of small Island record labels like Hula, Trim, Tantalus, Nod, Silver Sword, Lehua, Poki and Broad.

Distributor Irv Pinensky and concert promoter Tom Moffatt own Trim which records many of the name hotel entertainers. Nod is owned by Don Ho.

Many of the singers are trying to infuse country music elements into their arrangements when doing pop songs. Noted local personality Melveen Leed did just that on a new locally released LP. In fact, veteran Mainland producer Bud Dant, now living in the Islands, produced the LP, going to Nashville to cut the tracks with seasoned sidemen to give the LP an authentic country feeling. Ms. Leed then did the vocals in Honolulu.

The brunt of the recorded activity remains aimed at local audiences, with a number of musicians recording traditional Hawaiian-language repertoire.

Uke expert Herb Ohta is an exception. He is associated with A&M and his new release is "Feeling" but there is no special effort behind the package.

Major name acts continue to keep the Waikiki Shell bristling with pop music (Judy Collins played there Sunday (31) with the Eagles scheduled for Sept. 4). John Denver will play here at the Honolulu International Center Sept. 30 and Oct. 1 en route to Japan. Artists appearing here recently included Johnny Mathis (Sheraton Waikiki's Hawaii Ballroom) and Vikki Carr (Hilton Hawaiian Village's Coral Ballroom).

There's always some name entertainer working a gig here, although the military base circuit is down since the service population has shrunk considerably with the end of the Vietnam conflict.

The state's population is nearing 800,000 with the majority living around Honolulu. The Waikiki area remains the state's Broadway, Greenwich Village, Sunset Strip, North Beach, and Newtown all tied together with a commercial "aloha."

Parks Prosper With Name Acts

So. Calif. Parks Prosper Employing Big Name Acts



Disneyland photo

Dramatics at Disneyland: Ron Banks & the Dramatics strut their stuff at Disneyland's Tomorrowland Stage. They're back for a return engagement next Saturday (13). Booking the entire spectrum of name talent from pop and soft-rock to soul and country has been a strong attendance boosting draw for U.S. amusement parks in recent summers.

• *Continued from page 3*

amusement parks in Southern California.

For the past few summers it has staged daily shows with top name entertainers, and that policy has paid off handsomely, according to Denny Condon, entertainment director. "People come up here for celebrity entertainment. They expect it to be here. And there is an appreciable attendance increase with name talent."

This summer Magic Mountain presented Tavares, Kenny Rogers & the First Edition, the Golddiggers, Jim Nabors, Buck Owens, Tanya Tucker, John Davidson, Roger Williams, Eddie Kendricks, Connie Stevens, Righteous Brothers and Doc Severinsen.

Marineland of the Pacific brought in name talent this summer for the first time, "and there is no doubt it helped us," says Tony Habeeb, who assisted in booking the talent. "We were up a couple thousand a day over last year, and we like to feel that the talent helped with our crowds."

The marine park on Palos Verdes peninsula now is under 20th Century-Fox Studios, and specifically under the aegis of producer Irwin Allen.

Through the summer months, Marineland had Glen Yarbrough and the Limelighters, the New Christy Minstrels, the Modernaires, Ray Charles and Buddy Rich. Next summer they'll undoubtedly expand their talent schedule.

Sea World in San Diego experimented with the Buck Owens Show over the Labor Day weekend. "We thought we would give it a whirl," explains publicity director Bill Seaton. "We never tried bringing in names before, and wanted to see if it could draw. We might be encouraged to do it on a fuller scale next season."

There was a singular exception to the name talent shows at parks this summer in Southern California, that being Busch Gardens in Van Nuys. Whereas the park had employed name talent last year, this season it changed over to a musical extravaganza entitled "Showtime America," using a no-names cast of singers and dancers.

A spokesman admits that "Lack of name entertainment hasn't really hurt us. Attendance is way up over 1974."

One of the big reasons for attendance increases this year could also be attributed to an exceptionally heavy advertising campaign on television, radio, newspapers and billboards. Amusement parks were among the major advertisers in Southern California this summer.

"Advertising, promotion, publicity and big name talent—that's what did it this year," a park spokesman boasts. "And if you think this year was something—wait until the bicentennial year."

All the shows at the above parks, by the way, were included as part of the admission price.

Van Heads To Miami's Talent Area

By SARA LANE

MIAMI—Fort Lauderdale nitery operator Bobby Van is expanding operations into this larger resort city. Van will be in charge of entertainment for restauranteur Hy Uchitel's newly-purchased Place For Steak, which is being tripled in capacity.

Lounge entertainment policy will follow the lines of Van's Bachelors III West (see Billboard's Talent Section Aug. 30).

Negotiations are also currently underway for Van to take over the 1,000-seat showroom of the Miami Beach Hyatt House. His plan is to bring in five major record stars for 10-day engagements during the high season here between Christmas and Easter.

These contemporary draws would get $100,000 guarantees with percentages bringing their possible takes to $150,000. Van feels the Miami Beach show market is ready to turn away from its senior citizen image.

Playboy To Boston Firm For Booking

LOS ANGELES—All talent booking for Playboy Clubs and Hotels is now being handled by Entertainment Resources Associates in Boston. The independent booking office is headed by Eugene Perkins, former staff booker for Playboy who left to run the Boston Playboy Club franchise.

Victor Lownes, Playboy Enterprises senior vice president, describes the shift as cutting expenses of "heavy home-office overhead" while obtaining "direction by someone who understands all our requirements."

ERA is also to expand Playboy operations into concerts and lecture programs. Sam Distefano remains Playboy's entertainment coordinator and will be company liaison with ERA.

ENTAM WINS ROCK BINDER

WINSTON-SALEM, N.C.—Philip Lashinsky's ENTAM company has an exclusive contract to present rock concerts at 50,000-capacity Groves Stadium of Wake Forest Univ. here. Four shows are planned for next summer. The facility is centrally located to serve markets in Eastern Tennessee and Western Virginia as well as North Carolina via interstate freeways.

Talent In Action

• *Continued from page 19*

Petula romped, dazzled and just plain outperformed her way through the fast-paced hour show, beginning with Leslie Bricusse songs from "Goodbye, Mr. Chips" which included the haunting "You And I" and London music hall medley. She nearly stopped the show with a moving rendition of "I Don't Know How To Love Him," and served up a strong "This Is My Song," written by Charlie Chaplin for "The Countess From Hong Kong." A jazzed up, soul-rock "Downtown" followed "I Know A Place" and "Don't Sleep In The Subway" in her English hit medley.

Conductor-arranger Frank Owens, with Petula for 10 years, paced the show through 12 super songs, which included a salute to the Beatles featuring the dancing and singing of Larry Coles, Jerry Evans, Jeff Holland and Kim Michaels. Billy Barnes' "Why Not Petula?" just may end up as Miss Clark's "Petula With A P." She sang the love song from the current Broadway smash hit, "A Chorus Line," by Marvin Hamlisch, entitled "What I Did For Love." In her clear, strong voice she forlicked on the Yellow Brick Road in "Ease On Down The Road" from the black musical "The Wiz."

In her third engagement for the Riviera, Petula has outgrown her "girlish" image and reached her deserving station as an international lady of song and entertainment.

The Righteous Brothers spirited through 10 songs full of their driving strong voices although Bill Medley seemed strained at times when solo. Both he and Bobby Hatfield were best together on such hits as "Rock'n Roll Heaven," "You've Lost That Loving Feeling" and "Let Me Make The Music." Bobby was a strong vibrant solo on "Time Goes By." **HANFORD SEARL**

FELIX CAVALIERE
THE OUTLAWS

Bottom Line, New York

Although the Rascals, nee Young Rascals, seem to be dead and buried, the spirit and soul of that late-lamented group lives on in the able hands of Felix Cavaliere. Not only is he a supreme songwriter and musician, but one of the most soulful and convincing vocalists around today.

On Aug. 21, Cavaliere had a nine-piece band composed of relatively unknown New Yorkers who laid down some swinging sounds. Besides really getting it on, the band displayed an ability to shine individually. One of the major reasons for the success of Cavaliere at this particular date was the choosing of these top-notch backup musicians like guitarist Elliot Randall, a veteran of numerous groups and sessions and Jack Scarangella, one of the better drummers to happen to rock in some time with his propulsive yet tasteful style.

Still, it's Cavaliere's songs and keyboard work that dominate the sound. When he launched into tunes from his new album like "Destiny," "You Came And Set Me Free," "Never Felt Love Before" and "Flip Flop," the band was right behind him accentuating his every move with a proper riff. And when he performed tunes from his earlier days including the Rascals' "Groovin' " and "People Got To Be Free," then one became aware that he's been writing and performing brilliantly for more than a decade, and there is no reason for him to stop now.

Opening were the Outlaws, recently reviewed in Billboard. This Florida band has already developed a large radio following and on the strength of their live performance, it's safe to say that they'll be a major concert draw in the next year due to their tight vocal harmonies in the country-rock Eagles vein. **JIM FISHEL**

MARILYN SOKOL
JOHN SHINE

Reno Sweeney's, New York

Two bright young performers, Marilyn Sokol and John Shine were spotlighted Aug. 6 here and it was one of the most enjoyable double bills New York has seen in recent weeks.

Marilyn Sokol is an outrageously funny comedienne who can turn into an excellent song stylist at will. Her act turns from wild force to mellow music and back again and she does it all tastefully, but with a campy touch. With an ever-increasing legion of New York zealots already supporting her, Ms. Sokol should hit big soon.

The people who give labels to performers will have fits with John Shine. He's a country-jazz-folk, blues-rocker with a sharp wit and a flair for writing melodies. Aided by bassist Paul Zaro and an outstanding young fiddler named Bryan Price, Shine zipped through a pleasant set of songs and fun that was extremly well-received. **ROBERT FORD JR.**

J. GEILS BAND

Wollman Rink, New York

Diehard fans weathered a one hour and 40 minute rain delay to hear the J. Geils band Aug. 13. Their collective patience was rewarded with a rocking, stomping effort.

Buoyed by the rain-soaked overflow crowd, the band leaned heavily on crowd pleasers no-

(Continued on page 29)

A 12-Hour 'Music Fair' For Syracuse

NEW YORK—The Great American Music Fair, a 12-hour concert, is slated for the New York State Fairgrounds in Syracuse Tuesday (2).

Promoted by John Scher's Monarch Entertainment Bureau, the affair features the Jefferson Starship, New Riders of the Purple Sage and the Stanky Brown Group (afternoon) and the Beach Boys, the Doobie Brothers and America (evening).

Tickets, being offered through Ticketron outlets here and in Canada and at the Capitol Theater boxoffices in Passaic, N.J., are $11 for advance sales and $15 at the gate. Potential draw for the event is 100,000 people.

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Billboard Top50 Easy Listening

Billboard SPECIAL SURVEY for Week Ending 9/6/75

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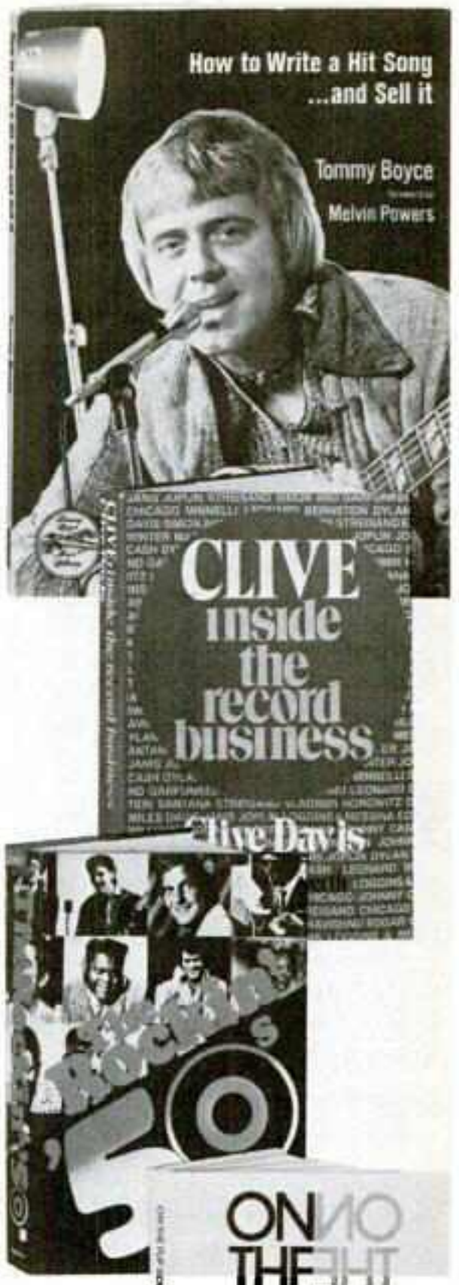
These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	5	**SOLITAIRE** Carpenters, A&M 1721 (Don Kirshner, BMI/Kirshner, ASCAP)
2	6	5	**THE PROUD ONE** Osmonds, Kolob 14791 (MGM) (Seasons Four/Saturday, BMI)
3	3	7	**I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE** Paul Anka & Odia Coates, United Artists 685 (Spanka, BMI)
4	2	10	**HOW SWEET IT IS (To Be Loved By You)** James Taylor, Warner Bros. 8109 (Stone Agate, BMI)
5	1	12	**FALLIN' IN LOVE** Hamilton, Joe Frank and Reynolds, Playboy 6024 (Spitfire, BMI)
6	12	4	**I'M SORRY** John Denver, RCA 10353 (Cherry Lane, ASCAP)
7	10	6	**I BELIEVE I'M GONNA LOVE YOU** Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP)
8	5	13	**AT SEVENTEEN** Janis Ian, Columbia 10154 (Mine/April, ASCAP)
9	14	6	**DAISY JANE** America, Warner Bros. 8118 (Warner Bros., ASCAP)
10	17	6	**DANCE WITH ME** Orleans, Asylum 45261 (Hall/Mojahanna, BMI)
11	13	8	**'TIL THE WORLD ENDS** Three Dog Night, ABC 12114 (Leeds/Antique, ASCAP)
12	9	10	**WASTED DAYS AND WASTED NIGHTS** Freddy Fender, ABC/Dot 17558 (Travis, BMI)
13	20	3	**AIN'T NO WAY TO TREAT A LADY** Helen Reddy, Capitol 4128 (Colgems, ASCAP)
14	11	13	**RHINESTONE COWBOY** Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
15	7	10	**COULD IT BE MAGIC** Barry Manilow, Arista 0126 (Kamikazi/Angeldust, BMI)
16	21	6	**LIKE THEY SAY IN L.A.** East L.A. Car Pool, GRC 2064 (J. J. Gold/Grapevine, ASCAP)
17	8	11	**MORNIN' BEAUTIFUL** Tony Orlando & Dawn, Elektra 45260 (Applecider/Little Max, ASCAP)
18	28	3	**I ONLY HAVE EYES FOR YOU** Art Garfunkel, Columbia 3-10190 (Warner Bors., ASCAP)
19	15	9	**THAT'S WHEN THE MUSIC TAKES ME** Neil Sedaka, Rocket 40426 (MCA) (Don Kirshner/ATV, BMI)
20	24	5	**I WROTE A SONG** Bobby Goldsboro, United Artists 681 (Unart/Pen In Hand, BMI)
21	22	7	**WATERFALL** Carly Simon Elektra 45263 (C'est Music, ASCAP)
22	34	3	**ICE CREAM SODAS, LOLLIPOPS AND A RED HOT SPINNING TOP** Paul Delicato, Artists Of America 101 (Songwriters Of America, BMI)
23	18	16	**FEELINGS** Morris Albert, RCA 10279 (Fermata International, ASCAP)
24	26	5	**A FRIEND OF MINE IS GOING BLIND** John Dawson Read, Chrysalis 2105 (Warner Bros.) (Big Secret, ASCAP)
25	23	12	**JIVE TALKIN'** Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)
26	33	2	**I DON'T BELIEVE IN IF ANY MORE** Roger Whittaker, RCA 10356 (Arcola, BMI)
27	29	6	**FLYING HIGH** Blackbyrds, Fantasy 747 (Blackbyrd, BMI)
28	32	5	**IT DOESN'T MATTER ANY MORE** Linda Ronstadt, Capitol 4050 (Spanka, BMI)
29	27	8	**BIG STAR** Stark & McBrien, RCA 10314 (Stark & McBrien Enterprises, ASCAP)
30	41	3	**I GO TO PIECES** Cotton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI)
31	36	4	**BRAZIL** The Ritchie Family, 20th Century 22 (Peer, BMI)
32	40	4	**GAMES PEOPLE PLAY** Spinners, Atlantic 3284 (Mighty Three, BMI)
33	44	2	**CAROLINA IN THE PINES** Michael Murphey, Epic 8-50131 (Columbia) (Mystery, BMI)
34	39	2	**GONE AT LAST** Paul Simon & Phoebe Snow, Columbia 3-10197 (Paul Simon, BMI)
35	37	4	**THIRD RATE ROMANCE** Amazing Rhythm Aces, ABC 12078 (Fourth Floor, ASCAP)
36	30	9	**ONE OF THESE NIGHTS** Eagles, Asylum 45257 (Long Run, ASCAP)
37	NEW ENTRY		**WHO LOVES YOU** Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP)
38	46	3	**YOU ARE A SONG** Batdorf & Rodney, Arista 0132 (Keca, ASCAP)
39	42	5	**TWO FINE PEOPLE** Cat Stevens, A&M 1700 (Cat, ASCAP)
40	NEW ENTRY		**MY FATHER'S SONG** Barbra Streisand, Columbia 3-10198 (Leeds/Wild Screen, ASCAP)
41	48	2	**THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS"** John Williams, MCA 40439 (Duchess, BMI)
42	45	4	**DREAMS GO BY** Harry Chapin, Elektra 45264 (Sandy Songs, ASCAP)
43	38	6	**HELP ME RHONDA** Johnny Rivers, Epic 8-50121 (Columbia) (Irving, BMI)
44	47	3	**HONEY TRIPPIN'** Mystic Moods, Sound Bird 5002 (Ginseng/Medallion, ASCAP)
45	NEW ENTRY		**LADY BLUE** Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI)
46	50	2	**MORNING** Michael Kenny, Tom Cat 10327 (RCA) (Cataclysmic/Dantroy/Kenny Tunes, BMI)
47	49	2	**HOLDIN' ON TO YESTERDAY** Ambrosia, 20th Century 2207 (Rubicon, BMI)
48	NEW ENTRY		**(I'm) LOVIN' YOU** Bobby Vee, Shady Brook 45013 (Sutton-Miller) (Saima, BMI)
49	NEW ENTRY		**HEART TO HEART** Roy Clark, ABC/Dot 17565 (Short Rose, ASCAP)
50	NEW ENTRY		**DANCE MUSIC** Ronnie & Natalie, O'Hara, Legacy 105 (Happy Girl, ASCAP)

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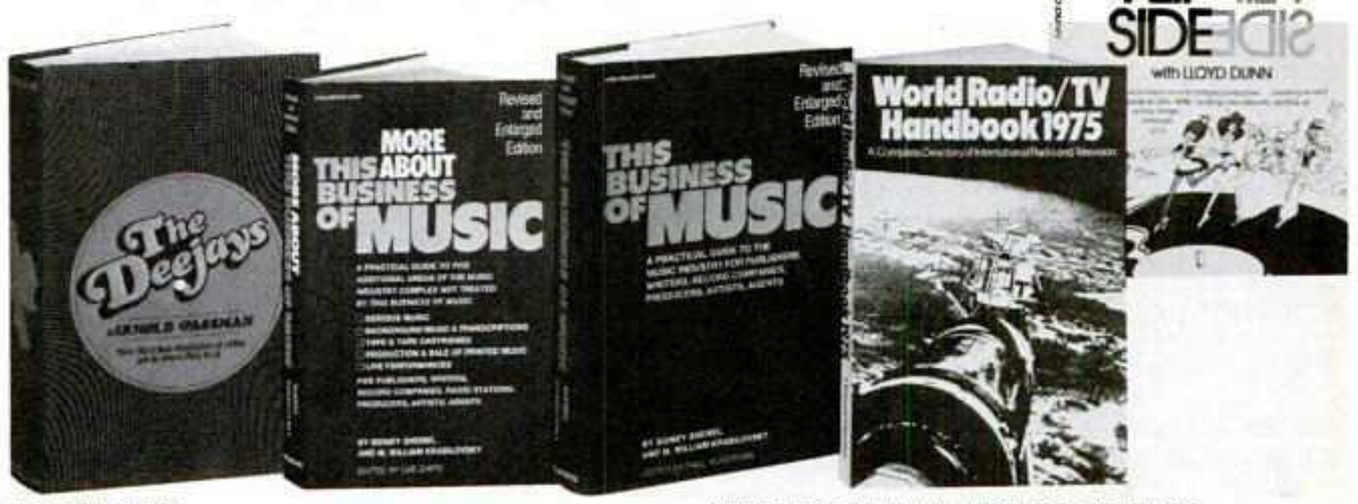
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Disco Action

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By TOM MOULTON

NEW YORK—The Record Pool here will have its next meeting on Monday (8) at 2 p.m. It is a general meeting with record companies invited.

After the meeting, Columbia recording artists The Philly Devotions will perform for pool members and guests. As with the B.T. Express, The Philly Devotions want to put on their show for the disco DJs as a way of saying thank you for helping exposing their records.

"Superstar Revue" by the Ventures (UA) is starting to take off in the clubs here. At the

(Continued on page 64)

Top Audience Response Records In N.Y. Discos

This Week

1 **FLY ROBIN, FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)
2 **PEACEPIPE**—B.T. Express—Roadshow (LP)
3 **WHEN YOU'RE YOUNG AND IN LOVE**—Tavares—Capitol
4 **BRAZIL**—Richie Family—20th Century
5 **IT ONLY TAKES A MINUTE**—Tavares—Capitol
6 **DO IT ANY WAY YOU WANNA**—People's Choice—TSOP
7 **CHECKMATE/MELLOW BLOW**—Barrabas—ATCO
8 **HOOKED FOR LIFE**—The Trammps—Atlantic
9 **GIMME SOME**—Jimmy Bo Horne—Alston
10 **(IF YOU WANT IT) DO IT YOURSELF**—Gloria Gaynor—MGM
11 **YOU SET MY HEART ON FIRE**—Tina Charles—Columbia
12 **TO EACH HIS OWN**—Faith, Hope And Charity—RCA
13 **WHAT A DIFFERENCE A DAY MAKES**—Esther Phillips—Kudu
14 **I JUST CAN'T MAKE IT (WITHOUT YOU)**—The Philly Devotions—Columbia
15 **SOMEBODY'S GOTTA GO**—Mike and Bill—Arista

Downstairs Records (New York) Retail Sales

This Week

1 **SALSOUL HUSTLE**—Salsoul Orch.—Salsoul
2 **TO EACH HIS OWN**—Faith, Hope And Charity—RCA
3 **ONE WAY STREET**—Beokett Brown—RCA
4 **SUMMER OF 42**—Biddu Orch.—Epic
5 **DO IT ANY WAY YOU WANNA**—People's Choice—TSOP
6 **SUPERSTAR REVUE**—The Ventures—UA
7 **CHEER-UP SYRUP**—David And The Blue Ties—Spigot
8 **(IF YOU WANT IT) DO IT YOURSELF**—Gloria Gaynor—MGM
9 **BRAZIL**—Richie Family—20th Century
10 **FLY ROBIN, FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)
11 **LOVE POWER**—Willie Hutch—Motown
12 **CARAVAN/WATUSI STRUT**—Deodato—MCA
13 **HOOKED FOR LIFE**—The Trammps—Atlantic
14 **MESSIN' WITH MY MIND**—Labelle—Epic
15 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury

Colony Records (New York) Retail Sales

This Week

1 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
2 **IT ONLY TAKES A MINUTE**—Tavares—Capitol
3 **MESSIN' WITH MY MIND**—Labelle—Epic
4 **BRAZIL**—Richie Family—20th Century
5 **TO EACH HIS OWN**—Faith, Hope And Charity—RCA
6 **DO IT ANY WAY YOU WANNA**—People's Choice—TSOP
7 **FLY ROBIN, FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)
8 **(IF YOU WANT IT) DO IT YOURSELF**—Gloria Gaynor—MGM
9 **NON-STOP**—B.T. Express—Roadshow (LP)
10 **SOMEBODY'S GOTTA GO**—Mike And Bill—Arista
11 **HOLLYWOOD HOTTER**—Eleventh Hour—20th Century
12 **SALSOUL HUSTLE**—Salsoul Orch.—Salsoul
13 **GET DOWN TONIGHT**—KC And The Sunshine Band—TK (LP Version)
14 **HOOKED FOR LIFE**—The Trammps—Atlantic
15 **GET READY FOR THIS**—Revelation—RSO

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

This Week

1 **FLY ROBIN, FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)
2 **NON-STOP**—B.T. Express—Roadshow (LP)
3 **BRAZIL**—Richie Family—20th Century
4 **MESSIN' WITH MY MIND**—Labelle—Epic
5 **CHECKMATE**—Barrabas—ATCO (LP)
6 **TO EACH HIS OWN**—Faith, Hope And Charity—RCA
7 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
8 **DO IT ANY WAY YOU WANNA**—People's Choice—TSOP
9 **(IF YOU WANT IT) DO IT YOURSELF**—Gloria Gaynor—MGM
10 **SALSOUL HUSTLE**—Salsoul Orch.—Salsoul
11 **HOOKED FOR LIFE**—The Trammps—Atlantic
12 **NASTY DISPOSITION**—Buddy Miles—Casablanca (LP)
13 **COLOR MY WORLD, BLUE**—The Supremes—Motown (LP)
14 **GIMME SOME**—Jimmy Bo Horne—Alston
15 **WATERBED**—Herbie Mann—Atlantic

Top Audience Response Records In Boston Discos

This Week

1 **BRAZIL**—Richie Family—20th Century
2 **DO IT ANY WAY YOU WANNA**—People's Choice—TSOP
3 **IT ONLY TAKES A MINUTE**—Tavares—Capitol
4 **PEACEPIPE**—B.T. Express—Roadshow (LP)
5 **SOMEBODY'S GOTTA GO**—Mike And Bill—Arista
6 **GET DOWN TONIGHT**—KC And The Sunshine Band—TK (LP version)
7 **I JUST CAN'T MAKE IT (Without You)**—The Philly Devotions—Columbia
8 **FOREVER CAME TODAY**—Jackson Five—Motown
9 **ONE WAY STREET**—Beckett Brown—RCA
10 **(IF YOU WANT IT) DO IT YOURSELF**—Gloria Gaynor—MGM
11 **HOOKED FOR LIFE**—The Trammps—Atlantic
12 **LADY, LADY, LADY**—Boogie Man Orch.—Boogie Man Records
13 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
14 **CHINESE KUNG FU**—Banzaii—Scepter
15 **FLY ROBIN, FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)

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

This Week

1 **PEACEPIPE**—B.T. Express—Roadshow
2 **HOLLYWOOD HOT**—Eleventh Hour—20th Century
3 **DREAMIN' A DREAM**—Crown Heights Affair—De-Lite
4 **DO IT ANYWAY YOU WANNA**—People's Choice—T.S.O.P.
5 **FOREVER CAME TODAY**—Jackson Five—Motown
6 **BRAZIL**—Richie Family—20th Century
7 **FAME**—David Bowie—RCA
8 **(IF YOU WANT IT) DO IT YOURSELF**—Gloria Gaynor—MGM
9 **FIGHT THE POWER**—Isley Brothers—T-Neck
10 **MESSIN' WITH MY MIND**—LaBelle—Epic
11 **IT ONLY TAKES A MINUTE**—Tavares—Capitol
12 **FIRE**—Tina Charles—Columbia
13 **SWEARIN' TO GOD**—Frankie Valli—Private Stock
14 **WATER (LP)**—Graham Central Station—Warner Bros.
15 **WHAT A DIFFERENCE A DAY MAKES**—Esther Phillips—Kudu

SEPTEMBER 6, 1975, BILLBOARD

Discos

SGT. PEPPER'S *Canadian Firm Launches Franchise Club Operation*

By MARTIN MELHUISH

VANCOUVER—Tri-Tone Holdings Ltd. based here has begun franchising Sgt. Pepper's discotheques in western Canada and the U.S.

According to Clive Ross, the president of the holding company which owns Tri-Tone, the first disco under this name opens at a Travelogo hotel in Port Moody, B.C. on Thursday (4). Port Moody is a suburb of Vancouver. Another Sgt. Pepper's club will open shortly after in downtown Vancouver with other franchises planned for Seattle, San Francisco, Calgary and Winnipeg.

Tri-Tone intends to franchise this operation throughout North America ultimately by supplying a complete package including sound and lighting equipment, prepared radio and newspaper advertising and complete record service.

Tri-Tone has been in the discotheque business for only a short period but has been successful in setting up discos in existing clubs and leasing sound and light equipment to them.

"With the leasing system we would negotiate with large hotel chains or individual hotels who were out of their depth in developing a disco on their premises," says Ross.

"For those people who leased from us, we'd go into the hotel or cabaret and make suggestions as to how the room should be altered. We would then put in a high quality light and sound system and supply them with a weekly record service."

Firm now retains the advertising agency Palmer and Jarvis who put together a complete advertising kit with material for radio and newspapers for the franchised locations.

Tri-Tone hopes to move into Seattle with this concept before the end of the year and into Calgary by October or November of this year.

The company had previously been in the sound business for nine years in Vancouver servicing clubs such as Oil Can Harry's and the Cave. The company still builds its own units including loudspeakers and mixing consoles. It anticipates getting into the manufacture of power amplifiers in the near future.

Disco Tapes

• Continued from page 1

music retail locations, such as boutiques, shoe stores, etc.

He claims that one local record store placed an order last week for 400 tapes at $2 a unit. Orders for 100 tapes go for $3.50 apiece, while orders for smaller quantities (20) have a price tag of $4 apiece. Individual tapes are sold at $5, he says.

While he wouldn't name the record stores involved, he did say that a Bronx location is openly advertising the tapes with a six-foot window sign and is getting $10-$12 a title.

He also claims that promotional staffers at several labels here are aware of his activities and, in fact, send him records for use on the tapes, solely for exposure.

A printed sheet distributed by him lists 10 different tapes in all, with selections culled from the cream of the crop of dance music disks released during the last 12 months.

The tapes, offered on 8-track and cassette, run 90 minutes and feature some 30 songs each.

While he is not a disco DJ, a good deal of his competition is and sources say that they are also doing a brisk business. The price difference between the tapes being offered by the spinners themselves and the new crop of low-end disco music dubbers is substantial. Whether the entry of "discounters" will force the DJs' prices down is as yet unclear.

The current asking price for DJ tapes, usually reel-to-reel and taken from a live club gig, is in the range of $30 to $75.

If the price cutting by the low-end dubbers causes concern for the DJs, it's also expected that their street prices, exclusive use of cartridge and cassette and growing ties to retailers will create added concern for artists, publishers and labels, who in the past have tended to overlook such practices because of the small listening audience that could afford the inflated prices of the spinners.

When contacted last week, RIAA's Jules Yarnell stated that he has been aware of the problem and has been trying to "interest the authorities."

"We have limited resources for fighting these things," he continues, "and right now we have to concentrate our efforts in other areas more harmful to the recording industry."

In line with the growing market for unauthorized disco tapes, there has also been growing interest from several quarters in possible ways to market packages of disco music legally.

Most requests for label permission

(Continued on page 65)





RCA photos

WINNERS—Disco dancers from various New York area clubs participate in an RCA sponsored contest tied in with the debut of Faith, Hope & Charity's newest LP. The winning couple was (left) Javier Rodriguez and Amy Billig from Bijou. Photo above shows another participating duo. Winners won an evening on the town with the group and Van McCoy, who worked on the artist's LP.

'Hijack' Inspires Strong Atlantic Disco Promotion

• Continued from page 4

country. Already, there have been three disks—the Trammps' "Hooked For Life," Ace Spectrum's "Holding On" and Barrabas' "Mellow Blow"—and there's a fourth one on the way—Herbie Mann's "Waterbed." Some 1,200 of the promotional disks have been distributed on each title, and while most go to spinners, several radio stations, heavily involved with disco music, are covered as well.

Kline says that he sees most of the promotional benefits from servicing the disks to radio from the FM black music-oriented side of the market.

The records go out in a paper sleeve and cardboard jacket carrying Atlantic/ATCO Disco" marking, with a hole punched through sleeve and jacket for artist and song identification on the label. "We have found that the promotional exposure is well worth the costs in pressing and distributing the disks," Kline offers.

The company is trying to service the disks to DJs at least two weeks in front of the commercial LP release, which will carry the same longer disco version as a cut.

The label recently got quite a bit of negative feedback when the commercial version of the "Ease On Down The Road" single was quite different from the disco copy which created the initial market interest. "We've learned our lesson," says Kline.

While Kline credits black and gay record consumers for the excitement generated around discos, he is hesitant to predict just how long the phenomenon may last. He does state, though, that Atlantic is currently "committed" to tapping it as a promotional resource.

Plans also call for the label to introduce point of purchase aids tied-in to the disco theme for retailer use.

While Kline says that he is overseeing the entire disco push, he also points out that the label has hired a disco DJ, Doug Riddick, to handle day-to-day contact with spinners.

Meteor Seminars On Lights, Sound

NEW YORK—Meteor Light And Sound Co. will run seminars on how to connect and set up discotheque lighting and sound systems.

The firm hosts a reception to display an in-house discotheque/lighting theater at their Syosset, Long Island headquarters Sept. 12. Invitations for the seminars and reception to be available to all who are interested.

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Rack Singles Best Sellers

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As of 8/26/75

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

1 **RHINESTONE COWBOY**—Glen Campbell—Capitol 4095
2 **JIVE TALKIN'**—Bee Gees—RSO 510
3 **FALLIN' IN LOVE**—Hamilton, Joe Frank And Reynolds—Playboy 6024
4 **WHY CAN'T WE BE FRIENDS?**—War—United Artists 629
5 **HELP ME RHONDA**—Johnny Rivers—Epic 8-50121
6 **FAME**—David Bowie—RCA 10320
7 **LOVE WILL KEEP US TOGETHER**—The Captain & Tennille—A&M 1672
8 **ROCKFORD FILES**—Mike Post—MGM 14772
9 **SOMEONE SAVED MY LIFE TONIGHT**—Elton John—MCA 40421
10 **BLACK SUPERMAN/MUHAMMAD ALI**—Johnny Wakelin & The Kinshasha Band—Pye 71012
11 **HOW SWEET IT IS (To Be Loved By You)**—James Taylor—Warner Bros. 8109
12 **ONE OF THESE NIGHTS**—Eagles—Asylum 45257
13 **SOLITAIRE**—Carpenters—A&M 1721
14 **GET DOWN TONIGHT**—KC & The Sunshine Band—TK 1009
15 **I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE**—Paul Anka & Odia Coates—United Artists 685
16 **WASTED DAYS AND WASTED NIGHTS**—Freddy Fender—ABC/Dot 17558
17 **PLEASE MR. PLEASE**—Olivia Newton-John—MCA 40418
18 **COULD IT BE MAGIC**—Barry Manilow—Arista 0126
19 **AT SEVENTEEN**—Janis Ian—Columbia 3-10154
20 **RUN JOEY RUN**—David Geddes—Big Tree 16044
21 **FEELINGS**—Morris Albert—RCA 10279
22 **BALLROOM BLITZ**—Sweet—Capitol 4055
23 **I'M SORRY**—John Denver—RCA 10353
24 **THIRD RATE ROMANCE**—Amazing Rhythm Aces—ABC 12078
25 **ROCKY**—Austin Roberts—Private Stock 45020
26 **DAISY JANE**—America—Warner Bros. 8118
27 **FEEL LIKE MAKIN' LOVE**—Bad Company—Swan Song 70106
28 **TUSH**—ZZ Top—London 220
29 **HOLDIN' ON TO YESTERDAY**—Ambrosia—20th Century 2207
30 **MR. JAWS**—Dickie Goodman—Cash 451 (Private Stock)
31 **MIDNIGHT BLUE**—Melissa Manchester—Arista 0116
32 **THE HUSTLE**—Van McCoy & The Soul City Symphony—Avco 4653
33 **LISTEN TO WHAT THE MAN SAID**—Paul McCartney & Wings—Capitol 4091
34 **WILDFIRE**—Michael Murphey—Epic 8-50084
35 **DANCE WITH ME**—Orleans—Asylum 45261
36 **DYNOMITE**—Bazuka—A&M 1666
37 **MAGIC**—Pilot—EMI 3993 (Capitol)
38 **FIGHT THE POWER Pt. 1**—Isley Bros.—T-Neck 8-2256
39 **GONE AT LAST**—Paul Simon & Phoebe Snow—Columbia 3-10197
40 **'TIL THE WORLD ENDS**—Three Dog Night—ABC 12114

Rack LP Best Sellers

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As of 8/26/75

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1 **CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY**—Elton John—MCA 2142
2 **ONE OF THESE NIGHTS**—Eagles—Asylum 7E-1039
3 **CAT STEVENS' GREATEST HITS**—A&M SP 4519
4 **LOVE WILL KEEP US TOGETHER**—The Captain & Tennille—A&M SP 3405
5 **GREATEST HITS**—Tony Orlando & Dawn—Arista AL 4045
6 **GREATEST HITS**—Elton John—MCA 2128
7 **FANDANGO**—Z.Z. Top—London PS 656
8 **ENDLESS SUMMER**—Beach Boys—Capitol SVBB 11307
9 **HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA 2133
10 **VENUS AND MARS**—Paul McCartney & Wings—Capitol SMAS 11419
11 **GREATEST HITS**—John Denver—RCA CPL1-0374
12 **THE HEAT IS ON**—Isley Bros.—T-Neck PZ 33536
13 **TOMMY/ORIGINAL SOUNDTRACK RECORDING**—Polydor PD2-9502
14 **BEFORE THE NEXT TEARDROP FALLS**—Freddy Fender—ABC/Dot DOSD 2020
15 **THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Columbia PC 33280
16 **BACK HOME AGAIN**—John Denver—RCA CPL1-0548
17 **HEARTS**—America—Warner Bros. BS 2852
18 **HORIZON**—Carpenters—A&M SP 4530
19 **STRAIGHT SHOOTER**—Bad Company—Swan Song SS 8413
20 **Walt Disney's MICKEY MOUSE CLUB Mousekedances and Other Favorites**—Disneyland 1362
21 **HONEY**—Ohio Players—Mercury SRM-1-1038
22 **RED OCTOPUS**—Jefferson Starship—Grunt BFL1-0999
23 **FOUR WHEEL DRIVE**—Bachman-Turner Overdrive—Mercury 1827
24 **IV**—Led Zeppelin—Atlantic SD 7208
25 **SEDAK'S BACK**—Neil Sedaka—Rocket 463
26 **WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic SD 18130
27 **AN EVENING WITH JOHN DENVER**—RCA CPL2-0764
28 **IF YOU LOVE ME (LET ME KNOW)**—Olivia Newton-John—MCA 411
29 **WHY CAN'T WE BE FRIENDS?**—War—United Artists UA-LA441-G
30 **BETWEEN THE LINES**—Janis Ian—Columbia PC 33394
31 **YOUNG AMERICANS**—David Bowie—RCA APL1-0998
32 **CUT THE CAKE**—Average White Band—Atlantic SD 18140
33 **MADE IN THE SHADE**—Rolling Stones—Rolling Stones COC 79102
34 **TOYS IN THE ATTIC**—Aerosmith—Columbia PC 33479
35 **BAD COMPANY**—Swan Song SS 8410
36 **THE BASEMENT TAPES**—Bob Dylan & The Band—Columbia C2 33682
37 **PICK OF THE LITTER**—Spinners—Atlantic SD 18141
38 **IS IT SOMETHING I SAID?**—Richard Pryor—Reprise MS 2227
39 **GORILLA**—James Taylor—Warner Bros. BS 2866
40 **CHOCOLATE CHIP**—Isaac Hayes—Hot Buttered Soul ABCD 874

NARAS Mails Out Fame Forms

NEW YORK—Forms for the recommendation of candidates into the Recording Academy's Hall of Fame are being mailed to the Academy membership.

The 4,000-person membership's suggestions will be screened by a 90-person nomination and election committee and eventually boiled down to 25 recordings. Five of those final nominations will be voted into the Hall of Fame, with winners being announced during next year's Grammy's television show.

Studio Track

By BOB KIRSCH

LOS ANGELES—At **Electric Lady Studios** in New York, **Gladys Knight & The Pips** were in working on a live 40-piece date with **Kerner & Wise** producing and **Warren Dewey** engineering. **Gary Klein** stopped by to do some mixing for the **Earls,** with **Bernie Kirsh** engineering, and **Gil Scott-Heron** is working on his upcoming LP with engineer **Ralph Moss. Eddie Kramer** is producing and engineering the **Kiss** double live LP, and **Stanley Clarke** has wrapped up his next set with **Ken Scott** at the boards and friends **Chick Corea** and **John McLaughlin** lending a musical helping hand. **Lenny White,** with help from **Larry Coryell,** finished a solo album, and German rock stars **Trumvirate** stopped in for a couple of days to work with engineer **Dave Wittman.** Dave also handled the board on the new **Lonnie Liston-Smith** album, with **Bob Thiele** handling production.

★ ★ ★

At **Criteria Studios** in Miami, **Bill Szymczk** is producing the next **Michale Stanley** LP. **America** is laying tracks for a movie theme, with strings and horns to be added later by producer **George Martin. Steven Klein** is engineer on the session, and is also co-producing a new group, **Shotgun,** with **Brownsville Station** producer **Al Nalli. Mike Lewis** came by to handle the arrangements on a new **Jackie Moore** album, produced by **Brad Shapiro.**

★ ★ ★

Capitol acts are keeping busy around the world. **Kraftwerk,** groundbreaking German electronic group, have wrapped up an LP in Dusseldorf. The **Righteous Brothers** are cutting an album for November release, and **Charlie Musselwhite's** old friends **Mike Blommfield** and **Barry Goldberg** are helping him on his new album. **The Band** is in the studio, as are **Aalon** and **Alvin,** guitarist and drummer for the **Eric Burdon Band.** The set was produced by **Jerry Goldstein** and the pair will call their group **High.**

★ ★ ★

At **Wally Heider's** in Los Angeles, **Black Sabbath** have been in mixing down their latest LP for **DIR Broadcasting.** Engineering the sessions is a gentleman known only as **Spock.** The **Miracles** have finished their concept album with engineer **Ken Beamish. Earth, Wind & Fire** is laying tracks with group leader **Maurice White** producing and **George Maszenburg** at the controls. **Tony Orlando & Dawn** are in doing vocal overdubs, with **Peter Granet** at the console.

★ ★ ★

In Berkeley, **DSR Productions** is keeping things busy. The mobile unit recently recorded **Man** at Keystone Berkeley for broadcast over KSAN-FM, as well as **Country Joe McDonald** at the Longbranch Club for Fantasy Records. For the third straight year, DSR did the recording chores at the **Concord Summer Festival** for the Concord label. Artists cut at the festival included the **Hanna-Fontana Band** and the **West Coast All-Stars** with **Herb Ellis, Sweets Edison, Ray Brown, Jake Hanna and Plas Johnson.**

★ ★ ★

Jimmie Haskell has been a busy man. He's just finished the arrangements for **Randy Edelman's** next LP, produced by **Bill Schnee** and cut at **Davlen Studios** in North Hollywood. Haskell also handled arrangements for the first **Kenny Nolan** 20th Century project. Nolan has written several top hits and worked with **Bob Crewe** on production deals. He also performed with **Disco Tex.** Nolan is producing his own effort at Los Angeles' Sound **Factory West.**

In notes from around the country: **Bill Szymczyk** will be producing the next **Elvin Bishop** album. Recording is set for **Criteria Studios** early this month. **Roy C,** who has enjoyed a number of soul hits in a long career, is off to Jamaica to cut six tracks at **Byron Lee's Dynamic Sound Studios.** He will use the house rhythm section. **Vic Taylor** helped on the sessions, and also cut a Mercury single of his own. **Charlie Fach,** vice president, a&r for Mercury, coordinated the sessions. **Angel** is at **Wally Heider's** cutting an LP for Capitol, with **Derek Lawrence** handling production. **The New Experience** is cutting at the **Total Experience Studio** in Los Angeles.

At **Plaza Sound** in New York, **Sonny Fortune** is due in soon to cut an LP for A&M, with **Ed Michel** (who used to produce the majority of the Impulse LPs) handling production. **Baker Bigsby** and **Rob Freeman** will share duties at the console. Production coordinator is **John Snyder.** Also at Plaza is **Mike Flyn** working with **Danny Barbiero.** In the **Sound Shop Studios** in Nashville, **Buddy Emmons,** one of the better known steel men around, is cutting his first vocal LP. **Ray Barretto** is at the **Good Vibration Studio** in New York, producing an LP for **Bobby Rodriguez.**

At **Super Sound, Inc.** in Monterey, Calif., **Michale Nesmith** came in to handle the final remixes on his upcoming "The Prison" LP. Nesmith also handled production. **DeeDee Lee,** formerly of **Dick & DeeDee,** is in cutting some contemporary material with new partner **Kane Phelps.** They are handling their own production.

Fogerty LP Due

LOS ANGELES—John Fogerty's first Asylum album, "John Fogerty," is scheduled for release Sept. 9. A single from the album, "Rockin' All Over The World," was shipped Aug. 19. Fogerty produced, recorded and performed all instrumental parts and vocals and wrote seven of the album's 10 songs.

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Campus

Hard Rock Triumphs At Stanford U.

By JACK McDONOUGH

PALO ALTO—The highly successful Eric Clapton concert at Stanford's Frost Amphitheatre Aug. 9, which drew more than 10,000 fans on a perfect summer day, marked the return of hard rock to the Stanford campus after a four-year moratorium and initiated the beginning of a new concert season for the ambitious and aggressive special events unit of the Associated Students of Stanford Univ. (ASSU).

The Clapton concert, sponsored by ASSU in conjunction with Pacific Presentations, was a coup for the students since the show was Clapton's initial West Coast appearance on his current tour. The last time Clapton played Northern California he was presented by Bill Graham.

"This concert was a watershed for us," says Randy Phillips and Larry Seidman, who head up special events. "People are talking to us now, people are answering their phones and returning calls. They realize we're not just little college kids trying to put on a show. We have a thoroughly professional operation here and we have a lot to offer to any act that is interested."

One of the main things Phillips and Seidman have to offer is a multiplicity of facilities, all right on the Stanford campus. Besides Frost, which is an outdoor, natural-bowl, grassy-sloped amphitheatre with a capacity of about 10,000-11,000 there is the indoor Maples Pavilion at 8,500, as well as Memorial Auditorium (1,800) and Dinkelspiel Auditorium (750) for softer and more intimate acts. Also available is the huge 98,000-seat football stadium, which could be used for superstar performances.

Thus far Leo Kottke has been booked for Memorial Oct. 25, with many other acts close to final agreement on dates.

To go with these facilities, say Seidman and Phillips, the university maintains its own public service staff, headed by Bill Cleveland, to take care of the technical needs of the concerts. "He is someone right in the university system," they point out. "He is there all the time and knows all the ropes."

Special events also controls its own finances. "We close out all our accounts quickly. We have a computerized finance system and our money does not have to go through the university."

They are also proud of their security system, headed by George Pegalow. "We've got the best security people you could want," they say, and there was no doubt all the security bases were covered for the Clapton show. Besides a healthy number of uniformed privately-hired guards stationed at invervals around the outside of the amphitheatre, there was a 65-person student security force. Many of the students take karate classes at the school.

ASSU is quite sensitive about security because it was trouble at a Sly Stone concert four years ago which caused the Stanford administration to decree the ban on hard rock shows, although in the intervening years soft acts like Loggins and Messina, Seals and Crofts, Gordon Lightfoot and Joan Baez have played on the campus.

The administration finally agreed to this show after "negotiations covering every base," said Phillips.

(Continued on page 65)

Jukebox Programming

Distributor Hunts Older Jukeboxes

By ANNE DUSTON

CHICAGO—"Where is all the information?" asks Jack B. Koffron, a budding collector of old jukeboxes who is encountering a lot of trouble trying to get information on old models.

"There is no cross reference available on models, or such information as to why a particular model was produced or how it was distributed," claims Koffron headquartered in Milwaukee.

When he comes across an old manual for servicing, the distributor doesn't want it to leave the shop, making it impossible to copy on a machine.

Koffron's interest in old jukeboxes began with his wife's 45 record collection which now numbers over 2,000 and concentrates on music from the 1950s. "We used to be able to pick up 100 for $5, but now we're lucky to get 10 for the same price because of their scarcity."

Pop and soul are especially difficult to find, with some obscure groups like the Ravens, Five Sharps and Prison-aires costing a minimum of $100 each for first pressings. The Goodwill, Salvation Army and rummage sales prove to be the best sources for old records, Koffron says.

In searching for old records, he and his wife were able to pick up two 1948 AMIs, both for $50. Since then, he has added an Aerion and a Mills, both about 1941 vintage.

"The machines in those days were built like a 1937 LaSalle. The weight is horrendous, but they are made so ruggedly they rarely break down. The mechanism is usually cast aluminum and the plastic is a very tough formula," Koffron explains.

He has his two AMI's programmed with nostalgia records with a converted mechanism to handle 45s rather than the original 78s. "They hold about 20 records, and play like a dream, but you wouldn't want to turn them up to full volume. You might break something in the house." He says he broke the false ceiling in his basement recreation room by turning the volume up.

His hunt for old machines is done through a local trading paper and rummage sales. Sometimes an ad for an "unworking" jukebox will appear in the Milwaukee Journal, and most of the time, Koffron says, the problem is very minor. Buying old boxes through a distributor is the most expensive way to do it, because they frequently are asking for up to $2,000 for a restored box.

Koffron has his eyes on three more boxes, and hopes to have "dozens" lining his rec room walls eventually.

Seek Top $ Titles

CHICAGO—Operators will be nominating the top five money-making jukebox songs of the year, as well as artist of the year for the Jukebox Awards, to be presented at the Music Operators of America banquet during the Oct. 17-19 Exposition here.

Artists of the year will be selected from two choices submitted by operators to the MOA.

Latin

Mexico Sees Soul Stirring

• Continued from page 1

by some of the labels, the impressionable youths (more than 50 percent of the 60 million population) yearning to dance to something they will be able to understand, disks being bought from shops without the public ever hearing them on radio, a rise in the amount of discotheques, especially in Acapulco, and a sprinkling of black performers doing land-office business when they do make personal appearances here, among several.

Earlier this year, Polydor started to make a dent in the soul market. Last March the label inaugurated a campaign called "Bum-Pin Con Musica Negra." The promotion stirred sales to a point whereby there was a jump of close to 45 percent in such product, reported Lic. Enrique De Noriega, manager and executive assistant to the company's general director, Luis Baston.

"Black music has been around here for quite a while," says Ramiro Garca, artistic director of radio station XEX. "But we're only starting to scratch the surface of its ultimate potential." Strictly from an objective point of view, Garca adds: "It's the kind of thing that should easily be transmitted to the general public, and there's no doubt that once that happens it will catch on like the mambo and rock 'n' roll did before, maybe even bigger."

Although a total encompassing of the public has been slow in catching on so far, it is expected there will be a rejuvenated surge in late August or September when EMI-Capitol begins its new campaign on black music, basically from its licensee handling of Motown product. It will be the beginning of a four-to-six-month effort involving the marketing of at least 10 LPs and several singles.

Where the EMI-Capitol special handling of the black product differs from that of Polydor's is that the former plans to do extended testing of the general market. Polydor reportedly did extremely well in its campaign, but it did not reach the bulk of the huge audiences which lie outside the Federal District, the mainstream of all Mexican inhabitants.

The key slogan for the EMI-Capitol push will be "Disc-O-Tech," a phrase borrowed from a series of Motown albums under the same name. The LPs will be spotted carefully, along with other product, during the six-month span and supported by heavy radio promotion and posters, handbills and special events.

Ironically, a peppery little promoter, Pepe Camacho, who just turned 30, helped to spearhead the Polydor campaign when he was working for that company. He just joined Capitol a little over a month ago, so he brought along with him some of those ideas he introduced at the other major international label—"plus a few new ones."

One of the new gimmicks Camacho and his new company will introduce will be the gratis staging of dances in "fronton" locations (where they play jai alai) throughout the Federal District. They hope it will be the initial step of reaching out to the general public.

"We're not just selling a product," asides sales executive Jorge Alvarez. "We're selling them a new beat to listen to for dancing." Capitol assumes that with the collage of numbers from the Motown line, like tracks by Stevie Wonder, Martha Reeves & The Vandellas, Jackson Five, The Commodores, The Temptations, The Supremes and Marvin Gaye, it can all come into focus.

In addition to the aforementioned collection of potent artists, EMI-Capitol plans to incorporate other top-notch talent such as Isaac Hayes and Rufus from the ABC label, which they also distribute in the Mexican Republic, and an English group, Hot Chocolate, who record for the home-based EMI in London. Latter has been starting to hit here even without the benefit of a special campaign. Luis Cabrero, a veteran programming executive of the international musical outlet, Radio Capitol, admits the black music "has been a little slow in catching on but that is starting to change now."

Among obstacles which have held it back somewhat, Cabrero continues, "are lack of more discotheques opening in the Federal District." The government in the past has frowned on such places because of the alleged drug traffic (there are only a handful within the boundaries of the D.F.).

Another reason is the musicians' union keeping the canned music places from growing like weeds, thus a firm protection for its membership. Union also started a campaign recently to shutter such spots because of the work crises for its members.

But discotheques are starting to flourish elsewhere, particularly in the jetset Acapulco. At the latest count, the number of such places there was over 40. Most of them have reported "excellent" business. Ditto for a few on the periphery of this mammoth city; i.e., in the fast-growing middle-class section of Ciudad Satelite. And there's support for them in Guadalajara (basically in the few key hotels there) plus Monterrey.

Personal appearance success has provided some added fuel to the fire. And although the attractions aren't what one would consider block-busters by Stateside standards, they all have been doing land-office business.

(Continued on page 27)

Latin Scene

SANTO DOMINGO

The Merengue Festival 1975 and the Festival of Santo Domingo were celebrated together and organized by the Dept. of Tourism (La Direccion General de Turismo). Several Dominican and Puerto Rican groups and artists participated in these celebrations which included Dominican salsa king **Johnny Ventura** and his combo (Discolor), **Johnny Bravo** and his Puerto Rican salsa group, and Dominican singers **Camboy Estevez** (Montilla) **Julito Deschamps** and **Sonia Silvestre** (Karen).

Marco Antonio Muniz, Mexican singer on the RCA label, has a new single out called "Tiempo" in which he sings in harmony with **Jose Jose,** Mexican act also on the RCA label. . . . Argentinian singer **Ricardo Rey** (Musart), winner of the second International Song and Voice Festival of Puerto Rico, had bookings at the El Castillo nightclub at the San Geronimo Hotel. The singer's performances formed part of the Merengue Festival 1975 and the Festival of Santo Domingo. According to a Puerto Rican magazine Rey has ideas of taking up residence here.

Dominican recording artist **Angelita Carrasco** has returned for a visit from Spain where she resides and is expanding her musical career. The songstress has been signed for the part of Mary Magdalen for the Spanish version of the "Jesus Christ Superstar" musical. Top Spanish singer **Camilo Sesto** (Pronto) is producing the theatrical and also has the principal role of Jesus Christ. Ms. Carrasco has high hopes of being signed by RCA after her performance in the "Superstar" show. RCA in turn plans to enlist the artist for future recording contracts.

Anthony Rios, singer with the Johnny Ventura Combo, has released a new single titled "Venganza" on the Hoy label here and on the Discolor label in Miami. . . . Singles getting airplay and good sales are "Confusiones" interpreted by Cuban singer **Luisa Maria Guell** (RCA) and "El Bimbo" by French group **Bimbo Jet** (Sceptre).

Frank Cruz, singer with **Felix Del**

(Continued on page 25)

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Accord In Mexico

MEXICO CITY—Negotiations on a formal arrangement between EMMAC (Editores Mexicanos De Musica) and PROFOMEX (Productores Fonogramas Mexicanos) have been concluded here. Signing of the pact marked the first time both organizations reached any kind of an accord, and it paved the way for further recognition of the latter group which has been in existence for the past three years.

Details of the new agreement are still to be disclosed.

Maya Hit Leased

LOS ANGELES—Peter Tevis of Eagle Records has leased the Johnnie Maya "If I Could Love You" hit single to Ranwood for the U.S. and Canada. Maya's Spanish-English version now is on the RCA label in Mexico and EMI in Spain. Disk was a solid surprise hit recently in Mexico.

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Latin Scene

• *Continued from page 24*

Rosario group (Borinquen) is recording an album with new versions of old songs. . . . Dominican songstress **Charytin** (Alhambra) who is married to her manager **Elin Ortiz** from Puerto Rico, represented Puerto Rico at the Song Festival in Benirdolm with the song titled "Tanto Amor" by composers **Manolo de la Calva** and **Ramon Parran.**

A new record and tape store has opened which forms part of the Centro Avestruz owned by **Quilirio Vilorio.** The centro (center) includes a pizza and hamburger cafe and the disco-tape store. The shop sells all up to date top singles and LPs both Anglo and Latin. **FRAN JORGE**

MEXICO CITY

AMPROFON has been in several meetings over new import regulations which now require all companies to have written permits by the Mexican government on every item being brought into the country. The new law, which went into effect July 14, has slowed down the releases of international product, since now there are delays in bringing in foreign masters and samples.

A special "Siempre En Domingo" musical show was prepared by Televisa for president **Luis Echeverria's** visit to Cuba Aug. 17. . . . Program was coordinated by program's host, **Raul Velasco,** and was carried live from the island nation. It was the culmination of Echeverria's six-week trip to three continents.

One of RCA's top recording stars, **Marco Antonio Muniz,** opened a limited engagement at the La Naranja (Orange Room) of the Hotel Aristos. He also recently completed a series of filmed shows on location for "Variedades Vergel" and will start his own musical feature, "Tiempo Y Destiempo," this month. . . . **Los Freddies** completed another album, to be distributed by Peerless in September or October. Group is currently hitting with a single, "Reflexion."

ANDA, the Mexican Actors Guild, and Televisa have started a search for new faces for upcoming new shows, several of them to be musicals. . . . Tour is being planned here for the San Antonio-based "Renacimiento 74" combo. They are currently being heard on the airwaves here via their hit single, "El Horoscopo," and another instrumental, "Lo Que Tu Me Hiciste." . . . Brazilian songstress **Ellis Regina** follows RCA's **Sola** into the Fiesta Palace Aug. 27 for a two-week stand. The Polydor artist is one of the foremost interpreters of the basanova, one of her biggest hits being **Antonio Carlos Jobim's** "Auguas De Marzo." . . . A local Polydor artist, currently at the Hotel Francis, **Maria Historia,** just hit the disk market with "Me Deja El Pelo Crecer" b/w "Sigueros Aranda."

Composer **Guillermo "Memo" Salamanca** was honored in his home state of Vera Cruz recently for his 25 years of contributions to Mexican music. Such artists as **Jose Jose, Aida Del Rio** and **Fellove** attended the festivities held at the Teatro Clavijero in the Gulf port city. . . . RCA coming out with the **Hues Corporation's** third LP over the past two years. It's called "Love Corporation." Group was here late last June for a successful run at the Jacaranda. . . . Same label in mid-August introduced an English group, **Sweet,** to Mexican music lover with a single, "Desolation Boulevard."

Huge delegation of Mexican disk executives are planning to attend the bi-annual FLAPF (Federation Latino Americana De Productores De Fonogramas) convention in Bogota, Sept. 17-20. . . . **Victor Yturbe** "Piruli" toured cities and towns from Guadalajara to Tijuana. . . . **Las Chic's,** young femme sextet, have had their first European tour extended several weeks after recent appearances in Bavaria, Austria and Yugoslavia. Group cuts for Peerless De Mexico. . . . New EMI-Capitol president, **Robert Ascott,** was presented to colleagues in the industry at a special luncheon held Aug. 13. . . . Theme song of **Angelica Maria's** new telenovela will be included in her next album for Sonida Internaciaonal. Her Husband, **Raul Vale,** actually under contract to Discos Y Cartuchos (Melody) composed the number, as well as the other nine in the package.

EMI-Capitol issued an unusual album in mid-August, "Los Clasicos De Marimba," featuring all the compostions of the great composers of the 19th century in typical Veracruzano style. . . . In the same vein of the classics, Gamma has marketed an import via their Clave line: "El Rey Esteban" and "Las Ruinas De Atenas," both works of Beethoven and interpreted in this series by the **Budapest Philharmonic Orchestra.** . . . Gamma also out with the latest album on **Led Zeppelin,** "Physical Graffiti." A single, "Pisoteado," also will be released. . . . Two new, young CBS artists—**Sonia Rivas** and **Juan Salvador**—were given a special VIP presentation in front of the Mexican press corps at the Hotel Del Prado recently. Their albums and exposure before the public via TV will be in high gear by mid-September.

MARV FISHER

Billboard SPECIAL SURVEY for Week Ending 9/6/75

Billboard Special Survey Hot Latin LPs™

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IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	**LISETTE** Lisette, Borinquen 1282	8	**CONJUNTO UNIVERSAL** Super Power, Velvet 1498
2	**JULIO IGLESIA** A Mexico, Alhambra 21	9	**BARRETTO** Barretto, Fania 486
3	**CELIA & JOHNNY** Tremendo Cache, Vaya 37	10	**DANNY DANIEL** Danny Daniel, Miami 1699
4	**SOPHY** Sophy, Velvet 1491	11	**MORRIS ALBERT** Dime, Audio Latino 4085
5	**ORCHESTRA BROADWAY** Salvaje, Coco 119	12	**CELIA & JOHNNY** Celia & Johnny, Vaya 31
6	**ISMAEL RIVERA** Soy Feliz, Vaya 35	13	**NELSON NED** The Magic of Nelson Ned, United Artists 324
7	**ROBERTO CARLOS** Yo Te Recuerdo, Caytronics Cys 1439	14	**VICTOR ITURBE** Victor Iturbe, Miami 1698
		15	**CAMILO SESTO** Camilo Sesto, Pronto Pts. 1011

IN TEXAS

1	**LATIN BREED** U.S.A., GC 115	8	**LITTLE JOE** La Manana, Freddie 1030
2	**KING CLAVE** Mi Corazon Lloro, Orefeon 38024	9	**LOS UNICOS** Volume II, UNI 1004
3	**VICENTE FERNANDEZ** El Hijo Del Pueblo, Caytronics 1441	10	**YOLANDA DEL RIO** Se Me Olvido Otra Vez, DKL 3293
4	**KING CLAVE** Los Hombres No Deben, Orfeon 38023	11	**LOS KASINOS** Los Kasinos, UNI 1002
5	**LOS CLASICOS** Volume II, GC 114	12	**AUGUSTINE RAMIREZ** Mis Existos, EZ 1102
6	**VICENTE FERNANDEZ** El Idolo De Mexico, Caytronics 1420	13	**ROYAL JESTERS** Their Second Album, GC 112
7	**JULIO IGLESIAS** A Mexico, Alhambra 21	14	**LITTLE JOE** Minus One, GC 111
		15	**AUGUSTINE RAMIREZ** Mis Tierra Chicana, TC 1001

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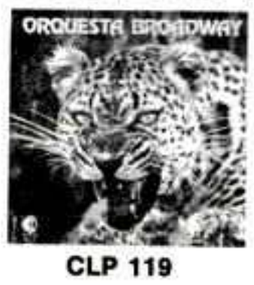
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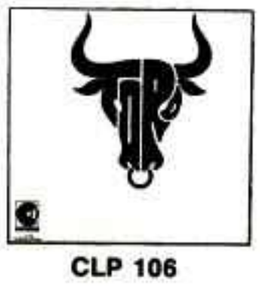
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NOVEDADES de CAYTRONICS

...DE AQUI Y DE ALLA...

De nuevo con más noticias y comentarios de los artistas de Caytronics. Muy pronto estará en el mercado un nuevo cantante que nos llega de España, su nombre Miguel Bose y la canción se llama "Soy". El sello Pronto lo presenta al público a su consideración con la fé en que el mismo tendrá buena acogida... MANOLO GALVAN... **que tanto éxito esta teniendo en España, tiene un tema que de seguro gustará muchísimo, "Mi única razón", canción que muy pronto estará entre los primeros lugares de popularidad...** MARCO ANTONIO MUÑIZ y JOSE JOSE, **acoplan sus melodiosas voces para deleitarnos con los temas "Tiempo" y "Cruz de olvido". Indudablemente que estos dos astros de la música moderna romperan records con estos temas...** LAUREANO BRIZUELA **el cantante argentino que en estos momentos es la nueva sensación en su país, llega con el tema "Tu seras mi compañera", canción que ha tenido buena acogida en Argentina, Laureano en su recorrido por Estados Unidos Continental, Puerto Rico, Miami y México triunfó plenamente...** LEO DAN **con el nuevo album acompañado con mariachis está teniendo buen éxito en el Oeste. Este disco de larga duración con las canciones más románticas de Leo no puede faltar en la discoteca de los que gustan de buena música...** MUY PRONTO **estará en el mercado el primer disco de Sandro en el sello Mericana. El mismo se llama "SANDRO LIVE IN PUERTO RICO" y como dice el título el disco tiene la última presentación del cantante argentino en Puerto Rico, con las canciones que interpretó en sus presentaciones en la Isla del Encanto...** REY ROIG **se sigue imponiendo en New York, ahora con las canciones "Borracho no vale" y "Yo se que tu me extrañas". Y es que este director de orquesta de origen cubano, siempre está en la "onda" musical...** VICENTE FERNANDEZ **llega de nuevo con el tema "La ley del monte" nombre de la película que actualmente se exhibe en New York. El rey de la música ranchera y creador de "Volver, volver", de seguro llegará con esta canción al hit parade latinoamericano...** BANDA MANCHO **los creadores del hit "La noche que murió Chicano" nos deleitan con un nuevo album, en el que se encuentra la canción "Mis ojos te adoran", número que esta orquesta le pone mucho sentimiento...**

VALENTINA LEYVA sigue su curso de ascendencia en el campo artístico. Su canción "A la edad de 14 años" ha escalado rápidamente los primeros lugares de la popularidad. Y es que la linda mexicana le pone mucho sentimiento a todas sus canciones...

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(2) - **VICENTE FERNANDEZ** *CYS-1441*
El hijo del Pueblo
(3) - **JUAN GABRIEL** *DK21-3283*
Se me olvidó otra vez
(4) - **LAS JILGUERILLAS** *CLT-7102*
El novillo despuntado
(5) - **YOLANDA DEL RIO** *DKL21-3283*
Se me olvidó otra vez
(6) - **GERALDO REYES** *CYS-1440*
El rey de los caminos
(7) - **MARIA DE LOURDES** *DKL1-3270*
Cruz de olvido
(8) - **LEO DAN** *CYS-1424*
Tu llegaste cuando menos te esperaba
(9) - **ANTONIO MARCOS** *DKL1-3294*
Porque llora la tarde
(10) - **VALEN** *DKA0-9301*
Cuando se muere un amor

EXITOS DE SIEMPRE

(1) - **VICENTE FERNANDEZ** *CYS-1333*
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(2) - **ESTELA NUÑEZ** *DKL1-3012*
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(3) - **LEO DAN** *CYS-1253*
Mary es mi amor
(4) - **CAMILO SESTO** *PTS-10002*
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Soul Sauce

O'Jay Beams U.S. Sounds To S. Africa

By JEAN WILLIAMS

LOS ANGELES—Popular disk jockey Eddie O'Jay, formerly of WLIB, New York, is reported to be the first black announcer to host a show as a regular air personality on commercial radio in South Africa.

Swazi Music Radio (SMR), a 100,000-watt station with its transmitter in Swaziland, covers Johannesburg, Durban, Petermarksburg, Pretoria, Cape Town and Port Elizabeth.

O'Jay indicates the foreign market may be opening to black American announcers who have a feel for diversified programming.

In programming to the South African audience, he selects music that will appeal to the general market, although SMR's audience consists primarily of English-speaking college students.

"Because it's difficult to program to the South African audience, I select only music from Billboard's top 100 soul listings, dealing basically with the top 40 records," says O'Jay.

He explains that Billboard being an international publication would also be familiar in South Africa, and he feels safe in presenting the music reflected on Billboard's charts.

O'Jay claims the American record companies are not taking the South African audience seriously. "For the past year, we have had to purchase all records. Recently Columbia, Atlantic and Scepter have started to service us," he says.

O'Jay is on the air nightly 8-9 with a show titled "Eddie O'Jay from New York City" and Sunday 8 a.m.-11 a.m.

Eight sponsors, local and international, have taken one hour each, with Stax Records picking up the tab for Saturday night.

Stax, in an effort to expose more product, decided to deal heavily with the foreign market, says O'Jay. And only Stax product is aired during its sponsored hour.

On the average 10 shows are taped weekly, always a month in advance in a studio built in the home of O'Jay's engineer Mark Kalman.

★ ★ ★

Erven McSwain, music director of KOWH-AM-FM, Omaha, Neb., reports that it has a new dimension in its programming.

"Dimensions In Jazz" is the added attraction and is aired Saturday 6 p.m.-12 a.m. The station employs David McKee to host this program. McKee is also heard daily 12 p.m.-6 p.m. with a show titled "Music Of The Masters."

"Jazz is interspersed throughout the day, everyday on KOWH-AM," says McSwain, adding, "the six hours on Saturday night could be extended to a much longer period depending on audience response.

"During the short time 'Dimensions In Jazz' has been airing, an increasing number of both black and white listeners has been noticed."

★ ★ ★

Before attempting to open the doors of BAB Record Distributors, Los Angeles, Al Bailey, Cosby Bailey and Mel Alexander searched the industry in an effort to learn the business from practically every level.

Al explains that although BAB is a newly formed company, it has had to turn down accounts because of badly produced records. He adds

(Continued on page 27)

Billboard SPECIAL SURVEY for Week Ending 9/6/75

Billboard Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	★STAR Performer—singles registering greatest proportionate upward progress this week TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	4	7	**HOW LONG (Betcha' Got A Chick On The Side)—Pointer Sisters** (A. Pointer, J. Pointer, R. Pointer, D. Rubinson), ABC/Blue Thumb 265 (Polo Grounds, BMI/Ebbetts Field, ASCAP)
2	1	10	**YOUR LOVE—Graham Central Station** (L. Graham), Warner Bros. 8105 (Nineteen Eighty Foe, BMI)
3	2	13	**GET DOWN TONIGHT—K.C. & The Sunshine Band** (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)
★4	6	7	**IT ONLY TAKES A MINUTE—Tavares** (D. Lambert, B. Potter), Capitol 4111 (ABC/ Dunhill/One Of A Kind, BMI)
★5	13	8	**DO IT ANY WAY YOU WANNA—Peoples Choice** (L. Huff), Tsop 8-4769 (Epic/Columbia) (Mighty Three, BMI)
6	7	13	**DREAMING A DREAM—Crown Heights Affair** (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI)
7	8	11	**MAKE ME FEEL LIKE A WOMAN—Jackie Moore** (C. Reid) Kayvette 5122 (TK) (Sherlyn, BMI)
8	3	12	**DREAM MERCHANT—New Birth** (L. Weiss, J. Ross), Buddah 470 (Saturday, BMI)
★9	12	8	**GET THE CREAM OFF THE TOP—Eddie Kendricks** (B. Holland, E. Holland), Tamla 54260 (Motown) (Stone Diamond/Gold Forever, BMI)
10	10	13	**THE PHONE'S BEEN JUMPING ALL DAY—Jeannie Reynolds** (N. Tony), Casablanca 834 (Groovesville, BMI)
★11	15	6	**GAMES PEOPLE PLAY—Spinners** (J.B. Jefferson, B. Hawes, C. Simmons) Atlantic 3284 (Mighty Three, BMI)
★12	17	7	**THIS WILL BE—Natalie Cole** (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)
13	9	9	**GLASSHOUSE— Temptations** (Charlamagne), Gordy 7144 (Motown) (Jobette, ASCAP/Stone Diamond, BMI)
★14	20	4	**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)
15	14	15	**FIGHT THE POWER PT. 1—Isley Bros.** (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)
16	11	9	**HUSTLE!!! (Dead On It)—James Brown** (J. Brown), Polydor 14281 (Dynatone/Belinda/Unichappell, BMI)
17	5	10	**THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire** (M. White, C. Stephey, V. White), Columbia 3-10172 (Saggiflame, ASCAP)
18	18	12	**HOPE THAT WE CAN BE TOGETHER—Sharon Page** (K. Gamble, L. Huff), Philadelphia International 8-3569 (Epic/Columbia) (Mighty Three Music, BMI)
★19	42	3	**MONEY—Gladys Knight & The Pips** (E. McDaniels), Buddah 487 (Sky Forest, BMI)
★20	25	5	**CHOCOLATE CHIP—Isaac Hayes** (I. Hayes), Hot Buttered Soul 12118 (ABC)
★21	27	5	**GIVE IT WHAT YOU GOT—B.T. Express** (S. Roberts), Roadshow 7003 (Scepter) (Triple Q/Jeff-Mar, BMI)
22	24	7	**FLYING HIGH—Blackbyrds** (K. Killgo), Fantasy 747 (Blackbyrd, BMI)
23	21	9	**CAN'T GIVE YOU ANYTHING (But My Love)— Stylistics** (Hugo & Luigi, G.D. Weiss), Avco 4656 (Avco Embassy, ASCAP)
★24	36	5	**MUSIC IN MY BONES—Joe Simon** (R. Gerald, J. Simon), Spring 159 (Polydor) (Gaucho/Belinda, BMI)
25	31	7	**CHASING RAINBOWS—Blue Magic** (T. Mills), Atco 7031 (WIMOT/Mystic Dragon, BMI)
★26	57	3	**I GET HIGH ON YOU—Sly Stone** (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)
27	28	9	**UNDER YOUR POWERFUL LOVE—Joe Tex** (J. Tex), Dial 1154 (Phonogram) (Tree, BMI)
28	30	13	**I DON'T WANT TO BE A LONE RANGER—Johnny Guitar Watson** (J.G. Watson), Fantasy 739 (Jowat, BMI)
★29	35	8	**ALVIN STONE (Birth & Death Of A Gangster)—Fantastic Four** (A. Kent, C. Colbert), 20th Century/Westbound 5009
★30	43	5	**LIVING FOR THE CITY—Ray Charles** (S. Wonder), CrossOver 981 (Jobete/Black Bull, ASCAP)
31	37	5	**SO IN LOVE—Curtis Mayfield** (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)
★32	40	6	**OOOLA LA—Betty Wright** (C. Reid, W. Clarke) Alston 3715 (TK) (Sherlyn, BMI)
★33	44	5	**BRAZIL—The Ritchie Family** (A. Barroso), 20th Century 2218 (Peer, BMI)
34	16	10	**OH ME, OH MY (Dream In My Arms)—Al Green** (W. Mithcell, A. Green, M. Hodges), Hi 2288 (London) (Jec/AT Green, BMI)
★35	49	7	**EIGHTEEN WITH A BULLET—Pete Wingfield** (P. Wingfield), Island 026 (Ackee, ASCAP)
★36	46	4	**INSIDE MY LOVE—Minnie Riperton** (M. Riperton, R. Rudolph, L. Ware), Epic 8-50128 (Columbia) (Dickie Bird, BMI/Jobete, ASCAP)
★37	63	3	**THE AGONY AND THE ECSTASY—Smokey Robinson** (W. Robinson), Tamla 54261 (Motown) (Bertam, ASCAP)
38	38	9	**A WOMAN NEEDS TO BE LOVED—Tyrone Davis** (W. Henderson, F. Smith, C. Davis), Dakar 4545 (Brunswick) (Jalynne/BRC, BMI)
★39	51	4	**TO EACH HIS OWN—Faith, Hope & Charity** (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)
★40	48	4	**IF I EVER LOSE THIS HEAVEN—Average White Band** (L. Ware, Sawyer), Atlantic 3285 (Almo/Jobete, ASCAP)
41	19	11	**FOREVER CAME TODAY—Jackson 5** (E. Holland, L. Dozier, B. Holland), Motown 1356 (Stone Agate, BMI)
★42	52	8	**WHAT A DIFFERENCE A DAY MAKES—Esther Philips** (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)
★43	53	5	**LOVE POWER—Willie Hutch** (F. Hutch), Motown 1360 (Getra, BMI)
★44	54	5	**LET ME LAY MY FUNK ON YOU—Poison** (Poison), Roulette 7174 (Big Seven/Hot Gold, BMI)
45	45	6	**THE GOOD OLD DAYS—Main Ingredient** (L. Perry), RCA 10334 (J.L.P./Jasmine, ASCAP)
46	47	9	**LOVE IS MISSING—Dells & Dramatics** (T. Hester), Cadet 5710 (Chess/Janus) (Groovesville, BMI)
47	55	7	**GIMME SOME (Part One)—Jimmy "Bo" Horne** (H.W. Casey, R. Finch), Alston 3714 (TK) (Sherlyn, BMI)
48	56	5	**FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds** (D. Hamilton, A. Hamilton), Playboy 6024 (Spitfire, BMI)
★49	60	5	**WE GOT EACH OTHER—Barbara Mason & The Futures** (Aikens, Bellman, Bishop, Drayton, Turner), Buddah 481 (Blockbuster/Writers, BMI)
50	50	10	**YOU'RE EVERYTHING I NEED—Major Lance** (F. Knight), Osiris 001 (East Memphis/Tod Knight, BMI)
51	22	15	**7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)—Gary Toms Empire** (R. Cook), PIP6504 (Cookaway, ASCAP)
★52	62	6	**WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter** (V. McCoy) Mercury 73695 (Phonogram) (Wren, BMI)
53	23	11	**YOLANDA— Bobby Bland** (D. Moore), ABC 12105 (ABC/Dunhill/Speed, BMI)
54	26	11	**POTENTIAL—Jimmy Castor Bunch** (E. Henderson), Atlantic 3270 (Jimpire, BMI)
★55	65	4	**KEEP YOUR EYE ON THE SPARROW—Merry Clayton** (D. Gursin, M. Ames), Ode 66110 (A&M) (Duchess, BMI/Leeds, ASCAP)
★56	67	3	**(I'm Going By) THE STARS IN YOUR EYES—Ron Banks & The Dramatics** (T. Hester), ABC 12125 (Groovesville, BMI)
57	32	15	**SEXY—MFSB** (K. Gamble, L. Ruff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI)
58	33	14	**THREE STEPS FROM TRUE LOVE—Reflections** (J.R. Bailey, K. Williams), Capitol 4078 (A Dish A Tunes, BMI)
59	39	14	**DO IT IN THE NAME OF LOVE—Ben E. King** (P. Grant, G. Guthrie), Atlantic 3274 (Penumbra, BMI)
60	29	14	**ACTIONS SPEAK LOUDER THAN WORDS—Chocolate Milk** (L. Harris, J. Smith III, A. Castenell, F. Richards, D. Richards, M. Tio, K. Williams, R. Dabon, E. Dabon), RCA 10290 (Marsaint, BMI)
★61	NEW ENTRY		**SAME THING IT TOOK—Impressions** (E. Townsend, C. Jackson, M. Yancy), Curtom 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)
62	41	13	**I COULD DANCE ALL NIGHT—Archie Bell & The Drells** (R. Tyson, B. Sigler, A. Felder), Tsop 8-4767 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)
63	61	8	**TRY ME TONIGHT—Johnnie Taylor** (D. Davis), Stax 0241 (Groovesville, BMI)
64	70	4	**HOUSE OF STRANGERS—Jim Gilstrap** (D. Appell, S. Linzer), Roxbury 2013 (Apple Cider, ASCAP/Little Max, BMI)
65	73	5	**I CREATED A MONSTER—ZZ Hill** (L. Dozier), United Artists 631 (Dozier, BMI)
★66	76	4	**SUPER "JAWS"—Seven Seas** (C. Reid, W. Clarke), Glades 1728 (TK) (Sherlyn, BMI)
67	64	12	**FOOT STOMPIN' MUSIC—Hamilton Bohannon** (H. Bohannon), Dakar 4544 (Brunswick), (Hog/Bohannon, ASCAP)
★68	NEW ENTRY		**WE ALL GOTTA STICK TOGETHER—Four Tops** (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC-Dunhill/Rall, BMI)
★70	80	3	**I AIN'T LYIN'—George McCrae** (H.W. Casey, R. Finch), TK 1014 (Sherlyn, BMI)
★71	81	3	**NOBODY'S GONNA CHANGE ME—Dynamic Superiors** (N. Ashford, V. Simpson), Motown 1359 (Nick-O-Val, ASCAP)
72	72	7	**LOVE TAKES TEARS—Johnny Bristol** (J. Bristol), MGM 14814 (Bushka, ASCAP)
73	75	3	**IF YOU WANT A LOVE AFFAIR—Jesse James** (B. Craig, R. Carson), 20th Century 2201 (Hi Ward/El Patricio, ASCAP)
★74	84	2	**LOVE DON'T COME NO STRONGER (Than Yours and Mine)—Jeff Perry** (L. Perry, K. Stover), Arista 0133 (J.L.P., ASCAP)
★75	NEW ENTRY		**STAY STILL—Margie Joseph** (M. Joseph, A. Mardin), Atlantic 3290 (Glendana, ASCAP)
76	77	7	**IT'S ALL OVER NOW—Bobby Womack** (B. Womack, S. Womack), United Artists 674 (Kags, BMI)
77	79	4	**THE ENTERTAINER (If They Could Only See Me Now)—J.R. Bailey** (S. Joplin, J.R. Bailey, M. Kent, K. Williams), Midland International 10305 (RCA) (Multimood, BMI)
78	82	8	**(Call Me Your) ANYTHING MAN—Bobby Moore** (H. Beatty), Scepter 12405 (High Sierra/Velveteen, ASCAP)
★79	90	3	**THE CHICAGO THEME (Love Loop)—Hubert Laws** (B. James), CTI 27 (Motown) (Trunk, ASCAP)
80	87	3	**ROCKIN' & ROLLIN' ON THE STREETS OF HOLLYWOOD—Buddy Miles** (B. Miles), Casablanca 839 (Miles Ahead, ASCAP)
★81	NEW ENTRY		**HUSTLE WIT' EVERY MUSCLE—Kay Gees** (R. Bell, Kay Gees), Gang 1325 (PIP) (Delightful, BMI)
★82	NEW ENTRY		**(If You Want It) DO IT YOURSELF—Gloria Gaynor** (J. Bolden, J. Robinson), MGM 14823 (Robin Song/ Tomeja, ASCAP)
83	86	2	**WHY PLAY GAMES—Bobby Taylor** (L. Casteo, A Poree), Playboy 6046 (Jobete/Stone Agate, ASCAP)
★84	NEW ENTRY		**MESSIN' WITH MY MIND—LaBelle** (N. Hendryx), Epic 8-50140 (Columbia) (Gospel Birds, BMI)
85	91	4	**WHAT MORE CAN I DO (To Prove My Love To You)—O.V. Wright** (W. Mitchell, E. Randle, Y. Mitchell, L. Seymour), ABC 12119 (Jec, BMI)
86	92	3	**SATISFY MY WOMAN—Calvin Arnold** (C. Arnold), IX Chains 7009 (Mainstream) (East/Memphis/Stripe, BMI)
87	89	2	**EVERYBODY STAND AND CLAP YOUR HANDS (For The Entertainer)—Black Satin** (F.L. Parris), Buddah 477 (Buddah/Chan, BMI)
★88	NEW ENTRY		**YOU'RE SO WONDERFUL, SO MARVELOUS—Tower Of Power** (F. Biner, S. Kupka, E. Castillo), Warner Bros. 8121 (Kuptillo, ASCAP)
89	95	2	**CHILD—21st Century** (M. Smith), RCA 10364 (Kizzie, ASCAP)
★90	NEW ENTRY		**FAME—David Bowie** (D. Bowie, H. Maslin), RCA 10320 (Mainman/John Lennon/Ceilidh, ASCAP)
91	94	3	**CHINESE KUNG FU—Banzaii** (Subway), Scepter 12407 (Proboscis, BMI)
92	96	3	**DRAG IT OVER HERE—Olympic Runners** (P. Wingfield, J. Jammer, P. Harper, G. Lefleur, M. Vernon), London 219 (Burlington/Uncle Doris, ASCAP)
93	NEW ENTRY		**HOOKED FOR LIFE—Trammps** (B. Sigler, N. Harris, A. Felder), Atlantic 3286 (Golden Fleece/Mighty Three, BMI)
94	78	11	**SEXY SUMMER—Family Plan** (K. Ross), Drive 6242 (TK) (Lowery, BMI)
95	85	5	**JUST YOU AND ME—Tamiko Jones** (T. Jones, J. Weaver, J.W. Alexander), Arista 0134 (Low Bam, BMI)
96	88	5	**ONE THING ON MY MIND—Persuasions** (E. Sands, R. Gerrminaro), A&M 1698 (Big Cigar/Common Good/Pocket Full Of Tunes/ Touch Of Gold, BMI)
97	99	2	**SWEET FOOLS—Essence** (J. Peterik), Epic 8-50133 (Columbia) (Bald Medusa/Will-Rock, ASCAP)
98	NEW ENTRY		**WHEN YOU'RE YOUNG AND IN LOVE—Choice Four** (V. McCoy), RCA 10342 (Wren, BMI)
99	NEW ENTRY		**SAMSON—Ebony, Ivory & Jade** (L. Hodelin, C. Spencer), Columbia 3-10196 (Elbomo, BMI/Tomeja, ASCAP)
100	97	3	**BETCHA' CAN'T GUESS MY SIGN—Prophecy** (C. Arnold), Mainstream 5569 (Pass Due/Brent, BMI)

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CHICAGO'S WILLIE BARNEY

Black One-Stopper Sees National Web

By JEAN WILLIAMS

LOS ANGELES—If Willie Barney, president of Consolidated One-Stop, Chicago, has his way, there will be a rash of black one-stop locations strategically placed across the United States.

Consolidated One-Stop, made up of Barneys, Gardners, Sanders, Fletchers and Joes, was formed with the purpose of creating better buying power for one-stop owners in the Chicago area.

Chicago boosts the largest number of black-owned one-stops in the country.

The group, now in its sixth year, has been able to save at least 10 percent through quantity buying.

Barney, who operates Barney's One-Stop at 3234 West Roosevelt Road, Chicago, explains, "we want to share the success of co-op buying with other one-stops.

"We've attempted to reach out to other one-stops through acquaintances and word-of-mouth.

"But Consolidated does have its problems," admits Barney. "The record business is not a steady business and bootleggers have hurt the business in Chicago. In addition, we have to discount merchandise because there are so many discount operations here."

Barney points out there are many one-stops in Chicago, "but it seems anyone who buys $1,000 worth of records can become a one-stop. Blacks in the business are split up by this method. With this in mind, we have formed Consolidated.

"There is an essential need for this operation because we can be a help to each other," he says.

Although some Consolidated members own retail stores, Barney hopes that all members will become retail shop owners.

His plan proposes that Consolidated as the parent company will own and operate a conglomerate of major one-stops to be placed throughout the city.

This move will eliminate the competition among black one-stop owners who are currently vying for the same retail customers.

According to Barney: "This move will allow Consolidated members more time for developing their individual retail operation."

Barney explains that an additional service is provided Consolidated members for their customers in that a personalized record list compiled by Consolidated (through actual sales) is made available at no cost to the retail customer.

Barney feels it's hard to categorize records now as top r&b, etc., because of the present crossover situation.

He points out, gospel is harder to get. "The labels do not send the merchandise. Gospel labels get their records played, but they do not stay in touch and they don't get their records into the marketplace.

"Gospel is on the increase," he continues, "but we can't sell records we do not have."

Barney says Consolidated members have been hit by the traditional summer sales slump. But the outlook brightens with the surge of tape sales.

He also sees a brighter future for major black one-stop owners through co-op buying power.



"Bud" Smith photo

FAN MEET—Isaac Hayes signs copies of his ABC LP "Chocolate Chip" in Rich's Department Store in Atlanta. Over 2,000 persons lined up to meet the performer who worked a concert in the city that night.

Mexican Soul

• Continued from page 24

Polydor's Disco Tex & The Sex-O-Lettes broke it up with the kickoff of their campaign for soul last winter. They came back this month with another disk-clicker in Shirley & Company. Both did mostly capacity business at the Jacaranda in the "swinging" Zona Rosa section.

Gamma has been going along steadily with its roster, but has no immediate plans for any special campaign. As Luis Moyaro, that label's international director, puts it cautiously: "We'll wait and see." He's not overly convinced soul music will break through the mass barrier; however, he still reports increasing sales with such issues as those from Blue Magic (Atlantic) and Barry White and Leon Hayward from 20th Century.

He stated there has always been consistency with B.B. King, Ben E. King, Ray Charles, Otis Reading, Ike and Tina Turner and Aretha Franklin. But the Gamma executive has his doubts that Mexico is ready to springboard into something like the craze was in previous eras for the samba, cha cha and rhumba.

Musart is almost the opposite in its assessment of what can happen in the future with soul music, which some here like to refer to as simply "soul" and "rhythm & blues." Frank

(Continued on page 65)

Rebel Label In Move To Asbury

LOS ANGELES—Rebel Records, which was founded in 1959 in Mt. Rainier, Md., moves soon to Asbury, W. Va., where founder-president Dick Freeland is building a 7,200 square-foot one-story headquarters.

The building will house the label's executive offices, warehouse and an album fabrication and shrink-wrap division. Freeland has been doing custom jacket fabrication for several years. The Rebel catalog is 80 bluegrass albums, available on record and 8-track tape.

O'Jay Beams Soul To South Africa

• Continued from page 26

that money is not as important to BAB as its credibility.

He contends the company will take predominately new record lines, but will also handle small labels in need of distribution in Los Angeles.

He admits that BAB is interested in handling accounts of major labels; however, he feels the small companies have an immediate need for its services.

"Large labels generally have their own promotional personnel, but with the smaller record companies, we for the most part insist on doing promotion on the product ourselves," says Bailey.

"We have found," he continues, "that many small companies are not equipped to handle their own promotion, and we can be their distributor and not be able to move their merchandise without proper promotion."

Dave Clark of Stax Records, known to the record industry as the senior promotion person in the industry (over 35 years), reports that blues is on the upswing, along with jazz and gospel because of economic conditions.

Clark contends that whenever people are depressed as in a depression, recession or during wartime, their spirits are low and they turn to the blues.

He adds that record companies and their customers are now looking at blues with a more approving eye. It's now a more salable commodity, he says.

Clark admits that the rise of the rock artists, who borrowed much of their material from blues acts, has pushed blues performers into the limelight.

He cites Stax artist Little Milton as an example of the changing trends, explaining that Milton's last blues record, "If You Talk In Your Sleep, Don't Mention My Name," has crossed into the pop field.

Milton says that Stax will now not only promote his product through r&b or blues channels, but lean toward the pop market, as with his newest single to be released this week, "Packed Up And Took My Mind."

Milton, who produces and writes much of his own material, will in the future look into some of the tunes written by Clark.

★ ★ ★

Within one year, producer/writer/artist Lamont Dozier will score his third television series, this time for ABC TV's "That's My Mama," starring Clifton Davis.

The series, in its second season, is undergoing major changes, one being its theme song.

Dozier has also written the score for "Flo's Place," an upcoming pilot to be aired this season and "Nevada Smith," a television special.

★ ★ ★

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

Billboard SPECIAL SURVEY for Week Ending 9/6/75

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 TITLE Artist, Label & Number (Dist. Label)
1	5	5	**NON-STOP** B.T. Express, Roadshow RS 41001 (Scepter)
2	12	3	**HONEY** Ohio Players, Mercury SRM-1-1038 (Phonogram)
3	4	26	**THAT'S THE WAY OF THE WORLD** Earth, Wind & Fire, Columbia PC 33280
4	3	9	**STEPPIN'** Pointer Sisters, ABC/Blue Thumb BTSD 6021
5	8	5	**PICK OF THE LITTER** Spinners, Atlantic SD 18141
6	7	12	**THE HEAT IS ON** Isley Brothers, T-Neck PZ 33536 (CBS)
7	9	5	**AIN'T NO 'BOUT-A-DOUBT IT** Graham Central Station, Warner Bros. BS 2876
8	15	4	**KC AND THE SUNSHINE BAND** TK 603
9	1	9	**WHY CAN'T WE BE FRIENDS?** War, United Artists UA-LA441-G
10	2	13	**CUT THE CAKE** Average White Band, Atlantic SD 18140
11	11	7	**GET DOWN** Joe Simon, Spring SPR 67061 (Polydor)
12	10	12	**CHOCOLATE CHIP** Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)
13	17	5	**IN THE CITY** Tavares, Capitol ST 11396
14	16	8	**COME GET TO THIS** Nancy Wilson, Capitol ST 11386
15	29	2	**IS IT SOMETHING I SAID?** Richard Pryor, Reprise MS 2227 (Warner Bros.)
16	6	32	**A SONG FOR YOU** Temptations, Motown M6-969 S1
17	13	9	**FIRST IMPRESSIONS** Impressions, Curtom CU 5003 (Warner Bros.)
18	14	11	**LET'S TAKE IT TO THE STAGE** Funkadelic, 20th Century/Westbound W 215
19	18	8	**THE HIT MAN** Eddie Kendricks, Tamla T6-338 S1 (Motown)
20	19	12	**UNIVERSAL LOVE** MFSB, Philadelphia International KZ 33158 (CBS)
21	26	26	**MISTER MAGIC** Grover Washington Jr., Kudu KU 20 S1 (Motown)
22	25	29	**TO BE TRUE** Harold Melvin & The Bluenotes, Philadelphia International KZ 33148 (Columbia)
23	NEW ENTRY		**SPIRIT OF THE BOOGIE** Kool & The Gang, De-Lite DEP 2016 (PIP)
24	28	8	**ODE TO MY LADY** Willie Hutch, Motown M6-838 S1
25	27	6	**THE BOY'S DOIN' IT** Hugh Masekela, Casablanca NBLP 7017
26	47	2	**MELLOW MADNESS** Quincy Jones, A&M SP 4526
27	21	6	**LIQUID LOVE** Freddie Hubbard, Columbia PC 33556
28	32	4	**PHENIX** Cannonball Adderley, Fantasy F 79004
29	33	5	**INSEPARABLE** Natalie Cole, Capitol ST 11429
30	36	3	**COME AND GET YOURSELF SOME** Leon Haywood, 20th Century T 476
31	22	13	**THERE'S NO PLACE LIKE AMERICA TODAY** Curtis Mayfield, Curtom CU 5001 (Warner Bros.)
32	30	13	**INSIDES OUT** Bohannon, Dakar DK 76916 (Brunswick)
33	45	4	**ESTHER PHILLIPS w/BECK** Kudu KU 23 S1 (Motown)
34	37	5	**MORE MILES PER GALLON** Buddy Miles, Casablanca NBLP 7019
35	20	7	**IT'S MY PLEASURE** Billy Preston, A&M SP 4532
36	40	3	**PURE PLEASURE** Dynamic Superiors, Motown M6-841 S1
37	43	4	**LOW RENT RENDEZVOUS** Ace Spectrum, Atlantic SD 18143
38	50	2	**CHAIN REACTION** Crusaders, ABC/Blue Thumb BTSD 6022
39	44	3	**FAITH, HOPE & CHARITY** RCA APL1-1100
40	42	6	**STILL CAUGHT UP** Millie Jackson, Spring SPR 6708 (Polydor)
41	23	14	**MOVING VIOLATION** Jackson 5, Motown M6-829-S1
42	24	11	**CORNBREAD, EARL AND ME/SOUNDTRACK** Blackbyrds, Fantasy F 9483
43	30	13	**THANK YOU BABY** Stylistics, Avco AV 69008
44	31	9	**LOOK AT ME** Moments, Stang ST 1026 (All Platinum)
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52	56	26	**CAUGHT IN THE ACT** Commodores, Motown M6-820 S1
53	41	8	**HALF A LOVE** Chi-Lites, Brunswick BL 754204
54	NEW ENTRY		**GET ON DOWN WITH BOBBY BLAND** ABC ABCD 895
55	58	2	**I DON'T WANT TO BE ALONE, STRANGER** Johnny "Guitar" Watson, Fantasy F 9484
56	53	16	**BLIND BABY** New Birth, Buddah BDS 5636
57	60	2	**THE BEST OF ISAAC HAYES** Enterprise ENS 7510 (Stax)
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Talent In Action

• *Continued from page 20*

tably, "Detroit Breakdown," "House Party" and "I'm Looking For Love."

Lead singer Peter Wolf, one of the more formidable of the raspy-voiced black soul singer imitators, has grown more than ludicrous in his strutting and gesturing. But it works well within the group's overall framework. He has taken to staging histrionic displays a la early James Brown. His voice, overlooking his delivery, is the keynote signature of the hand.

Overall, the group is as much a visual act as a fine recording group. With an eye toward more cohesiveness in overall choreography and an "off with the sequins and back to the blue jeans" stand for Wolf, the band will continue to evolve along the hard-driving lines it was originally famous for. **JIM STEPHEN**

BUARI
ROBIN KENYATTA
CEDAR WALTON
Village Gate, New York

The bi-weekly Monday night live broadcast by WRVR Aug. 18 was opened by Buari, a young man from Ghana, and his nine-member group of the same name. Buari performed seven songs in his 50-minute set in a style that might be called Afro-rock. The music was often raw-edged with heavy bass lines and unusual rhythms as Buari and his three female vocalists sang and spoke lyrics frequently in his mother tongue. The unusal voicings by Buari and the hot and sweaty type of rock his band played made for a very exciting set.

Next was Robin Kenyatta, performing with a quartet made up of drums and electric bass, guitar and piano. Kenyatta on alto and soprano saxes has evolved beyond his more experimental beginnings, developing into an authoritative and fluent musician. The highlight of his four-song 40-minute set was the opening ballad, "It's Not Too Late," written by the keyboardist, Dom Salvatore. This was the only number when the band was unified behind Kenyatta's melodious ideas. On the others they ignored his statements and proceeded on their own. Kenyatta, though, as a musician in full control of his instrument, remains a pleasure to hear in any context.

Cedar Walton closed with a quintet consisting of Ryo Kawasaki on electric guitar, Buster Williams on electric bass, tenor saxophonist Junior Cook, drummer Lewis Hayes and Ray Mantilla on congas. Although Walton rarely rose above the impersonal nature of his electric piano, his compositions like "Rhode Island Red" proved to be excellent take-off points for Williams and Cook. **LAWRENCE FROST**

ROBIN TROWER
DAVE MASON
PETER FRAMPTON
FLEETWOOD MAC
GARY WRIGHT
Oakland Stadium

Bill Graham's third Day on the Green, presented to 60,000 fans Aug. 3, was subtitled "The British Are Coming" and featured the acts playing on a stage elaborately framed in a mock-up of an English castle complete with banners, turrets and drawbridges. Headliner Trower (reviewed May 3) was announced with a fanfare from three trumpeters as his nobly dressed trio made their initial appearance by coming through a castle door and then walking down the castle stairs to stage center.

All the fanfare might better have gone to one of the other four acts. Whether it was a lack of interest in Trower's music or simply a case of succumbing to the high summer heat and long cramped hours, fans were streaming out of the stadium by the thousands during the headliner's set.

Gary Wright started the day at 9:30 a.m. and pleased the crowd with offerings from his keyboard-concept LP, "Dream Weaver."

The latest version of Fleetwood Mac, which includes new guitarist Lindsay Buckingham and new vocalist Stevie Nicks, delivered an absolutely beautiful set, the vocals of Christine McVie and Nicks meshing perfectly with the superbly melodic Mac instrumental work. In with songs from their excellent new LP were old favorites "The Green Manilishi" and "Oh Well."

Peter Frampton, who over the past year has become one of the Bay Area's favored acts, kept the crowd just as high with his crisp, feel good sound. The energy slackened a bit at the beginning of Dave Mason's set, but Mason recaptured the drive part way through and finished with flying colors. Backed by a band that included his new additions from the Bay Area, bassist Gerald Johnson and pianist Mark Jordan, Mason offered many of his well-loved songs. His first encore, "Bring It On Home To Me," was exceptionally gutsy. **JACK McDONOUGH**

KING CLAVE
Los Versalles, Mexico City

With a name like King Clave, one has to blink his eyes and take notice. He has been creating a lot of attention in these parts via his Orfeon disks, as well as being in the top five on Billboard's Los Angeles Latin chart.

Clave has savoir faire and charm and personality but apparently in his Aug. 6 bow he didn't have the anticipated pulling power.

One of the Argentinian singer-composer's greatest assets, is that he knows how to "drip" a tune home. Majority of his songs have a basic "llore" ("cry") in the lyric, and he takes advantage of that. And as he cups his hand to an ear on a high register note, one can almost stretch his imagination to compare him to a latter day Johnnie Ray.

For the most part, he has good tonal quality which neatly meshes with some fine arrangements. Over a dozen of his songs were smoothly backed by a seven-piece combo, but a mariachi brought on for a one final number was wasted—and was a waste of a lot of money. But the King has been crowned in this territory, and will sustain for awhile in his "Conquest Of Mexico." **MARV FISHER**

MELANIE
Wollman Rink, New York

From her Aug. 23 performance, one would get the impression that Melanie's popularity is on the wane and she seems miserable about it.

It is unusual indeed for an artist to play to a three-quarter full house on a beautiful summer night with a top ticket price of $2.50.

Melanie is an excellent singer and musician and her voice has gotten better, if anything, over the years. Her pacing leaves a lot to be desired.

It was like a 1968 folk festival with this bountifully talented artist singing dirge after dirge in a boring concert that completely failed to excite. In addition, her attempts at conversation between tunes were muffled and inaudible, and at times overwhelmed by the incessant tuning and retuning of instruments at every interval. Amateurish and annoying and above all, unprofessional. She is capable of so much more. **JIM STEPHAN**

CARPENTERS
NEIL SEDAKA
Riviera Hotel, Las Vegas

Composer-performer Neil Sedaka scored an electrifying Nevada debut Aug. 21 before a capacity audience. Sharing billing with the talented team of Karen and Richard Carpenter, Sedaka knocked out a musically-packed 35-minute set of both old and new hits, proving his professional ease as both pianist and soloist. The sell-out crowd was in Sedaka's corner before the curtain went up, clapped enthusiastically and swayed to his 10 songs and responded openly when he sang his oldies but goodies, "Oh, Carol," "Calender Girl" and "Sweet Sixteen." It was Sedaka's night.

Sedaka opened his show with "I'm A Song," displaying his strong piano delivery and lyrical voice and then rocked into a fast paced blues-boogie execution of "Little Lovin'." Super-hit "Laughter In The Rain" was next and offered Sedaka the opportunity to showcase his flawless phrasing and rolling sound. "The Immigrant" was equally stirring. Sedaka also included "That's When The Music Takes Me," his new single plus the chart buster by the Captain and Tennile, "Love Will Keep Us Together," another Sedaka composition.

Sedaka was backed by a competent trio, two female singers, and the Dick Palombi orchestra. Both Karen and Richard Carpenter joined Sedaka during their segment to relive jumping oldies but goodies such as "Johnny Be Good," Sedaka's "Breaking Up Is Hard To Do" and "What's Your Name?"

Three new songs from a forthcoming album were revealed by Sedaka including title song "Hungry Years," destined to be a hit, "Bad Blood," which will be a new single with Elton John singing background and "Breaking Up," with string arrangement by Richard Carpenter, his first non-Carpenter project. Sedaka proved the entertainer with savy stage presence while singing away from the keyboards. Although Sedaka was obviously second billing, it was more co-equal status with the Carpenters in this musical blockbuster triumph for the Riviera.

The Carpenters, recently reviewed here, made their seventh Riviera booking a solid performance in a shorter and more entertaining one-hour package, featuring familiar million seller hits and their well known brand of perfect musical execution and mellow sounds. **HANFORD SEARL**

Dead Computerized

• *Continued from page 19*

dition to Dead members, such guest artists as David Crosby, Grace Slick, David Freiberg and Spencer Dryden. Other personnel on the record are Jerry Garcia, Phil Lesh and Mickey Hart.

Signings

• *Continued from page 20*

Charley Pride re-signed to RCA. The country superstar has been with the label since 1965. . . . **Roger Whittaker** also repacted to RCA and will tour U.S. this fall.

Jazz trumpeter **Blue Mitchell** to RCA with his first West Coast-recorded and Mike Lipskin-produced LP released later this month. . . . Southwind's Free Beer to Thruppence Ltd. for management.

Tommy Bolin, former James Gang guitarist, to Atlantic-distributed Nemperor Records. Bolin is managed by Denver impresario **Barry Fey** and also records and tours as new lead guitarist with Deep Purple. . . . **Timi Yuro** to Playboy Records. "Make The World Go Away" was one of her big hits during the early '60s.

Baby, Texas boogie band, to I.Mouse management. . . . **Cheyenne** to Gene Russell's Black Jazz label. . . . **What's It To Ya?, Huh** Records artists, to Apogee Agency.

Ron Dante to RCA Records. First single is a remake of the Archies' "Sugar, Sugar" with Barry Manilow producing and arranging. . . . **Roger Whittaker** re-signed to RCA. His "Last Farewell" LP and single were sleeper sales hits this year.

Toots & the Maytals, legendary Jamaican reggae group, to Island for worldwide distribution. . . . **Joe South** also to Island. His songs include "Games People Play" and "I Never Promised You A Rose Garden."

Frannie Golde to Atlantic. . . . **Thelma Houston** to NATRAL artists.

Free Beer to Thruppence Ltd. for management. . . . **Fats Domino** re-signed to Associated Booking Corp. . . . **Mongo Santamaria** to Ralph Mercado Management. . . . **Tom Owen** to Rising Sun Music for production, management and publishing. Also signed to the company is **Pete Warner** for similar arrangement.

Freddi Roach to International Talent Agency.

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Classical

AF's 1st Component Series Showing Strong Sales Rise

By ROBERT SOBEL

NEW YORK—Audio Fidelity's classical label, First Component series, is giving a brisk sales showing, fueled by a revitalization program begun two years ago.

Factors for the soaring sales activity, according to Harold Drayson, executive vice president of Audio Fidelity Enterprises, encompass catalog expansion, specialization, stepped-up promotion, and increased sales of tapes. Key to the campaign is Sid Hess, hired about two years ago to give more impetus to classical sales, which Drayson says was considerably low and "not given much attention."

Hess was given carte blanche, Drayson says, and has turned the classical division into a viable and productive part of AF. Drayson says the division now accounts for some 10 percent of AF's volume, and has increased its sales 240 percent in the last two years.

The catalog now contains 63 titles and seven multiple sets, the buildup having begun shortly after Hess' hiring. It's the company's intention to release some 25 titles per year, expanding its repertoire goals from warhorses to less recognized product as well. In this vein, the firm's new releases include Lili Kraus in works by Beethoven and Brahms recordings of symphonies nos. 2 and 3.

Another reason cited by Drayson for the big upturn is the accelerated promotion program. Once spotty, the program now involves mailings throughout the country, more personal contact established by Hess either by phone or field trips, and the saturation of promotion copies to classical radio stations in key areas.

Price also plays an important role and Drayson says this has not increased in line with prices raised by the industry over-all. Two years ago, First Component Series albums sold for $2.49 at suggested list; today, it is $2.98. Price to distributors is much lower in general, he says, than that offered by labels with similarly-priced product. Tape, which sells at $3.98 suggested list, is also offered to distributors at a large discount. The education market is also showing large gains, claims Drayson, with merchandising concentration reaching into the high school and elementary school level, heretofore mostly untapped.

AF recently renovated its quarters here, adding a floor of space and revamping and modernizing its offices.

WFMT To Air Till Dec. 1980

CHICAGO—Talman Federal Savings & Loan Assn. of Chicago through Press Relations, Inc., renewed for five years until December 1980, its all-night classical music program and other sponsorships on WFMT, Chicago's fine arts station. The renewal is believed to be the largest and longest advertising agreement in FM history, and was approved by Dimitry Wanda, president of Talman; Vera West, vice president of Press Relations, Talman's agency; and Raymond Nordstrand, president of WFMT.

Talman's new agreement with WFMT covers 11,000 hours of programming. The all-night program, "Talman Through the Night" with Jim Unrath, is heard from midnight to 6 a.m. Talman also sponsors 14 morning newcasts each week and two weekly programs of rare operatic recordings, "The First Fifty Years" with Marty Robinson, aired Friday afternoons at 1 and Saturday evenings at 7. The latter program is also now nationally syndicated by the Broadcasting Foundation of America.

Brico Debut On Columbia

NEW YORK—Columbia Masterworks has recorded the debut album of conductor Antonia Brico, Aug. 25. The all-Mozart album, scheduled to be released before the end of the year, included his Symphony No. 35 and the overtures from "Marriage of Figaro," "The Magic Flute" and "Don Giovanni." Dr. Brico conducted the Mostly Mozart Festival Orchestra in the orchestra's recording debut. The session followed two sell-out performances at the Mostly Mozart Festival at Avery Fisher Hall which featured Dr. Brico with the Festival Orchestra.

N.Y. Philharmonic Tour

NEW YORK—The New York Philharmonic left Aug. 26 for a four-week, 18-concert tour of five countries in Europe. The tour has been made possible by a grant from the IBM World Trade Corp. Pierre Boulez, who is making his first European tour as music director with the Philharmonic, will conduct the 106-member ensemble in all the concerts.

The tour will take the Philharmonic to the U.K., Belgium, Switzerland, Germany and France. The orchestra will play at five leading music festivals: the Edinburgh, Berlin, Lucerne and Flanders Festivals and the Festival d'Automne in Paris. The Philharmonic will be heard for the first time at the London Proms and will also play for the first time in Hannover, Stuttgart and Mannheim. In addition to the tour's closing concert at the Cathedral of Chartres on Sept. 19, the trip will also include appearances in Paris, Bonn, Frankfurt and Munich.

Boulez has chosen a major American work to take on the tour: Elliott Carter's "Concerto For Orchestra." Other works to be performed during the course of the tour will be Stravinsky's "Petruchka" (complete ballet, original version of 1911); Berlioz's Scenes from "Romeo and Juliet"; Mahler's Symphony No. 9 and Symphony No. 10 (first movement) and both the Suite and the complete ballet of Bartok's "Miraculous Mandarin."

The pianist Philippe Entremont will be the only soloist on the tour when he performs with Mr. Boulez and the Philharmonic in Lucerne on Saturday (6). Entremont will play Ravel's "Concerto for the Left Hand."

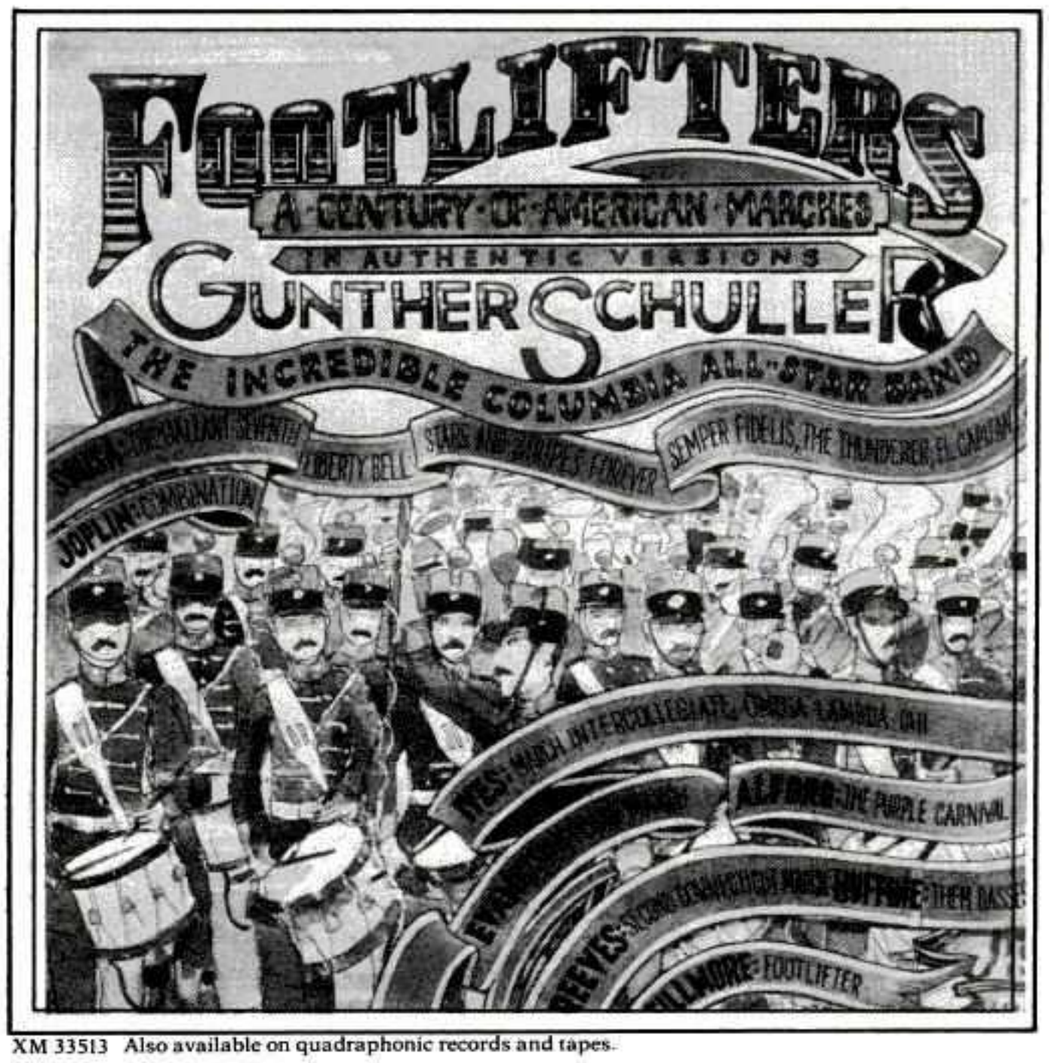
Pepper, Fox In Pub Deal

VALLEY FORGE, Pa.—J. W. Pepper & Son, of Valley Forge, Pa., have become exclusive agents for the Sam Fox Publishing Co. The announcement was made jointly by Dean Burtch, president of Pepper, and Fred Fox, president of Fox.

The publications of Fox will be warehoused at the Pepper plant in the Valley Forge corporate center. In addition to their popular properties such as "Man Of La Mancha" and "Brigadoon," the Fox company is one of the leading publishers of educational and standard music in the country. Pepper, with retail outlets in Valley Forge, Atlanta, Detroit, and Tampa, is the country's largest retailer of educational sheet music serving schools in the 30-state area east of the Mississippi.

Fox educational publications will be stocked in all four Pepper retail outlets. All trade orders will be handled from the home office in Valley Forge. Harry Fox, vice president who runs the West Coast operation from Santa Barbara, Calif., will continue his activities on behalf of Fox.

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GRAND OLE OPRY



50 YEARS YOUNG

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WSM's Grand Ole Opry Projects Nashville Role

By BILL WILLIAMS



The Opryland complex, with the Opry House in center.

WSM Tribute To Late Bill Williams

By IRVING WAUGH
President, WSM

(EDITOR'S NOTE: During final preparation stages of this special section, Bill Williams, Country & Gospel editor of Billboard, died in Atlanta.)

How can you write about a man who has been so much a part of your life for a quarter of a century. . . .

A part of the WSM News effort in the beginning—the best reporter and writer by a country mile to pound a WSM typewriter. . . .

As he matured and moved more into the Nashville scene, and into the music world, Bill grew into an articulate advocate of all that Nashville tried to do . . . of all that we hoped to accomplish.

As he helped both by praise and intelligent criticisms, and his warmth and genuineness radiated in all that he touched. . . .

It's difficult to comprehend that Bill is no longer there when we need him, for he was that kind of guy . . . always ready to lend a hand, whether it be a personal matter or industry or a civic venture . . . or a little league effort . . . he gave to all.

Bill used to listen to the old songs on WSM's Waking Crew program, and say "They don't write them like that anymore." . . .

We can say they don't make them like Bill Williams anymore . . . a rare gentleman . . . a unique human being.



Delbridge Studio photo

Frances Williams Preston, who rose through the ranks at WSM and eventually became one of the great leaders of Music Row, as vice president of BMI.



Edwin Craig, left, greets former manager Harry Stone. Craig headed the National Life and Accident Insurance Company.



The late Red Foley and Uncle **Dave Macon.**

THE IMPLICATION WAS QUITE CLEAR: NASHVILLE HAD BEEN KNOWN CULTURALLY AND EDUCATIONALLY as the "Athens of the West" but, because of geographical drifts in population, has become the "Athens of the South." The city, to emphasize this point, had built an exact replica of the Parthenon in Greece. It featured operatic music on its stages. And the fledgling radio station, whose call-letters designated its insurance company ownership, programmed classical music.

"We Shield Millions" was the claim of the National Life and Accident Insurance Co., and, from it, WSM would serve as a constant reminder of that fact of life. Through an incredible association, National Life was to build WSM into one of the great radio stations of America, and, conversely, one broadcast segment of the programming effort was to help build National Life into one of the largest of the insurance firms. It wasn't, as one might suspect, classical music that did the trick.

The city, without sacrificing its culture, became the country music capital of the world. WSM became the station which hung on through the sustaining years (there were no sponsors to be found) to keep country music alive, to keep it from being relegated to an early grave, buried in the decibels of rock. Most people credit George D. Hay for all of this, and he rightly deserves his share of praise. Others point to the likes of Jimmy Thompson, saying nothing could have succeeded without the tools to do the job. Yet, perhaps more than any other, the echoes of Edwin Craig are still heard in the old studios, the Ryman Auditorium, and (though he didn't live to see it) the massive complex which now houses the "Grand Ole Opry". There are other voices as well, and they surface as the story progresses.

The year was 1925. Listeners within the hearing range (50,000 watts, clear channel, a 650 position on the dial) have been hearing reminders all year of what went on in that fateful year. It was a staff effort, with the historical facts read by Jud Collins, perhaps one of the finest commercial announcers ever to appear on radio and/or television, now in one of those "upstairs" positions. It was Collins who, as a young announcer, introduced the theme song of the late Francis Craig on Bullet Records, "Red Rose." The other side of the record, "Near You," became the hit.

George D. Hay was a reporter, and always referred to himself in that sense. A newspaperman, he had worked in Memphis (born in Attica, Ind.) after having started in the real estate business. The Commercial-Appeal hired him when it branched out into the field of radio. Hay divided his time as a radio writer for the paper and radio editor for WMC. In 1924, he moved to WLS in Chicago as chief announcer. There he started a show known as the "National Barn Dance," based on a real barn dance he had seen in Arkansas while doing general reporting in Memphis.

In October, 1925, Hay was invited to the dedication of the new 1,000-watt station in Nashville, WSM. National Life offered him the post of station director. A month later he accepted, and moved back to Tennessee.

It was at 8 p.m., Nov. 28, 1925, that the WSM Barn Dance came into being. Although it was not until 1926 that it officially became known as the "Grand Ole Opry," that night was the start of it all. This is the way Hay remembered it when he wrote his first book in 1945, some 20 years after it happened:

"Realizing the wealth of folk music material and performers in the Tennessee Hills, (I) welcomed the appearance of Uncle Jimmy Thompson and his blue ribbon fiddle. Uncle Jimmy told us that he had a thousand tunes. Past 80 years of age, he was given a comfortable chair in front of an old carbon microphone. . . . Your reporter presented Uncle Jimmy and announced that he would be glad to answer requests for old time tunes. Immediately telegrams started to pour into WSM.

"One hour later at 9 o'clock we asked Uncle Jimmy if he hadn't done enough fiddling to which he replied, 'A man don't get warmed up in an hour. I just won an eight-day fiddling contest down in Dallas and here's my blue ribbon to prove it!"

Hay recalls that "after three or four weeks of this fiddle solo business we were besieged with other fiddlers, banjo pickers, guitar players, and a lady who played an old zither. Her name was Mrs. Cline, and she made several appearances in those early days"

As one might suspect, the instrumentalists were the kings in the beginning. It was some time before the vocalists were heard in any numbers.

The first band was headed by a physician from neighboring Sumner County, Tenn., Dr. Humphrey Bate, who had been in the medical department of the Army in the Spanish-American war. He played the harmonica, and, with six of his neighbors, formed a group called the Possum Hunters. At the piano was Dr. Bate's daughter, Alcyone, still performing on the "Opry" after 50 years. Other original members of the band were Buster Bate (Humphrey Jr.), Walter Liggett ("who always insisted on crowing like a rooster every time he left the stage"), Oscar Albright (whose brother was U.S. minister to Finland), and Stanley Walton ("a good old country boy."). Later, Oscar Stone, a carpenter with 11 children, was to take over the band.

After the Possum Hunters came the Gully Jumpers, the Fruit Jar Drinkers, and the Crook Brothers. Then the Dixie Liners, composed of Arthur Smith and Sam and Kirk McGee. The Gully Jumpers were led by Paul Warmack, with Charlie Arrington, Bert Hutcherson and Roy Hardison. The Fruit Jar Drinkers were George Wilkerson, Claude Lampley, Tommy Leffew and H.J. Ragsdale—three mechanics and a barber. The Brook Brothers originally consisted of Herman Crook and one of his brothers, the latter of whom left the group and was replaced by a cousin named Lewis Crook. Blythe Poteet (later to become a television prop man) was guitarist, and he is a cousin of Sam and Kirk McGee. Neil Mathews Sr. became a part of the group, and later Neil Mathews Jr., and Basil Gentry. Herman Crook, by the way, was a cigar maker.

These were the "hoedown bands," and they formed the backbone of it all. Oddly, many of them are still around, still performing, standing in the shadows of today's singers, but knowing their own forgotten part in the early formation.

It was early 1926 when Uncle Dave Macon, "The Dixie Dew Drop," joined the show. For the first 15 years on the air he was its single biggest attraction. Macon kept three guitars handy, each tuned in a different key. Deford Bailey, the "wizard of the harmonica," joined the cast, the first black to do so. Then came the Pickard Family, Theron Hale and his two daughters, Elizabeth and Mamie Ruth.

A slight digression here is in order. When the station first went on the air in 1925, it had a very small studio from which to function. In fact, the big brass band hired for the occasion was too big to fit into the studio, so it was transported to the roof of the National Life Building at Seventh and Union. A microphone was placed on the roof to pick up its lofty version of the national anthem. By March, 1926, with some 25 people in the "Opry" cast, it became obvious that a new studio was needed. Several hundred were showing up just to watch the show. Most of them came to see Macon.

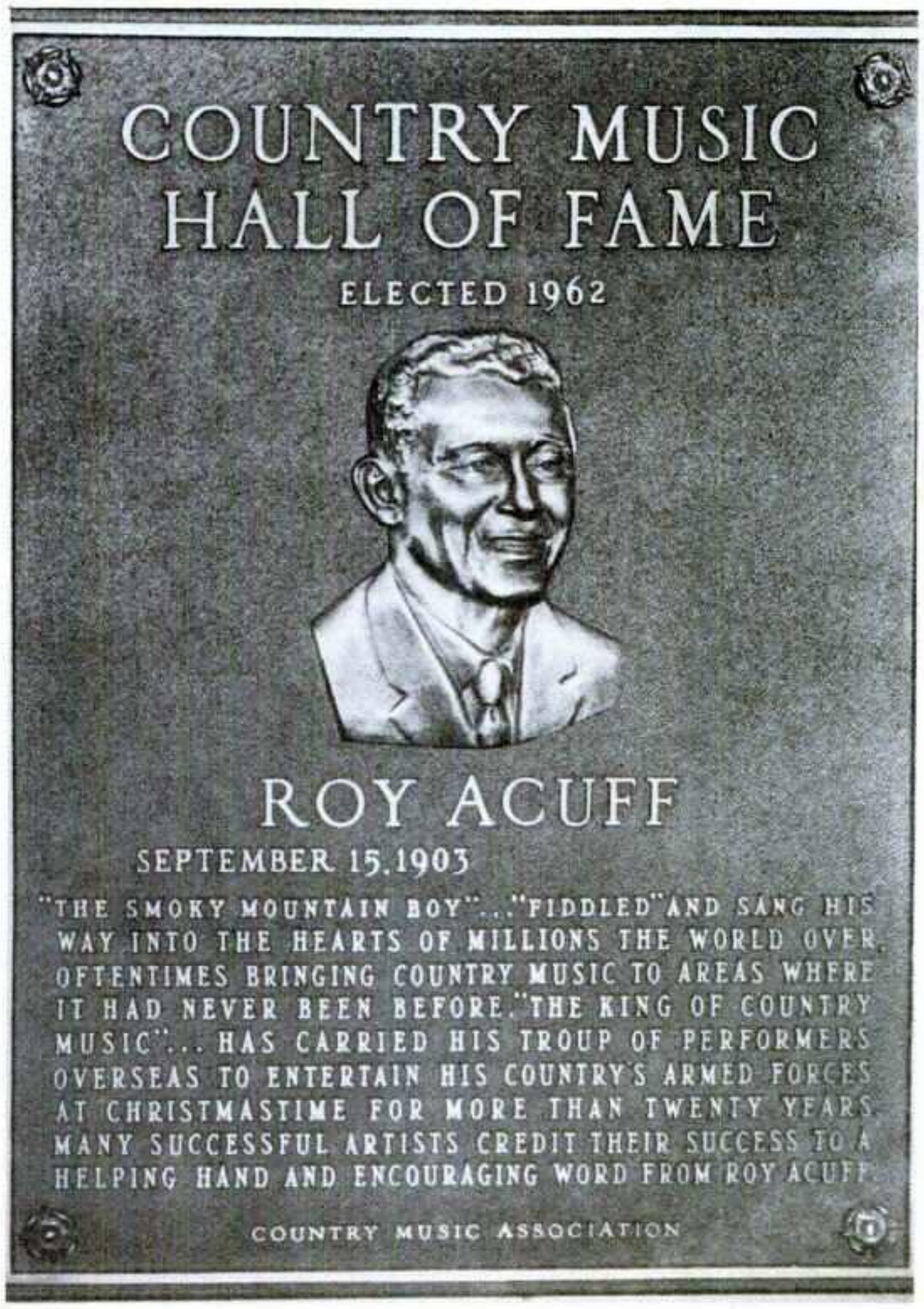
Now, the story in the words of George Hay, of how the "Opry" got its name. "On Saturday nights, from 7 until 8 o'clock, WSM carried "The Music Appreciation Hour" under the direction of Dr. Walter Damrosch. Dr. Damrosch always signed off his concert a minute or so before 8 o'clock, just before we hit the air with our mountain minstrels and vocal trapeze performers. We must confess that the change in pace and quality was immense, but that is part of America, fine lace and homespun cloth, our show being covered entirely by the latter. . . . The members of our radio audience who loved Dr. Damrosch and his Symphony Orchestra thought we should be shot at sunrise and did not hesitate to tell us so. Our show was about to receive a name out of the blue, but we didn't know it. The monitor in our studio was turned on, so that we would have a rough idea of the time that was fast approaching. At about five minutes before 8, your reporter called for silence in the studio. Out of the loud speaker came the very correct but accented voice of Dr. Damrosch and his

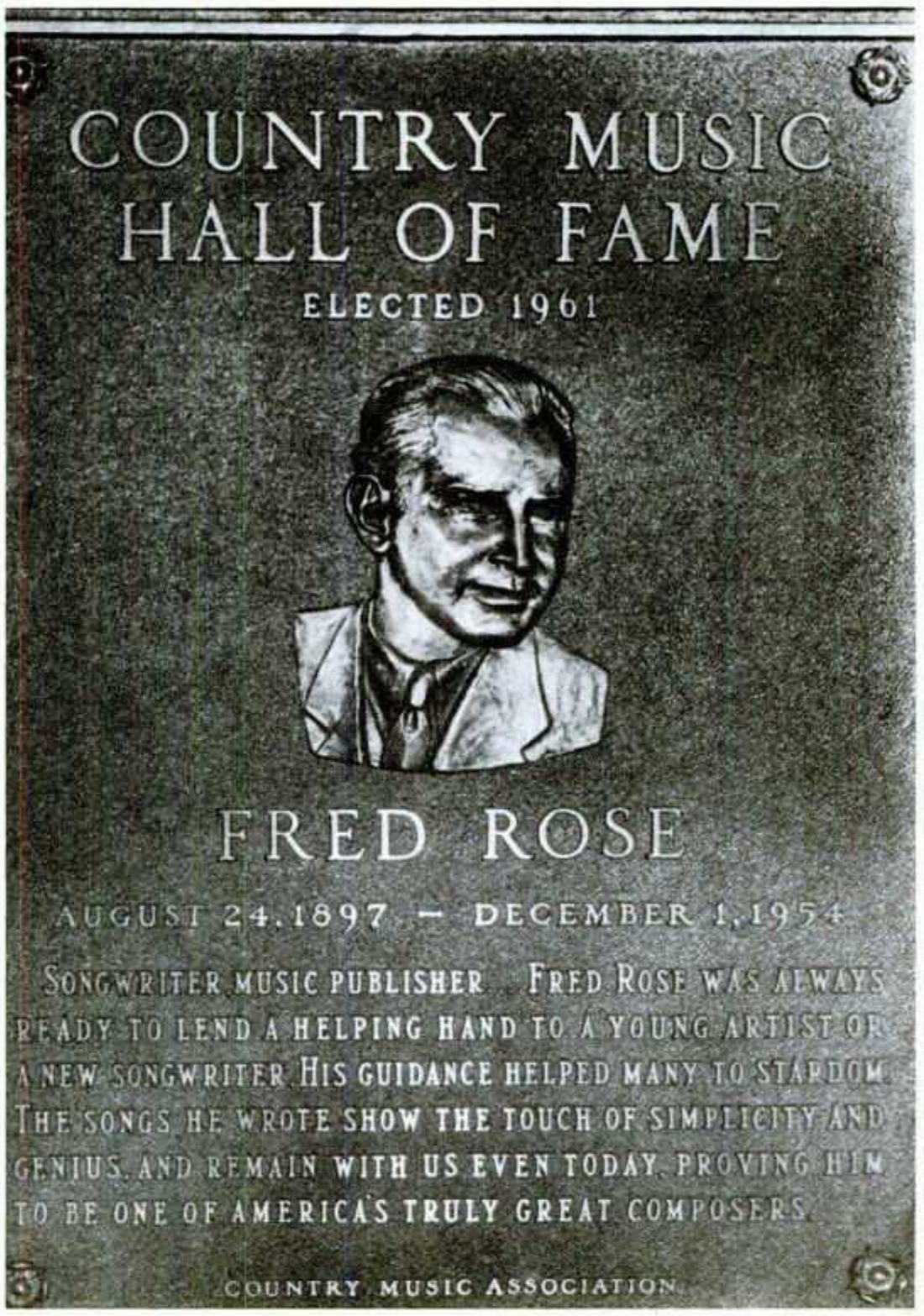
(Continued on page 36)

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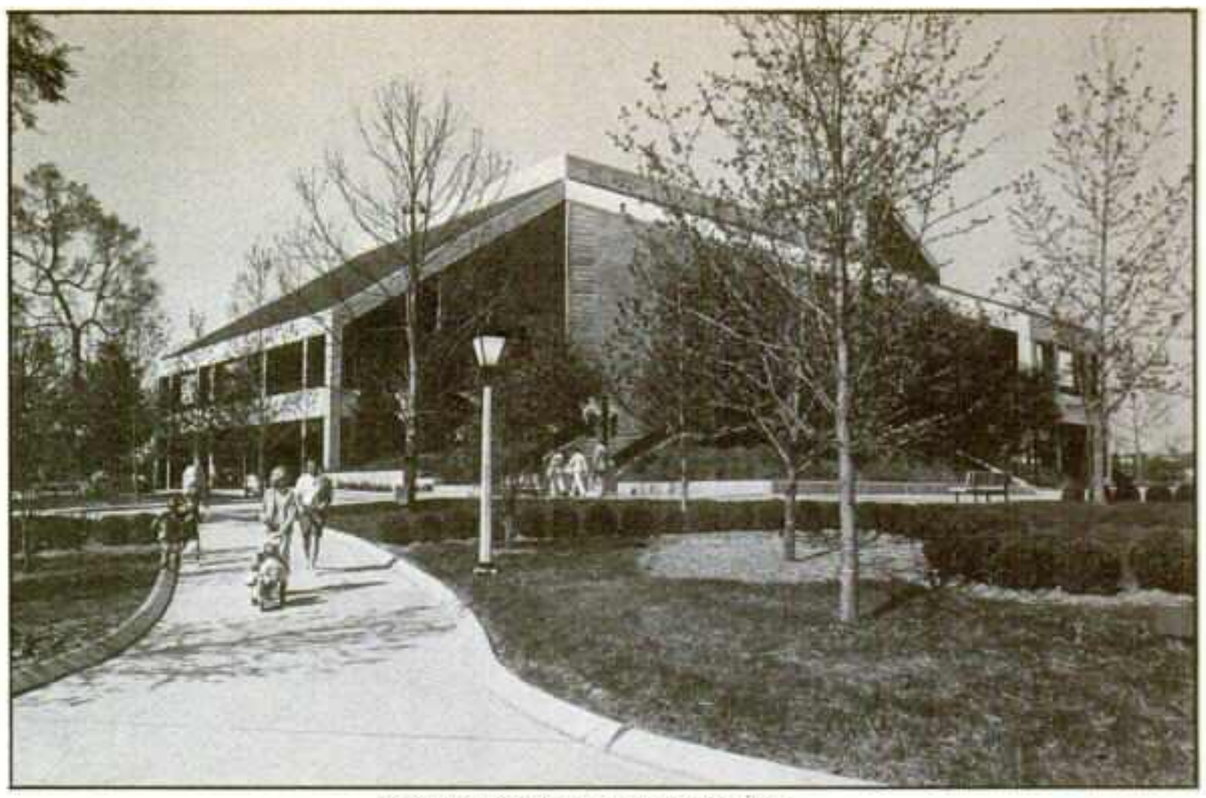
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Opry's Future Sure To See New Records Set



Veteran announcer Grant Turner, right, introduces Billy Grammer.



Entrance to the new Opry House

THE FUTURE OF THE "GRAND OLE OPRY" is entrusted in but a few hands, all of them capable. These include National Life's Chairman of the Board William Weaver; Irving Waugh, president of WSM, Inc.; E.W. "Bud" Wendell, vice president of WSM, Inc., and director of Opryland USA, and Hal Durham, manager of the "Grand Ole Opry." In the following paragraphs, Wendell gives his impressions of what the future holds.

"Unquestionably records will be set this year. In the first place, we have all 52 weeks to count, whereas last year the first 10 weeks were showcased from the Ryman Auditorium. Still we won't quite hit a million, unless we include those who attend the two regular "Opry" shows daily. Each day, from four to six, we have at least one and usually two established "Opry" acts perform free for those who have bought tickets for Opryland. That means in the summer months we are getting as many as 7,000 a day, and we now have a 129 day season. However, we are not included to call this a 'Grand Ole Opry' show, in that it does not offer a variety of acts. It's more of an accommodation, giving people who are not normally country music fans an opportunity to see this form at its best, and frequently we get converts this way.

"One of the little known facts about the 'Opry' is this: no one drives all the way to Nashville on a weekend and is turned away. These people have a variety of shows from which to select, and if they'll go to the show of our choice, they'll see the 'Opry.' This may mean Friday night or a Saturday or Sunday matinee, but they'll see the same live show. It's the Saturday night shows which are sold out months in advance.

"The 'Opry' is really a week-end show, so—despite our optimism—it's unlikely we'd expand into other days or nights of the week. Instead, we would consider additional week-end performances. Since its inception the 'Opry' has continually shown growth. There's absolutely no indication that pattern will change now. That's one reason why we keep investing profits back into the park and into the house."



Hank Snow observes an anniversary backstage.

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CONGRATULATIONS TO THE WSM GRAND OLE OPRY FOR 50 YEARS OF GREAT COUNTRY MUSIC ENTERTAINMENT. IT'S BEEN OUR PLEASURE TO REPRESENT MANY OF THE OPRY ACTS OVER THE YEARS, AND WE LOOK FORWARD TO CONTINUING OUR WORKING RELATIONSHIP FOR MANY YEARS TO COME.

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FIFTY YEARS
WSM GRAND OLE OPRY

Congratulations from
Bill Anderson ★ Jerry Clower ★ Jack Greene ★ Loretta Lynn
Bill Monroe ★ Osborne Brothers ★ Jeanne Pruett ★ Jeannie Seely
Ernest Tubb ★ The Wilburn Brothers
and MCA Records



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WSM—Nashville Role

• Continued from page 32

words were something like this: 'While most artists realize that there is no place in the classics for realism, nevertheless I am going to break one of my rules and present a composition by a young composer from Iowa, who sent us his latest number, which depicts the on-rush of a locomotive! . . . then he closed his program with his usual sign off.

"Our control operator gave us the signal which indicated that we were on the air. We paid our respects to Dr. Damrosch and said on the air something like this: 'Friends, the program which just came to a close was devoted to the classics. Dr. Damrosch told us that it was generally agreed that there is no place in the classics for realism. However, from here on out for the next three hours we will present nothing but realism. It will be down to earth for the earthy. In respectful contract to Dr. Damrosch's presentation of the number which depicts the on-rush of the locomotive we will call on one of our performers, Deford Bailey, with his harmonica, to give us the country version of his 'Pan American Blues.' Whereupon Bailey played the number. At the close of it I said "For the past hour we have been listening to music taken largely from Grand Opera, but from now on we will present the 'Grand Ole Opry.' The name stuck. It seems to fit our shindig, hoedown, barn dance or ruckus, which has become known throughout America and in some foreign lands."

In a few years, WSM built its beautiful auditorium studio. It seated 500. The "Opry" audience promptly filled it. Eventually the crowds were so large that WSM rented the Hillsboro Theater, and went to two free shows on Saturday night. In a couple of years, a still larger place had to be found. They went to a tabernacle on the east side of the Cumberland River, which had sawdust on the floor and crude benches, and crowds were running over 3,000 every Saturday night. They moved it to the War Memorial Auditorium, which seated 2,200 and, for the first time, a price was put on the show: 25 cents. That was an effort to handle the crowds, but the auditorium was overflowing every week. Finally, the show was moved to the Ryman Auditorium, the largest house in Middle Tennessee, a building with a colorful past and a controversial future. WSM rented the structure for a number of years, finally purchased it, spent literally hundreds of thousands of dollars renovating it, including a complete re-wiring job just to make it safe, and finally built the new Opry House at Opryland U.S.A.

Harry Stone was in the picture almost from the beginning. In 1928 he became general manager (he later was to become the first executive director of the Country Music Assn.), and took an active part in the "Opry" both as an announcer and as an executive. A graduate engineer from Vanderbilt, he first joined the engineering staff of Jack DeWitt (who was to become president of the station) and then moved into other areas. Stone brought to the station, among many others, Jack Strapp, now president of Tree, Int., one of the world's largest

(Continued on page 44)



Beasley Smith & Dinah Shore



DeFord Bailey, the first black artist to appear on the "Opry." The year was 1926.



The Francis Craig Orchestra with Kitty Kallen

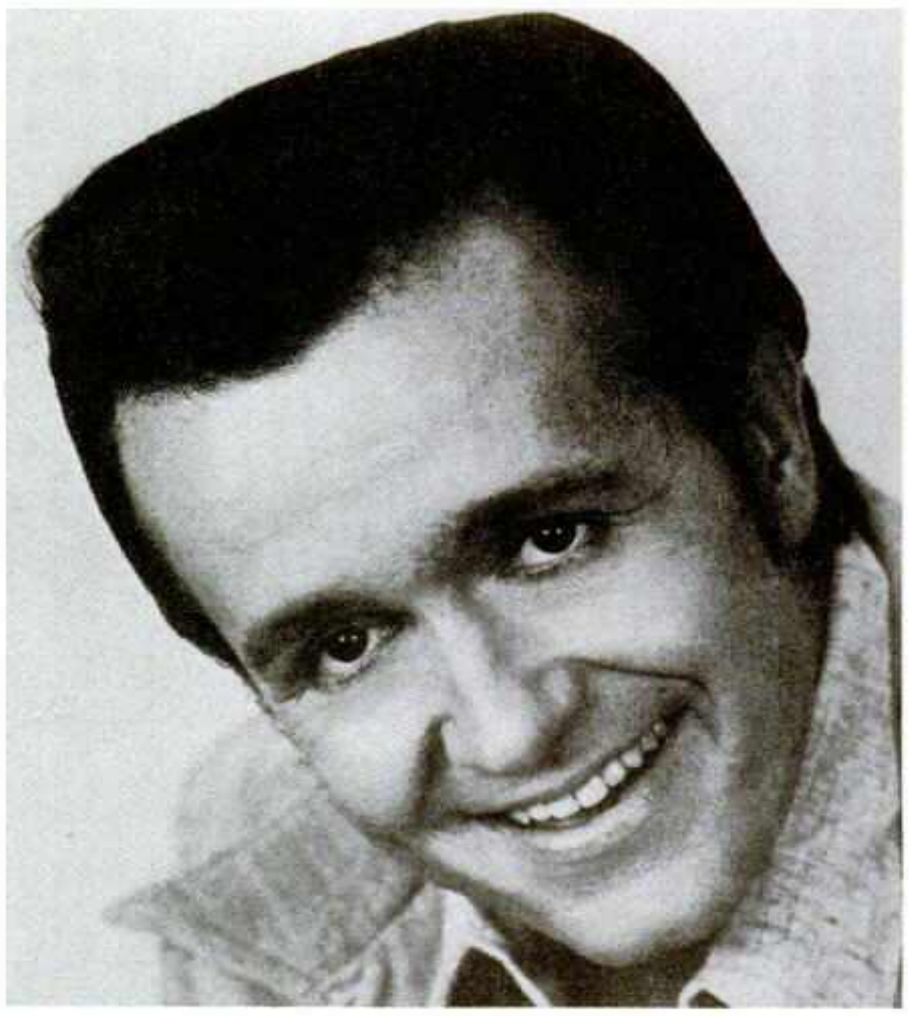


Owen Bradley with Anita Kerr and part of original Anita Kerr singers



The 1932 "family" of WSM. Standing at left is Harry Stone. Seated at left is John H. DeWitt, Jr., the station's first engineer, who later became president of the station.

BILL ANDERSON & THE MEMBERS OF THE BILL ANDERSON SHOW CONGRATULATE THE GRAND OLE OPRY ON IT'S GOLDEN ANNIVERSARY. IT'S BEEN MY PRIDE & PLEASURE TO BE ASSOCIATED WITH THE OPRY SINCE 1961.



Bill Anderson

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Ava Aldridge
Eddy Arnold
Kathy Barnes
Tom Bresh
Sherry Bryce
Vic Dana
Kenny Earl
Jim Glaser
Robert Allen Jenkins
C.W. McCall
Marie Osmond
Mel Tillis
Tompall
Jerry Wallace
Hank Williams, Jr.

KING OF THE BESTS.

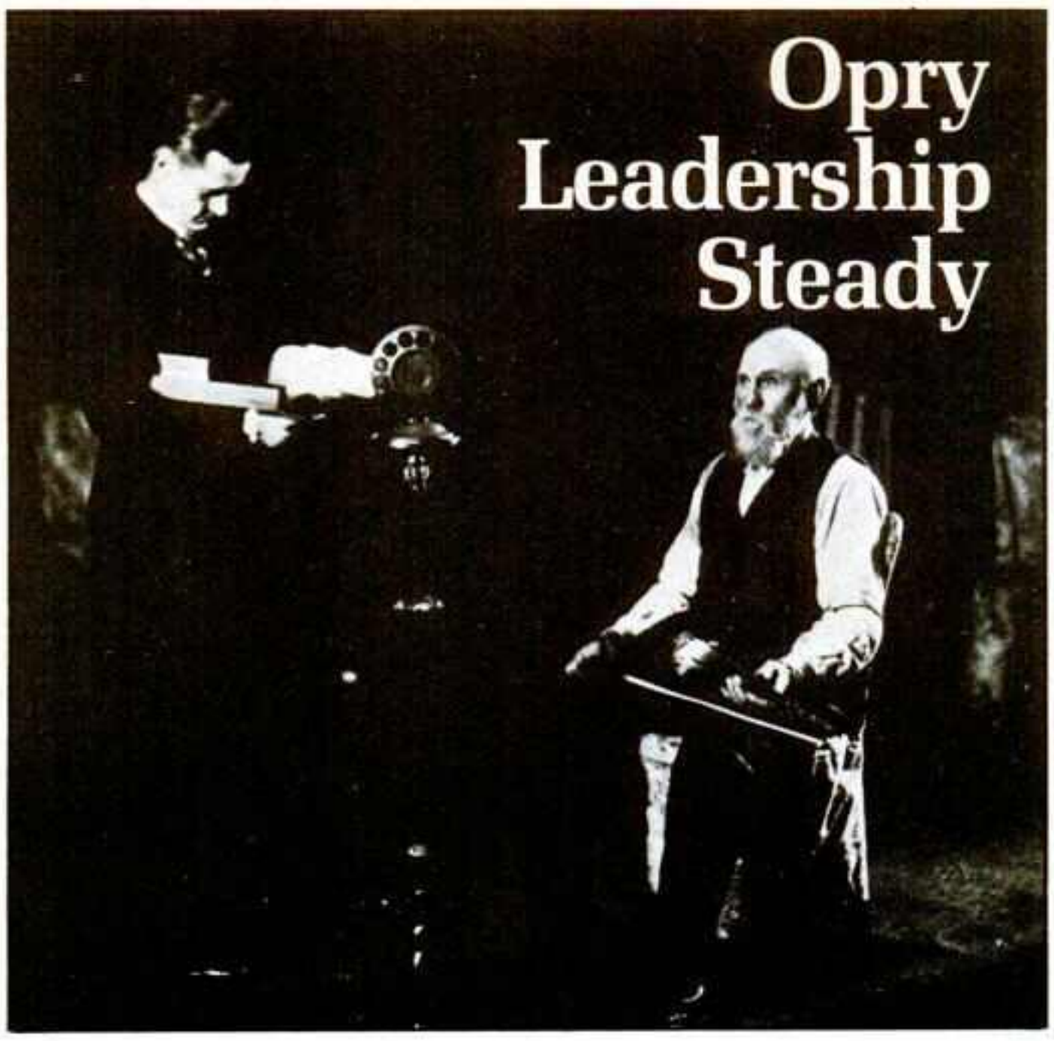


MGM
RECORDS

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Opry Leadership Steady

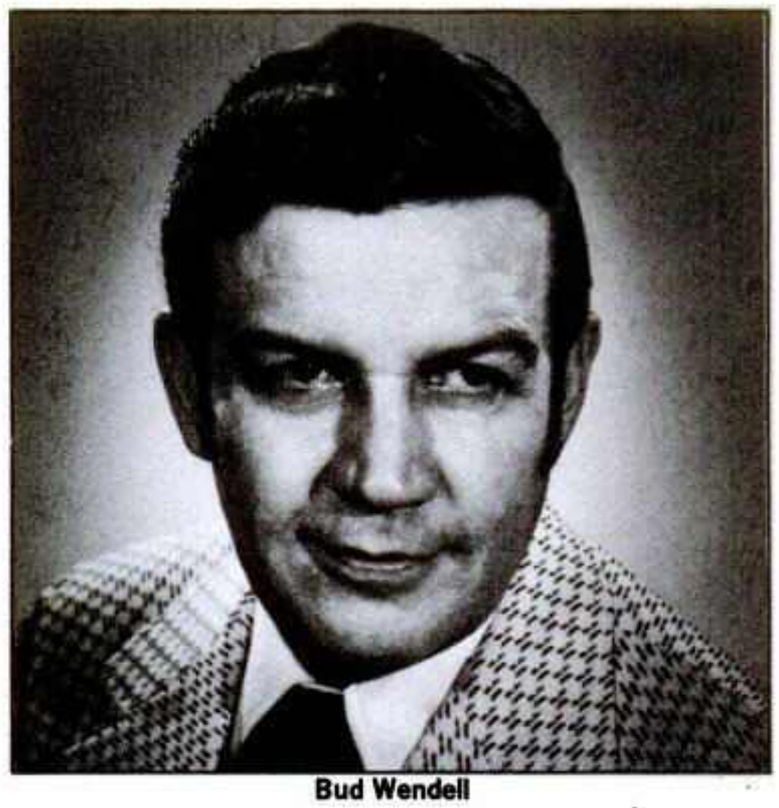
The first broadcast of the "WSM Barn Dance" (left), later to become the "Grand Ole Opry." At left, George D. Hay. Seated, Uncle Jimmy Thompson.

"Opry" manager Hal Durham





Jack Stapp with Beasley Smith



Bud Wendell

DURING ITS 50-YEAR TENURE, the "Grand Ole Opry" has had only six different directors or managers, the first of whom was George D. Hay.

Although Harry Stone was manager of the station, he did not take over the "Opry." Instead, Hay's successor on retirement was a man who had come up through the ranks and knew every phase of the operation. Jim Denny began by selling concessions, took over management of the concessions, managed the house, and finally took over management of the "Opry" and the Artists' Service Bureau, at that time the only established booking agency in country music.

When Denny moved into publishing, he was succeeded by Dee Kilpatrick, who had run the early operation of the Mercury label in Nashville. Kilpatrick brought in Tom Perryman to program the station after Jack Stapp departed for the publishing business. Stapp had produced the network portion of the "Opry" and had programmed the entire station during that period when it had no manager.

Kilpatrick was succeeded by Ott Devine, who moved up from announcer and program director, and his stay in that position also was brief.

The job was taken over from Devine by E.W. "Bud" Wendell, formerly with National Life, who was brought in from the field to become administrative assistant to the president to succeed the late George Reynolds. He later took over the "Opry" and now is vice president and head of Opryland U.S.A. When he moved out of the "Opry" and into Opryland, the directorship of the program was assumed by Hal Durham, program director of WSM at the time, who now runs the show.

Throughout all the years, the show has had but one stage manager: Vito Pelittierri, the "Grand Old Man of the Grand Ole Opry." Although he functions from a wheelchair on stage today, he still establishes guidelines for the music on the show. A onetime orchestra leader and violinist, he has become a fixture in the program.

HAPPY BIRTHDAY
TO ALL OF YOU AT THE
GRAND OLE OPRY
FROM ALL OF US AT
HOUSE OF BRYANT PUBLICATIONS (BMI)
BOUDLEAUX & FELICE BRYANT
TERI KNIGHT—NONA THOMAS

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FIFTY YEARS OF MUSIC FOR MILLIONS. AND THE BEST IS YET TO COME.

We've come a long way together, the Grand Ole Opry and WSM.

WSM began broadcasting in October of 1925. Six weeks later, George D. Hay, "The Solemn Old Judge," inaugurated the program that grew into the Grand Ole Opry.

This year is the Golden Anniversary Year for both the Grand Ole Opry and WSM. And the Silver Anniversary Year for WSM-TV.

We look upon this important milestone with a tremendous feeling of excitement. With a new Grand Ole Opry House that is also the finest and best equipped television facility in the world, with Opryland attracting visitors by the millions, and with our special kind of music enjoying unprecedented popularity, the future has never looked brighter.

Small wonder we feel that, rather than growing old, we've grown up. And that the best is yet to come. **GRAND OLE OPRY. OPRYLAND USA. WSM.**

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So You Want To Be An Opry Member?



An "Opry" fixture for years: Grandpa Jones and wife, Ramona.



Roy Acuff, Bud Wendell and Irving Waugh on the piece of floor cut from the Ryman Auditorium and implanted in the new stage.



Stonewall Jackson and his group, including his son, the drummer.

PERHAPS THE MOST FREQUENTLY ASKED QUESTION OF ALL IS: how does one become a member of the "Grand Ole Opry?" Right behind that in sequence would be: "What does membership entail?"

As with everything else connected with the show, both answers and times have changed. There were times when a truck driver could walk in off the street (Stonewall Jackson), audition, and be signed. There have been other times when having a hit record was a requisite. Character generally has been a vital part of membership

There was a time, too, when an "Opry" member was obliged to work the show 52 Saturday nights a year—back when road dates were scarce. That went to 26, and finally to 13. And even here some concessions have been made.

There was a time when only members appeared on the show. Now guests (particularly in the busy summertime) are quite common. There was a time when mavericks who once left the show were not allowed to return. All of that has changed, in a spirit of good will.

Expulsion or suspension from the "Opry" has come only from violation of explicit rules: no politics or specific religious beliefs expressed on the show; nothing off color or non-family in nature (although there has been a relaxation of this rule lately as the mores of the time change).

As noted some time back, musicians on the "Opry" have had their pay more than tripled in the past few years, and some can make more money as "sidemen" at the show than they can playing recording sessions. The good fortune of staying home on a weekend and still drawing a couple hundred dollars in pay makes the work attractive.

The accent in "Opry" membership today is on youth. The audiences are younger (thus overcoming a fear expressed by management a few years ago) and are more inclined to look for more modern songs as well as for younger singers. While the audiences have not forsaken the traditionalists (there are no more popular entertainers today than Roy Acuff, Ernest Tubb, Grandpa Jones, Del Wood, and the like), they show an exciting response to Skeeter Davis doing an Olivia Newton-John number, to Justin Tubb singing something of Neil Diamond's, or to Jan Howard singing an old pop standard.

As far as guests are concerned, almost anyone with "name" value is accepted by manager Hal Durham. The audience comes to see names.

The show is still sold out well in advance. Reserved seats in the summertime are totally unattainable, and in the winter are difficult. General admission seats are placed on sale the Tuesday preceding the show, and normally are sold out instantly.

SEPTEMBER 6, 1975, BILLBOARD

TOP BILLING INCORPORATED

Represents More Very Proudly

GRAND OLE OPRY ACTS

Than Any Other Agency In The World!

Opry Acts:

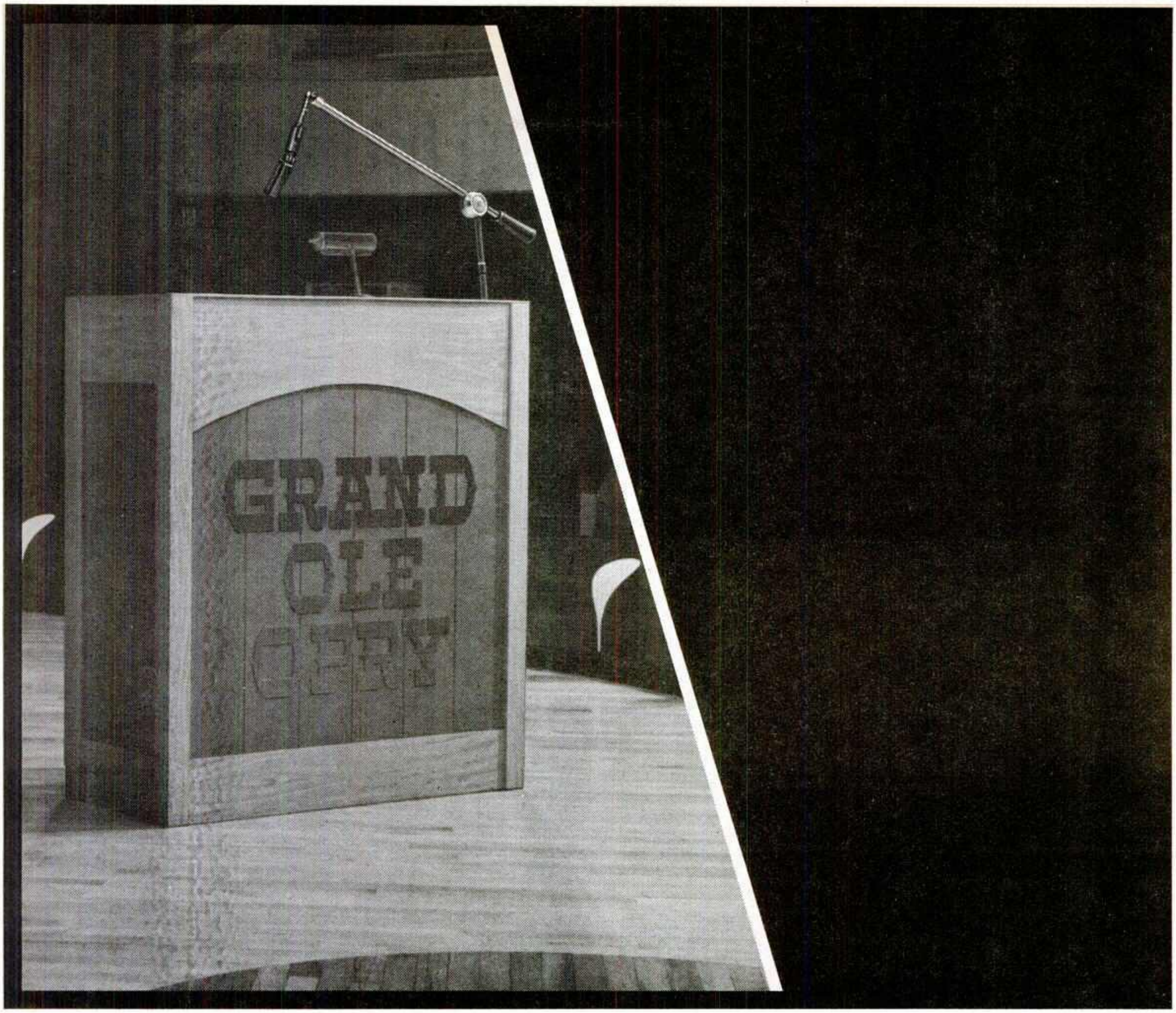
1. JIM ED BROWN
2. JERRY CLOWER
3. JACK GREENE
4. DOLLY PARTON
5. DEL REEVES
6. JEANNIE SEELY
7. JEAN SHEPARD
8. PORTER WAGONER

Other acts at Top Billing:
Moe Bandy
Bill Black Combo
Johnny Carver
Crystal Gayle
Pat McKinney
Billie Jo Spears
Jacky Ward
Kitty Wells-Johnny Wright-Bobby Wright
"The Country Classic"
Mike Wells
The Happy Goodman Family
The Chords
The Fowlers
Ralph Emery
Duke of Puducah

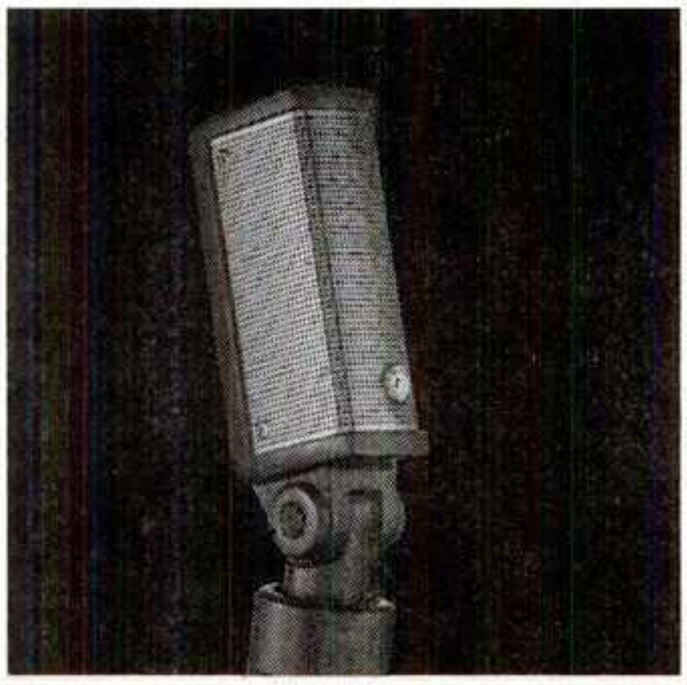
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Grand New Opry.



The grand new Grand Ole Opry House in Nasbville's Opryland U.S.A. is designed specifically for the needs of Opry. And since it was 49 years in the making, the Opry wasn't about to settle for second best on anything. The air-conditioned auditorium offers more spacious surroundings and increased comfort for performers and fans alike, as well as one of the most sophisticated sound systems in the world. An important part of that system is the use of Shure microphones—like the Model SM33 on the Opry podium. It's the same mellow-sounding microphone you see on the late-night talk shows. We're pleased and proud that Opry engineers chose Shure for use in their new home, and throughout Opryland U.S.A.—because sound is what it's all about and Shure *is* the sound of the professionals.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

SHURE®

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IF YOU'VE EVER THOUGHT ABOUT BECOMING A SPONSOR for one of the segments of the "Grand Ole Opry," stand in line. It's a long line, too, with priorities.

Unlike those trying times of the past, it is difficult to buy even a one-minute spot around the program which is heard by untold millions every Friday and Saturday night.

Consider this: every segment is filled, and a couple have been that way for more than 30 years. In order to buy a spot, a potential sponsor must make application and be placed on a waiting list. When and if a spot comes open, his product is placed in this coveted time slot. Then, after perhaps years of waiting for another opening, he may get the opportunity for a segment of the Firday Night "Opry," but only if his name is at the top of the list. Assuming he gets here, he must await a Saturday night opening (if one ever exists) to get moved into that show. Several Friday night sponsors in the past who have had the opportunity to move to Saturday night have taken this up, but retained their Friday night position since it has done so well in moving their product. There is no preference given to a national advertiser over a local advertiser; the rates are the same.

Surveys have shown incredible product identity among "Opry" listeners. They do not, for example, say Kellogg's, but



An early cast shot of the "Grand Ole Opry."

Stephens Clothing, Martha White— Sponsors Range Far And Evoke Roots Of American Business

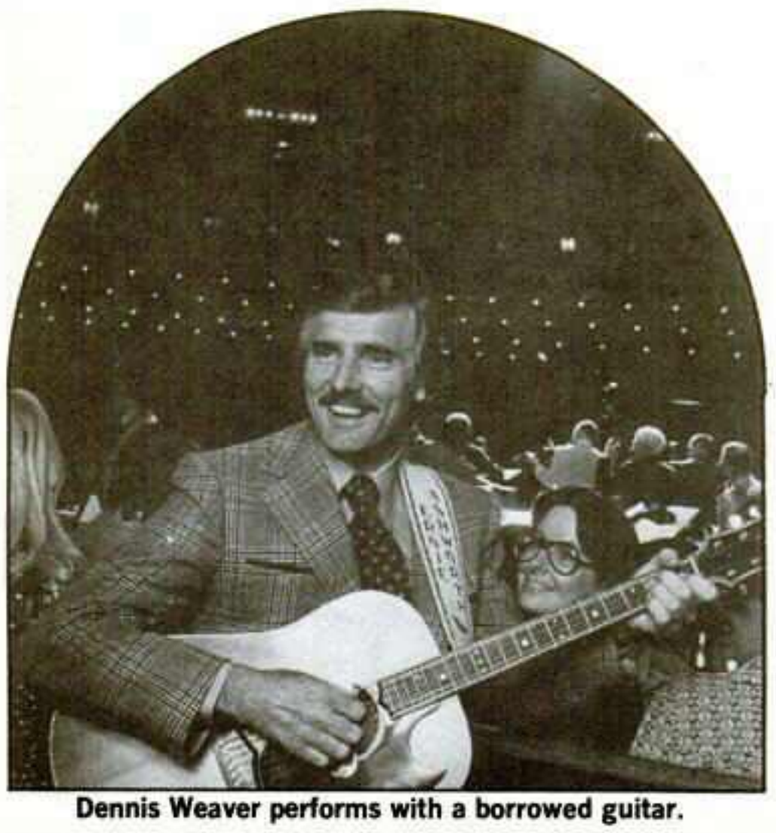
rather Kellogg's Corn Flakes. They also say Martha White Self Rising Flour, when asked by surveyors to name a product advertiser. Standard Candy Co., which manufactures the candy bar with the funny name and delicious taste (Goo Goo), has found the bar the subject of songs, and of discussion in movies and the like. It is made only in Nashville.

Stephens Manufacturing Co., which is a Nashville-based work clothes firm, is the oldest current sponsor on the Opry, with 35 years of continuous identification. Right behind it, with 32 years, is Martha White, which began as a small flour mill and through the use of country music and the leadership of Cohen T. Williams, grew to be one of the largest manufacturers of flour and corn meal mix in the nation. It also owns Trailblazer Dog Food, also an "Opry" sponsor.

There is a strange mixture of advertisers: a country restaurant chain (Cracker Barrell); a chili manufacturer (Varello); two local sausage firms (Odom and Rudy); U.S. Boraxo; Kroger (a grocery chain); Baltz Bros. (meat packers); Schlitz Beer; Acme Boot; P. Lorillard (Beechnut Chewing Tobacco, on both Friday and Saturday nights); and C.B. Stores, another local chain.

The Saturday night line includes a local salad firm (Mrs. Grissom); Danner Foods (Big Boy chain); Standard Candy; Martha White and Stephens Mfg.; Kellogg; Fender Guitar; Union Oil; and Coca Cola.

In addition to paying the going rate for the time, a sponsor may, if it chooses, pay a premium for a specific artist. A good example of this is Martha White Flour and Lester Flatt. When Flatt and Scruggs were performing together, having moved out of the Bill Monroe band, Cohen Williams took them in tow. He sponsored them on the "Opry" and on early morning radio (WSM), and sent them out on the row. The price of admission to one of their bluegrass shows in those days was the front cover of a Martha White flour sack. Williams paid the artists for their performances. Out of this his massive empire was built. Scruggs no longer is part of the 'Opry' whereas Flatt has stayed with it all the way.



Dennis Weaver performs with a borrowed guitar.



The old and the new: Sam McGee and Roy Clark.

A salute to a past with a future

Imagine.

If the next 50 years are anything like the past 50, many more millions of people will be touched by the magic of the Grand Ol' Opry.

At Ampex, we make the audio and video recording equipment—all of it—that brings this magic faithfully to life on WSM.

Long ago, Opryland, the producer, chose all-Ampex production equipment—including 5 videotape recorders, 2 multitrack audio recorders, and a custom audio system. There are two more Ampex VTRs and an automatic cassette VTR at WSM.

It was a dedication to quality that characterizes the Opry itself, and we are proud to be a part of the family.

Thanks, Opry, for letting us help bring the heart of America to Americans.

Ampex Corporation
Audio-Video Systems Division
401 Broadway
Redwood City, California 94063

AMPEX

CONGRATULATIONS TO THE

GRAND OLE OPRY

ON ITS

50th BIRTHDAY!

I TAKE GREAT PRIDE IN BEING A MEMBER SINCE 1939.

Bill Monroe

MONROE'S BLUEGRASS TALENT AGENCY

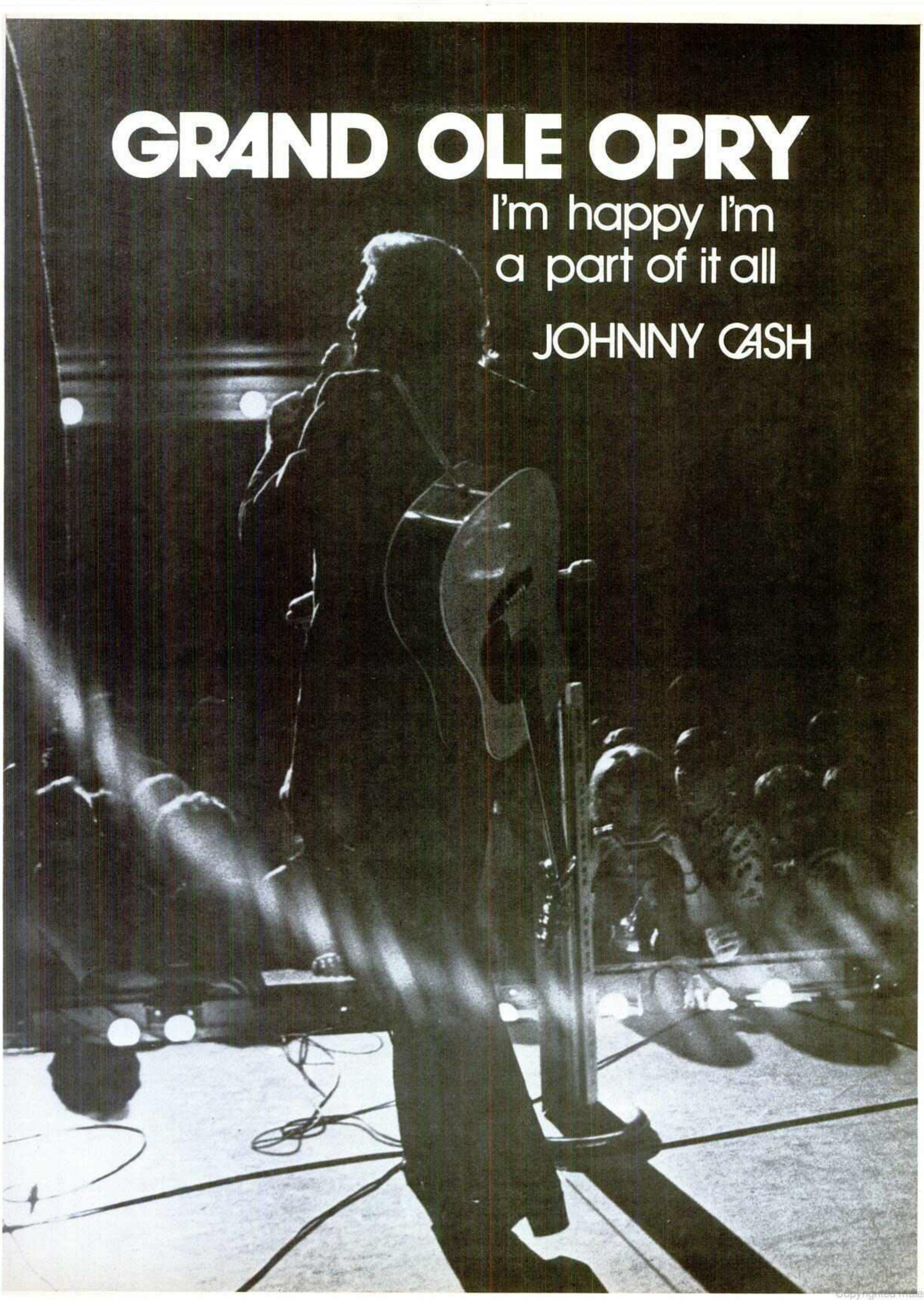
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GRAND OLE OPRY

I'm happy I'm
a part of it all

JOHNNY CASH



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Jud Collins, early announcer.



Margie Bowes, who won the first Opry talent contest.



Snookie Lanson, who moved up to "Your Hit Parade."



Patsy Cline



Eddie Hill



Dottie Dillard, featured vocalist, now leading group singer.

The following have, over the years, appeared on the "Grand Ole Opry" either as members or as guests:

Roy Acuff
David Akeman (Stringbean)
Rex Allen
Bill Anderson
Lynn Anderson
Jack Anglin
Annie Lou & Danny
Eddy Arnold
Asher & Little Jimmy
Ernest Ashworth
Chet Atkins
Hoyt Axton
DeFord Bailey
Moe Bandy
Bobby Bare
Jack Barlow
Dr. Humphrey Bate
Alcyone Beasley
Norma Jean Beasler
Bunny Biggs (Jamup)
Johnny Bond
Pat Boone
Margie Bowes
Don Bowman
Jim Boyd
Harold Bradley
Rod Brasfield
Elton Britt
Binkley Brothers
Cecil Brower
Bonnie Brown
Maxine Brown
Marti Brown
James Ed Brown
Sandi Burnette
Smiley Burnette
Broncho Busters
Nap Bastian
Carl Butler
Pearl Butler
Jerry Byrd
Billy Byrd
Ginger Callahan
Archie Campbell
Jimmy Capps
Sheila Carlisle
Bill Carlisle
Bill Carlisle Jr.
Martha Carson
Carter Family
Johnny Cash
Cedar Hill Square Dancers
Lightning Chance
Buddy Charlton
Roy Clark
Lew Childre
Zeke Clements
Patsy Cline
Rosemary Clooney
Jerry Clower
Hank Cochran
King Harry Cole
Collins Kids
Perry Como
Carolee Cooper
George Cooper
Stoney Cooper
Wilma Lee Cooper
Cowboy Copas
Billy Crash Craddock
James Crawford

Crook Brothers
Don Davis
Skeeter Davis
Jimmy Davis
James Day
Dizzy Dean
Jimmy Dean
Delmore Brothers
Jimmy Dickens
Clyde Dilleahea
Marie Dilleahea
Henry Dorrough, Jr.
Mike Douglas
Pete Drake
Jack Drake
Jimmy Driftwood
Roy Drusky
Louis Dunn
Dave Dudley
Bobby Dyson
Joe Edwards
Jimmy Elledge
Buddy Emmons
Milton Estes
Jack Eubanks
Don Everly
Phil Everly
James Farmer
Bob Ferguson
Lester Flatt
Linda Flannagan
Dick Flood
Red Foley
Walter Forbes
Tennessee Ernie Ford
Whitey Ford
Howard Forrester
The Four Guys
Curley Fox
Ruby Fox
Tillman Franks
Kinky Friedman
Lefty Frizzell
Hank Garland
Jimmy Gately
Don Gibson
Mickey Gilley
Charles Glaser
Jim Glaser
Tompall Glaser
Bill Gokey
Billy Grammer
Claude Gray
Wayne Gray
Bobby Greco
Jack Green
Lloyd Green
Hubert Gregory
Merle Haggard
Theron Hale
Connie Hall
Tom T. Hall
George Hamilton IV
Escoe Hankins
Sid Harkreader
Murrey Harmon
Phil Harris
Freddie Hart
Hawkshaw Hawkins
Hoyt Hawkins
George D. Hay

Polly Hazelwood (Del Wood)
Luther Heatwole
Bobby Helms
Donald Helms
Stan Hitchcock
Bobby Hodges
Homer & Jethro
Johnny Horton
David Houston
Jan Howard
Harlan Howard
Paul Howard
Kathy Copas Hughes
Randy Hughes
Marvin Hughes
Ivory Joe Hunter
Ferlin Husky
Junior Huskey
Autrey Inman
Glynn Irvin
Shot Jackson
Stonewall Jackson
Tommy Jackson
Sonny James
Bob Jennings
Waylon Jennings
Betty Johnson
Jerry Johnson
Johnny Johnson
Ann Jones
George Jones
Grandpa Jones
Ramona Jones
The Jordanaires
Ramsey Kearney
Howard Kemp
Jerry Kennedy
George Kent
Anita Kerr
Merle Kilgore
Buddy Killen
Bradley Kincaid
Claude King
Pee Wee King
Kenny Roberts
Pete Kirby
Lakeland Sisters
La Costa
Brenda Lee
Debbie Lee
Ted LeGarde
Tom LeGarde
Jerry Lewis
Jerry Lee Lewis
Milo Liggett
Lawrence Light
Ronald Light
Hank Locklin
Jack Logan
Bill Long
Lonzo & Oscar
Bobby Lord
John Loudermilk
Charlie Louvin
Ira Louvin
Bob Luman
Robert Lunn
Frances Lyell
Loretta Lynn
Smilin' Ed McConnell
George McCormick

Skeets McDonald
Elbert McEwen
Kirk McGee
Sam McGee
Speedy McNutt
Curtis McPeak
Jesse McReynolds
Jim McReynolds
Joe MacPherson
Warner Mack
Dave Macon
Dorris Macon
Rose Maddox
Mac Magaha
Barbara Mandrell
Joe Maphis
Marty Martel
Grady Martin
Neal Matthews
Frankie Miller
Jody Miller
Len Miller
Roger Miller
Bill Monroe
James Monroe
Montie Montana
Melba Montgomery
Clyde Moody
George Morgan
Lorrie Morgan
Harold Morrison
Moon Mullican
Jim Mundy
Weldon Myrick
Shirley Nelson
Willie Nelson
Jimmy Newman
Ernie Newton
Louis Nunley
James O'Gwynn
Old Hickory Singers
Bobby Osborne
Sonny Osborne
Tommy Overstreet
Buck Owens
Patti Page
Dolly Parton
Johnny Paycheck
Leon Payne
Minnie Pearl
Bert Pellish
Luther Perkins
Bill Phillips
Stu Phillips
Pickard Family
Ray Pillow
Poe Sisters
Poplin String Band
Blythe Poteet
Ray Presley
Ray Price
Charley Pride
Jack Pruett
Jeanne Pruett
Samuel Pruett
Ralph Sloan Square Dancers
Boots Randolph
Shirley Ray
Wade Ray
Jerry Reed
Del Reeves

Don Reno
Ronnie Reno
Speck Rhodes
Leon Rhodes
Charlie Rich
George Riddle
Jimmy Riddle
Tex Ritter
Gerald Rivers
Dale Robertson
Marty Robbins
Ronnie Robbins
Slim Robertson
Louie Roberts
Floyd Robinson
Johnny Rodriguez
Freddie Rose
Linda Ronstadt
Bob Ross
Harold Rugg
Ford Rush
Johnny Russell
Mack Sanders
Billy Sanford
Sarrie & Sallie
Jack Scott
Earl Scruggs
Johnny Seay
Jeannie Seely
Claude Sharpe
Allen Shelton
Jean Sheppard
Jack Shook
Short Brothers
Dee Simmons
Margie Singleton
Jimmy Skinner
Donald Slayman
Del Smart
Sue Smart
Ben Smathers
Delores Smiley
Arthur Smith
Cal Smith
Carl Smith
Connie Smith
Margo Smith
Hank Snow
The Stoney Mountain Cloggers
Jimmy Rogers Snow
Tommy Sosobee
Buddy Spicher
Jim Stafford
Pete Stamper
Darrell Statler
June Stearns
Ray Stevens
G.P. Stewart
Gordon Stoker
Oscar Stone
Donna Stoneman
Ernest Stoneman
Oscar Stoneman
Scott Stoneman
Van Stoneman
Veronica Stoneman
Billy Strange
Mel Street
William T. Strength
James Strickland
James Summey

Kay Tolliver
Demetriss Tapp
Gordon Terry
Rufus Thibodeaux
Judy Thomas
Jimmy Thompson
Sue Thompson
Mel Tillis
Helen Traubel
Diana Trask
Buck Trent
Ernest Tubb
Justin Tubb
Conway Twitty
Tommy Vaden
Leroy Van Dyke
Porter Wagoner
Jimmy Wakely
Billy Walker
Charlie Walker
Ray Walker
Boots Walker
Jerry Wallace
Claude Waller
Staley Walton
Don Warden
Paul Warmack
Harold Weakley
Dennis Weaver
Kitty Wells
Bill West
Dottie West
Duane West
Johnny Western
Onie Wheeler
Lasses White
Jerry Whitehurst
Slim Whitman
James Widner
Roy Wiggins
Herschel Wiginton
Teddy Wilburn
Lester Wilburn
Leslie Wilburn
Doyle Wilburn
Honey Wilds
James Wilkerson
Marijohn Wilkin
Curly Williams
Don Williams
Hank Williams
Hank Williams Jr.
Lawton Williams
James Willis
Charles Willis
John Willis
Jimmy Wilson
Lonnie Wilson
Don Winters
Mac Wiseman
Sheb Wooley
Marion Worth
Bobby Wright
Johnny Wright
Tammy Wynette
York Brothers
Faron Young
Joe Zinkan

Sponsored by the Friends of the Grand Ole Opry
SEPTEMBER 6, 1975, BILLBOARD

WSM—Nashville Role

• Continued from page 36

publishing firms. Stapp not only directed the entire programming of WSM, but also produced the NBC portion of the "Opry" during its network tenure—the only portion of the show which has ever been produced.

The nature of the show, with its featured instrumentalists (and comics and minstrels such as Lasses and Honey and Sarie and Sallie) changed for the first time when Roy Acuff came out of the mountains of East Tennessee in 1938. Acuff had gone from semi-pro baseball (where he suffered sun stroke) to a medicine show, got a job with some East Tennessee stations, and formed his unit called Roy Acuff and his Crazy Tennesseeans. Times were so rough at first that most of his original crew quit, but he was joined by Beecher Kirby (Bashful Brother Oswald). Rachel Veach, Joe Zinkins, Sonny Day and Tommy Magnus. Others to come along were Curly Rhodes (now an employee of Cedarwood Publishing), Jimmy Riddle (now part of the "Hee Haw" show) and Jack Anglin, former partner of Johnny Wright. As "Johnny and Jack" they formed a top team until Anglin's death in an accident.

It is perhaps significant that, during World War II, Acuff was voted the most popular male singer by the men in the armed forces. Acuff also was among the first to have a road manager: Ford Rush, a one-time vaudevillian who had been manager of the Artists Service Bureau (and was succeeded by Jim Denny). It was at this time that WSM sold minutes of the "Opry" to R.J. Reynolds for the NBC Prince Albert show. It went on to feature Acuff, Minnie Pearl, the Duke of Paducah, the Old Hickory Quartet, and later Red Foley, Rod Brasfield and more. Republic Pictures made a feature film of the "Opry." It premiered in Nashville highlighted by a visit from Sgt. Alvin York.

Joining the Opry about the same time as Acuff was Frank "Pee Wee" King, leader of the Golden West Cowboys and, like Acuff, now a member of the Country Music Hall of Fame. He was the first "Opry" performer to do a movie and the first to lead a Prince Albert-Camel Caravan Show on the road. He was managed by J.L. Frank, his father-in-law, and also a member of the Hall of Fame. Then came Bill Monroe (1939), and his style of singing and playing then was referred to as "country blues," which later came to be known as bluegrass. In those early days, the word bluegrass was never used.

Minnie Pearl (Ophelia Colley Cannon), daughter of a lumberman from Centerville, Tenn., was graduated from Ward-Belmont College, became a school teacher and developed Minnie, a composite character of all the country girls she had taught for several years. She studied to become a dramatic actress, then gave it up to become one of radio's leading comediennes.

Paul Howard and his Arkansas Cotton Pickers were big hits in the early 40s, as was the son of a West Tennessee farmer, who called himself the Tennessee Plowboy. Eddy Arnold first became a member of Pee Wee King's group, and then started doing solos with them. He organized his own band later, consisting of Roy Wiggins, Tommy Page and Dempsey Watts. Judge Hay once wrote of Arnold: "He is a very good American boy with a future."

Benjamin Francis Ford became Whitey Ford, and then became the Duke of Paducah. Starting as Benny Ford and his Arkansas Travelers, he toured the Keith Vaudeville Circuit, and later became master of ceremonies for Gene Autry's show.

Ernest Tubb, the Texas Troubadour, became a box office sensation, featured on radio and in movies. He joined the "Opry" in 1942. Curley Fox and Texas Ruby came next, after having started at WLW in Cincinnati. Fox, an old-time fiddler, also did comedy. Texas Ruby (Ruby Owens) was known as Radio's Original Yodeling Cowgirl.

Robert Lunn became a featured comedian, and came to be known as the "Talking Blues Star." Zeke Clements, who now plays on riverboats in Florida, was a big name on the "Opry"

(Continued on page 46)

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Grand Ole Opry

Thanks for the sweet memories

Maybelle, Helen, June and Anita

THE CARTER FAMILY





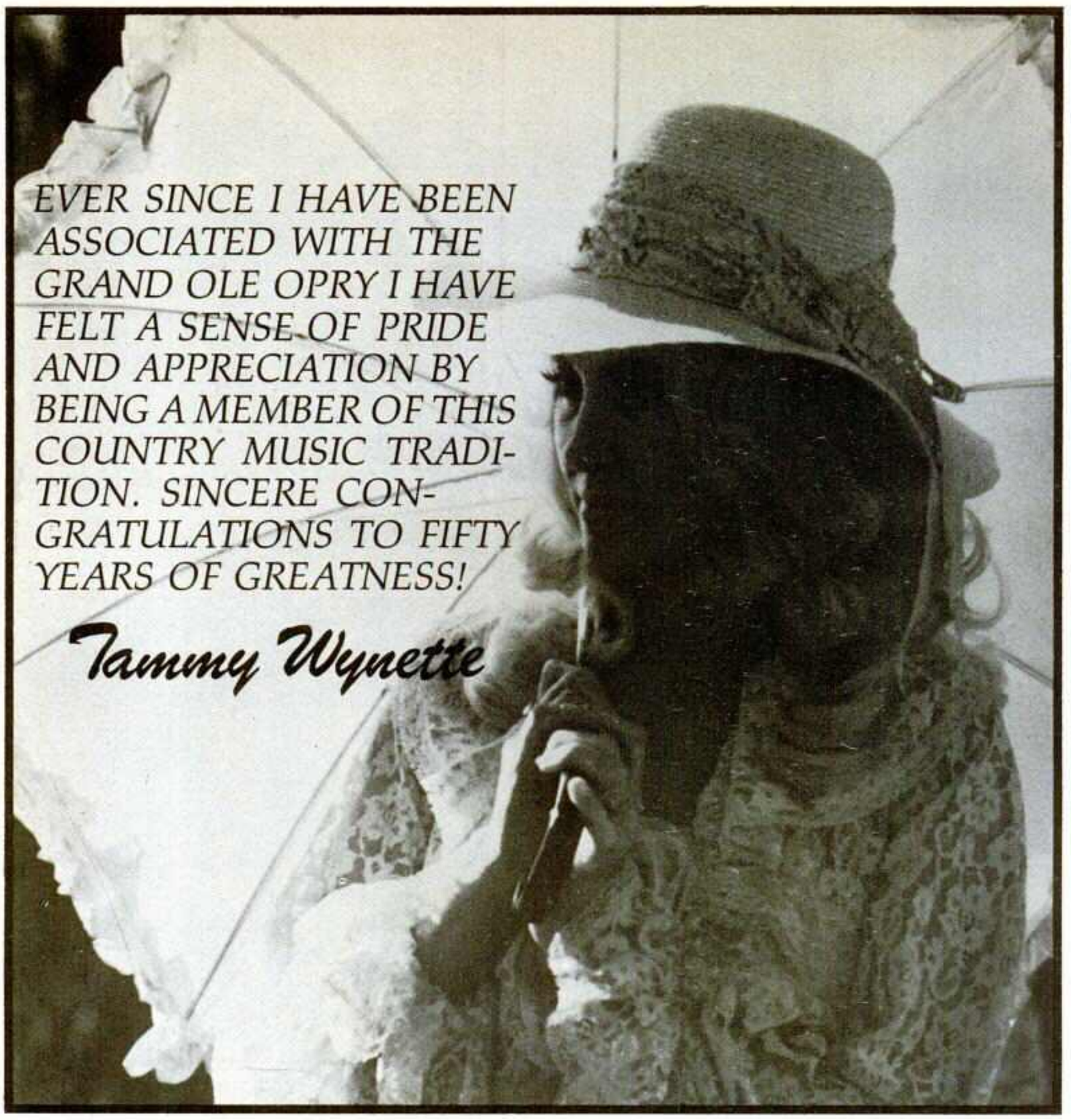


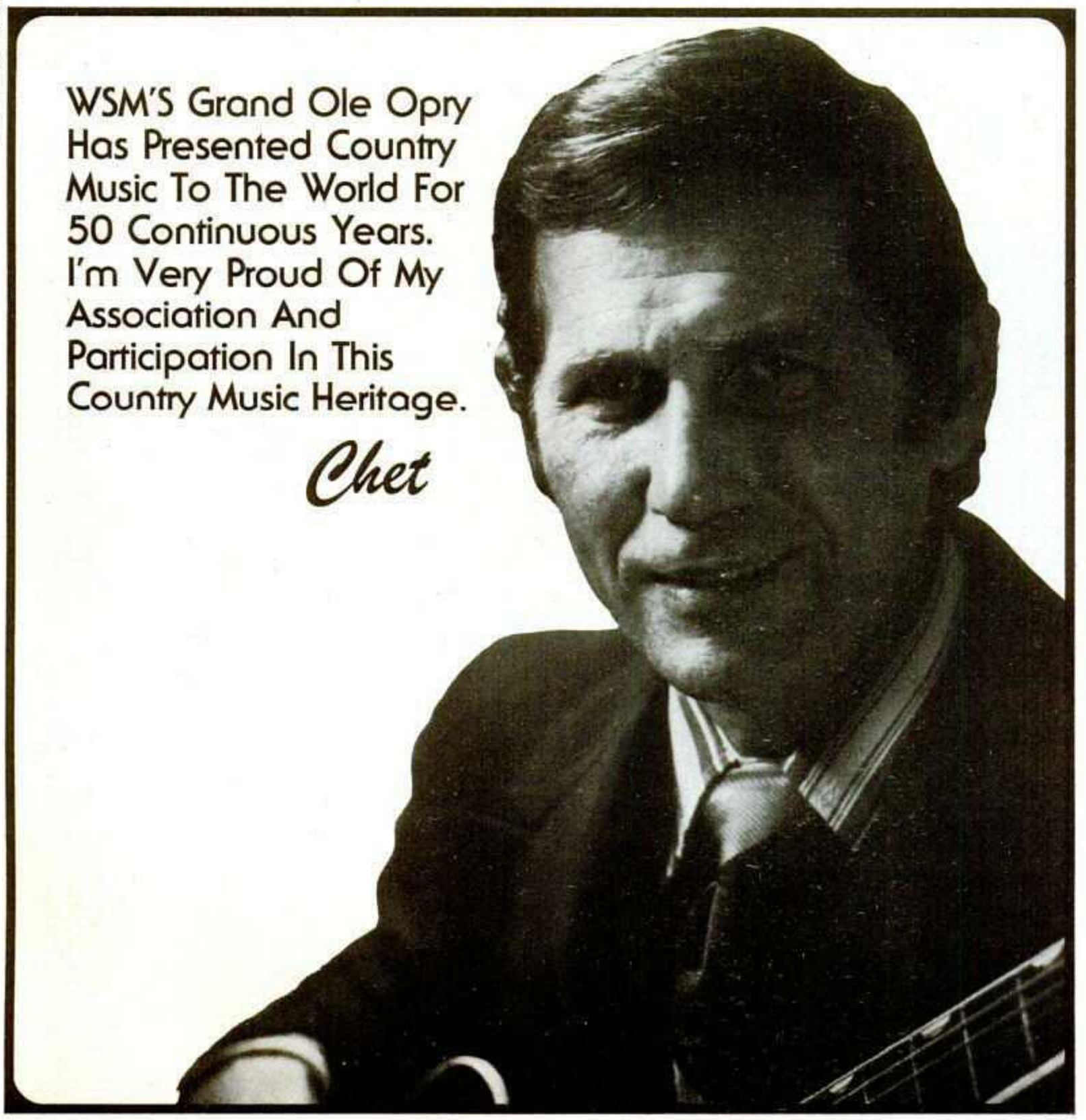


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WSM—Nashville Role

• Continued from page 44

for years, along with his band, the Bronco Busters. Jack Shook, Nap Bastien and Dee Simmons joined the show in 1933 as the team of Jack, Nap and Dee. Shook today is a member of the WSM orchestra, strumming his left-handed guitar. His role today is a far cry from Jack Shook and his Missouri Mountaineers, although he still performs some parodies of the past.

Roy Brasfield, once a member of Bisbee's touring comedians, started out to be a magician, but found that comedy was his strong point. Still another talented comedian of those early days was Lew Childre. One of the first sister duets was the Poe Sisters. Then came Clyde Moody, who came to the Opry as part of Bill Monroe's band. Still another comedian: Cousin Wilbur. The show was filled with comics then, because it was looked upon as a form of vaudeville. Today the only full-time comedian on the "Opry" staff is Jerry Clower, although the Duke of Paducah makes occasional guest appearances. Archie Campbell's performances are mixed comedy and singing. Minnie Pearl appears very rarely.

In the early days, nothing but acoustic instruments were used on the "Grand Ole Opry." But all that, as everything else, has changed. Today most of the instruments are electric. Drums, once taboo, are allowed with brushes. And any artist today can pretty well sing what he or she wants to—but, contrary to popular belief—that always was the case. Take, for example, Ed Poplin, a rural mail carrier, who performed with his band every Saturday night in the late 1920s. It's noted in the old programming that he performed such pop hits of the times as "When You Wore A Tulip And I Wore A Red, Red Rose," and "Darling Nellie Gray." Of this, the late Judge Hay said: "The line of demarcation between the old popular tunes and folk tunes is slight. We have just as much trouble, if not more, now sorting them out."

Asher Sizemore and his son, Little Jimmy, sang what were known as "heart songs." Pee Wee King was a "flashy showman" who played the accordion and wrote and sang hit songs, ranging from "Tennessee Waltz" to "Slow Poke" and "Tennessee Tango." His recordings included "Woodchopper's Ball," "Blue Suede Shoes," and "Birmingham Bounce."

Minstrel shows were a definite part of the early Opry. Lasses White (doing blackface comedy) was considered one of the greatest. Others included Lee Davis Wilds, Tom Woods and Bunny Biggs.

In the 1950s, it was not uncommon to see classical singers grace the stage of the "Opry," including Helen Traubel and Marguerite Piazza. Later the guest list included the likes of the late Ivory Joe Hunter, Perry Como, Dizzy Dean, Mike Douglas, Ernie Ford, Charlie Rich, Jerry Lewis, Dennis Weaver, and over the years, of course, such standouts as Hank Williams, Johnny Horton, Homer & Jethro, Grandpa Jones, Loretta Lynn, Patti Page, Minnie Pearl, Ray Price, Tex Ritter, Marty Robbins, Diana Trask and a list that is almost unending.

Over the years, more than 500 acts have lent their talents to the show, and the request list to appear still is as great as it ever was. Even Richard Nixon was a guest, during the height of the Watergate investigation, and (although the idea did not originate with him) surprised everyone by coming on playing with a yo-yo, a gimmick used by Roy Acuff over the years which he had included in his act as part of physical therapy. Many other leading politicians have made bows from the stage, but Nixon was the only one to perform. He played a little bit of piano. Although he was warmly received, it is paradoxical that in Texas the following night he fluffed off his appearance in response to a newsman's question.

The 1950s were devastating. Country music had enjoyed great popularity in the 1940s, but out of Memphis came a new sound (known variously as rockabilly, rock & roll, rhythm & blues, etc.), which swept the nation. And with it, the broom almost swept clean. Gone almost into oblivion were the big band sound, jazz, dixieland, and country. Jobs became scarce, bookings a rarity, and one after one across the land the big country radio shows shut down—the Big D, the Old Dominion Barn Dance, Renfro Valley Barn Dance, the National Barn Dance, the Louisiana Hayride, the Midwest Hayride and all of the others, with the exception of two: the "Grand Ole Opry" and the WWVA "Jamboree" in Wheeling, W.Va.

Since the "Opry" was already into a double format, it was a severe blow. The first version was called the "Friday Night Frolics," and one can clearly remember a young Faron Young announcing for all to hear that the following segment "is brought to you by sustaining—that's what it says on the paper." And, with a couple of Saturday night exceptions, it was mostly sustaining. That meant that, to support most of the big names in the field of country music, the money had to come from the coffers of the National Life and Accident Insurance Co. Edwin Craig kept the faith. Artists from Johnny Cash and the Carter Family to Flatt and Scruggs to Carl Smith, Webb Pierce, Kitty Wells, Bill Monroe, George Morgan, Don Gibson, Bill Carlisle, Hank Snow and all those who hadn't given up the ghost and followed Red Foley to Springfield, Mo. for the short-lived "Ozark Jubilee."

Those who have witnessed the struggle for the return of the big bands must be aware of what country music might have suffered were it not for this endless belief in its presentation as an art form. The "Opry" went on, uninterrupted. The only time there was so much as a slight alteration in the broadcast was early in World War II when Pres. Franklin D. Roosevelt took 30 minutes of the "Opry's" allocated time (then four hours) to deliver one of his famous fireside chats. At the conclusion, the music and the clogging and the comedy resumed, and a wartime America was as close to being normal as it could be in those trying times.

(Continued on page 48)

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WSM—Nashville Role

• *Continued from page 46*

What began as a one-hour show now is a seemingly endless succession of weekend programs. There is, for example, a four-hour Friday night version of the "Opry," almost exactly like the Saturday night show, except that its segments are 15 minutes rather than 30. There is a Saturday afternoon matinee, which is performed live at the Opry House, but not broadcast. And there are two Saturday night shows, totaling some six hours. This is all live except for a pre-recorded 30 minutes, used to empty and re-fill the house. Thus, in all, there are four weekend shows playing to a capacity of 12,500. There is nothing in the world that can quite match it.

From where does this audience come? Everywhere! From every state in the union, from every nation on every continent of the world. Surveys have shown a switch in occupation, too, from waitresses and truck drivers (primarily) to professional people, business executives and a smattering of everyone. Particularly surprising, and pleasing, was the fact that Nashvillians, who had shunned the show most of their lives, now decided to go, only to discover they could not get tickets. Imploring did little good, unless they were willing to stand in line on a Tuesday morning and buy a general admission ticket for that week.

Support changed, too, in the banking and business communities. The banks now have special music representatives who work closely with individuals and firms. Where once they were turned away, they now are welcomed enthusiastically. The music industry, thanks to its growth through the "Opry" now has representation on the Chamber of Commerce. And while Nashville has never forfeited its "Athens" image, it accepts the fact that the city is known world wide because of the "Grand Ole Opry.")

In the beginning, as noted, the closest concession made to something non-classical was the utilization of the local Elks Club band to perform when the station went on the air. But the studio was too small to hold the group, so it was placed on the roof while engineers hung microphones out of the windows to pick up their strains and refrains. Inside, young Edwin Craig was joined by George Dewey Hay and an engineer named John H. DeWitt Jr., who later was to become the station's president. Operating on rotating frequencies and sporadic programming, nothing was really established until Hay set up his Barn Dance a short time later. The rest of the broadcast hours were devoted to classical music, for there still was a general assumption that the people of America preferred classical, and would dial in only on this form.

But there soon developed a "marriage in heaven" arrangement, whereby country music and insurance became the same. The process was simple: those requiring reserved seats had to write in advance for them. This created a built-in mailing list, or rather, a calling list. A National Life agent in the field would follow up with "Opry" brochures, gain entry into the home of the country music fan and, more often than not, sell him or her a policy. It revolutionized the industry, to a degree.

Still the city of Nashville fought the growth of the "Opry," with both daily newspapers editorializing against its presence, and letters to the editors featured showing public disdain for this sort of music. It took a powerful lot of overcoming.

Meanwhile, artists, recognizing the magic of the "Opry" name on the road, latched on to it—particularly those who were not even members. Lawsuits were filed to protect the trademarked name, and gates were impounded where the name "Grand Ole Opry" was used illegally. For a time, there was more litigation than performing, but the case finally was settled. Although it is still occasionally abused, the flagrant cases are rare.

1925 was the year, the golden anniversary spots pointed out, when "Abie's Irish Rose" broke the record as the longest running play on Broadway; Red Grange signed a pro football contract; Crawford Drane danced the Charleston; barnstorming pilots were flying Jennies; college students became cynics; social dancing was called the first step toward hell; Burma Shave signs first went up; Jack Dempsey and Babe Ruth took brief flings at acting, and WSM went on the air.

This was the beginning of an era that saw dozens of network shows originate from Nashville each week, everyone of them on NBC, through WSM. There was "Sunday Down South," and "Mr. Smith Goes to Town," and the "Lion Oil Show," and Francis Craig playing from the Hermitage Hotel, and a batch of others. From the WSM orchestras came such singers as Dinah Shore, Snooky Lanson, Kitty Kallen, Don Estes, and more. From the "Opry" came every great name in country music.

And eventually there came efforts at network television of the "Opry," each one doomed to failure. There was a reason for this: New York and Hollywood producers, feeling the compulsion to organize a show which had once been called "organized chaos," never could corral the chaos. They simply produced the show to death. The "Opry" was never really planned; it simply happened. While it could be harnessed for network exposure on radio, on TV it never came off. It was

CREDITS

Special issues editor, Earl Paige. Editorial direction and writing, Bill Williams, country music-gospel editor. Art direction, Bernie Rollins (cover photo of Possum Hunters (from left) Walter Liggett, Dr. Humphrey Bate, Buster Bate, Staley Walton (back) Oscar Stone and unidentified bass player). All photos WSM, most credited to Les Leverett. Sales direction, John McCartney. Production, John Halloran.

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stiff and stilted, loaded down with meaningless props, guided totally by time and movement, and the efforts died aborning.

But radio syndication was something else. In the late 1960's, taped segments of the show were edited (only to weed out references to time and the like) and the show was sold to more than 300 stations in every English-speaking nation of the world, including Malaysia. For reasons still somewhat clouded (but they include the fact that several subscribing stations didn't pay), the syndication came to an end a few years later. It still was one of the most successful syndications ever put together.

The station has proven to be a training ground for many of the successful people in the music business. The first studios, indeed, were built by WSM engineers: Aaron Shelton, Carl Jenkins and George Reynolds. Called the Castle Studios because WSM was known as the "Air Castle of the South," it was the site of hit recordings in all fields in its location at the Tulane Hotel from 1946 to the early 1950's. Owen Bradley (then a WSM staff employee) picked up the slack from there and really got the recording business going, with the encouragement of the late Paul Cohen. A staff piano player at WSM, Fred Rose, began the publishing trend with Roy Acuff, forming Acuff-Rose. Jim Denny followed in both booking and publishing (he founded the Denny-Moeller Talent Agency which now is the Moeller Talent Agency, and Cedarwood Publishing), and Jack Stapp followed with Tree. A list is noted elsewhere of "WSM Alumni," all of whom had roots at the radio station.

Construction of the "new and permanent" Opry House began Nov. 12, 1971. It was the brainchild of Irving Waugh, president of WSM, and Elmer Alley, program director of WSM-TV. Architects were faced with the problem of maintaining the intimacy of the past while creating an image of the future. The multimillion-dollar house does just this, and the place seats more than 4,400, with every customer close to the stage. Acoustics are outstanding, as are the electronics, staging, rehearsal areas, lighting, dressing rooms, and storage facilities. There also is an enormous studio, where syndicated and network shows are done with regularity for television.

Aside from the obvious music abilities, some of the staff people have become legend. High on this list would be Grant Turner, honored extensively in the country music field, a man whose kindness has been outweighed only by his willingness to help new talent. He is nearing retirement. Jud Collins already has been mentioned. Dave Overton, now manager of the FM operation, for 20 years was one of the most successful hosts of shows anywhere. Teddy Bart, multi-talented, can handle any sort of radio or television work well, and has been instrumental in exposing new talent; Hal Durham, now manager of the "Grand Ole Opry" was an exceptional announcer. Young Pat Sajack shows the same sort of development others of his capabilities have shown in the past. One-time big-band singer Bob Randall is exceptional with the news; Al Voechs, who triples as program director, news director and announcer, is an outstanding leader in each field; Harrel Hensley, the all-night disk jockey, has a huge following; Ralph Emery is a proven master at interviews and country music shows generally; and the list goes on.

Some years ago there was rather facetiously formed a "WSM Alumni Association," containing a list of "graduates" of WSM, who had received much of their basic training there. The list is a staggering one, but is duplicated in part here: Jack Stapp, president, Tree, Int.; Frances Preston, vice president, BMI; Helen Maxon, director of performing rights for BMI; Owen Bradley, vice president, MCA; the late Joyce Bush, secretary-treasurer, Tree, Int.; Bill Denny, president, Cedarwood Publ.; Jim Drake, congressional aide; Ralph Christian, attorney; Jack Irvin, attorney; Bill Graham, chairman of the board, Show Biz, Inc.; Buddy Hall, real estate company owner; Dutch Gorton, secretary-treasurer, American Federation of Musicians; Bill Williams, Billboard; Mort Thomasson, chief engineer, Monument; T. Tonny Cutrer, commercial announcer and booking agent; Anita Kerr, international singing leader; Jack Harris, president, KPRC, Houston; Dick Shively, owner, stations in Evansville and Louisville; Jane Dowden, vice president, general manager, WTVC, Chattanooga; Charlie Bragg, vice president, House of Cash; television hosts: Dinah Shore, Snooky Lanson; Kitty Kallen; Dottie Dillard, vocalist and businesswoman; Louis Nunley, vice president, AFTRA; engineers Tom Sparkman (Roy Orbison Studio); Ed Skipper Hudson (CBS); Charlie Talent (freelance); Jim Williamson (Clement); Mack Evans (Masterphonic); Tom Kasasa (Tree); and Glen Snoddy, who is president of the Woodland Sound Studio. Harianne Moore Conda, real estate; Harold Baker, television news director, Jacksonville; Mary Clair Rhodes, secretary, Cedarwood; and literally scores of others. Even the top man, President Irving Waugh, is eligible. He once quit the station for about 24 hours to take a similar post elsewhere, but was brought back at the insistence of the late Edwin Craig. Others, too, have left and returned.

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Fresh Acts Bolstering Cap's Rise In Country

By BOB KIRSCH

LOS ANGELES—The rebuilding process launched by Capitol's country division some 18 months ago appears to have reached fruition, with the label holding down three of the top five positions in this week's country singles chart.

At the same time, virtually every new artist signed by the division during the past year and a half has made the chart listings, with several of them reaching the top 10.

Though the label has a number of major established names (Merle Haggard, Buck Owens, Freddie Hart, Glen Campbell), Frank Jones, vice president of the division, has stressed the signing of artists, many of them young, who are either new to the business or who the label feels may not have lived up to their full potential in the past.

The Capitol philosophy has consistently been one of building rather than buying superstars, and it is a philosophy Jones has attempted to perpetuate in country.

New artists to the label include Gene Watson, whose "Love In The Hot Afternoon" is his first Capitol release and is currently number five on the singles chart. "Our country field manager, Ed Keely, heard a record in Texas with Gene doing the singing and we bought the master," says Jones.

"LaCosta," he continues, "is Tanya Tucker's sister and was brought to us by Al Gallico. She has had a chart record with each release, including a top 10 hit. Jessi Colter came to us through co-producer Ken Mansfield, and she has given us a No. 1 single with her current single at a starred 47. Asleep At The Wheel came from another label and are currently on the charts. Ray Griff, who came onto the charts this week, is also from another label."

Other young artists currently on the roster that have enjoyed chart success include Connie Cato, Arleen Harden, James Talley, Roy Drusky, Red Steagal and Red Simpson. Most have joined Capitol within the past few years.

One artist Jones is particularly excited over is Linda Hargrove. "Linda is a fine singer," Jones says, "but she is also a top writer, engineer and producer. Songs she wrote for Johnny Rodriguez and Lynn Anderson are both charted now, and we will have new product available from her soon."

Jones feels that one of the goals met by Capitol's many signings of new artists is "to keep atuned to the various aspects of country that now exist. There are different kinds of music within country, and we feel we have a little something to satisfy everyone.

"With artists such as Jessi Colter and Anne Murray we are constantly crossing over. Glen Campbell is currently enjoying a huge crossover hit and Tennessee Ernie Ford also crosses."

The strong dual base of Capitol (the country division officially moved to Nashville last October though there is still a strong base under Don Ovens in Los Angeles and the Bakersfield base of Haggard and Owens) is also seen as a plus for finding new talent in several locations.

"We would certainly not turn our back if a major name became available," says Jones, "but building is our prime concern."

COUNTRY MUSIC PROMOTION

300 Flock To Memphis Seminar

MEMPHIS—Memphis Country Style, Inc. and WMC Radio held their second annual Memphis Country Seminar Aug. 23 at the Hilton Inn.

Country Memphis Style (CMS) is a non-profit organization formed two years ago to promote country music here and to bring the Memphis music industry and its people closer together. The event drew 300 registrations against 200 last year.

Consisting mainly of four panels covering various aspects of the music industry, key speakers included some of the best known names in the business.

Jerry Foster, of the Foster and Rice songwriting team, Red Williams, Troy Seals and Rick Levatino, a&r head of Sounds of Memphis, headed up the Songwriting panel.

Joe and Betty Gibson of Nationwide Sound Dist. of Nashville, Mike Shepard of International Record Dist. Corp., Jerry Seabolt, United Artist Promotions and Doyle McCallum, regional promotion director for Mercury Records, spoke on record promotions.

Charlie Rich's manager Sy Rosenberg, Nick Hunter of Willie Nelson Enterprises and Susan Hudson, manager of Tony Joe White, spoke on management.

Roger Sovine, director of writer administration for BMI, spoke on "How Money Is Derived From A Song"; performances and mechanicals. Ron Bledsoe, Columbia Records, spoke on the views of the record company concerning money.

"Country music is growing every day in Memphis. We have more country artists recording here now than ever before," states Paul Thrasher, president of CMS. "We are determined to put Memphis country music on top here and are grateful to the people in Nashville who have helped us in our efforts."

Vegas Acclaiming Country

• Continued from page 3

pleasing mixture of pop and country. Cargill, now on the Elektra label, is a charismatic "rhinestone cowboy" professing a strong, distinctive voice on such numbers as his hits, "Skip A Rope" and "Stop And Smell The Roses" to a driving "Kentucky Woman" and "Poke Salad Annie."

Cargill, who has just released "Dixie," is backed by the Grammy Award winning Kimberlys, composed of five guys and a girl on various instruments. The group is best known for its rendition of the Jimmy Webb hit, "MacArthur Park," but they provide ample accompaniment and solo material.

Country comedian Don Bowman, a 10-year stage veteran, lays out a witty monologue during his section of the two-hour performance. He hosts the weekly Top 40 radio broadcast "American Country Countdown" on nearly 3,000 radio stations.

But it is Mary Taylor, a blonde recording artist for Dot Records, who warms up the entire production with her happy attitude and strong voice through several humorous skits and songs as "Tiny Bubbles," "Let Me Be There" and "Flowers On The Wall." Ms. Taylor joins the entire troupe in the rousing "This Land Is Your Land" finale and deserves more time to showcase a tremendous talent and energy.

Jim Halsey, producer of the Landmark shows, attributes success for the first country series by a major Strip hotel to faith by the Hughes-Summa Corp. executives and their "people oriented shows."

"The hotel deserves credit for pioneering this type of show in a mainroom," says Halsey, head of his own Tulsa production company. "These self-contained acts in each edition foster people participation. You don't have that mile between the artist and audience as in many rock concerts."

Halsey adds most of the acts work within reasonable entertainment rates. He books Roy Clark at the Frontier and other superstars such as Freddy Fender, Hank Thompson and Mel Tillis.

Although the Landmark's 450-capacity Jubilee Room was only two-thirds full opening night, Halsey feels the turnout was above average for most hotels on a usually slow Monday night in Las Vegas.

"We've been here since February and are beginning to build a local following," reports Halsey. "The show's artists are usually either recording or on the charts."

The admission price to the 8 p.m. and the midnight shows are about half what other Strip hotels charge for a main showroom dinner and cocktail performance. Buck Owens at the Sands, Charlie Rich at the Las Vegas Hilton and the Sahara's Marty Robbins charge double as much with major second act.

The Golden Nugget casino remains a stronghold for country stars in downtown casino center but the popularity and success of Country on the Strip is new and may be expanded.

"Many hotels were surprised at the way we're doing the series through a package deal," says Kane, who directs entertainment at the four other Hughes hotels, the Sands, Frontier, Desert Inn and Castaways. "I've heard the Sahara might pick up a Country show."

Future stars of the "Country Music U.S.A." edition include Johnny Paycheck, Tommy Overstreet, LeRoy Van Dyke, Barbara Fairchild and Hank Thompson through February. Halsey hopes to promote the series so country families and fans as well as the guest artists and their relations will plan their vacations and trips to Las Vegas around the growing new platform for country personalities.

Chellman-Twitty Golf On Oct. 15

NASHVILLE—The Third Annual Chuck Chellman/Georgia Twitty Radio Golf Invitational has been set for Oct. 15 at Crockett Springs National Golf and Country Club here preceding the deejay convention.

Foursomes will consist of two radio personalities, one celebrity and one industry executive. The foursomes will be put together by a draw preceding the tournament. Trophies and prizes will be awarded in three categories: radio, celebrity and executive. First, second and third place winners will be awarded trophies.

There will be a country ham breakfast for participants before tee-off time, at which time two country music radio personalities will be inducted into the newly organized Country Music Disk Jockey Hall of Fame Foundation.

The tournament is sponsored by Chellman, president of the Chuck Chellman Co., an independent record promotion firm, and Georgia Twitty, the voice of Music City Hotline.

Acts Get a Break At New Luke Austin Houston Club

HOUSTON—Country Kingdom, U.S.A., a new country night spot here with emphasis on stage space for the entertainers and dancing room for the customers, has opened its doors.

Luke Austin, a country singer, is the man behind the club. Austin says that having toured the country with a number of bands and noticing small stages, inadequate dance floor space and little or no room for entertainers to relax and dress in, he decided to try and remedy the situation himself.

Country Kingdom features a bar that seats 40, a dance floor incorporating 7,800 square feet of space and carpeting throughout the club. Also included is a VIP room seating up to eight and featuring private phones to the bar and two-way glass enabling the guests to see out without others seeing in.

Stage lights are individually operated from an engineer's light booth and an entertainer's suite is located just off the stage.

The club offers a barbeque buffet during the day and evening and a breakfast room 1:30 a.m. to 5:30 a.m. Capacity of the club is 700.

SEPTEMBER 6, 1975, BILLBOARD

CONTEMPORARY SPECIALIST

New Burton Agency Bows; 4 Persons In Partnership

By COLLEEN CLARK

NASHVILLE—An agnecy specifically designed to represent contemporary acts, the Frederick Burton Agency, officially opened at a special reception preceding the premier performance of one of its acts at the Exit/In last week.

Formed in June of this year by partners Rick Sanjek, Tony Conway, Buddy Day and Ann Keener, the agency is working with such established acts as Dobie Gray and the country-rock band of Blue Jug, both of Capricorn Records; Tom McKeon, United Artists Records, and Larry Ballard, Capitol Records, as well as many new acts, with and without recording contracts.

"The purpose of our agency," says Sanjek, "is to represent and develop the stream of new talent that is constantly flowing into Nashville. Through our contacts both in the Nashville music community and in the other music centers, we hope to establish our agency as a major force in the contemporary field."

Sanjek was formerly director of a&r and general manager of Atlantic Records' Nashville office. Miss Keener was office manager. His partners Tony Conway and Buddy Day have had extensive experience in booking throughout the Midwest and South while working with MGC Entertainment, Buddy Lee Attractions and Day Attractions in Florida.

Alabamans Honors Nashville Publisher

NASHVILLE—The Jack Greene/Jeannie Seely Show will provide the entertainment for "Buddy Killen Day" to be held Oct. 3 in his hometown of Florence, Ala.

The festivities will center around Coffee High School where Killen attended classes prior to his graduation in 1951. He moved to Nashville the same year and began his music career as a bass player on "Grand Ole Opry."

Killen joined Tree International in 1953 and has just been named president of the gigantic music complex.

A Tribute To Williams

NASHVILLE—Red O'Donnell, columnist for the Nashville Banner, paid tribute to Bill Williams, Billboard's late country editor in a recent issue. This is what he said:

"Ever since Jack Stapp brought him to WSM and Nashville more than 20 years ago, Bill Williams has been one of the hardest working people I've ever known. Too, Billboard Bill was blessed with multiple talents and he knew more about—and contributed more to—the country music and Nashville sound than any person alive.

"Bill and I were 'friendly enemies' in that we competed for the same news. He was a tough competitor.

"I sympathize with members of his family in their loss."

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Billboard SPECIAL SURVEY for Week Ending 9/6/75

Billboard Hot Country Singles ™

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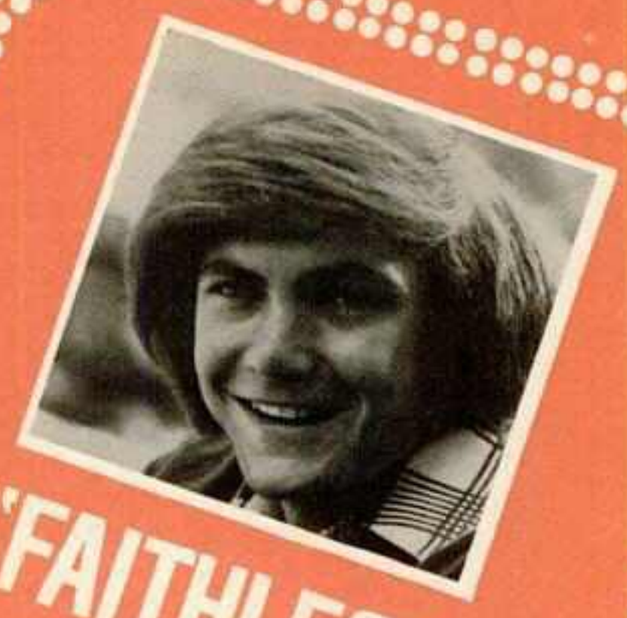
★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	2	12	**FEELINS'**—Loretta Lynn & Conway Twitty (T. Seals, D. Goodman, W. Jennings), MCA 40420 (Dancr, BMI)
2	1	14	**RHINESTONE COWBOY**—Glen Campbell (L. Weiss), Capitol 4095 (20th Century/House Of Weiss, ASCAP)
★ 3	5	11	**THE FIRST TIME**—Freddie Hart (J. Lebsock), Capitol 4099 (Hartline, BMI)
4	4	13	**WOMAN IN THE BACK OF MY MIND**—Mel Tillis (R. McCowen, R. Jaudon), MGM 14804 (Sawgrass, BMI)
5	3	16	**LOVE IN THE HOT AFTERNOON**—Gene Watson (V. Matthews, K. Westberry), Capitol 4076 (Jack, BMI)
★ 6	9	12	**I'LL GO TO MY GRAVE LOVING YOU**—Statler Brothers (D. Reid), Mercury 73687 (Phonogram) (American Cowboy, BMI)
7	8	11	**BANDY THE RODEO CLOWN**—Moe Bandy (W. Shafer, L. Frizzell), GRC 2070 (Acuff-Rose, BMI)
★ 8	12	8	**BLUE EYES CRYING IN THE RAIN**—Willie Nelson (F. Rose), Columbia 3-10176 (Milene, ASCAP)
★ 9	13	10	**IF I COULD ONLY WIN YOUR LOVE**—Emmylou Harris (C. Louvin, I. Louvin), Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI)
10	10	12	**LOVE THE BLUES AND THE BOOGIE WOOGIE**—Billy "Crash" Craddock (D. Statler), ABC 12104 (Chappell, ASCAP)
11	11	10	**BOUQUET OF ROSES**—Mickey Gilley (S. Nelson, B. Hillard), Playboy 6041 (Hill & Range, BMI)
★ 12	16	10	**YOU NEVER EVEN CALLED ME BY MY NAME**—David Allen Coe (S. Goodman), Columbia 3-10159 (Kama Rippa, ASCAP)
★ 13	18	10	**THIRD RATE ROMANCE**—Amazing Rhythm Aces (H.R. Smith), ABC 12078 (Fourth Floor, ASCAP)
★ 14	19	8	**DAYDREAMS ABOUT NIGHT THINGS**—Ronnie Milsap (J. Schweers), RCA 10335 (Chess, ASCAP)
15	15	12	**YOU'RE NOT THE WOMAN YOU USE TO BE**—Gary Stewart (G. Stewart, B. Eldridge), MCA 40414 (Forrest Hills, BMI)
16	6	12	**WASTED DAYS AND WASTED NIGHTS**—Freddy Fender (B. Huerta, W. Duncan), ABC/Dot 17558 (Travis, BMI)
★ 17	28	5	**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)
★ 18	22	9	**SAY FOREVER YOU'LL BE MINE**—Porter Wagoner & Dolly Parton (D. Parton) RCA 10328 (Owepar, BMI)
★ 19	23	6	**HOME**—Loretta Lynn (B. Harden), MCA 40438 (King Coal, ASCAP)
20	22	10	**LOVE IS STRANGE**—Buck Owens & Susan Raye (Smith, Baker, Robinson), Capitol 4100 (Ben-Ghazi, BMI)
21	26	8	**ALIMONY**—Bobby Bare (S. Silverstein), RCA 10318 (Tro-Hollis, BMI)
22	24	7	**MEMORIES OF US**—George Jones (D. Kirby, G. Martin), Epic 8-50127 (Columbia) (Tree, BMI)
23	25	9	**STAY AWAY FROM THE APPLE TREE**—Billie Jo Spears (A. Butler, R. Bowling), United Artists 653 (Unart/Brougham Hall, BMI)
★ 24	29	8	**HERE I AM IN DALLAS**—Faron Young (L. Morris, R. Hughes, T. Ashmal), Mercury 73692 (Phonogram) (Hank Williams Jr., BMI)
★ 25	32	7	**LOOK AT THEM BEANS**—Johnny Cash (J. Pex), Columbia 3-10177 (Tree, BMI)
26	30	8	**ONE MONKEY DON'T STOP NO SHOW**—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40427 (Forrest Hills, BMI)
★ 27	45	4	**DON'T CRY JONI/TOUCH THE HAND**—Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)
28	7	13	**PLEASE MR. PLEASE**—Olivia Newton-John (Welch, Rostill), MCA 40418 (Blue Gum, ASCAP)
29	31	10	**THE SAME OLD STORY**—Hank Williams Jr. (L. Morris, W. Keith, H. Williams Jr.), MGM 14813 (Hank Williams Jr., BMI)
★ 30	37	7	**THIS IS MY YEAR FOR MEXICO**—Crystal Gayle (V. Matthews), United Artists 680 (Jack, BMI)
★ 31	39	7	**A POOR MAN'S WOMAN**—Jeanne Pruett (J. Pruett), MCA 40440 (Jeanne Pruett, BMI)
32	14	11	**I'VE NEVER LOVED ANYONE MORE**—Lynn Anderson (L. Hargrove, M. Nesmith), Columbia 3-10160 (Window/Screen Bems-Columbia, BMI)
33	17	11	**EVEN IF I HAVE TO STEAL**—Mel Street (R. Carter), GRT 025 (Chess/Janus) (Peer International, BMI)
34	21	16	**PUT ANOTHER LOG ON THE FIRE**—Tompall (S. Silverstein), MGM 14800 (Evil Eye, BMI)
★ 35	47	4	**I'M SORRY**—John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP)
★ 36	42	4	**(Turn Out The Light And) LOVE ME TONIGHT**—Don Williams (B. McDill), ABC/Dot 17568 (Hall-Clement, BMI)
★ 37	56	3	**SAN ANTONIO STROLL**—Tanya Tucker (P. Noah), MCA 40444 (Unichappell, BMI)
★ 38	46	5	**WHAT IN THE WORLD'S COME OVER YOU**—Sonny James (J. Scott), Columbia 3-10184 (Peer International/ Unart, ASCAP)
39	38	9	**I'M TOO USE TO LOVIN' YOU**—Nick Nixon (B. Peters) Mercury 73691 (Phonogram) (Ben Peters, BMI)
40	43	8	**OH HOW LOVE CHANGES**—Don Gibson & Sue Thompson (K.P. Powell, D. Orender), Hickory 350 (MGM) (Acuff-Rose, BMI)
★ 41	48	5	**BRINGING IT BACK**—Brenda Lee (G. Gordon), MCA 40442 (Silberline, BMI)
★ 42	52	4	**ANOTHER WOMAN**—T.G. Shepard (D. Penn, B. Cason), Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP)
43	49	5	**HEART TO HEART**—Roy Clark (D. Gillon), ABC/Dot 17565 (Short Rose, ASCAP)
44	27	11	**BOOGIE WOOGIE COUNTRY MAN**—Jerry Lee Lewis (T. Seals), Mercury 73685 (Phonogram) (Dancr, BMI)
45	33	14	**THE SEEKER**—Dolly Parton (D. Parton), RCA 10310 (Owepar, BMI)
46	34	15	**STORMS NEVER LAST**—Dottsy (J. Colter), RCA 10280 (Baron, BMI)
★ 47	63	3	**WHAT'S HAPPENED TO BLUE EYES**—Jessi Colter (J. Colter), Capitol 4087 (Baron, BMI)
48	35	16	**I WANT TO HOLD YOU**—Stella Parton (B. Dean, S. Parton), Country/Soul 039 (IRDA) (Myownak, BMI/Owlofus, ASCAP)
49	36	9	**THE BARMAID**—David Wills (T.J. White) Epic 8-50118 (Columbia) (Tennessee Swamp Fox, ASCAP)
50	54	10	**FALLING**—Lefty Frizzell (S.D. Shafer, A.L. "Doodle" Owens) ABC 12103 (Acuff-Rose/Hill & Range, BMI)
51	51	5	**BIGGEST PARAKEETS IN TOWN**—Jud Strunk (C. Drew, J. Strunk), Melodyland 6015 (Motown) (Every Little Tune, ASCAP)
52	41	8	**WANTED MAN**—Jerry Wallace (N. Davenport), MGM 14809 (Four Tay/Locomotive, BMI)
★ 53	70	3	**FUNNY HOW TIME SLIPS AWAY**—Narvel Felts (W. Nelson), ABC/Dot 17569 (Tree, BMI)
54	44	13	**SPRING**—Tanya Tucker (J. Tipton), Columbia 3-10127 (Galleon/Motola, ASCAP)
55	55	8	**SHOTGUN RIDER**—Marty Robbins (D. Winters, D. Winters), MCA 40425 (Mariposa, BMI)
56	50	16	**EVERYTIME YOU TOUCH ME (I Get High)**—Charlie Rich (B. Sherill, C. Rich), Epic 50103 (Columbia) (Algee, BMI/Double R, ASCAP)
★ 57	68	5	**IF YOU EVER CHANGE YOUR MIND**—Ray Price (J. Weatherly) Columbia 3-10150 (Keca, ASCAP)
58	53	15	**DEAL**—Tom T. Hall (T.T. Hall), Mercury 73686 (Phonogram) (Hallnote, BMI)
59	62	5	**IT'S ALL IN THE GAME**—Jerry Jaye (C. Sigman, C.G. Dawes), Columbia 3-10170 (Warner Bros., ASCAP)
★ 60	72	3	**ROCKY**—Dickey Lee (J. Stevens), RCA 10361 (Strawberry Hill, ASCAP)
61	57	12	**LET THE LITTLE BOY DREAM**—Even Stevens (E. Stevens), Elektra 45254 (Debdave, BMI)
62	59	8	**TAKE MY HAND**—Jeannie Seely (H. Cochran), MCA 40428 (Tree, BMI)
63	60	14	**HELLO LITTLE BLUEBIRD**—Donna Fargo (D. Fargo), ABC/Dot 17557 (Prima-Donna, BMI)
64	61	16	**JUST GET UP AND CLOSE THE DOOR**—Johnny Rodriguez (L. Hargrove), Mercury 73682 (Phonogram) (Window, BMI)
65	67	9	**THE TELEPHONE**—Jerry Reed (J. Owne) RCA 10325 (Vector, BMI)
66	64	11	**BACK IN THE USA**—Carmol Taylor (C. Berry), Elektra 45255 (Chuck Berry/Arc, BMI)
67	66	10	**FROM THIS MOMENT ON**—George Morgan (B. Guitar), 4-Star 5-1009 (Four Tay, BMI)
★ 68	78	3	**THANKS**—Bill Anderson (B. Martin, P. Coulter), MCA 40443 (Famous, ASCAP)
69	73	4	**I'M SORRY**—John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP)
★ 70	80	3	**SANCTUARY**—Ronnie Prophet (R. Bourke), RCA 50027 (Chappell, ASCAP)
★ 71	NEW ENTRY		**BIG MABLE MURPHY**—Sue Thompson (D. Frazier), Hickory 354 (MGM) (Acuff-Rose, BMI)
★ 72	82	2	**I SHOULD HAVE MARRIED YOU**—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45269 (Briarpatch/ Deb Dave, BMI)
73	75	6	**YOU'RE MY RAINY DAY WOMAN**—Eddy Raven (J. Foster, B. Rice), ABC 12111 (Jack & Bill, ASCAP)
74	79	5	**THE LETTER THAT JOHNNY WALKER READ**—Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel, BMI)
★ 75	85	2	**I'M READY TO LOVE YOU**—Sarah Johns (B. Reneau, S. Kouns), RCA 10333 (Chess, ASCAP/Pi-Gem, BMI)
76	74	7	**BECAUSE WE LOVE**—Jack Blanchard & Misty Morgan (J. Blanchard, M. Morgan), Epic 8-50122 (Columbia) (Birdwalk, BMI)
★ 77	87	4	**HELP YOURSELF TO ME**—Roy Head (R. Porter, B. Jones), Shannon 833 (NSD) (Mi-Roe/Porter-Jones, ASCAP)
★ 78	93	4	**DON'T STOP LOVING ME**—Don Gibson (D. Gibson), Hickory 353 (MGM) (Acuff-Rose, BMI)
79	81	6	**HIJACK**—Hank Snow (J. Cloe), RCA 10338 (Hank's, BMI)
★ 80	90	2	**EVERYTHING'S THE SAME (Ain't Nothing Changed)**—Billy Swan (B. Swan), Monument 8-8661 (Epic/Columbia) (Combine, BMI)
★ 81	NEW ENTRY		**INDIAN GIVER**—Bill Larkin (E. Conley), Bryan 1026 (Blue Moon, ASCAP)
82	86	3	**LET'S TURN THE LIGHTS ON**—Larry Gatlin (L. Gatlin), Monument 8-8657 (Epic/Columbia) (First Generation, BMI)
83	89	2	**CRY LIKE A BABY**—Joe Stampley (D. Penn, S. Oldham), ABC/Dot 17575 (Press, BMI)
★ 84	NEW ENTRY		**I LIKE BEER**—Tom T. Hall (T.T. Hall), Mercury 73704 (Phonogram) (Hallnote, BMI)
★ 85	97	2	**IF I'M LOSING YOU**—Billy Walker (G.S. Paxton), RCA 10345 (Pax House, BMI)
86	91	3	**JO AND THE COWBOY**—Johnny Duncan (J. Duncan), Columbia 3-10182 (Combine, BMI)
87	94	2	**I'M A BELIEVER (In A Whole Lot Of Lovin')**—Jean Shepard (K. Jones), United Artists 701 (Birchfield, BMI)
88	92	6	**IF I COULD HAVE IT ANY OTHER WAY**—Kenny Serrat (G. Branson), Melodyland 6014 (Motown) (Contention, SESAC)
★ 89	NEW ENTRY		**ARE YOU SURE HANK DONE IT THIS WAY**—Waylon Jennings (W. Jennings), RCA 10379 (Baron, BMI)
★ 90	NEW ENTRY		**MIRROR, MIRROR**—Ben Reece (B. Reece), 20th Century 2227 (Soundwaves Music Craftshop, ASCAP)
91	98	2	**I MAY BE YOUR LOVER (But I'll Always Be Your Friend)**—Bobby G. Rice (T. Gentry), GRT 028 (Chess/Janus) (Red Ribbon, BMI)
92	95	3	**DOOR NUMBER THREE**—Jimmy Buffett (J. Buffett, S. Goodman), ABC 12113 (ABC/Dunhill, BMI/Red Pajamas, ASCAP)
93	76	7	**LESS THAN THE SONG**—Patti Page (H. Axton), Avco 613 (Lady Jane, BMI)
94	77	9	**DON'T TAKE IT AWAY**—Jody Miller (T. Seals, M.D. Barnes) Epic 8-50117 (Columbia) (Danor, BMI)
95	96	2	**BLUE EYES AND WALTZES**—Jim Mundy (T. Austin), ABC/Dot 12120 (Full Swing, ASCAP)
96	NEW ENTRY		**YOU'VE LOST THAT LOVIN' FEELIN'**—Barbara Fairchild (B. Mann, C. Weil, P. Spector), Columbia 3-10195 (Screen Gems-Columbia, BMI)
97	99	2	**DADDY'S GIRL**—Red Sovine (G. Martin), Chart 7507 (Tree, BMI)
98	NEW ENTRY		**TOWER OF STRENGTH**—Sue Richards (B. Hilliard, B. Bacharach), ABC/Dot 17572 (Famous, ASCAP)
99	100	2	**SHHH**—Kathy Barnes (D. Earl), MGM 14822 (Singletree, BMI)
100	NEW ENTRY		**YOU RING MY BELL**—Ray Griff (R. Griff), Capitol 4126 (Blue Echo, ASCAP)

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'YOU'RE MY RAINY DAY WOMAN'
ABC-12111
Eddy Raven



'FAITHLESS LOVE'
DOA-17664
Brian Collins

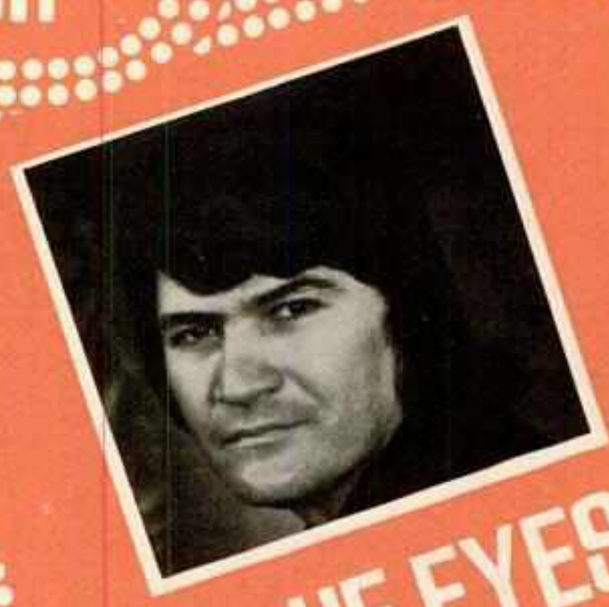
RED HOT



'WHO'S GONNA LOVE ME NOW'
DOA-17671
Connie Eaton



'LILY OF THE VALLEY'
DOA-17670
Chris Gantry



'BLUE EYES AND WALTZES'
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JOHNNIE & JACK
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JIM ED BROWN
THE BROWNS
DOTTIE WEST
BOBBY BARE
COMMIE SMITH
DOLLY PARTON
JEANNE PRUETT

RCA Records and Tapes

Nashville Scene

By COLLEEN CLARK

Aug. 28 was **Waylon Jennings** Day in Houston. . . . **Dolly Parton** taped a Midnight Special with **Helen Reddy.** She performed two of her songs and did a duet. She then went directly to New York to appear on the early morning television show AM America.

Johnny Paycheck opens Sept. 15 in the Landmark's Jubilee Room in Las Vegas. . . . **Tommy Overstreet** set for an extensive month-long tour in Europe Sept. 4-28, then opens his third Las Vegas stand this year at the Landmark starting Oct. 5 for a month.

Ben Peters has new singles scheduled by **Henson Cargill, Rex Allen Jr., Johnny Rodriguez, Charlie Rich** and **Jessie Lopez,** in addition to having written **Nick Nixon's** "I'm Too Used To Loving You." . . . **Roy Clark** is doing radio voice-overs for Ford trucks. A rotating series of 60-second spots air nation-wide during his 13-weekcontract with Ford. . . . **Gus** and **Jo Ann Thomas** just finished their second tour of England. They cut an album for a Yorkshire company, Look Records, while there. . . . **Mel Tillis** set for an appearance at the Palomino Club in North Hollywood Sept. 5.

Conway Twitty and **Loretta Lynn** set attendance records in every city on their recent West Coast tour. They drew 10,437 in Oakland, the largest crowd for a country show in the history of Northern Calif. . . . The number of **Hillman Hall's** Warner Bros. album is 2857. Recently at West Memphis, Ark. Greyhound Racetrack, Hillman played a quinella combination of 2-8 and 5-7. The 5-7 combination paid him $189. Not a bad hunch.

Little Richie Johnson in Nashville recently recording **Dennis Ivy, Billy Don** and **Benny McArthur** for Title Records. . . . Fretone Records' **Wolfpack,** playing a benefit in Wickliffe, Ky. for equipment for school's baseball teams. . . . **Sharon Vaughn** has signed a songwriting contract with Jack and Bill Music.

Bobby Bland recorded an all-country album in Nashville recently with **Ron Chancey** and **Don Gant** producing. . . . **Leroy Van Dyke** returns to the Landmark Hotel in Las Vegas for one month Nov. 5 after a solid two-month run of fair and rodeo dates. . . . **Stan Scott,** Chicago impressario, starts his season of Cavalcade of Stars with **Freddy Fender** at the Aire Crown Theater Oct. 12 following with **Roy Clark, Tommy Overstreet** and **Barbara Fairchild.**

Mel Tillis' new album is a collection of all-new songs, which is a switch, with everyone reverting to old standards as of late. . . . **Jeanne Pruett** has re-signed with MCA Records. . . . **Hank Williams Jr.** was released from the hospital last week and is recuperating at a private residence in Montana. . . . **Dolly Parton's** current single, "The Seeker" will be part of the soundtrack for the new **Roy Rogers** film. . . . **Sarah Johns** set to tour with **Charlie Rich** in September.

Jerry Naylor, Melodyland recording artist, hosted the Jerry Lewis telethon from Canada. . . . **Elvis Presley** gave **T. G. Shepard** a bus for touring. T. G. is busy putting together a band now for his road show. He and Elvis have been good friends for a long time. . . . **Ronnie Dove** back on the road after taking a few weeks vacation. . . . **Kenny Serratt** currently on Texas tour promoting his new single.

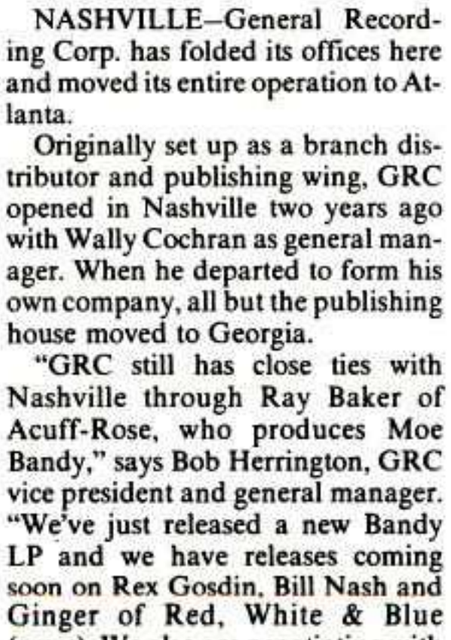
GRC Folds Its Offices In Nashville

NASHVILLE—General Recording Corp. has folded its offices here and moved its entire operation to Atlanta.

Originally set up as a branch distributor and publishing wing, GRC opened in Nashville two years ago with Wally Cochran as general manager. When he departed to form his own company, all but the publishing house moved to Georgia.

"GRC still has close ties with Nashville through Ray Baker of Acuff-Rose, who produces Moe Bandy," says Bob Herrington, GRC vice president and general manager. "We've just released a new Bandy LP and we have releases coming soon on Rex Gosdin, Bill Nash and Ginger of Red, White & Blue (grass). We also are negotiating with additional country acts, one a truly big name."

The home office of GRC in Atlanta houses complete studio facilities, promotion and publicity staff and seven publishing firms.



MCA photo

PRUETT RE-SIGNS—Jeanne Pruett goes over material with producer Walter Haynes at MCA Records, where she re-signed.

14 New Stores Will Be Opened By Music Scene

ATLANTA—Music Scene, Atlanta-based retail arm of Southland Records Distributing Corp., will open 14 additional stores by Christmas of this year and has a goal of 40 units by the end of 1976.

With stores presently in Georgia, Alabama and Mississippi, Music Scene will concentrate their expansion efforts in the Southeast, in those cities where it is now operating successfully.

"Not primarily concerned with being the biggest mover of product in the South, but rather with being the most profitable" states Steve Libman, head of operations for Music Scene. "The bottom line is the only thing that counts. With this profit goal being the motivating force behind our expansion, our locations will be chosen very carefully and we will stay out of major, high priced malls. We would rather be in free-standing or strip center locations where we can pass the percentages on to the public in the form of fair prices rather than back to a mall operator."

Working with Libman is Phil Wright, a veteran of the Atlanta retail market.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 9/6/75

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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	2	9	**DREAMING MY DREAMS—Waylon Jennings,** RCA APL1-1062
★2	6	12	**REDHEADED STRANGER—Willie Nelson,** Columbia PC 33482
★3	7	5	**THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty,** MCA 2144
4	5	12	**RECONSIDER ME—Narvel Felts,** ABC/Dot DOSD 2025
★5	9	4	**RHINESTONE COWBOY—Glen Campbell,** Capitol SW 11430
6	1	12	**EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich,** Epic PE 33455 (Columbia)
7	3	10	**MISTY—Ray Stevens,** Barnaby BR 6012 (Chess/Janus)
8	4	10	**FEELIN'S—Loretta Lynn & Conway Twitty,** MCA 2143
9	10	9	**CHARLEY—Charley Pride,** RCA APL1-1038
★10	15	5	**THE BEST OF THE STATLER BROTHERS,** Mercury SRM-1-1037
11	8	9	**LIVE IN PICAYUNE—Jerry Clower,** MCA 486
★12	19	5	**BEST OF—Dolly Parton,** RCA APL1-1117
13	11	20	**BEFORE THE NEXT TEARDROP FALLS—Freddy Fender,** ABC/Dot DOSD 2020
★14	22	24	**PIECES OF SKY—Emmylou Harris,** Reprise 0698 (Warner Bros.)
15	13	18	**PHONE CALL FROM GOD—Jerry Jordan,** MCA 473
16	14	17	**KEEP MOVIN' ON—Merle Haggard,** Capitol ST 11365
17	12	11	**TODAY—Elvis Presley,** RCA APL1-1039
18	18	6	**GREATEST HITS, Vol. 1—Tommy Overstreet,** ABC/Dot DOSD 2027
19	20	20	**SMOKEY MOUNTAIN MEMORIES—Mel Street,** GRT 8004 (Chess/Janus)
20	23	7	**ONCE UPON A RHYME—David Allen Coe,** Columbia KC 33508
21	24	27	**I'M JESSI COLTER—Jessi Colter,** Capitol ST 11363
22	26	5	**BURNIN' THING—Mac Davis,** Columbia PC 33551
23	16	10	**ANNIVERSARY SPECIAL VOL. I—Earl Scruggs Revue,** Columbia PC 33416
24	17	15	**JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez,** Mercury SRM-1-1032 (Phonogram)
25	21	10	**MY KIND OF COUNTRY—Cal Smith,** MCA 485
26	25	27	**AN EVENING WITH JOHN DENVER,** RCA CPL2-0765
27	27	20	**THE LAST FAREWELL & OTHER HITS—Roger Whittaker,** RCA APL 1-0855
28	28	59	**BACK HOME AGAIN—John Denver,** RCA CPL1-0548
29	29	17	**YOU'RE MY BEST FRIEND—Don Williams,** ABC/Dot DOSD 2021
30	30	26	**BARROOMS TO BEDROOMS—David Wills,** Epic KE 33353 (Columbia)
31	33	28	**HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John,** MCA 2133
32	34	37	**HEART LIKE A WHEEL—Linda Ronstadt,** Capitol ST 11358
33	37	7	**IF YOU EVER CHANGE YOUR MIND—Ray Price,** Columbia KC 33560
34	36	6	**FREDDY WELLER,** ABC/Dot DOSD 2026
35	40	3	**TANYA TUCKER'S GREATEST HITS,** Columbia KC 33355
★36	NEW ENTRY		**GREATEST HITS VOLUME I—Roy Clark,** ABC/Dot DOSD 2030
37	39	4	**FROM THIS MOMENT ON—George Morgan,** 4-Star 75-002
★38	NEW ENTRY		**HOME—Loretta Lynn,** MCA 2146
39	42	4	**THE BEST OF VOL. II—Bob Wills,** MCA2-4092
40	44	2	**THE BEST OF THE BEST—George Jones,** RCA APL1-1113
41	43	3	**TAKE ME HOME TO SOMEWHERE—Joe Stampley,** ABC/Dot DOSD 2006
42	31	8	**WHAT TIME OF DAY—Billy Thunderkloud & The Chieftones,** 20th Century T 471
43	32	19	**MICKEY'S MOVIN' ON—Mickey Gilley,** Playboy PB 405
44	35	7	**SONGS OF LOVE—Jim Reeves,** RCA APL1-1037
45	38	26	**OUT OF HAND—Gary Stewart,** RCA APL1-0900
46	NEW ENTRY		**I'VE NEVER LOVED ANYONE MORE—Lynn Anderson,** Columbia KC 33691
47	41	6	**EDDIE RABBITT,** Elektra CM-3
48	48	2	**MEMORIES—Doc Watson,** United Artists UA-LA423-H2
49	50	25	**FREDDIE HART'S GREATEST HITS,** Capitol ST 11347
50	NEW ENTRY		**LOVE IN THE HOT AFTERNOON—Gene Watson,** Capitol ST 11443

In Nashville: A New Distrib

NASHVILLE—A third independent record distributing company has opened offices here this week.

World Wide Record Distributing, a Nashville-owned firm, has appointed Ron Manning as manager. The firm will distribute new product in both pop and country, and will also offer public relations services to new artists.

The other two independent distributing firms are Nationwide Sound Dist. (NSD) and International Record Distributing Corp. (IRDA).

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On the morning of March 26, 1975 Billy Grammer recorded the basic track of Lefty Frizzell's "Mom and Dad's Waltz," in Monument's Nashville Studio. Strings, voices and fiddle were to be added later, and Billy intended to surprise Lefty with the finished product.

Sadly, the surprise has turned into a tribute, with Lefty's untimely passing on July 20, 1975.

Lefty's originality and uniqueness took him so far, he stood alone . . . often imitated, never equalled.

On behalf of a world grateful for his presence, Billy Grammer and Monument Records salute the memory of Lefty Frizzell in the way we think he would have liked most . . . with a great recording of one of his greatest songs.

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Gospel

Indianapolis Nov. Gospel Site

INDIANAPOLIS—A three day national event that will include concerts, worship services, seminars and conferences will be held at the 10,000—seat Convention Center here Nov. 20-22. Bill Gaither, prominent gospel songwriter and singer and an Indiana native, will host the event.

The first Praise Gathering For Believers, a national congress of Christian believers, is "to bring together a large body of believers for a concentrated time of fellowship, worship inspiration and study with Christian artists and other leaders to challenge each other to a stronger sense of personal Christian commitment and ministry outreach," stated Gaither.

Heading up the various services, seminars and conference sessions will be Bob Benson, author and vice president of John T. Benson Publishing Co.; Derric Johnson, former collegiate pastor and founder of Re-Generation: composer/arranger/organist Fred Bock, minister of music at Bel Air Presbyterian Church, Hollywood, Calif.; author/educator Reuben Welch: composer/arranger Rick Powell; record producer/publisher Bob McKenzie; author of children's material specialist Joy MacKenzie and lecturer Dr. J. Allen Peterson and others.

Participants of the three-day event who will be performing include the Bill Gaither Trio, Doug Oldham, Mark and Diane Yasuhara, the Hawaiians; the Re-Generation, the Speer Family, Henry and Hazel Slaughter, Truth, and special guest Corrie Ten Boom.

The Praise Gathering begins Thursday evening with a concert by the Bill Gaither Trio and Henry and Hazel Slaughter. Friday and Saturday schedules include a worship service, two concerts and four workshops daily, plus a special convocation on Friday afternoon, featuring a film clip from the new World Wide film, "The Hiding Place."

Sat. evening activities include a program conducted by Ron Huff and the Indianapolis Symphony with a special presentation of "Alleluia."

For further housing and program information, write Praise Gathering, Box 24, Alexandria, Ind. 46001.

4 Cities Host Word Workshops

WACO, Tex.—An annual event here since 1970, the Word, Inc. sponsored music workshops for full and part-time church choir directors of all denominations will be held in four cities this year. The first in Waco Sept. 4-5, Chicago, Sept. 18-19, Richmond, Va., Sept. 25-26 and Birmingham, Ala. Oct. 2-3.

The workshops will include performances of two new major musical works and two reading sessions covering new choral music for choirs of all ages published by Word Music, Lexicon Music and Rodeheaver.

Leading the reading sessions will be noted composer Kurt Kaiser, vice president and director of music for Word, Inc.; Ralph Carmichael, president of Lexicon Music, Inc., and Charles F. Brown, director of music publications for Word Music, Inc.

Information about registration fees and program details can be obtained by writing Noni Wells, Music Promotion Manager, Word, Inc., Box 1970, Waco, Tex. 76703.

Andrae Crouch Honored Again

SAN FRANCISCO—Andrae Crouch has been named Best Soul Gospel Artist of the year in Billboard's Radio Programmers Artists Popularity Poll.

His "Andrae Crouch Live At Carnegie Hall" LP is still among the top 10 after more than six years on the charts. His current "Take Me Back" LP went No. 1 just recently.

Coming soon from the Word/Light label is a two-record album bringing together "The Best Of Andrae Crouch And The Disciples."

Shaped Notes

Jerry Jordan has signed a booking agreement with Mrs. Lou Hildreth, Nashville Gospel Talent Agency. Working in cooperation with a major country booking agency, Nashville Gospel Talent will handle all of Jordan's gospel bookings. . . . Songwriter/artist Squire T. Parsons Jr. has joined the Kingsmen. Parsons has written such songs as "Look For Me At Jesus' Feet," "Twinkling Of An Eye," and "Master Of The Sea." He also sang five years with the Calvarymen previously. . . . Willie Wynn and the Tennesseans have signed with Heart Warming Records. . . . The Hemphills have cut a live album at the Huguley Christian Center in Lanette, Ala.

Messianic Records has signed a pact with Myrrh Records' Jubilation Group, a division of Word, Inc. for distribution of product. . . . The Blackwood Singers were featured last month at the Bob Harrington Crusade here. . . . The Singing Reids, one of the top gospel groups in the North, has signed a booking agreement with Larry Riley Agency of Sedalia, Ohio. . . . The Happy Goodman Family to Top Billing, Inc. for exclusive representation.

At a recent performance in Fairfield, Iowa, R.W. Blackwood of the Blackwood Singers reached through a wire fence to shake hands with a fan. As he touched the fence he was hit with a heavy charge of electricity that knocked him out of his shoes and split his clothing. He kicked himself loose finally but received severe cuts to the head requiring 16 stitches to close. He was unconsicious for several hours and is lucky to be alive. . . . Paul Muffelletto has signed a two-year contract with J. J. Records, a division of Jurgenson Industries, Ltd. of Lafayette, La. . . . Jerry and the Singing Goffs performed for the World Summer Olympics last month in Montreal-Kingston, Canada.

Redding Scholarship Winners Announced

MACON, Ga.—Charles A. Mathis Jr. and Patricia Elaine Atkins, two 1975 Mercer Univ. graduates, will be the first recipients of the Otis Redding Scholarship in the Walter F. George School of Law this fall.

The scholarship, named in honor of a Maconite who became an international noted recording artist, was initiated in 1974 by Phil Walden, Macon recording executive, to enable students to attend the Mercer law school.

Redding began his musical career in 1961 and was managed by Walden. The first gift for the fund was a $30,000 check from Lou Adler, president of Ode Records in Los Angeles, and co-producer of the Monterey Pops Festival at which Redding reached the peak of his career in 1967, a few months before his untimely death in a plane crash in Wisconsin.

Gary Valentine has joined the Journeymen as their new baritone. Valentine plays trumpet as well as sings and was with the Singing Goffs prior to joining the Journeymen. . . . The Speer Family is back from a successful tour of the West Coast with Doug Oldham.

COLLEEN CLARK

WNAH To Air All-Gospel Fare At Fairgrounds

NASHVILLE—WNAH's live, all-gospel music program will broadcast from the culture building at the Tennessee State Fairgrounds Sept. 12-21.

"Music City Gospel Time will feature the groups that have been on previously," says Hoyt Carter, program director. "Clayton Head and the Music City Country Gospel Express will be the stage band."

Anchored by afternoon personality Gary McCollum, the show will feature live and taped reports from the fairgrounds by Bill Grist and Carter, along with live music.

The five-hour broadcast Monday through Friday begins at 2 p.m. Sept. 12.

Truckers Line Up Favorite Talents

WHEELING, W. Va.—The fourth annual Truckers Jamboree and second annual Truckers Expo will be held Aug. 30-Sept. 1 at the Wheeling Downs Exposition grounds on Wheeling Island.

Jamboree U.S.A. will be held as before on Aug. 30 at the Capitol Music Hall. It will feature many of the truck drivers' favorite entertainers including Joe Stampley, Dave Dudley, Red Sovine and Dick Curless. The Expo will feature Donna Fargo.

Press rooms will be set up at the Exposition grounds for interviews with the Jamboree U.S.A. staff and performers between shows.

For information in acquiring accommodations, contact Bob Elliot, Screen Gems, 711 Fifth Ave., New York, N.Y. 10022 or call (212) 751-4400.

KGBS Broadcasts From the Basement

LOS ANGELES—KGBS-AM teams up with Marina Del Rey hot spot, The Basement, to bring country to the Marina. KGBS air personalities hosting Wednesday talent nights have been greeted with enthusiastic crowds as were entertainers featured on weekends such as Tom Bresh and Jerry Wallace.

Good response looks to continue with headliners Conny Van Dyke (star of "W.W. & The Dixie Dance Kings") and Spanky and Our Gang in the offing.

(Published Once A Month) Billboard SPECIAL SURVEY for Week Ending 9/6/75

Billboard Best Selling Gospel LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	23	**ANDRAE CROUCH & DISCIPLES** Take Me Back, Light LS 5637 (Word/ABC)
2	4	78	**HAROLD SMITH MAJESTICS** James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
3	7	19	**JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR** To THe Glory Of God, Savoy MG 14360
4	8	82	**ANDRAE CROUCH** Live At Carnegie Hall, Light LS 5602 (Word/ABC)
5	18	57	**REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE** The Harvest Is Plentiful, Creed 3056 (Nashboro)
6	1	19	**JAMES CLEVELAND & SHIRLEY CAESAR** The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
7	11	78	**JAMES CLEVELAND & THE VOICES OF TABERNACLE** God Has Smiled On Me, Savoy MG 14352
8	9	19	**THE GOSPEL WORKSHOP OF AMERICA MASS CHOIR** Recorded Live In Cleveland, Ohio, Savoy DBL 7004
9	2	19	**THE GOSPEL KEYNOTES** Reach Out, Nashboro 7147
10	NEW ENTRY		**SHIRLEY CAESAR** No Charge, Hob 2176 (Scepter)
11	NEW ENTRY		**JAMES CLEVELAND & CHARLES FOLD SINGERS** Jesus Is The Best Thing That Ever Happened To Me, Savoy MG 7005
12	15	6	**SWANEE QUINTET** Ups And Downs, Creed 3062 (Nashboro)
13	5	19	**REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR** Goodbye Lonliness, Hello Happiness, Gospel Truth GTS 3506
14	16	96	**JAMES CLEVELAND** Give Me A Clean Heart, Savoy MG 14270
15	10	44	**SEANSATIONAL NIGHTINGALES** My Sisters And Brothers, ABC/Peacock PLP 59209
16	17	92	**SENSATIONAL NIGHTINGALES** It's Gonna Rain, ABC/Peacock PLP 175
17	25	69	**SAM COOKE WITH THE SOUL STIRRERS** The Gospel Soul Of, Vol. 1, Specialty SPS 2116
18	6	31	**SENSATIONAL NIGHTINGALES** You & I & Everyone, ABC/Peacock PLP 177
19	19	69	**JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR** I'll Do His Will, Savoy MG 14284
20	22	14	**THE ANGELIC GOSPEL SINGERS** I'm Bound For Mt. Zion, Nashboro 7150
21	21	14	**THE TWENTY-FIRST CENTURY SINGERS** The Storm Is Passing Over, Creed 3060 (Nashboro)
22	13	36	**SUPREME ANGELS** Shame On You, Nashboro 7141
23	12	36	**JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR** In The Ghetto, Savoy MG 14322
24	26	31	**N.Y.C. COMMUNITY CHOIR** Great Is Thy Faithfulness, Savoy MG 14337
25	14	10	**SOUL STIRRERS** Heritage, Jewel LPS 0086
26	29	57	**SHIRLEY CAESAR WITH CAESAR SINGERS & THE VOICES OF THE WHITE ROCK BAPTIST CHOIR** Millenial Reign, Hob HBX 2170 (Scepter)
27	32	14	**PILGRIM JUBILEES** Crying Won't Help, ABC/Peacock 59216
28	31	6	**RANCE ALLEN GROUP** A Soulful Experience, Gospel Truth GTS 4207
29	NEW ENTRY		**ANDRAE CROUCH** Soulfully, Light LS 5581 (Word/ABC)
30	30	6	**WILLIAMS BROTHERS** What's Wrong With People Today, ABC/Songbird SBLP 248
31	NEW ENTRY		**SWAN SILVERTONES** I've Got Myself Together, Hob HBX 2177 (Scepter)
32	NEW ENTRY		**THE CONSOLERS** Let God Be First, Nashboro 7146
33	NEW ENTRY		**FIVE BLIND BOYS** Reach Out And Touch Somebody's Hand, Hob HBX 2174 (Scepter)
34	34	6	**EAST ST. LOUIS GOSPELETTES** It's A Jesus Affair, Nashboro 7152
35	NEW ENTRY		**MARION WILLIAMS** Prayer Changes Things, Atlantic SD 18142

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Tape/Audio/Video

Car Stereo

APAA Biggest Ever—But Autosound Holding Back

by STEPHEN TRAIMAN

CHICAGO—Although the Automotive Parts & Accessories Assn. (APAA) show Nov. 17-20 at McCormick Place already has filled the 1,200 booths on its original floor plan, a number of key autosound firms are not yet committed, and only four major suppliers of the mushrooming Citizens Band (CB) market are signed to date.

Some of the holdouts are expected to take space, according to Jim Sobszak, sales manager for Hall-Erickson exhibit management, but the situation obviously reflects the combination of growing car stereo participation in both the winter and summer Consumer Electronics Shows here, and the vastness of APAA itself, with three dozen autosound firms literally swallowed by some 550 other exhibitors in the OEM and aftermarket areas.

The seven holdouts—Aiko, Clarion, Car Tapes, DYN-Electronics, Metro Sound, Pioneer Electronics of America and Xtal (Far Eastern Research Lab)—all were at the recent summer CES in June and all but Car Tapes at the winter show in January.

In the growing CB area, to date Pace Electronics, Hy-Gain and Surveyor are exhibiting, and some units are likely to be shown by the Medallion Automotive Products division of Midland International. But Xtal, the first autosound firm to combine CB with a cassette player, has cancelled its reservation, leaving J.I.L. to carry the ball with its 23CB/8-track combination and new cassette/CB unit promised at the winter CES.

Other car stereo firms committed to APAA, a number of which will show solo CB units, adaptors or combination tape units, include AFCO, Audiovox, Automatic Radio, Bowman Industries, Arthur Fulmer, Inland Dynatronics Inc.

(Continued on page 59)

Bib Switches Disk Cleaner To Hi Fi Mart

By RADCLIFFE JOE

NEW YORK—In a move that contradicts current trends in hi fi marketing strategies, Bib Hi Fi Accessories has begun marketing a record cleaning accessory as a hi fi component in the hope of capturing a larger slice of the hi fi accessory market.

The cleaning device, designated Groov-Kleen, was originally sold by Bib in this country as a blister-packaged item in supermarkets, retail chains, discount shops and other mass merchandising outlets.

However, according to Michael Noakes, newly-appointed national sales manager for Bib's parent Revox Corp., the product is best suited to, and could have more lasting impact on, the hi fi market if sold as a component.

In preparing the item for its entry into the hi fi market, the company has discarded many of its original plastic parts, and replaced them with more durable chrome and steel. The unit utilizes a sable tracking brush to lift dust and dirt out of the record grooves. A removable velvet roller collects any residual dust before it reaches the stylus, thereby reducing wear, according to Noakes.

The Groov-Kleen device comes in two models for use on manual turntables and automatic changers. It incorporates height and balance adjustments which enable it to be used with any record player or system without causing speed variations. A self-adhesive seal anchors the unit to the turntable firmly and permanently.

According to Noakes, Groov-Kleen is available in most markets in the U.S. and Canada through record shops and hi fi equipment outlets. However, the firm is in the process of appointing a comprehensive network of representatives in an effort to blanket both markets.

Groov-Kleen is available to dealers in a counter display unit that features 24 manual and eight automatic turntable systems. It lists at $12 for the manual and $8 for the automatic unit.

According to Noakes, the marketing strategy for Groov-Kleen will be carefully monitored, and depending on consumer and dealer response, a similar strategy will be mapped for the full line of record and tape accessories which the company markets in this country.

Bib has no immediate plans to extend the marketing plan to Europe and other countries where its accessory line, including Groov-Kleen, is still sold as a peg-board accessory.

Headquartered in Syosset, L.I., Revox here is a subsidiary of Revox Corp. of England.

Columbia Tapes To Interphoto

NEW YORK—Opening an entire new mass market distribution channel after two years of negotiations, Columbia Magnetics is having its regular cassette and 8-track line sold and distributed to retail photo store accounts of Interphoto, one of the largest pipelines of photo equipment and accessories.

Approximately half of Interphoto's 5,000 to 6,000 accounts now handle blank tape, chiefly TDK cassettes and the company's new 8-tracks, and a private label "Sunset" line, and all are being given the opportunity to add the Columbia product, as of Aug. 1.

"It's one super account and we're going to work like hell with them to make it pay off," says Gary Schwartz, Columbia's Eastern regional sales manager. His reps are working with Interphoto's 50-plus rep field force in a genuine two-step operation, he emphasizes.

Also enthusiastic over the agreement is Jerry Lipman, Interphoto executive vice president and head of its IMC retail account division. Noting that the Columbia line shown to his sales executives at July regional meetings here and in Chicago and Los Angeles, he says, "We liked the complete program of merchandising and promoting to the marketing agent, salesman/rep, dealer and consumer."

Headquartered in Long Island City, Interphoto has five U.S. sales offices in Texas, Illinois, Ohio, Georgia and California, plus a Ca-

(Continued on page 58)

Ampex Revival Tied To Hardware Growth

REDWOOD CITY, Calif.—An increased use of blank magnetic recording videotape by the emerging home market, as well as in education and training, had been largely responsible for an unprecedented demand in audio/video products manufactured by the Ampex Corp., according to the firm's president and chief executive officer, Arthur Hausman.

Hausman reports the sale of Ampex audio/video products accounted for more than $110 million or about 45 percent of Ampex's total sales during fiscal 1975. The figures represent a jump of almost 70 percent over sales for fiscal 1972.

He explains that the sharp spiral can be linked directly to a gradual shift away from film in home movies, education and training, especially in under-developed countries; by TV broadcasters in commercials, news reporting and program production, and in the widespread conversion from black and white TV to color standards.

To emphasize his point, Hausman points out that during fiscal 1975, the sale of audio mastering tape climbed by 58 percent, broadcast videotape sales increased by 28 percent, and the sale of computer tape products climbed by 31 percent over the previous fiscal year.

The sale of blank audio tapes to the consumer market is also playing a significant role in Ampex's growth pattern, according to Hausman. The Ampex chief executive reveals that in fiscal 1975 his company sold $54 million in blank magnetic tape for consumer use, an increase of 22 percent over last year.

Like blank videotape products, the increase in sales of Ampex blank audio tapes have shot up by more than 60 percent in the three-year period since 1972. And last year alone Ampex sales of blank audio tapes to the international market climbed by 40 percent over the previous fiscal year.

The unprecedented increase in sales of both audio and video blank tapes is playing a major role in Ampex's fiscal turnaround. The firm realized a 23 percent increase in pretax earnings during fiscal 1975, and a solid 89 percent increase in net earnings.

The figures are especially significant in view of Ampex's near col-

(Continued on page 58)

'HI FI' STAKES

Magnavox Spins Off MX Div.

NEW YORK—In a move aimed at capturing a sizable portion of the hi fi specialty market, Magnavox has spun off its recently-developed MX line into a separate division.

The new division, designated MX Fidelity Components, will operate autonomously from the parent company, and will target the hi fi specialty dealer, which, according to Ed Carrier, product and marketing manager of the new arm, controls about 60 percent of the total hi fi market in this country.

The creation of the new division has been in the works for some time. More than a year ago, when MX was first announced, Carrier indicated that the line would be sold through hi fi reps, and not through the usual Magnavox channels.

According to Carrier, the whole idea in forming an independent division to handle the MX products is to "aggressively pursue the hi fi business." So far MX Fidelity Components has appointed 14 hi fi reps to handle the line, which now includes nine receivers including 4-channel equipment, five speaker systems and three turntables.

The new division is also working

(Continued on page 59)

CONSUMER & PROFESSIONAL

High-Powered Growth For SAE

By EARL PAIGE

LOS ANGELES—Higher and higher power requirements for discos, sound reinforcement, studios, radio stations, and certainly for the consumer who wants the most powerful playback equipment is developing into a fast-growing identifiable market.

Dealers and reps want to know about this market and much of the knowledge is coming from pioneering manufacturers such as Scientific Audio Electroincs (SAE) here.

Commencing with building amplifiers in his bedroom while working at the Beverly Hills Sound Center, Morris Kessler has seen his SAE expand steadily in seven years. SAE's building now is one and half times larger than its former plant near downtown Union Station.

Kessler, 35, also designed the new building with manufacturing exacting components as the prime aim—i.e., there is power and compressed air within five feet of any spot in the 36,000-square-foot factory and warehouse complex.

More recently, emphasis has been placed on modern marketing methods with Malcolm Schneer joining SAE as Kessler's top aide. Schneer comes from Warner-Lambert. Another key executive is Ed Miller, a tuner builder, who goes back to when SAE was M.K. (Morris Kessler).

And another recent move was to bring in Michael Joseph as national marketing manager from Marantz, who has a whole program of dealer seminars going on here. The 26-model line of preamps, amps, equalizers, tuners and acoustic components range from $250 to $1,250.

"We're developing a full line of professional models," says Joseph. "What we've done in the past is that our consumer models are of such high quality that they can be adapted for professional use by changing the front panel to rack size. Now, we've decided to go ahead and build a professional line directed at studio and sound reinforcement."

The model 2500, high-power stereo amp delivering 300 watts per channel at $1,250 and the model 2700B ½ octave equalizer at $600 are the first in this new series and not incidentally, the 2500 was used on the recent Rolling Stones tour for stage monitor purposes.

"We're introducing both models on the consumer level also because we feel that people in their homes want to associate with professional studio and enjoy that tie-in and we'd like to utilize that in our selling.

"The problem has been that most of the pro dealers are not that available outside the large cities so we want to make our products available to consumer dealers.

"Actually (consumer) dealers can move easily into this business. They're very much aware of recording and sound reinforcement, but they've never been offered the product to sell. They now need something when a customer comes in and says, 'Gee, I need a 19-inch rack piece that draws 600 ohms.' Now we have racks that fit right into recording studios, into radio stations, into sound reinforcement systems.

"We're broadening the line with a 200-watt model and probably a 100-watt model later on. There are a lot

(Continued on page 59)



SAE photo

More professionals are becoming consumers on a "connoisseur scale," SAE marketing manager Mike Joseph, left, tells Billboard's Earl Paige.

CRAIG $1 MIL PROMO PUSH

LOS ANGELES—Craig is for the first time expanding its $1 million plus recording act tie-in advertising and promotion theme beyond just TV and into radio and print. Also new are in-store support items, says John Romain, advertising director.

In addition to twice-nightly 30-second/six-scene TV spots on "Midnight Special" for 11 weeks in over 200 markets, Craig will promote on 567 radio stations adding up to 8,000 spots weekly and is into eight national magazines with over 50 million readers.

There are several refinements of last year's theme where Leon Russell's and Billy Preston's vehicles only were shown with car stereo but without them personally. Now Preston and (new for '75) Arlo Guthrie will appear personally in print ads and their songs will be used as beds in radio spots (see complete story next week).

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Update From Europe

Cordless Headphones Due; EMI Tape In German Bow

By WOLFGANG SPAHR

BERLIN—Although prototypes of cordless infrared stereo headphones are being demonstrated at a number of major exhibits at the Aug. 29-Sept. 7 Berlin Radio & TV Fair, they are not expected to be available until next year. The estimated 7 million German owners of headsets will have to wait to disperse with the lead connecting these to a record player, radio or tape recorder.

German manufacturers have been under pressure for some time to use radio transmission in place of the cord, but strict regulations of the German Federal Post Office precede any possibility of releasing a transmitter frequency for this purpose. It is now possible, however, to transmit the sound of TV receivers to headphones by infra-red light, using a luminescence diode which radiates the sound-modulated light into the whole room.

At the exhibition here, many German manufacturers have equipped receivers with infrared transmitters, or are offering an adapter kit to convert existing TV sets. All the listener then needs is a lightweight headset with built-in infrared receiver diode. Major firms also are working on a means of infrared stereo transmission that can be fitted after purchase, so as not to jeopardize present sales of headphones with connecting cords.

On another front, EMI Tape Ltd., of the U.K., has successfully introduced its blank tape in West Germany, basing a new division since May in Cologne. With 23 percent of the population statistically reported to own a tape recorder, and six blanks sold for every two prerecorded cassettes, the Federal Republic is a much-sought market.

According to reports, EMI blank tapes are being sold at 20 to 30 percent less than competing product lines, including the EMI X 1000 high quality iron oxide formulation that has done extremely well in the U.K. since its introduction there.

In the professional area, EMI is marketing a line of studio tapes, supplemented by a well-packaged consumer budget line called "Soundhog." Cassette features a poppy box and little pig with huge ears and trumpet-like nose as a trademark, packed in a case that opens with finger touch.

Although blank tape sales are growing, falling sales of consumer electronics products in general are causing severe problems for a number of major West German manufacturers.

According to Electronics Weekly, components companies such as AEG Telefunken, Volvo (Philips subsidiary) and Siemens are reporting a drop in demand of up to 30 percent.

Situation led to acquisition of the well-known Wega factory by Sony for a reported $16 million-plus, its first European venture apart from the Bridgend, Wales, tube plant. Another company hard-hit is Baba, with 1974 sales of over $220 million, reportedly able to overcome its financial problems only through assistance of majority shareholder GTE of the U.S.

Ampex Revival Noted

• Continued from page 57

lapse in 1972 when the company was $89 million in the red.

As Hausman observes, "We believe that Ampex has established a fine position for the future. We have greatly expanded our technological base, and this should result in a growth position in markets throughout the world."

Great Prices for
BLANK LOADERS
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DUPLICATORS
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SAN DIEGO HI FI—The Southern Calif. ERA chapter planning group is seen here shaping up its March 4-7, 1976, DMR at Town & Country Hotel in San Diego (Billboard, May 10). The event will draw more hi fi manufacturers than usual, believes Leon Ungar (aspirin bottle not withstanding)—insert, who heads the committee. Main reason is scheduled Bob and Teresa Rogers' consumer hi fi show set also for San Diego just a few days later (12-14). The chapter is also holding a professional sound show at Roger Young Auditorium in Los Angeles Oct. 14-15. Pictured left are initial planners Ellaro Strassner, Jack Carter and Art Szerlip (from left). At right: Rich Boerman, Carl Roberts, Jerry Bielsky, Jerry McEndarfee, John Fetting (face hidden), Charles Mitchell, Russ Bidwell and Ungar.





Billboard photos by Earl Paige

New Display For RCA Autosound

DEPTFORD, N.J.—RCA's Special Products Division has developed a new display for its car stereo equipment, available free to all dealers buying the four pieces of equipment the display accommodates.

The unit, model MDA-1203G, is designed to highlight RCA's 1975-76 line of under-dash cassette, 8-track and 4-channel tape systems for cars, boats and recreational vehicles. It will debut at the upcoming Auto Parts & Accessories Assn. (APAA) show, Nov. 18-20 at Chicago's McCormick Place.

The display emphasizes that all the new under-dash systems can be installed with convenient key-lock mounting brackets that permit easy slide-out removal of the player for use in other vehicles, or as a precaution against theft.

It also accommodates two pairs of RCA car speakers, and according to Bill Gore, advertising administrator for RCA Parts & Accessories, the firm is offering six pairs of speaker systems ranging in prices from $7.50 to $29.75 per pair. The speakers are also packaged in their own colorful display cartons.

Columbia Tape & Interphoto Tie

• Continued from page 57

nadian division. Current arrangement is just for U.S. distribution, Lipman says, but doesn't preclude expansion to the Dominion depending on its success in the States. "It will be six months or more before we get a real fix on the situation," he notes.

All four two-for-one promotions reintroduced at the summer Consumer Elctronics Show, as well as both factory and consumer rebates (Billboard, May 24), are being offered to Interphoto accounts, Schwartz says. This includes buy two, get one free three-paks of C-60 and C-90 cassettes plus 50 and 90-minute standard ConvertaQuad 8-tracks, with a $2 per case (48 3-paks) rebate to distributor or dealer and 50 cents per 3-pak to consumers.

Schwartz has already made some key sales calls with Interphoto reps, re-emphasizing that "we're really committed to the two-step program, and this deal should prove it."

He also is working in a number of other new distribution areas for Columbia Magnetics, and expects to continue broadening the company's reach in the market.

Rep Rap

The second annual **Rocky Mountain Consumer Electronics Dealer Show,** a wholesale trade event, is planned for Sept. 26-28 at Writers Manor in Denver.

The show, sponsored by the Rocky Mountain chapter, Electronic Representatives Assn., is open to all types of sellers of consumer electronics products on the wholesale level including television, video cartridges, audio components, stereo components, consoles, CB equipment, radios, tape components, blank tape and software, accessories, calculators and security systems as well as other items which might be deemed of a consumer electronics nature.

Invitations are being sent by the producers of the show, Show World Productions, under the direction of Jack N. Wade, to qualified wholesale buyers such as home entertainment retailers, electronics departments of department stores, mass merchandisers, independent retailers, discount chains and other types of stores dealing in consumer electronic products.

States which will be basically covered include Colorado, Wyoming, Western Nebraska and Kansas, Western North and South Dakota, Southeast Idaho, Eastern Montana, New Mexico and El Paso, Tex. Show hours will be from 3-10 p.m. Friday and 10-6 p.m. Saturday and Sunday.

★ ★ ★

Gil and **Irwin Miller, Gilbert E. Miller Associates,** 375 N. Broadway, Jericho, N.Y. 11753 (516) 433-5590, are taking advantage of the company philosophy of constantly updating and educating personnel by attending a 12-week management seminar course at the Dale Carnegie Institute in Manhattan.

The company also believes in taking advantage of audio cassettes, motion picture films, videocassettes and all of the other latest methods of sales and management training, the Millers explain. The firm reps U.S. Pioneer Electronics, Inc.

★ ★ ★

First **Koss Corp.** Merchandising Award for "excellence in serving the mass market" was presented to **Jean Pierre Gleis,** sales rep for **Jack Berman Co.,** Southern California Koss rep.

★ ★ ★

Mickey Noll, formerly in Cleveland area retail hi fi sales, has joined **Spectra Sales Co.,** 22476 Byron Rd., Cleveland 44122, president **Jim Bialosky** announces. Firm specializes in home/auto consumer electronics.

★ ★ ★

Amtroncraft Kits of N.Y., U.S. distributor for the Italian electronics line (Billboard, Aug. 2), has named **PACO Electronics,** 45 Stinson, St., Montreal, Que., headed by **William Cohen,** as exclusive Canadian agent.

U.S. reps and territories include **Waxman-Curriant** Sales, Buffalo, N.Y., upstate New York; **Jack Brown Electronic Sales Rep,** Yonkers, N.Y., metro New York and northern New Jersey; **Audio Marketing Assn.,** Akron, Ohio, for Ohio, western Pennsylvania, West Virginia; **Ray Hutmacher Assoc.,** Chicago, northern Illinois, eastern Wisconsin; **Ptarmigan Sales,** Denver, eastern Montana, eastern Idaho, Wyoming, Utah, Colorado, New Mexico.

Also, **Moulthrop Sales,** Oakland, Calif., northern California, northern Nevada; **Taub Sales,** Silver Spring, Md., eastern Pennsylvania, southern New Jersey, Delaware, Maryland, D.C., northern Virginia; **Robert Milsk Co.,** Southfield, Mich., Michigan, Indiana, Kentucky; **Campion Sales,** Richardson, Tex., Oklahoma, Arkansas, Texas, Louisiana; **J.E. Joyner & Assoc.,** Atlanta, Florida, Georgia, Tennessee, Alabama, Mississippi, southern Virginia, North and South Carolina.

Also, **Gemini Electronic Marketing,** Seattle, Oregon, western Montana, western Idaho, Alaska; **Carmine A. Vignola Assoc.,** Jefferson City, Mo., Kansas, Nebraska, Iowa, Missouri, southern Illinois; **Mullin Technical Sales,** Needham, Mass., New England, and **Bidwell Sales Assoc.,** Gardena, Calif., southern California, Arizona, southern Nevada, Hawaii.





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High-Powered Growth For SAE

• Continued from page 57

of people in recording studios and sound reinforcement applications who have been using a 150-watt model by some other company and they've become used to that power rating and that price point and we want to develop a product in that price range that's competitive. The 100-watt model is for people in small recording studios ... where 300 watts is just too much power for the speakers in the room environment they're using, and maybe even 200 watts is too much."

As for the consumer's knowledge, Joseph believes that three or four years ago people were not as knowledgeable as today. "People today have become very educated about electronics and with that they have learned what studio engineers learned 10 or 15 years ago—what you want, hou you want to use it and what you should have."

As for how all this interfaces with the demise of fair trade, Joseph says, "The kind of image we have as a company and the kind of stores that we work through represent the product fairly and they're not going to independetly discount or destroy our image. If they do discount, they will discount all lines. The only thing it (fair trade's death) will do is help the customer in the long run, by just reducing the overall price.

"There will be some very small, very elite audio accounts that were never designed to be businesses, that I'm afraid may collapse. On the other hand, they may learn how to become profitable businesses at the same time."

Speaking of the change from 10 months ago where there were adamant fair trade boosters to now when there is only half-hearted support, Joseph believes that there will be a period of 'unleased selling' and then everyone will come to the conclusion that they're not making any money. "There are a lot more businessmen in audio than there were 10 years ago."

SAE's image has been swiftly heightening over a period of time that found it experiencing delivery problems and moving into an expanded production position. There are several product reviews scheduled in upcoming consumer magazines. Joseph feels that there is good awareness by dealers and consumers and sees SAE stepping up promotion now that production is improving.

The growth of SAE can be seen in that two years ago it had only a suite at Summer Consumer Electronics Show. It has had booths at the past two CES summer events and it was at its first Audio Engineering Society exhibit this past srping.

This growth is international and Joseph says SAE has distribution in "every free nation where hi fi is sold and in several Soviet bloc countries. We just had letters from Poland and Yugoslavia asking about the product, so they could write articles about it, not just how to buy it. We like to believe that about 20 percent of our sales should be overseas.

"Right now, I have to work a lot harder to get our (domestic) percentage up because sales overseas have been so good."

Because SAE's quality control is so stringent, its products are shipped complete overseas. Interestingly enough, SAE is a big customer from these same countries in terms of parts. About 15-20 percent of parts are from off-shore and not just Asia. SAE is buying parts from Austria and Germany too.

"For many years, everything (in high-end parts) was totally American. Transistors are now, but caps and resistors were also. But Japan and Taiwan have made a strong effort. Their prices are very competitive, and the product is superior in many cases. Unless something happens in America, I would say that in the future the percentage of parts from Japan will expand. I think that because of the economy, this could change back, but it hasn't yet."

In part II next week, Joseph covers the quad and disco market potential, and the growth of massive power requirements tied, in part, to disco growth.

Autosound Lags At APAA Expo

• Continued from page 57

(IDI), Kraco, Lear Jet Stereo, Panasonic Automotive Products, RCA Parts & Accessories and Tenna Corp.

Another factor in the seeming lack of CB company interest in APAA is the establishment of the first CB-only show for next March 30-April 1 at the Las Vegas Hilton by the EIA Communications division, in effect competing with the CES shows sponsored by its sister Consumer Electronics Group.

The relaxing of FCC licensing restrictions which has augmented the CB boom, particularly in the home area, also has led to a splintering of effort. The decision by Panasonic to market separate CB lines through both its consumer electronics group in department stores and automotive products division (Billboard, Aug. 30) through car stereo pipelines is likely to be emulated by other giants in the field, now without any CB entry.

The APAA exhibit manager emphasizes, however, that autosound has been one of the few bright spots in the rather dismal year experienced by the car industry, and as such is still one of the show's key categories. Sobszak believes that the timing of this year's show is just right, with the Detroit doldrums bottomed out and car sales on the way up, and he has an encouraging outlook for the first half of 1976.

2 3M Fall Promos: Cassette, Open Reel

ST. PAUL—3M Co. has September-October promotions going for both cassettes and open-reel product. A "Special Price Sale" preprinted poly bag offers two low noise/high density S-C-60s at suggested $3.75 list versus usual $6. On Scotch low noise/dynarange 212-R90 open reel tapes (1,800 feet), 3M is prepackaging two with paper sleeve at suggested list of $11.25 compared to usual $15 for the pair of 90-minute reels.



Windsor photo

KOOPER ON TAPE—Columbia artist Al Kooper is one of growing number of artists recording live performances on videocassette. At cost of $1,500, Windsor Total Video used ¾-inch Sony U-Matic with stereo capability and two low-light-level Shibaden cameras to record his recent Bottom Line concert. Kooper, right, is seen in Windsor studio with producer Dick Mann of Professional Video Services and Windsor cameraman Wayne Hyde.

Tape Duplicator

By ANNE DUSTON

Zenith Radio Corp.'s full featured optical player, with prerecorded 12-inch disks played on a low-power laser beam, will not be introduced until 1979 at the earliest, according to **Karl Horn,** senior vice-president, engineering and research.

The company has also built prototypes of the other principal video players, a mechanical system deemed insufficient in quality for the U.S market, and a capacitive system that uses a very fine stylus to provide one side of the capacitor with the record providing the other.

"Currently, our major effort is directed toward solving in an optical player the rather complex problems associated with making this sophisticated product simpler and efficiently mass-producible." Horn says, noting also that while the capacitance system has a lower equipment cost, it has "rather limited feature options and higher cost of disk manufacture."

★ ★ ★

Audico Ltd., Chicago, introduce the 751 cassette winder with a running speed of 135 i.p.s. (34 seconds for a C-60), says president John Landsell.

The $1,335.00 unit is calibrated in minutes and seconds, has an accuracy of plus or minus two inches per 100 feet of tape, and an absolute repeatability of one-half inch per 100 feet.

Audico Ltd. bought the assets of Audimation Inc. to form a new company in April. Norman Deletzke, formerly owner of Audimation, is vice president of Audico. The firm is housed in its own 12,000 sq. ft. building at 7345 W. Wilson, Chicago, and employs 12 people. Current product line includes two 8-track winders, two cassette loaders and one duplicating machine.

Landsell reports that an automatic splicer will be added to the 751 loader in about ten months.

Update From Asia

Japan Electronics Spotlight

OSAKA—Although scaled down slightly from recent years due to the worldwide economic recession, the '75 Japanese Electronics Show (JES) expects to have virtually all its available 301,000-plus square feet of exhibit space filled for the Oct. 1-7 run in three halls at the International Trade Fair grounds here.

Sponsored by the Electronic Industries Assn. of Japan (EIA-J) the JES as with the twin Consumer Electronics Shows in the U.S., previews prototypes of consumer electronics products from major exporters with major American subsidiaries.

Included in the exhibitor list are Japan-based Aiwa, Clarion, Fujiki Electric, Hitachi, Matsushita (Panasonic), Mitsubishi Electric, Onkyo, Pioneer Electronics, Sanyo Electric, Sharp, Sony, Tokyo Shibaura Electric (Toshiba), and Victor Co. of Japan (JVC).

However, noticeable by their absence are the major manufacturers for export of the rapidly growing citizens band (CB) equipment. These CB marketers include Supernet, which makes mobile transceivers for Kraco, Hy-Gain, Midland International and Lafayette; Uniden, manufacturer for Pearce-Simpson, Radio Shack, Regency and Midland International; Kanda Tsushin and Omiya Electric.

Relatively small contingent of overseas exhibitors for JES, which also features testing/measuring equipment, electronic components and radio apparatus, includes RCA and ELCO International, U.S.; AKG, Austria; BASF, Siemens and Zimmer, West Germany; Electronic Engineering Assn., U.K.; Radiometer A/S, Denmark, and Korea Trade Center.

Magnavox Spins

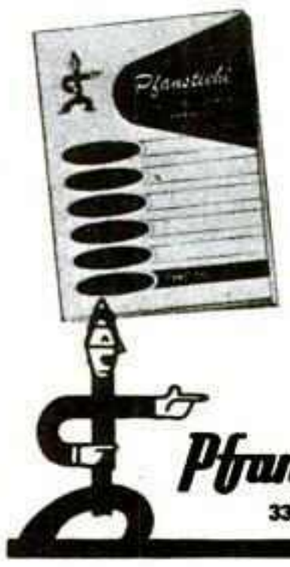
• Continued from page 57

on a merchandising package that will address itself to both regional and national markets. The first of these projects will be debuted this fall in Atlanta through a series of TV spots.

The Atlanta market is being selected to break the merchandising program because, according to Carrier, the Magnavox name is strong in the Southeast, and Atlanta will be the key market for "breaking out" the MX component line.

Carrier feels that formation of the new division gives him and his staff greater flexibility to operate. He says, "With our new division we will be able to cut through a lot of the red tape that bogged us down when we were part of the Magnavox operation."

In addition to Carrier, Nat Adamson, who headed product operations at Magnavox, is also on the MX team as general manager of the new division. Glen Beckmeyer, who originally worked on the design and engineering of the MX line, has been named technical director.



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A U.K. RE-RUN?

Chain Store Price War Looms

LONDON—Britain's High Street multiples (chains) may be embarking on a re-run of last year's record price war, following the decision of the W.H. Smith chain to raise the discount on 100 of its top-selling full-price LP's from $1.05 to $1.25.

F.W. Woolworth has announced its intention to increase its $1.15 discount on 20 top albums "as soon as possible." The other major chain, Boots, however, has no plan to hike its LP discount, which is currently running $1.15 on selected titles.

W.H. Smith has also trimmed 73 cents of its top 100 cassette titles and is accompanying its price cuts with a TV advertising campaign. The new discount rates will operate in W.H. Smith's 160 record-stocking stores for an indefinite period.

The prospect of a new price war at a time when independent dealers are already hard pressed because of escalating costs is viewed with alarm by Harry Tipple, secretary of the Gramophone Record Retailers Committee of the Music Trades Assn.

He says: "The multiples seem hell bent on damaging the structure of the record business." He thinks the new discount terms and the attendant publicity are threatening the livelihood of a great number of record dealers.

Says Tipple: "If we can't sell the top 50, who is going to make the charts? The multiples don't—they are selling in the wake of the independent shops." He was referring to the fact that the U .K. industry charts are compiled by the British Market Research Bureau from returns supplied by record dealers, excluding Boots and Smiths who do not participate.

Meanwhile, a new company has been formed here specifically to assist the small independent retailer in his fight for survival. Simons Records, an offshoot of Simons Sales Stores, has been established as a wholesaler and importer by Warren Goldberg and former RCA financial marketing administrator Paul Feldman.

Specializing in American cutout items, Goldberg claims to be able to offer the retailer full-price prime catalog product at a figure which will enable him to sell it at half the recommended retail price and still enjoy a 40 percent profit margin.

Says Goldberg: "As a retailer myself I can select the sort of product which will help the independent High Street Trader."

Simons Records is selling albums for as little as 63 cents with a top price of $2.10 for single albums and $2.70 for double albums.



SCHWAID PAGE PACT—Working out the "conversion" rate between a Thruppence and a Penny Farthing are Larry Page, left, head of the London-based Larry Page Group of companies, which includes Penny Farthing Records, and Bob Schwaid, right, head of the N.Y.-based Thruppence Ltd. management firm, who have just reached an agreement for Schwaid to act as U.S. representative for The Troggs.

VC/Strawberry New U.K. Label

LONDON—A new record company aimed specifically at the middle of the road pop market is being launched here this month. The label—VC/Strawberry—is the creation of David Williams, head of the Vogue Choice Management Agency and will be distributed by President. First signing is singer Gerry Monroe who had hits in the U.S. some years ago.

The label will concentrate on U.K. talent with MOR artists released on the VC label and the more teen-oriented acts on Strawberry.

Japan's Romance With Soul Turns Sour

• *Continued from page 1*

formed soul bands to cater to the demand for the music.

After a number of months of hectic activity, the soul scene has captured its corps of fans. Soul is soul, quips one disk jockey, hinting that its popularity and growth will be limited.

The music by its very nature cannot be Japan-ized like other international categories. Yet its intensity of feeling appeals to the Japanese who are sensitive and emotional by nature.

Soul has been played on a limited basis in discos which are more often than not eating and drinking establishments with comparatively little space for dancing. They feature live, not recorded, dance music ranging from Latin to rock, and prices are set "as much as the traffic can bear."

Even so, only a few of these high-class establishments can afford to book U.S. soul artists of international fame, although a 40-member All-Japan Soul Discotheque Organization was formed last April to mutually solve such problems.

Consequently the comparatively few discotheques in the original sense of the term are packed to the rafters with regular clientele, giving American visitors to Japan the impression that discos and soul are now the Japanese way of life. T'aint necessarily so, the more experienced talent managers and music promoters have discovered.

At Byblos, the most popular discotheque in this music capital, it costs a male the equivalent of $5 for admission and two drinks, a female about $3.35 for same, service charge and tax included. Additional drinks range from $1.35 for a glass of beer to $3.35 or more for a shot of brandy.

Byblos is one of the few establishments featuring recorded music continuously played by a disk jockey, who moves up and down all floors in a glass cage. This long-established disco is located behind Tokyo's Akasaka Strip, one of the most expensive pieces of real estate in the world.

Close by Byblos is Mugen, which usually features an American soul group alternating with a Japanese rock band. Here, admission including one drink is $6 for males, $4 for females, with a $1.35 discount before 7 p.m. A glass of beer at Mugen costs $1, a cocktail or shot of hard liquor $1.35 and a soft drink about 65 cents.

The Crazy Horse, located next to the CBS/Sony recording studios at Roppongi in this music capital, features two dance bands alternating from 6 p.m. to midnight closing time. Here, whisky is available by the bottle, ranging from about $11.75 for "special blend" to $26.85 for scotch. There's also a 10 percent service charge at the Crazy Horse, which is classed as a discotheque.

Most of the Japanese discotheques are located in the heavily trafficked districts and there are comparatively few discos in Osaka, Yokohama, Nagoya and other big cities, although they have been included in the Japan performance tours of most soul artists of international fame.

Roughly speaking, the price of a good seat at a public concert in Japan ranges from $7.70 to $8.40 for a live performance by a U.S. soul artist or group of international fame, or about the same as the retail price of a record album by the same artist or group.

Most concert halls in the big Japanese cities seat about 2,300 persons and their capacity is usually restricted because of the danger of an earthquake or fire. There are exceptions, however, in both ticket prices and seating capacity.

Kyodo Tokyo and its branches in the main Japanese cities, also Udo Artists, an affiliate of Kyodo, have succeeded in keeping concert ticket prices down, but most other Japanese promoters are finding it increasingly difficult to do so. Nevertheless, they are trying to compete.

For example, Asia Enterprise brought Stevie Wonder into Japan and its affiliate, All Produce, fixed two concert dates at the 11,000-seat Nippon Budokan with ticket prices ranging from about $8.40 to $16.80. However, admissions to each of two additional concerts at the 2,400-seat Kosei Nenkin Kaikan in Osaka ranged from $9.40 to $19.50.

Tickets to the final concert in the provincial city of Shizuoka ranged from about $6.70 to $15.10, about as much as the local traffic could bear.

On the disk sales level, soul music, during the first half of this year, accounted for 15 percent of the international releases. Total disk and tape sales from international artists hit the $95 million mark at retail.

Nihon Victor, the software arm of JVC, boasts the largest roster of soul artists and is preparing to release a whole slew of twin LP sets Oct. 5. The double albums will feature soul hits by Stevie Wonder, the Commodores, the Stylistics, the Temptations, Diana Ross, Marvin Gaye, the Supremes, the Jackson 5, the Crusaders, Gladys Knight & the Pips (of Motown vintage), Chuck Berry and the Four Tops.

Earlier this year, CBS/Sony mounted a Japan-wide record sales campaign to push Philadelphia International soul artists and repertoire, including of course the MFSB, the Three Degrees and the O'Jays.

Meanwhile, Toshiba-EMI's '75 rock & soul campaign has been reinforced by Isaac Hayes' Hot Buttered Soul label and "Chocolate Chip" has been rushed for release in Japan.

SEPTEMBER 6, 1975, BILLBOARD

Bearsville U.K. Bow Gets Big WB Boost

LONDON — New York-based Bearsville record company has opened its own operation here, working in tandem with Warner Bros., with offices within the WEA premises.

Bearsville artists include Todd Rundgren, Foghat, Felix Cavaliere, Paul Butterfield and Jesse Winchester. Ian Kimmet has been appointed label manager to coordinate all Bearsville activities in Europe working closely with WB publicity director Moira Bellas and promotion director Bill Fowler.

Plans for an independent Bearsville office were drawn up by Albert Grossman, who founded the label, with WB chairman Mo Ostin and U.K. managing director Derek Taylor.

Kimmet is to be involved in the organization of tours and will supervise a special dealer campaign to revitalize the label's identity in the U.K. market, and to tie in with Rundgren's debut British tour in October.

There are also plans to issue and relaunch several albums at present unavailable in the U.K. These include a double repackage of the first two Rundgren albums previously released on the Ampex label, and two Sparks albums.

Prior to the Bearsville appointment, Kimmet worked at Feldman's Music for over four years and more recently at Island Music as professional manager. His assistant at Bearsville will be Janet Dicker, who comes to the company from Rondor Music.

Blue Note In U.K. Reverting To UA

LONDON—Distribution of the Blue Note catalog in the U.K. is reverting to United Artists from Transatlantic Records on Oct. 1, 17 months after Transatlantic took over U.K. distribution of the label.

Sole reason for the switch is the creation of United Artists' own sales force. UA's Cliff Busby emphasizes that the move is in no way a reflection on the performance of the Transatlantic Group. "They have done an excellent job with Blue Note," he says.

Don Mousseau, who handled the Blue Note product for Transatlantic, said in a statement on the move: "Transatlantic Records regret that their successful relationship with Blue Note Records is terminating and wish to take this opportunity to emphasize that their commitment to jazz in the U.K. is in no way affected." The statement points out that since Transatlantic began distributing Blue Note product in the U.K. sales have increased by over 400 percent.

The Transatlantic Group continues to be the exclusive U.K. licensee of Milestone and of the British jazz label, Black Lion.

United Artists plans to develop the new crossover image which Blue Note has acquired. Says Busby: "Without de-emphasizing the jazz element in the catalog, we want very much to give strong promotion to the new crossover repertoire which has been so successful in the States."

Palette's Belgian Tie

BRUSSELS—Palette product is now being distributed in Belgium by the International Bestseller Company. The label is marshalling its new productions into two special series—Bestseller, and Sounds Superb.

Among the major releases on the label are "Honki Kashira," a new single by Digno Garcia; a Flemish version of "Stand By Your Man" by Rita Deneve; an LP by Will Tura, "Liefdeverdriet"; an LP by the Balladeers called "The Best Of Folksong," and an album by Merino Costa.

BBC Revives Rock Show; To Debut U.S. Pop Series

LONDON—BBC Radio 1 is reinstating the late-night showcase for contemporary rock music, dropped in January as part of the corporation's economy measures.

Back in the driving seat with effect from Sept. 29 will be John Peel with a one-hour show running until midnight from Monday-Friday. Since the late-night show became a casualty of the merging of Radios 1-2 for five and one-half hours in the evening, Peel has been hosting a tea-time record show. Under the new arrangements in the autumn schedules, Radios 1-2 will continue to operate on a joint basis from 6 p.m.—one hour earlier—until the Peel show begins at 11.

Derek Chinnery, head of Radio 1, comments. "There has been a terrific demand for the restoration of the late-night rock programme. The changes do not restore any of the airtime cut in January's economies. All we have done is to reshuffle the number of hours now available."

Taking Peel's tea-time slot will be Dave Lee Travis from Monday-Thursday, with Rosko's Roundtable on Friday. Anne Nightingale will host the Sunday late-night request show, previously presented by Dave Lee Travis.

On Sept. 27 at 5 p.m. Paul Gambaccini will introduce the first of a new series of 90-minute programs which will include reviews of the American pop scene.

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100,000 LP SALES

Black Hit 'Warrior' Opens World Tour

JOHANNESBURG—The all-black hit musical "Warrior" will tour Canada and the U.K. after France, announced Robin Taylor, managing director of Satbel Record & Tape Co. He had just presented a fourth gold record to Bertha Egnos, co-composer of the musical, for sales in the domestic market of more than 100,000 albums.

The musical opened at the Olympia in Paris Aug. 19 for a two-week run. It will then play weeks at various British theaters before transferring to the O'Keefe Theater, Toronto from Oct. 27. The show will then return to Britain for a run at a West End theater.

"We expect tremendous record sales to result from this tour," Taylor says. "The show opened in March 1974 at the Brooke Theater and is still playing to capacity houses. While one cast is overseas, two others will be working here in South Africa."

Release of the "Warrior" album has been secured in France, Benelux, Scandinavia, Germany, Austria, Switzerland, Italy, Spain, Portugal, Japan, U.S. U.K. Israel and Australia, making it the most successful South African recording ever to hit the world market.



Satbel photo

Fourth gold disk for hit musical "Warrior" is presented to co-composer Bertha Egnos by Robin Taylor of Satbel.

The follow-up album, "Ipi Tombi," and a forthcoming original cast double album, complete with narration, are also expected to bring in substantial overseas currency for Satbel.

BLACK LION, FREEDOM

Dureco Adds 2 U.K. Lines

AMSTERDAM—Dureco, already heavily involved in jazz repertoire, has added two more jazz labels to its stable with the signing of the U.K. Black Lion and Freedom lines. The deal was concluded in cooperation with its sister companies Fonior in Belgium and Sofrason in France.

Dureco already represents CTI/Kudu/Salvation, ECM, Sonet, Joker, Napoleon and Milestone, and currently has an entry in the Dutch charts with the single by Kudu artist Esther Phillips, "What A Difference A Day Makes."

Dureco has recently signed a deal to distribute Ricordi and Carosello product in Holland and Mr. Pickwick product from Pickwick France. The company has also renewed its deal with Penny Farthing Records for further three years.

Scheduled for release by Dureco is the soundtrack album of the new Dutch motion picture, "Het Jaar Van De Kreeft" which also features the single "If That's All What Love Is" by Valerie.

Phonogram/Ward Pact

LONDON — Phonogram has signed a three-year worldwide contract with Clifford T. Ward, who has had three albums released on Charisma, licensed through Phonogram. Although he recorded for Charisma, Ward was in fact signed to B&C and his contract became void when the company crashed. The deal was concluded between Ward's manager Clive Selwood, and Nigel Grainge, Phonogram A&R manager. The company is planning to release Ward's next album in November on the Philips label, probably preceded by a single in mid-October.

RCA Splits British Meet

LONDON—RCA's annual U.K. sales conference, originally planned for the Marble Arch Holiday Inn on Sept. 12, has been cancelled and instead the company will hold two regional meetings later in the month.

The reason for the split conference is twofold: the fact that RCA's entire sales force has already had two meetings in recent weeks, and the economic climate which has resulted in other major record companies tightening their belts this year. The first regional conference will be held at the Park Hall Hotel, near Manchester, on Sept. 24 and the second, two days later at the Holiday Inn in London.

An RCA spokesman explains: "The sales force had a meeting when new managing director George Lukan arrived, and there was a similar meeting when RCA changed over to car selling. In view of this, it was not thought necessary to get together again as a total sales force."

He adds that the original sales conference had been planned low-key anyway. "The two regional meetings will concentrate entirely on selling the product to the salesmen, and there will also be details of this year's dealer-loader campaign. "The feeling is that two smaller, but more intimate gatherings are better than one large one."

Sonet Jazz Due For U.K. Release

LONDON—Sonet U.K. will soon release a batch of five albums in the Giants of Jazz series recently inaugurated by Sonet, Sweden.

Among the releases are three albums recorded in New York by Sonet executive producer Sam Charters—"Oleo" by the Lee Konitz Trio, "In Walked Sonny" by Sonny Stitt with Art Blakey's Jazz Messengers, and "The Bop Session" with Dizzy Gillespie, Sonny Stitt, John Lewis, Hank Jones, Percy Heath and Max Roach.

The other two LP's recorded in Stockholm, are "Motoring Along," by Al Cohn and Zoot Sims with Horace Parlan on piano, and "Just Us," by the Barney Kessel Trio.

From The Music Capitals Of The World

HAMBURG

Violinist **Helmut Zacharias** made a guest appearance at the 15th International Song Contest in Sopot, Poland, Aug. 23. ... Munich music publisher **Peter Kirsten** is to close his Cologne and Hamburg offices in October and will concentrate all his activities in Munich with **Eva Hoppe** (press), **Angela Heede** (TV promotion), **Karl Heinz Voell** (radio promotion) and **Victor Behrens** (artist booking). ... **Udo Lindenberg and His Panik Orchestra** are to record an album in English next year and will make a concert appearance in London. ... Holland's **Herman van Veen** has recorded a new album in German. ... Teldec has signed the Dutch group **Shocking Blue** and another Dutch group, **Focus,** has switched to the Philips label from Polydor. ... Singer **Reinhard Mey** (Intercord), whose "Wie Vor Jahr Und Tag" album has sold 350,000 copies and earned him a gold disk, will make a 60-city tour of Germany this fall. ... Singer **Ulrik Remy** has left Phonogram to sign with Intercord.

The James Last album "Non-Stop Dancing No. 20" has sold 300,000 in its first three months of release, according to Polydor. ... **Freddy Quinn,** currently starring in "The King And I" at the Staedtiache Buehnen in Luebeck, guests on the **Rudi Carell** TV show Sept. 20. On Oct. 11 in Dortmund, Quinn will be presented with Radio Luxembourg's Bronze Lion award. ... Intercord has signed newcomer **Adrian Wolf.** ... **Igal Bashan** from Israel makes his debut on the Polydor label with "Sommerwind." ... Irish singer **Dana,** who made successful TV appearances here recently, has released a single in German, "Vergise nicht, dass Ich Dich Liebe." ... Deutsche Grammophon is launching a major campaign to promote its children's repertoire of 60 albums, selling at $4 each. ... Many radio stations presented special shows to mark the 70th birthday of composer **Peter Kreuder.** ... CBS is mounting a major campaign for "Rockwork," a series of double albums featuring 34 bands and selling at $7.50 each. There are 20 albums in the series and each pack contains an eight-page illustrated booklet.

Among the artists appearing in a special Berlin Radio & TV Exhibition show on both TV channels were **Albert Hammond, Rex Gildo, Udo Juergens, Franz Lambert, Vicky Leandros, Mireille Mathieu, Wencke Myhre,** the **Les Humphries Singers,** the **Pasadena Roof Orchestra** and the **James Last Band.** ... **Nina & Mike** have recorded a German version of the **George Baker Selection** hit "Paloma Blanca" for Ariola. ... **Michael Holm** has recorded a German version of the Italian hit "Tornero—Wert Auf Mich" for Ariola. ... Following sell out concerts in Germany, **Manfred Mann's Earthband** is achieving good sales with the album "Nightingales And Bombers."

BASF is releasing a Diamonds Of Jazz series, with albums by **Nat King Cole, Louis Armstrong, Ella Fitzgerald, Count Basie, Benny Goodman** and **Billie Holiday.** ... Jupiter Records has released its first children's album, "Jupi & Jupinchen." ... New signings by BASF include **Angela Branca, Rainer Rodin,** trumpet duo **Charlott & Juergen Wendling, Rich David, Rene Martin** and **Hanne Haller.** ... CBS has released a series of three double albums under the title "The Golden Days Of Jazz" featuring **Buck Clayton, Bix Beiderbecke** and **Eddie Condon.** ... Intercord has released the third album of the Irish duo, **Eddie & Finbar Fureye.**

Metronome is giving strong promotion to an album on the Barclay label by Copenhagen singer **Etta Cameron.** ... Chrysalis band **UFO** played successful concerts in Germany. ... United Artists has released two double LP's under the title The Classic German Rock Scene, featuring such groups as **Amon Duul II, Can, Embryo** and **Groundhogs.** ... WEA released a 28-track compilation double album by the **George Baker Selection.** ... Songwriter/producer **Michael Kunze** has created a new group, **Osiris,** for WEA. ... The fourth show in the German second TV channel (ZDF) series "Musik Ist Trumpf," to be transmitted from the Saarland Hall in Saarbruecken Sept. 13, will star **Mireille Mathieu.** Also appearing will be **Julio Iglesias, Olivis Molina, Los Diablos, Marek & Vacek** and **Margit Schramm.** Director of this fourth EMI AV music production, in cooperation with ZDF, will be **Dieter Wendrich** and musical direction and arrangements will be by **Heinz Gietz**

WOLFGANG SPAHR

DUBLIN

The national executive council of the Irish Federation of Musicians and Associated Professions has opened a fund to assist the families and relatives of **Fran O'Toole, Brian McCoy** and **Tony Geraghty,** the **Miami Showband** musicians who were killed recently, and Miami musician **Stephen Travers** who was injured in the ambush near Newry. The head office of IFMAP is at Cecilia House, 63 Lower Gardiner Street, Dublin 1. Many entertainers have offered their services to the Miami Fund. ... Film producer **Kevin McClory** is staging a novel benefit show for the Central Remedial Clinic and the Variety Club of Ireland at his home Straffan House, County Kildare on Sept. 14. There will be a circus, a medieval banquet and a discotheque, and circus ringmaster will be **John Huston.** Among those appearing as clowns in the circus will be **Shirley MacLaine, Richard Harris, Burgess Meredith** and **Eric Clapton.** The **Chieftains** will entertain at the banquet. Artists are giving their services free.

Songwriters from 31 countries submitted more than 1,000 songs for this year's **Castlebar Song Contest,** which will be held Oct. 6 to 10. A selection committee has chosen 27 songs from 13 countries for the finals. They are from Ireland (8), England (8) and one each from the U.S.A. Belgium, Bulgaria, Czechoslovakia, Germany, Greece, Hungary, Malta, Norway, Scotland and Yugoslavia. ... In the interest of speeding up mail, Polydor Ireland has obtained a Post Office box number for its Dublin headquarters in Sheriff Street. Address is Polydor Ltd., P.O. Box 813.

AMSTERDAM

Singing brothers **Bolland en Bolland** will be paying a promotional visit to the U.S. in October. The duo is to make a film to promote their new album, released by Phonogram on Sept. 5. ... At the end of August, Phonogram group **Jungle,** will cut their first single, "Chilly Lilly." The group has been working in Holland for the past year. ... After six months in business the BASF music publishing company already has a catalog of more than 300 titles and is currently enjoying chart success with the Hank Snow song, "Somewhere Between," which has been recorded by the **Tumbleweeds.** ... Television station KRO is to transmit a 50-minute **Pointer Sisters** special on Sept. 13. ... In mid-September, WEA is to release more than 25 LPs in Holland, including new material from **Linda Ronstadt, Paul Kossoff, J. Geils, Van Dyke Parks, Commander Cody, Curtis Mayfield** and **The Grateful Dead.**

Emmylou Harris is expected in Holland at the end of September on a promotional visit. ... **Todd Rundgren** will be making a promotional visit in October. ... During September the NCVR TV station will broadcast three weekly shows featuring **Nana Mouskouri.** ... Dutch jazz singer, **Ann Burton** recorded an album earlier this year while on tour of Japan. Titled "By Myself Alone," it will be released by Phonogram on Sept. 5 and the singer starts a new Japanese tour at the end of the month. ... Holland's oldest pop group, the **Tielman Brothers,** have a new album released on Negram this month. Also on Negram a new al-

(Continued on page 63)

Spanish Festival To Repeat In '76

MARBELLA, Spain—A performance by Spanish dancer Antonio with the Ballet Nacional de Festivales de Espana rounded off Musical 75 Marbella, a five-day festival presented by Spanish impresario Augustin Quintana and American promoter Victor O'Gilvie in the Nueva Andalucia bullring.

Artists appearing included Donna Hightower, Mocedades, the Grupo Alcatraz, Paco de Lucia, Aguaviva, Sergio y Estibaliz, Ana Belen, Victor Manuel, Los Bravos—reunited after a temporary split—Mike Kennedy, Victor y Diego, Juan Manuel Serrat, Nuestro Pequeno Mundo, Los Canarios and Patxi Andion.

Quintana and O'Gilvie are planning to make the festival an annual event and will also stage an international jazz festival at the bullring next year.

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Doug McKenzie photo

CHART TOPPERS—Gull Records duo Typically Tropical (Max West and Jeff Calvert) were presented Music Week No. 1 awards for their chart-topping single "Barbados" by U.S. deejay Wolfman Jack at the Mayfair Hotel in London. From left are label's David Howells, Wolfman, West and Calvert.

International Turntable

David Drew, editor of Boosey & Hawkes quarterly publication "Tempo," takes over new post in the firm as director of publications Oct. 1, with responsibility for the B&H serious music catalog. Until then he will act in part-time capacity while fulfilling commitments as program director of the Gulbenkian Foundation's series of modern music recordings, and special adviser to the Berlin Festival. He is current chairman of the British section of the ISCM, member of the Arts Council's music panel and of the British Council recording subcommittee. Present assistant editor of Tempo **Calum MacDonald** becomes managing editor on Oct. 1.

John Burnham has joined Phonogram as artist liaison officer. Burnham, 29, has been working with **Godfrey Davis** for the past two years as customer liaison manager and was last involved with the record industry when he worked for Chrysalis as road manager to Chicken Shack. He will be responsible to Terry Bartram, head of public relations, and Ken Bruce, artist liaison co-ordinator. Another executive will be appointed within the next few weeks to bring the team up to full strength.

Annabel Epril, founder of Nimbus Enterprises public relations and management company of New York, has joined EMI as senior press officer. She reports direct to managing director, Gerry Oord. She is responsible for press on EMI Records, HMV Record Shops and will additionally act as artist liaison and entertainment officer.

Ted Rowe has been appointed to the board of Howards Printers members of the Tinsley Robor Group and specialists in record label and sleeve printing. Rowe was previously works manager and has been with the company for 14 years. ... **Geoff Morris** has been appointed promotion manager of UA Records from Sept. 1. Morris, formerly promotion manager for the MAM label, will be specializing in UA's MOR artists.

Decca Deal For Catalog Stalemated

LONDON—Decca's negotiations to acquire the Contemporary catalog for the U.K., which had reached an advanced stage, are now in suspension, according to licensed labels manager Jon Donaldson.

The deal was initiated last year between Decca's Geoff Milne and Contemporary chief, Lester Koenig, during a stateside visit by Milne. But although contracts were signed, certain difficulties have apparently arisen.

There has been a great deal of interest in the Contemporary label here because of the presence in the catalog of such highly marketable reissue material as the Andre Previn/Shelly Manne "My Fair Lady" and "West Side Story" albums, the Sonny Rollins LP "Way Out West," the Hampton Hawes "All Night Session," and other LP's by Benny Carter and Earl Hines, Ornette Coleman, Art Farmer and Barney Kessel.

Koenig declined to comment on his future plans for Contemporary in the U.K. when contacted in Los Angeles this week.

Poland Gets Competition

WARSAW—The monopoly of the record industry in Poland enjoyed for so many years by Polskie Nagrania has been ended by the formation of a competing company, Tonpress.

The new company will specialize in the production of singles aimed at a wider market than just the discos. So far this area has tended to be overlooked in Polish record production, with Polskie Nagrania concentrating principally on LPs.

In its first year of operation Tonpress plans to sell 250,000 singles with output rising to a million in its second year of operation. Initially Tonpress will obtain its repertoire from recordings made by the Polish radio and will use the technical facilities of Polskie Nagrania.

8 Rock Acts In S. African Fest

JOHANNESBURG — Eight South African rock groups will participate in the Great South African Pop Festival to be held at Ellis Park, Johannesburg, Oct. 18. Booked to appear are Rising Sons, Staccatos, Rabbitt, Gate, Tank, Copperfield, Buttercup and the Julian Laxton Band.

The festival is scheduled to run for eight hours, starting at 3 p.m., and between acts disk jockey Dorian will be presenting records. The event will be filmed by Peter Heath, a top South African director.

The festival is being staged by Norman Greenberg, managing director of Audiovisual Communications. Greenberg is hoping the event will draw an audience of 12,000.

SEPTEMBER 6, 1975, BILLBOARD

Billboard Hits Of The World™

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	
1	1	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)—Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
2	2	SAILING—*Rod Stewart (Warner Bros.)—Island (Tom Dowd)
3	3	THE LAST FAREWELL—*Roger Whittaker (EMI)—Tembo Music (Dennis Preston)
4	6	IT'S BEEN SO LONG—George McCrae (Jay Boy)—Sunbury Music (H.W. Casey/R. Finch)
5	8	THAT'S THE WAY (I LIKE IT)—K.C. & The Sunshine Band (Jay Boy)—Sunbury (H.W. Casey/R. Finch)
6	7	BLANKET ON THE GROUND—Billie Joe Spears (United Artists)—Campbell Connelly (Larry Butler)
7	15	BEST THING THAT EVER HAPPENED—Gladys Knight & The Pips (Buddah)—KPM (Kenner/Wise)
8	4	BARBADOS—*Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)
9	36	SUMMERTIME CITY—*Mike Batt (Epic)—Batt Songs/April (Mike Batt)
10	5	IF YOU THINK YOU KNOW HOW TO LOVE ME—*Smokey (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
11	10	DOLLY MY LOVE—Moments (All Platinum)—Sunbury Music (H. Ray/T. Keith)
12	14	EL BIMBO—Bimbo Jet (EMI)—Burlington Music (Laurent Rossi)
13	45	FUNKY MOPED/MAGIC ROUNDABOUT—*Jasper Carrott (DJM)—B. Feldman/J. Lynne/Carlin (Jeff Lynne)
14	18	SUMMER OF '42—Biddu Orchestra (Epic)—Warner Brothers (Biddu)
15	17	DELILAH—*Sensational Alex Harvey Band (Vertigo)—Donna (David Batchelor)
16	12	SHERRY—*Adrian Baker (Magnet)—KPM (Morgan Baker)
17	9	JIVE TALKIN'—*Bee Gees (RSO)—Abigail/Slam (Arif Mardin)
18	29	LOVE IN THE SUN—*Glitter Band (Benn)—Rock Artists (Mike Leander)
19	35	JULIE ANN—*Kenny (RAK)—Martin Coulter (Bill Martin/Phil Coulter)
20	28	A CHILD'S PRAYER—*Hot Chocolate (RAK)—Chocolate/RAK Mickie Most
21	19	FAME—*David Bowie (RCA)—Mainman/Lennon/ATV/Cailidh/Crysalis (Bowie/Maslin)
22	25	ROCHDALE COWBOY—*Mike Harding (Rubber)—Francis Day & Hunter (Geoff Heslop)
23	27	DON'T THROW IT ALL AWAY—*Gary Benson (Atate)—Noel Gay (Steven Edgley)
24	11	GIVE A LITTLE LOVE—*Bay City Rollers (Bell)—Utopia/DJM
25	16	SEALED WITH A KISS—Brian Hyland (ABC)—United Artists (Pogo Prod.)
26	20	SUPER WOMBLE—*Wombles (CBS)—April/Batt Songs (Mike Batt)
27	—	MOONLIGHTING—*Leo Sayer (Chrysalis)—Blanedell/Compass/Longmanner (Ruse Ballard/Adam Faith)
28	22	LOVE ME BABY—*Susan Cadogan (Magnet)—Magnet (Peter Waterman)
29	31	ONE OF THESE NIGHTS—Eagles (Asylum)—Warner Bros. (Bill Syzmczyk)
30	30	BRAZIL—Crispy & Co. (Creole)—Latin American (I.H.P. Prod.)
31	23	JE T' AIME—Judge Dread (Cactus)—Shapiro-Bernstein (Al-Ted Prod.)
32	24	HIGHWARE—Linda Carr & the Love Squad (Chelsea)—Intersong (Kenny Nolan)
33	13	IT'S IN HIS KISS—Linda Lewis (Arista)—T.M. (Tony Silverster/Bert DeCotex)
34	46	FOOL—*Al Matthews (CBS)—Acton Green/Universal Song (P.R. Tubbs)
35	43	PANDORA'S BOX—*Procol Harum (Chrysalis)—Blue Bead (Leiber/Stoller)
36	32	LOVE WILL KEEP US TOGETHER—Captain & Tennille (A&M)—Kirshner/Warner Brothers
37	40	LOVE WON'T LET ME WAIT—Major Harris (Atlantic)—Gamble-Huff/Carlin (Bobby Eli)
38	39	KNOCKIN' ON HEAVEN'S DOOR—*Eric Clapton (RSO)—Big Ben (Tom Dowd)
39	—	SING A LITTLE SONG—*Desmond Dekker (Cactus)—Creole Music (Bruce Anthony)
40	21	NEW YORK CITY—*T. Rex (EMI)—Wizzard (Marc Bolan)
41	49	BRAZIL—Ritchie Family (Polydor)—Latin American (Jacques Morali)
42	48	MOTOR BIKING—*Chris Spedding (RAK)—Island Music (Mickie Most)
43	41	THAT'S WHAT LIFE IS ALL ABOUT—Bing Crosby (United Artists)—Donna (Ken Barnes)
44	33	GET IN THE SWING—*Sparks (Island)—Island (Tony Visconti)
45	—	SCOTCH ON THE ROCKS—*Band of the Black Watch (Spark)—Southern Music (Barry Kingston)
46	—	FEEL LIKE MAKIN' LOVE—*Bad Company (Island)—Island/Bad Company (Bad Company)
47	—	SOLITAIRE—Carpenters (A&M)—Kirshner/Warner Brothers (Richard Carpenter)
48	—	DO IT AGAIN—Steely Dan (ABC)—Red Giant/American Broadcasting (Gary Katz)
49	50	THE SNAKE—Al Wilson (Bell)—Burlington (J. Rivers/M. Gordon)
50	—	LIKE A BUTTERFLY—*Mac and Katie Kissoon (State)—Pam Scene/ATV (Bickerton/Waddington)

LPs

This Week	Last Week	
1	—	ATLANTIC CROSSING—Rod Stewart (Warner Brothers)
2	1	BEST OF THE STYLISTICS—(Avco)
3	2	HORIZON—Carpenters (A&M)
4	4	VENUS & MARS—Paul McCartney & Wings (Apple)
5	5	THANK YOU BABY—Stylistics (Avco)
6	3	ONCE UPON A STAR—Bay City Rollers (Bell)
7	10	CAT STEVENS' GREATEST HITS—(A&M)
8	8	ONE OF THESE NIGHTS—Eagles (Asylum)
9	12	TUBULAR BELLS—Mike Oldfield (Virgin)
10	7	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM)
11	9	MUD—Mud Rock, Vol. 2 (RAK)
12	11	THE SINGLES 1969-1973—Carpenters (A&M)
13	6	TEN YEARS NON STOP JUBILEE—James Last (Polydor)
14	23	THE BASEMENT TAPES—Bob Dylan (CBS)
15	17	THE ORIGINAL SOUNDTRACK—10c.c. (Mercury)
16	21	24 CARAT PURPLE—Deep Purple (Purple)
17	19	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
18	13	ROLLIN'—Bay City Rollers (Bell)
19	16	WHEN WILL I SEE YOU AGAIN—Johnny Mathis (CBS)
20	18	SNOWFLAKES ARE DANCING—Tomita (Red Seal)
21	15	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
22	20	STEP TWO—Showaddywaddy (Bell)
23	33	FOCUS (Polydor)
24	—	MRS. ARDIN'S KID—Mike Harding (Transatlantic)
25	25	BAND ON THE RUN—Paul McCartney & Wings (Apple)
26	32	LIVE AT TREORCHY—Max Boyce (One Up)
27	—	THE HIT WORLD OF KLAUS WUNDERLICH—(Decca)
28	24	THE SNOW GOOSE—Camel (Decca)
29	28	TOMMY—(Soundtrack) (Polydor)
30	27	ELTON JOHN'S GREATEST HITS (DJM)
31	14	RIDE A ROCK HORSE—Roger Daltrey (Polydor)
32	34	NEIL DIAMOND'S 12 GREATEST HITS—MCA)
33	30	AUTOBAHN—Kraftwerk (Vertigo)
34	31	10C.C.—Greatest Hits (Decca)
35	36	PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)
36	35	TICKET TO RIDE—Carpenters (Hamlet)
37	—	NEXT ALEX HARVEY—(Vertigo)
38	22	THE HIGHER THEY CLIMB—David Cassidy (RCA)
39	38	DISCO BABY—Van McCoy & the Soul City Symphony (Avco)
40	49	FOREVER AND EVER—Demis Roussos (Philips)
41	—	PROCOL'S NINTH—Procol Harum (Chrysalis)
42	—	PICTURES AT AN EXHIBITION (Mussorgsky)—Tomita (Red Seal)
43	29	MADE IN THE SHADE—Rolling Stones (Rolling Stones)
44	26	BEST OF TAMMY WYNETTE—(Epic)
45	—	NOT A LITTLE GIRL ANYMORE—Linda Lewis (Arista)
46	—	I FEEL A SONG—Gladys Knight and the Pips (Buddah)
47	40	GLEN CAMPBELL'S GREATEST HITS—(Capitol)
48	44	NEVER TOO YOUNG TO ROCK—Various Artists (GTO)
49	—	TOMORROW BELONGS TO ME—Sensational Alex Harvey Band (Vertigo)
50	—	CUNNING STUNTS—Caravan (Decca)

WEST GERMANY

(Courtesy of Musikmarkt)
*Denotes local origin
SINGLES

This Week	
1	PALOMA BLANCA—George Baker Selection (Warner)—MUZ
2	ACTION—The Sweet (RCA)—Essex/Gerig
3	S.O.S.—Abba (Polydor)—Schacht
4	OH BOY—Mud (RAK-EMI)—Melodie der Welt/Peer
5	THE HUSTLE—Van McCoy (Avco/Ariola)—MUZ
6	FOE-DEE-OH-DEE—Rubettes (State/DGG)—Budde
7	GUITAR KING—Hank The Knife & The Jets (EMI)—Hanseatic/Intersong
8	TU T'EN VAS—Alain Barriere & Noelle Cordier (Ariola)—Montana
9	DEINE SUPREN IM SAND—*Howard Carbendale (EMI)—MAM/Gerig
10	REACH OUT, I'LL BE THERE—Gloria Gaynor (MGM/DGG)—Intersong
11	I'M NOT IN LOVE—10CC (Mercury)—Francis Day & Hunter
12	MOONSHINE SALLY—Mud (KAK/EMI)—Melodie der Welt
13	DIE SCHWARZE BARBARA—*Heino (EMI)—Montana
14	ONLY YOU CAN—Fox (GTO/DGG)—RobA Musik
15	ER GEHOERT ZU MIR—*Marianne Rosenberg (Philips)—Intro

LPs

This Week	
1	PALOMA BLANCA—George Baker Selection (Warner)
2	OH, OTTO—Otto (Russi Rackords/EMI)
3	VOTAN WAHNWITZ—Udo Lindenberg & Das Panik-Orchester (Telefunken)
4	WIM THOELKE PRAESENTIERT: DER GROSSE PREIS—Various Artists (Ariola)
5	MEIN GOTT, WALTHER—Mike Krueger (Philips)
6	NON-STOP DANCING NO. 20—James Last (Polydor)
7	AUTOBAHN—Kraftwerk (Philips)
8	POWER HITS—Various Artists (K-Tel)
9	THE BEATLES 1962-1966—(Apple/EMI)
10	20 TOP SPEED HITS—Various Artists (Arcade)

FRANCE

(Courtesy Centre d'Information et du Documentation du Disque)
*Denotes local origin
SINGLES

This Week	
1	L'ETE INDIEN—*Joe Dassin (CBS)
2	UN ACCIDENT—*Michel Sardou (Trema)
3	DANSEZ MAINTENANT—*Dave (CBS)
4	MARYLENE—*Martin Circus (Vogue)
5	BRASILIA CARNAVAL—*Chocolat's (Sonopresse)
6	HEY LOVELY LADY—*Johnny Hallyday (Philips)
7	DIS-LUI—*Mike Brant (Polydor)
8	J'AI ENCORE REVE D'ELLE—*Il Etait Une Fois (Pathe—Marconi)
9	I CAN DO IT—The Rubettes (Polydor)
10	ET AVEC LES OREILLES, MR. LE PRESIDENT—*Green & Lejeune (Pathe-Marconi)
11	MAL D'AMOUR MAL DE TOI—*Santiana (Carrere)
12	IL VOYAGE EN SOLITAIRE—*Gerard Manset (Polydor)
13	YOUR HAIR—*St Preux (Carrere)
14	LES ACADIENS—*Michel Fugain (CBS)
15	I'M NOT IN LOVE—10CC (Mercury)

ITALY

(Courtesy Germano Ruscitto)
As Of 8/19/75
SINGLES

This Week	
1	SABATO POMERIGGIO—Claudio Baglioni (RCA)
2	BUONASERA DOTTORE—Claudia Mori (Clan/MM)
3	AMORE GRANDE AMORE LIBERO—Il Guardiano del Faro (RCA)
4	L'IMPORTANTE E' FINIRE—Mina (PDU/EMI)
5	YUPPI DU —Adriano Celentano (Clan—MM)
6	PICCOLA VENERE—I Camaleonti CBS/MM)
7	TORNERO'—Santo California (YEP)
8	TORNERAI TORNERO'—Homo Sapiens (Rifi)
9	DUE—Drupi (Ricordi)
10	INCONTRO—Patty Pravo (RCA)
11	L'ALBA—Riccardo Cocciante (RCA)
12	TAKE MY HEART—Jacky James (Joker/Saar)
13	DIALOGO—Romina Power & Al Bano (Libra/MM)
14	PAOPOP—Enrico Intra (Rifi)
15	LADY MARMALADE—LaBelle (Epic/MM)

SWITZERLAND

(Courtesy RADIO HITPARADE)
As Of 8/22/75
SINGLES

This Week	
1	PALOMA BLANCA—George Baker Selection (Warner Bros.)
2	TORNERO—Santo California (Ariola)
3	TU T'EN VAS—Alain Barriere (Albatros)
4	ACTION—The Sweet (RCA)
5	SOS—Abba (Polydor)
6	DEINE SPUREN IM SAND—Howard Carpendale (EMI)
7	DON'T BE CRUEL—Billy Swan (Monument)
8	L'ETE INDIEN—Joe Dassin (CBS)
9	ONLY YOU CAN—Fox (GTC)
10	I DO I DO I DO I DO I DO—Abba (Polydor)

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50 Nations Represented At Music Council Meeting

By MARTIN MELHUISH

OTTAWA—The International Music Council, this year hosted by the Canadian Music Council, will hold its 16th General Assembly in Canada beginning with an executive meeting in Calgary in late September.

Music representatives from more than 50 countries will meet in Toronto on Sept. 26 and then move on to more meetings and music in Ottawa, Montreal, and Quebec City. The conference winds up in Montreal on Oct. 5.

In Toronto, the World Music Conference will coincide with the International Exhibition Of Music For Broadcasting as well as the first meetings of the Critics Institute on Canadian Music, directed by William Littler, music critic for the Toronto Star.

Also coinciding with the Toronto meet will be the launching of World Music Week on Sept. 29. World Music Week, which is being organized this year on behalf of the International Music Council by the Canadian Music Council, is international in scope.

On Sept. 29, World Music Week will open with the premiere of a film made by the National Film Board of Canada entitled "MusiCanada," which is a look at serious music in Canada. This music as a dimension of life will also be discussed in a series of round-table seminars based on working papers presented by leading international authorities. The World Music Week Conference will bring together musicians from all over the world.

According to an official release from the Canadian Music Council, the musical events leading up to the World Music Week in Toronto, and those which will take place during the conference in Ottawa, Montreal and Quebec City, will amount to "a feast of Canadian music." The release continues, "All types of music will be presented, from opera to folk songs, from experimental electronic music to choral hymns of praise, from chamber works to futuristic rock. Some of Canada's finest musicians and singers will perform, including Maureen Forrester (at the IMC Executive meeting in Calgary), the Festival Singers of Canada, Robert Aitken, Edith Butler, and the symphony orchestras of Toronto and Montreal. Award-winning pianist Peter Toperczer will give a concert with the National Arts Centre Orchestra (Ottawa)."

On Oct. 1, Yehudi Menuhin, the president of the International Music Council, will give a recital at the National Arts Centre of a work that he commissioned from Canadian composer Harry Somers.

Phonodisc To Speed Western Shipments

TORONTO—Phonodisc Ltd. (no relation to Phonodisc in the U.S.) has completed reorganization of its distribution set-up in western Canada in an attempt to provide customers with faster delivery and a higher fill rate.

Alex Petchkin, former manager of the record division of Thomas Rathwall Ltd., has joined Phonodisc as head of the company's Calgary operation.

In Vancouver and throughout British Columbia, the company will be shipping directly from LA-GO Music Ltd., managed by Gordon Everingham.

Though the company is currently in the process of reorganizing and expanding representation in Manitoba and the Lakehead area of Ontario, Phonodisc is endeavoring to establish overnight service from either the company's head office warehouse in Toronto or Calgary.

Says Don McKim, president of Phonodics Limited, "We frankly admit our past weaknesses in this important area. Our share-of-market in the west has been far below the pro rata level of sales volume we have attained in the east, particularly on our exclusive line of LE-BO tape, record, guitar and audio accessories."

McKim feels that accessories give the merchandise-minded record and tape dealer the profit base that is essential to his complete success.

"Accessories are the 'durables' of our trade that offset the profit-eroding characteristics of the 'perishables.' In comparison with an inventory of records and tapes there is no obsolescence in an inventory of accessories. There is very little price cutting either, which results in a clean, clear profit, and accessories rarely come back. Most accessory purchases are made on impulse and therefore should be displayed for the highest profit return you can possibly earn with every square foot of floor, counter and wall space."

New Classical Line Is Set

TORONTO—Eleanor Sniderman, formerly a&r director and producer for the Boot Master Concert Series label, has left that company to form her own label which will record and feature Canadian classical performers. Already planned are releases by Gisela Depkat, cello; Anton Kuerti, piano; Victor Schultz, violin; and Alan Woodrow, tenor.

During her time with the BMCS, Ms. Sniderman produced two albums of the Canadian Brass, and the debut album by Canadian classical guitarist Liona Boyd. Most noteworthy of Ms. Sniderman's contributions to the BMCS was her production of Beethoven Sonatas performed by Anton Kuerti.

There has been no confirmation yet of the name of Ms. Sniderman's new company.

Until the formation of the BMCS a few years ago, the recording of Canadian classical artists was almost nonexistent and the label, under the auspices of its President Jury Krytiuk, has been instrumental in bringing more attention to bear on classical music in Canada.

Liona Boyd and the Canadian Brass will continue to record with the BMCS. The next recording on the label will be an album of base arias by Yosyp Hoshuliak, which is being prepared for release this month.

Krytiuk has also formed the Boot International Concert Series label on which Boot Records will release serious works previously recorded around the world, but not currently available in Canada. The first release on that label is set also for this month.

A Catalog For Canada

OTTAWA—A catalog covering all forms of music and spoken material contained on Canadian (both the French and English-speaking markets) records and tapes will be published this fall by Mildred J. McArthur Wrightman. Ms. Wrightman is a member of the Canadian Music Educators Association and has taken this on as a personal project.

"It had occurred to me," says Ms. Wrightman, "that there wasn't a publication that listed all record and tape product from Canadian artists. There is the Schwann catalog in the U.S. but that is more of an international listing."

The catalog, which will come out twice a year, will be similar to Schwann's size. It will be a 261-page book.

Though Ms. Wrightman is currently living in Ann Arbor, Mich., she has an Ottawa base of operations. She has already started on the supplement to the catalog which will be out in the late fall.

6 LPs, 1 Single Hit Gold Mark

TORONTO—The Canadian Recording Industry Assn. has announced its first certified gold record awards for outstanding record sales in Canada.

Albums certified gold include "Four Wheel Drive," Bachman-Turner Overdrive; "Feelings," Paul Anka; "Chicago VIII," Chicago; "An Evening With John Denver," John Denver; "Back Home Again," John Denver; "Greatest Hits," Jim Croce; and "The Best Of The Guess Who, Vol. 2," The Guess Who.

At the same time Paul Anka's single, "I Don't Like To Sleep Alone," was certified gold.

The CRIA gold records are awarded for Canadian record and tape sales exceeding 50,000 for LPs, and 75,000 for singles.

Platinum records are awarded for sales exceeding 100,000 for LPs, and 150,000 for singles. All figures are independently audited by Touche Ross and Co.

BILLBOARD IS BIG INTERNATIONALLY

From The Music Capitals Of The World

• *Continued from page 61*

bum from the **Tee Set,** their first in more than three years. . . . Bovema-EMI will release compilation albums by **Eddie Cochran, Johnny Rivers, Julie London** and **Sandy Nelson.** . . . In co-operation with TV station AVRO, Bovema-EMI is to organize an international musical event in the Ahoy Hall in Rotterdam in November called International Passport To Music. AVRO will make a two hour TV special of the event which will star **Paul Anka, The Pointer Sisters, Linda Lewis, Julien Clerc, Waldo De Los Rios, Deodato** and **Reinhard Mey.**

Piet Veerman, lead singer with **The Cats,** has made his first solo single to be released at the end of September by Bovema-EMI. His debut solo album is scheduled for October. . . . During his upcoming European tour, **Alice Cooper** will not perform in Holland. The Dutch promoters say his management is asking too much money. . . . EMI's Abbey Road studios in London have been used to record a debut album by **Patricia Paay,** produced by **Cockney Rebel's Steve Harley** and scheduled for release on Bovema-EMI Sept. 12. . . . British act, **Shabby Tiger,** presently high in the charts in Holland with "Slow Down," is to tour Holland at the end of September. . . . Record company Dureco, is now representing the Italian Ricardi label. . . . Sixteen hit songs are featured on the Dureco sampler album, "Snackbar Favorieten," released here this week. **WILLEM HOOS**

TORONTO

Myles and Lenny are in the process of recording their second album for Columbia Records at Eastern Sound with **Mickey Erbe** and **Maribeth Solomon** producing. The album will be ready for fall release in the U.S. and Canada on Columbia Records. The band's first album and single sold 20,000 units each. They will tour the U.S. in the fall on Columbia's "New Faces" tour of colleges. . . . GRT of Canada Ltd. held a party at the close of their recent convention at the King City Campus of Seneca College just north of Toronto. . . . Slic Bros. have moved to 75 Sherbourne Street, Toronto. . . . **Marck Morell** has taken on the position of eastern region promotion representative for Arista, which is distributed in Canada by Capitol Records-EMI of Canada Ltd. . . . The date for **Sylvia Tyson's** CBC TV pilot show "Touch the Earth" has been moved to Oct. 3. . . . **Peter Denato** starts work on his new LP this month at Manta Sound in Toronto. . . . **Shooter**'s single "Train" is picking up many of the major stations in Canada.

Maclean and Maclean, who recently won a case against the Liquor Licensing Board of Ontario who tried to censor the act, are suing the government for $30,000 for loss of wages. . . . A&M Records has moved their whole operation under one roof at 939 Warden Ave., Scarborough, Ont. . . . **Martin Onret,** after his recent management split with **Small Wonder,** indicates that he is moving into the field of consultancy for the music industry . . . **Thundermug,** now a three-piece band, have split with their manager **Wayne Thompson.** . . . A cross-Canada tour for **Gino Vannelli** is currently being lined up by his Canadian agency, Concept 376. . . . **Savoy Brown** recently completed a mini tour of Canada. . . . **Jackie Gabriel,** formerly with the Hawk and Crack of Dawn, has a single out on the Wildfire label entitled "Women You Are the Dream". . . . Rejoice Records has signed **Rita Marcus.** . . . Earthquake Enterprises, a division of Rejoice, has signed country singer **Tim Daniels** to a long-term management and career direction contract. . . . **Tom Gallant,** the host of the "Down Home Country" television series, has had his first single released on Boot Records entitled "Cathy's Wedding Song". . . . Capitol Records-EMI of Canada Ltd. is releasing an album by the English classical sextet entitled "Keeping On Changing," named after the title of a **Ken Tobias** song. The first single to be released from the album is **David Bowie's** "Life On Mars". . . . **Sylvia Tyson's** new single on Capitol will be "Blind Leading the Blind." She will appear at a benefit for the National Ballet on Sept. 23. She just returned from Los Angeles with **Dave Evans** of Capitol (Canada) where they held talks with Capitol people there. A number of interviews were arranged for her while she was there. Ms. Tyson recently appeared with **John Denver** at the Canadian National Exhibition.

Patricia Dahlquist's single, "Keep Our Love Alive," has been released in England and was playlisted and given hitbound status by the BBC. She did a French cover of the song herself recently at Le Studio in Quebec and presented the song at the French Columbia convention at Juan Les Pins, France, at the end of Aug. From there she went on to England for a press conference. . . . **David Woodward,** the saxophone player for Downchild, was given a two-year probation on charges of draft dodging, if he promised to pick up all the expenses for concerts that his band will perform at various prisons. The case was heard in Buffalo, N.Y. . . . **Aaron Copland** will be in residence for two weeks at the Banff School of Fine Arts next year according to **Dr. David Leighton,** director of the Banff Centre . . . Radio station CHUM-FM Toronto in conjunction with Concert Productions International presented the **Jefferson Starship, J. Geils Band** and **Gentle Giant** in concert at Toronto's Varsity Stadium on Sept. 1. Only 25,000 tickets were made available for the show to make it a little more comfortable for those people attending the show.

MONTREAL

On recent trip to Winnipeg, **Richard Riendeau,** the national sales manager for London Records, presented the staff of the company's Winnipeg office with an award as "Branch Of the Year" in 1974. The award is determined by the percentage of sales exceeding quota during the year. . . . Aquarius Records artist **Ross Holloway** is scheduled to appear on the Vancouver, Edmonton, Calgary, Saskatoon, Saskatchewan, Winnipeg and Hamilton dates of the **Bee Gees** tour of Canada this month. . . . **Frank Gould,** director of a&r for Polydor Ltd., indicates that an agreement has been signed between that company and Sirocco Records of France, giving Polydor the rights to continue distributing **The Peppers,** who received a gold record in Canada for their first single "Pepperbox." Their new single "Dr. Music" is being played heavily in discos in Montreal.

MARTIN MELHUISH

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What's In a Name? U.S. Judge To Rule

By ROBERT SOBEL

NEW YORK—In a ruling on use of the name Herman's Hermits—a decision has been rendered which now empowers the U.S. court here to preside over suits involving false designation filed in its district by foreign plaintiffs against foreign defendants.

The ruling, handed down by Judge Charles M. Metzner of the U.S. district court, involves who is entitled to use the name of the British rock group.

The suit was filed by Peter Noone, the "Herman" of the group, against others in the act, who billed themselves on tours here as Herman's Hermits, although Noone was no longer with the group. Also charged with false designation was Banner Talent Associates, booking agency.

In his decision, Metzner cited a section of the Lanahan Act, 43(a), which he notes, "by its express terms does not limit its applicability to nationals of the United States." He said the trade name was being used here and has a "secondary meaning" here apart from any it might have in Great Britain, where it originated.

"The gist of an action under the section is false designation," the judge argued in stating that the plaintiff may sue individual defendants for alleged misuse of the trade name "within the jurisdiction of the court."

The defendants, Carl Anthony Green, Derek Leckenby and Jan Barry Whitman and Banner Talent, sought dismissal of the suit and the claim of unfair competition. Both were denied by the judge. Regarding the latter bid, he said that once a substantial claim under the trademark laws is established, a claim for unfair competition is properly beford the court."

He also denied Banner's motion to dismiss on the grounds that section 43(a) was never intended to cover the activites of a booking agent."

The defendants had added a member to the group to replace Noone. It was this group which toured the U.S. Then Noone organized a group in England, calling itself Herman's Hermits. Noone was sued in England by the other group, and he sued in the U.S., seeking enjoinment against the name in the U.S. Metzner, in a previous decision, denied a preliminary injunction (Billboard, May 10), which is now being appealed. The English decision enjoined both parties from using the name, after a counterclaim by Noone.

Duplicator To Court

LOS ANGELES—KRT Manufacturing Co., Van Nuys firm, is seeking a judgment of $11,737.24 from Betty L. and Frank Chiappetta and a group of defendant firms.

The pleading alleges that the amount is owed for 8-track duplicating done for the defendants and firms including Vee-Jay Records, Vee-Jay Intl., Modern Distributors and the Music Maker.

Eddie Fisher Sued Again; Ask $25,000

LOS ANGELES—Hit Brigade Music has instituted superior court suit against singer Eddie Fisher, claiming Fisher did not live up to a management pack signed with the firm in February 1974. A $25,000 judgment for damages is asked.

The suit almost duplicates one filed by the Jim Benci firm against Fisher in federal district court last month.

Sue L. A. Distrib

LOS ANGELES—Stereo Dimensions Inc., the New York label, is attempting to get a superior court judgment for $11,917.62 from indie label distributor Record Merchandising here. Suit alleges that amount is due since June 28, 1974.

New Acts Catch Sandcastle Eye

NEW YORK—Sandcastle Records has been formed here to serve, in part, as a showcase for lounge talent believed ready for wider exposure. At the same time, the label will work with established acts, with the Dukes of Dixieland signed as its first attraction.

Mark Cosmedy, who heads the new firm, expects Sandcastle to provide lounge groups with a viable promotional push through regional disk exposure, with wider distribution available if merited. His associate in the firm is John Shoup, a talent manager active in Chicago and New Orleans. Cosmedy, formerly with Decca and MCA Records, most recently served as general manager of Tara Records.

Denver Says Soda Co. Ads Hit Image

LOS ANGELES—John Denver is taking his gripe over tie-in advertising by the local sponsor of his June TV special, "Bighorn," to superior court here.

He contends that print media advertising done by Pepsico Co., Pepsi-Cola Co., and Pepsi-Cola Bottlers of Los Angeles, who bankrolled the showing of his 1972-made hour TV show, hurt his image and thwarted his career.

Denver alleges that the tie-in ads for Mountain Dew carbonated beverage used a phrase, "Hello Sunshine, Hello Mountain Dew," which illegally swayed consumers into assuming he was personally advocating the beverage.

WEA Hits Dealers

LOS ANGELES—WEA Corp. is suing Fred Sepanlou doing business as Phil Harris Record Co., Hollywood, and the Music Box, Santa Monica, both retail outlets. The superior court pleading seeks $11,634.10, allegedly due since April 10, 1975.

New Companies

Concert Action Tours, New York, is under the direction of concert promoter Teddy Powell's associate Laura Dunlop and artist consultant-talent packager Chuck Rubin.

★ ★ ★

In Oakland, Big Buck Productions headed by Don W. Moore has been founded to handle promotion.

★ ★ ★

Imagination Management Inc. is new in New York. It is bossed by Jerry Bergh, who has worked with Dee Anthony and the Robert Stigwood Organization. First act signed was Sammy Hager.

★ ★ ★

Veteran agent Sol Saffian, last with American Talent Intl. as head of its West Coast office in Beverly Hills, has joined Forest Hamilton, son of drummer Chico, in Hamilton-Saffian Mgt., Hollywood. Their clients include Isaac Hayes, Carl Carlton, Ron Banks & the Dramatics and Pot Liquor.

Anti/Muscolo Promotions is a new Hollywood-based independent promotion firm helmed by veteran promotion men Don Anti and Tony Muscolo. The pair were national promotion reps together for Anthem Records and Chalice Productions. Anti has also done national promotion for MCA, Playboy and Chelsea.

★ ★ ★

Fly By Night Records and Someday Tapes has been formed in Los Angeles by president Dion Jackson, Brandy Burton and Ron Dungee. First release is a single, "Ain't Nothing New" by Easycredit, produced by Al McKay. An album is coming.

★ ★ ★

Joe Groveman is kicking off his Manton label in Los Angeles with Luie Luie's single. "Bump Me, Baby." A practicing physician, Groveman composed the song and produced. Dick Puccio is promotion director.

Pubs & CMF Plan Musexpo Meetings

NEW YORK—The National Music Publisher's Assn. and The Country Music Foundation will both host meetings during Musexpo '75, slated in Las Vegas, Sept. 21-24.

NMPA president Sal Chiantia of MCA Music will gavel a meeting of the Light Music Section of the International Publisher's Assn. of which NMPA is a member, on Sept. 23.

The CMF will hold the fourth quarterly meeting of the board of trustees, also on Sept. 23. Chairing this gathering will be Brad McCuen of SESAC, president of CMF.

$ RIAA Gold Record Winners

Singles

War's "Why Can't We Be Friends?" on United Artists; disk is the group's fourth gold single.

Bee Gees' "Jive Talkin' " on RSO; disk is the group's third gold single.

Pilot's "Magic" on Capitol; disk is the group's first gold single.

Albums

"Marshall Tucker Band" on Capricorn; disk is the group's first gold album. It is also the label's first non-Allman gold album.

"Cat Stevens Greatest Hits" on A&M; disk is the artist's sixth gold album.

The Ohio Players' "Honey" on Mercury; disk is the group's fourth gold album.

Kool & The Gang's "Light of Worlds" on De-Lite; disk is the group's second gold album.

Disco Action

• Continued from page 22

Barefoot Boy, Tony Smith, DJ, says it's packing the floor when played.

"Caravan/Watusi Strut" by Deodado (MCA) is also being well received by the DJs and this could be a monster for the label.

Columbia and Epic are becoming the hottest disco labels. Every week they come out with another disk with disco potential and this week is no exception with "Now My Cup Is Running Over" backed with "Lady In Red" by Ronnie Dyson, produced by Allen Felder and Norman Harris. It is unfortunate that they are releasing two A-sides because both are strong and will definitely get split play. The stronger of the two is "Now My Cup Is Running Over," with a great break in the middle that is very reminiscent of an old coffee commercial.

"Uphill Peace Of Mind" by the Gospel Truth (Kayvette) is a very strong disco record. It's produced by Millie Jackson. She produces a session likes she sings.

The Dramatics have a new single, "No Rebate On Love," on Mainstream. It has been a long time since they have cut an uptempo song. Vocally, it has a similar feel to the "Executive Suite."

Atlantic will be releasing a special disco version of Herbie Mann's "Waterbed" next week for the discos. It will be very interesting to see the reaction to the disk, at least in the New York area, because of the popularity of the same song by the L.T.G. Exchange last year. The Exchange's ASCAP ad was one of the most popular disco disks and a monster r&b hit in the New York City area. Herbie Mann's version is more in the "Hijack" vein and more danceable than the original because it is slower in tempo. Most discos had to slow the original down to make it work on the dance floor.

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SEPTEMBER 6, 1975, BILLBOARD

RCA And Japanese Victor

• Continued from page 4

hopes for the new Tokyo-based RVC Corp., headed by president Ichiro Okuno, formerly responsible for professional audio/video equipment sales at Victor of Japan. "It will be an important addition to the Japanese recording industry as well," he commented, "and we look forward to the prospect of building a strong roster of local artists for both Japan and world markets."

The importance of the new venture is underscored by the RCA estimate of $705 million in retail record/tape sales in Japan last year, about one-third the U.S. volume estimated by the RIAA.

In a recent interview (Billboard, June 7), Bob Summer, division vice president, RCA Records International, pointed out that record and tape sales outside the U.S. are now clearly greater than domestic sales. But one of the major distributions in reporting the total is that major international firms only report income from licensing fees, as opposed to full sales from subsidiaries.

He noted that at RCA "sales" are only from the label's 10 equity firms—Argentina, Australia, Brazil, Canada, U.K., France, Germany, Italy, Mexico and Spain. Income for the other 40-plus licensees, including Victor Musical Industries in Japan, was "only our varying fees."

Soul Music's Ups & Downs

• Continued from page 27

Segura, its international director, regards it a smart move by Capitol, as "now is the best time of the year to kick off with such a promotion on dancing."

Segura admits his company is a little behind in this type of product, consequently new negotiations have started for the Scepter line. He also revealed the Ritchie Brothers' (20th Century in the States) version of "Brazil" has just started to catch hold with heavy radio airplay here.

RCA and CBS, the two biggest international companies, are releasing soul product but with normal promotions. Among some of the leaders for the former are K.C. Sunshine, George McCrae, Betty Wright, Carol Douglas and the Hues Corporation, last two having appeared here since the start of the year, with the Hues combo also providing smash business.

Hector Sanchez, a CBS executive, says some of the continuing recent sellers for that label (also their Epic line) include: Billy Paul, O'Jays, Harold Melvin and the Blue Notes, Isley Brothers, Soul Survivors and the Mothers, Fathers, Sisters and Brothers. A recent big mover is La Belle, via "Lady Marmelade."

A comparative smaller label, Audio Vision, has been having success with the Avco line, one very strong group being The Stylistics. Another for that label, according to its president, Mario Freidberg, is Van McCoy. Cabrero and Garca, the two local radio executives, supported the increasing acceptance of the two Audio Vision-distributed artists.

A marked indication of the penetration by which the black music can make an overall impression lies within one company, Discos Rex. According to Jorge Acosta, the label's artistic director, "We are quite aware of the changes that are about to take place—and we are ready to demonstrate them with our own creation."

Two of Rex's arranger-musicians, Enrique Nery and Rodolfo Sanchez, have just completed an interesting experiment and adaptation of the "soul" style, Acosta reports. Through their SOS orchestra, by September, they will have marketed all popular Mexican songs in combined arrangements of their own with black-styled music. Two of the most listened to melodies over recent years, "El Rey" and "Volver, Volver," also will go out as singles along with the album.

Senorita Ariceli Zoreda, who does the buying for Mercado De Discos, the 11-store chain of record shops throughout the Federal District, and one of the biggest in volume in the entire Republic, says "soul music is on the rise."

She is not totally convinced, though, that it will be No. 1, since there is still a feverish hold with the young public on the buying of tropical music. "The chamacos (kids) only have a limited supply of capital, consequently they are prone to select something they are more familiar with for their dance tastes."

EMI-Capitol has an arrangement for the start of its campaign with Radio Uno whereas the "Disc-O-Tech" numbers will be played every two hours. "If successful," says Camacho, "we will make similar arrangements with other stations who would be acceptable to the idea."

Disco Tapes

• Continued from page 22

to dub individual songs from various artists onto a disco-mix tapes have hit stone walls.

One outfit, though, Discotapes in Hollywood, Calif., claims to have received such permission, but not from any of the major manufacturers. In fact, the company has already placed full-page ads in such publications as New Times, Playgirl and the Village Voice, for the mail-order purchase of a $9.95 disco tape.

While the ad promises the best in disco music on the market today, it also states that the firm is not at liberty to disclose the artists or songs involved.

Steve Cohn, president of Discotape, says contracts have been signed with labels and that details of the deals will be made available, but repeated calls produced no further information.

Stanford Date

• Continued from page 24

"They wanted to be absolutely convinced we had it together on security, on medical, on everything. Stanford in the past has been criticized for under utilization of its facilities, but now we should be able to make much fuller use of what we have here.

"The South Bay in general is deprived insofar as facilities go. Stanford has the best ones in the area. We're trying to convince bookers that the South Bay and the San Francisco-Berkely-Oakland area are two different markets. People think Northern California is all Bill Graham territory. That's not true. Graham had two shows this weekend and we still sold out. Of course there's some overlapping but the South Bay is its own distinct market."

Movie For Ives

LOS ANGELES—Burl Ives will sing the title song and appear in the film "Gifts Of An Eagle." Film is based on similarly titled book.

Inside Track

Neil Sedaka's Las Vegas opening-act gig for the **Carpenters** was "ended prematurely at the request of the Carpenters" Friday (28), says the statement from Riviera Hotel spokesman **Tony Zoppi**. Insiders interpret this to mean Richard & Karen finally had enough of Sedaka's dynamite performances stealing most of the rave reactions on their tour package which has played eight cities since July 21. (See Billboard review of the show this week.)

The axing comes after seven SRO days at the Riviera. The Carpenters play through Wednesday (3), supported by their long-time comedy openers, **Skiles & Henderson**. A lengthy written statement from Sedaka said, in part, "Every performer must do what is best for them. I'm sure the Carpenters have done so by choosing to end the tour early. I have the utmost respect for them and their decision."

"**Hawaii Calls**," one of the longest running syndicated radio shows has halted production in Honolulu and is on a hiatus of sorts. Locals claim money problems from the sponsors has caused the halt. Meanwhile there are a number of interested parties working to develop a TV format for the program which presents traditional Hawaiian music from a hotel site on Waikiki Beach. **Bud Dant**, who is involved with the radio production, says he's working on a format which would include contemporary songs. And there have been some Mainland execs in Honolulu recently talking about putting together a TV show with young pop musicians which would be 360 degrees away from the traditional sounds.

A seven member players committee of the San Francisco Symphony voted last week to deny tenure to a black tympanist who had filed a suit against the orchestra when it originally denied her tenure. **Elayne Jones,** one of the few black musicians playing with a major symphony, said she planned filing another suit against the orchestra, this time charging racial and sexual discrimination. The San Francisco Symphony is virtually the only orchestra in the country which has a player's committee.

The Ray Herbeck who is handling promotion for the Tuesday (2) assault on the Guinness World Book's 110-hour record of continual guitar plucking in Los Angeles is the son of renowned big band leader **Ray Herbeck,** a top name in the 1940s, now retired. . . . An oddity attracting musicians to West L.A. Music is a guitar that weighs 80 pounds, is almost nine feet long and displaces 16,000 cubic inches. It was made by Harmony, the Illinois firm, in 1970 for a trade expo. . . . Critically ill in a Santa Barbara hospital following a swim pool accident is veteran trombonist **Warren "Smitty" Smith,** recording soloist with the **Bob Crosby** and **Pete Daily** bands a generation back.

The Arista Records music Festival in New York will be held on Sunday, Sept. 21, not on the 28th as was earlier reported. . . . **Shirley Bassey** scheduled to play four consecutive days at Carnegie Hall, Sept. 25-28. . . . **America** grossed more than $367,000 on the first nine dates on its 32-city concert tour. . . . **John Fogerty**'s new single "Rockin' All Over The World" reported sales of more than 100,000 copies in Germany after only three market days. . . . The **David Bromberg Band** is returning Saturday (6) to play the Blossom Music Festival in Cuyahoga Falls, Ohio, in a special thank-you concert. . . . **Chuck Mangione** guesting on Mike Douglas show backed by the show's orchestra, which was beefed up to 27 pieces, as well as his own trio. . . . **Mel Torme** returns to New York's Buddy's Place Monday (8) for two weeks. He'll be followed by **Joe Williams** with **Buddy Rich Big Band, Ike and Tina Turner, Stan Kenton, Lionel Hampton, Lou Rawls, Michel Legrand, J.J. Walker, Clark Terry, Dizzy Gillespie, Count Basie** and **B.B. King.** Pianist **Jim Andrews** has taken over the solo piano chair at Eddie Condon's in New York and his chair in Rajahan & Cats is being taken by **John Bunch.** . . . **Jean Blacker,** wife of **Ira Blacker,** makes her European singing debut this fall with a single on Hansa-Ariola Records.

Zoot Sims-Al Cohn Quintet opens Eddie Condon's new Sunday night policy, which will feature a different group every week. . . . The debut American release of Britain's Guys and Dolls, "There's A Whole Lotta Lovin'," will be the theme music for the **Jerry Lewis** Telethon in many markets.

Stevie Wonder's new LP, "We Are Seeing A Lot" has been held up until October, because he decided to make it a two record set. . . . **Patti Smith** readying to enter studio for first LP. . . . **Kraftwerk** on a U.K. tour that will cover 14 cities. . . . **Anne Murray** will be invested as an officer of the Order of Canada on Oct. 15. . . . **The Osmonds** next LP is a live set done in England. . . . **Lalo Schifrin** scoring for new Jack Palance TV show, "Bronk."

Victor Tavares has left his brothers, **The Taveres,** and is out on his own as a solo vocalist. . . . Salsa queen **Celia Cruz** headlining a concert in her honor at New York's Americana Hotel, Sept. 20. She'll be joined by **Tito Puente** and **Johnny Pacheco** . . . **Genya Ravan,** late of **Ten Wheel Drive,** is producing her own single with **Kool and the Gang** helping out. . . . The Bottom Line in New York has raised ticket prices by 50 cents to $4.50 on weekdays and $5.50 on Friday and Saturday.

Al and Dick's Steakhouse in New York initiated its showcase with **Dede Warwicke** (sister of Dionne). . . . Don Kirshner Productions airs its "Rock 'N Fun Magic Show" on Wednesday (3) with **Jeff Mylett** of "The Magic Show" as host. Special guests are **Bill Cosby, Doug Henning, Avery Schreiber, the Hudson Brothers** and the **Tokens.**

Michael McDonald is the second former **Steely Dan** sideman to join the **Doobie Brothers.** The keyboardist follows guitarist **Jeff "Skunk" Baxter** into the Doobies.

Sire Shooting Salvo Of Album Reissues

• Continued from page 3

gone on to stardom in other bands or on a solo basis; and LPs featuring black music back to the 1940s and country back to the 1920s.

Stein points out that all other musical forms with the exception of rock "have virtually everything ever recorded available on some sort of collection, particularly in the areas of jazz and blues where the number of fans really do not match the number of rock fans as far as those who buy records today are concerned.

Notes Stein: "It is our feeling that rock does need to be available in some sort of historical context for today's market."

Stein says he can make money on his collection items, and has done well on most of the product so far released. The only one he says is somewhat touch and go is his personal favorite, "The Roots Of British Rock," which includes 32 tracks and he is thus dealing with 32 publishers.

"The double set covers the period from 1956 to 1963," Stein says, and includes the first British rock records, some trad jazz and several non-rock cuts that were major hits in the United States. The set really covers the transition to rock in England."

Artists featured include Cliff Richard & the Shadows, the Shadows, Tommy Steele, Lonnie Donnigan, Russ Hamilton, Petula Clark, Frank Ifield, Laurie London, Acker Bilk, Kenny Ball, Chris Barber, Helen Shapiro, Marty Wilde, Billy Fury and the Springfields. Liner notes from Cliff Richard and Gret Shaw as well as a four-page magazine called the "Old Musical Express" are included.

The third volume of "The History Of British Rock" features cuts unreleased in the U.S. from the Kinks, Elton John and David Bowie as well as material from the Kinks, Chris Farlowe, Cream, Beatles, Python Lee Jackson, Searchers, Hollies, Them, Zombies, Badfinger, Olivia Newton-John.

In the area of new groups, Sire's sister label Passport currently has two LPs, from Synergy and Fire Ballet on the Billboard charts. Other new product from Sire includes the Climax Blues Band, Renaissance and Stackridge. Stein has also signed two new groups, the Flamin' Groovies (who will be produced in Wales by Dave Edmunds) and City Lights.

All of the double vintage sets will list for $7.98. Special browser boxes and ad campaigns are being set by ABC. Stein says he plans on keeping all of the LPs in the catalog. All materials was acquired from publishers, labels, managers and in some cases, artists.

In a related development, Stein, along with Norman Weiser, president of Chappell Music, has formed Sire Books. The line will market a series of books on major rock figures, with the series to be edited by Greg Shaw. Chappell will control marketing and distribution.

The books, to be marketed in record and book outlets, are 9 by 12-inch volumes featuring photos and discographies. Racks and browser boxes have been prepared for display.

Initial releases planned for the Christmas season are: Elton John by Ben Edmonds; the Beach Boys by Ken Barnes; Carole King by Alan Betrock; John Lennon by Paul Nelson; and Led Zeppelin by Richard Cromelin. All books will retail for $3.95. The series will expand in the future to include artists of the '50s and '60s.

John At Troubadour

• Continued from page 11

ing "Benny & The Jets" as a single, and to the entire MCA staff for their career-building efforts behind him.

This Aug. 25-27 charity engagement at Doug Weston's Troubadour, the venue that introduced Elton John to the U.S. public as an overnight sensation, is probably the first time a rock superstar benefit has not been played at a major concert hall (such as the Bangla Desh event at Madison Square Garden or the Stones' Forum show for Nicaragua earthquake victims). It marks an exciting new way for rock stars to raise money for worthy causes while making music in different surroundings.

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Billboard's
SEPTEMBER 6, 1975

Top Album Picks

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Number of LPs reviewed this week **38** Last week **49**

Pop

THE MARSHALL TUCKER BAND—Searchin' For A Rainbow, Capricorn CP 0161 (Warner Bros.). One of the premier Southern rock bands takes a different approach this time around, veering away somewhat from the heavy sound they have more or less been associated with and coming up with a highly workable mix of country and Southern rock. Several songs here that could stand as straight country. What the band really seems to be doing is serving as a bridge between some of the too sweet country rockers and some of the too hard Southern rockers. A few cuts here making use of horns (sax, flute) and capturing an almost jazzy feeling that does not seem to move away from the group's area of expertise in the slightest. Guests include Richard Betts, producer Paul Hornsby and Charlie Daniels. Some of the more tasteful instrumental solos, especially the horns, piano and guitar, on any LP this year. A bit mellower than expected but there should be no disappointment for long-time fans.

Best cuts: "Searchin' For A Rainbow," "Walkin' And Talkin'," "Bob Away My Blues," "Keeps Me From All Wrong," "Can't You See."

Dealers: Band constantly on the road.

AL GREEN—Is Love, Hi SHL 32092 (London). Most versatile album for Green in several years, featuring his patented style but also including a cut with African-like chants, some of the better love ballads he has tackled in some time and some good disco cuts. Compliments to Green on his ability to shift directions with little seeming effort and to producer Willie Mitchell and Green for working in so many varying production styles. LP is also a mix of long cuts for disco and FM play and short, AM oriented single length cuts. Use of members of the Memphis Horns, especially Wayne Jackson on trumpet, adds to characteristically skilled Green feel.

Best cuts: "L-O-V-E (Love)," "Rhyms," "The Love Sermon," "Love Ritual," "I Didn't Know," "I Wish You Were here."

Dealers: Play in store to stress versatility.

LOGGINS & MESSINA—So Fine, Columbia PC 33810. The goodtime pair come up with an all oldies LP that is well done and fun and should be a refreshing change of pace for their younger fans. The set may fall down in spots for older fans, however, particularly for those who remember the original versions of the songs the duo tackles. When the material is handled in Loggins & Messina style it all works perfectly. When the pair attempt to duplicate the orginal sound, however, the end result is not as happy. This one fault is particularly evident on the countryish material. On the whole, however, the LP, with the group's excellent harmony vocals and simplistic but effective instrumentation get the job done.

Best cuts: "Wake Up, Little Susie," "Hello Mary Lou," "Splish Splash," "I Like It Like That," "So Fine."

Dealers: Pair getting ready to start large tour.

LABELLE—Phoenix, Epic PE 33579 (CBS). A fine, rocking set from the trio that may have been somewhat unfairly put into a gimmicky category following the monumental success of "Lady Marmalade." Mix here of soul, New Orleans rock (thanks no doubt to the presence of producer Allen Toussaint) and plain old rock and roll. A bit of all kinds of influences on this set of primarily wild rockers dealing with everything from the cosmos to more traditional subjects like the blues. Patti LaBelle is a rare lady indeed—a total screamer who is also always in total control. And Nona Hendryx is fast developing into a truly excellent pop writer. Most of the LP is disco oriented, though not in the blatant manner of many of today's groups. Full orchestration throughout. Magic here, however, is in the booming lead vocals and intricate harmonies. Whether one likes this type of music or not, the singing is something to marvel at.

Best cuts: "Phoenix (The Amazing Flight Of A Lone Star)," "Black Holes In The Sky," "Far As We Felt Like Goin'," "Messin' With My Mind," "Chances Go Round," "Take The Night Off."

Dealers: Group just received national exposure on TV's "Rocky Awards."

FLO & EDDIE—Illegal, Immoral And Fattening, Columbia PC 33554. Team that first got together a decade ago in the Turtles and have worked their way through the Mothers, a regrouping of the Turtles and several versions of Flo & Eddie (Mark Volman and Howard Kaylan) come up with a set of humorous songs and routines as well as some excellent bits of serious singing tossed in among the looniness. Most of the routines, dealing with everything from takeoffs on the Doors' "The End" to Kama Sutra to excellent imitations of a number of major stars are genuinely funny, though it might be advised to take a good listen before playing them on the air. Good routine on why the two left the oldies feel also works. Half studio, half live, the set is one of the better examples of rock comedy so far this year.

Best cuts: "Illegal, Immoral And Fattening," "Rebecca," "Kama-Sutra Tome," "Eddie, Are You Kidding," "Let Me Make Love To You."

Dealers: Let consumer know backgrounds.

DARYL HALL & JOHN OATES—RCA ALP1-1144. Kind of a longshot here from duo that have been around for some time but never seem to have lived up to their full potential. Set here sounds more like blue-eyed soul than the material they have been associated with in the past, with accent on excellent stories with strong lyrics, top production featuring full orchestration and soulful backup vocals and several possible singles. Both artists are competent singers who can handle the solo segments with ease, though the emphasis here is on the harmony segments. Pair sounds a bit like the Spinners in some spots, a bit like some of the more powerful disco groups in others, but in general most like themselves.

Best cuts: "Camellia," "Alone Too Long," "Nothing At All," "It Doesn't Matter Anymore," "Soldering," "Gino (The Manager)."

Dealers: RCA setting big push.

CLIMAX BLUES BAND—Stamp Album, Sire SASD-7507 (ABC). Yet another group that seems to be a bit mellower than on previous releases, with the emphasis here on a more jazz oriented sound than we are used to hearing from the group as well as some excellent rock. Lots of harmony vocals, especially on the quieter cuts. Highlights include the sax, clarinet and flute work of Colin Cooper, the lead guitar of Peter Haycock and the keyboards of Richard Jones. More of an overall peaceful feeling than on other efforts, with an instrumental and even a British-flavored country rock tune tossed in.

Best cuts: "I Am Constant," "Running Out Of Time," "The Devil Knows," "Spirit Returning."

Dealers: Group due here on tour soon.

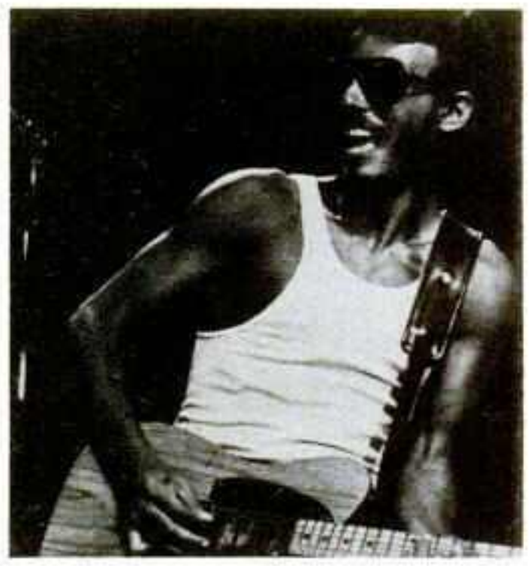
Spotlight



GRAND FUNK RAILROAD—Caught In The Act, Grand Funk SABB-11445 (Capitol). The brunt of critic's jibes for most of their career, railed against for lack of originality in material and performance, Grand Funk are nevertheless one of the most popular rock bands of the day and over the years have quietly come up with some of the finer singles in rock. This double live LP cut during their 1975 tour includes most of the foursome's major hits and a good sampling of their most popular album cuts. Production is good throughout, with the instruments, particularly Mark Farner's guitar and Craig Frost's keyboards, standing out. Voices come over well, and the addition of the Funkettes backup adds some fun to the project. Excellent duplication here of a Grand Funk concert which displays a professionalism not found on earlier live efforts. The critics may rant, but, for what they set out to do, Grand Funk are close to the best.

Best cuts: "Rock & Roll Soul," "Closer To Home," "We're An American Band," "Some Kind Of Wonderful," "The Loco-Motion," "Inside Looking Out."

Dealers: Embossed cover makes for good display.



BRUCE SPRINGSTEEN—Born To Run, Columbia PC 33795. Sounds like the third LP from the Asbury Park kid is going to be the magic one that lifts him into the national spotlight. This effort reflects Springsteen at his best (with the exception of live performances), both lyrically and musically. The eight cuts (four to a side) are excellent fare for FM, and AM should also be jumping on the bandwagon with such cuts as "Tenth Avenue Freeze Out" (3:11), "Thunder Road" (4:50) and "Born To Run" (4:30). The latter song already has a strong following on East Coast FM'ers via promotional tapes. Songs used vary nicely tempo-wise, but overall fare comes down to putting poetic imagery of the 70's together with some good ol' rock 'n' roll. Production quality is excellent throughout, and a tip of the hat goes to producers Jon Landau and Mike Appel. Strong performances by Clarence Clemons, sax, and other band members are key to the overall winning quality here. Good spector-like sound on several cuts.

Best cuts: "Jungleland," "Born To Run," "Thunder Road," "Tenth Avenue Freeze Out" and "She's The One."

Dealers: Columbia has a massive push planned. The artist has had a strong underground following in the East, but expect it to surface and go national. Early excitement has also prompted his first two LPs to reappear on the charts.



THE ALLMAN BROTHERS BAND—Win, Lose Or Draw, Capricorn CP 0156 (Warner Bros.). The Allmans return to the recording scene after a two year layoff with an interesting if not revolutionary LP featuring five Southern/country/blues rock numbers on one side and a 14½ minute instrumental and an interesting rocker on the other. Writing is split between Gregg Allman and Richard Betts, with Muddy Waters and Billy Joe Shaver getting a song each. Betts' guitar is still as tasteful as ever, the vocals are reminiscent of the "Eat A Peach" LP and the songs are typical Allmans. One might question the long instrumental, which has some fine moments (especially Betts' guitar) but really seems to drag in spots. Nonetheless, the Allmans are one of the supergroups of rock, the music here is not bad (Gregg's writing seems better than ever) and the band is still among the best at the musical style they played such a major role in popularizing.

Best cuts: "Just Another Love Song," "Nevertheless," "Win, Lose Or Draw," "Sweet Mama."

Dealers: Extensive touring set for fall and early winter months.

Country

BARBARA FAIRCHILD—Barbara Fairchild, Columbia KC 33794. With a string of hits behind her, Barbara has proven she can handle any type of material and she has it here. Mostly ballads, her current single, the old Righteous Brothers hit and even a Judy Garland song. Excellent production throughout.

Best cuts: "You're There Between Us," "I Just Love Being A Woman."

Dealers: Display country and MOR.

MEL TILLIS—M-M-Mel, MGM M3G 5002. Mel is good and he is consistent. A good selection of material, mostly new songs, evenly paced.

Best cuts: "My Bad Girl Treats Me Good," "She Still Loves Me," "Tennessee Banjo Man."

Dealers: Mel's television exposure recently will boost sales.

DON GIBSON & SUE THOMPSON—Oh How Love Changes, Hickory H3G 4520. Don and Sue have been recording together for a long time and no one has a better harmony or blends better than they do. They consistently come up with good duet material, which is hard to find. Good selection with ballads, up tempo songs and a couple with a Spanish flavor.

Best cuts: "Rings of Gold," "Maybe Tomorrow," "Once More."

Dealers: Display country and MOR.

Soul

THE J.B.'S—Hustle With Speed, People PE 6606 (Polydor). Mix of jazz, soul and disco based material is nothing new but is the basic sound this group has scored consistently with and the one their public seems to enjoy. Strong, jazz flavored sax blended with soulful keyboards and guitar and the prominent disco bass keep a level of variety on the LP. Some chanting vocals from time to time, but the instrumentals take most of the spotlight here. Arrangements from James Brown.

Best cuts: "(It's Not The Express) It's The J.B.'s Monaurail," "All Aboard The Soul Funky Train," "Thank You For Letting Me Be Myself And Others," "Things & Do."

Dealers: Group has loyal disco following.

Jazz

BILL WATROUS—The Tiger Of San Pedro, Columbia PC 33701. Fine second effort from trombonist Watrous and his dynamic jazz band, The Manhattan Wildlife Refuge. Perhaps the best thing about the group is the fact that most of the players are relatively unknown but display more playing talent than most other contemporary jazz players. Trumpeter Danny Stiles has been one of the best around ever since his early work with the Gerry Mulligan Big Band in the fifties and on this effort he's in top form. Watrous is quite possibly the greatest exponent to emergy on his instrument in some time. As for the music, it's a fine blend of standards, jazz-rock originals and full-ahead jazz blowers.

Best cuts: "Dirty Dan," "Tiger Of San Pedro," "T.S., T.S.," "Passion At Three O'Clock," "Sweet Georgia Upside Down."

Dealers: In-store play will attract many jazz-rock listeners and this will help sales considerably.

Classical

FOOTLIFTERS: A CENTURY OF AMERICAN MARCHES—Incredible Columbia All-Star Band (Shuller), Columbia XM 33513. A mixture of familiar and rare—lots of Sousa, but also Joplin and Ives. It's particularly appropriate as another view of the rich lode of Americana that's being explored in connection with the upcoming centennial. Brilliant sound, with gut-thumping impact, and dished up in wide-ranging stereo. The band is comprised of New York's top wind players, and Schuller leads them with his accustomed affinity for the popular statement. This even if some of the tempos (especially in "Stars And Stripes Forever") may be more suitable for jogging than marching.

Dealers: This is the second in the label's record-of-the-month series, heavily promoted and offered at a reduced price for a limited time. Fouteen marches in all.

First Time Around

PEOPLE'S CHOICE—Boogie Down, U.S.A., TSOP KZ 33154. Another Gamble-Huff disco special, fairly evenly split between funky keyboard oriented instrumentals and vocals. Vocals are interesting in that they are quite the opposite of what we generally expect on a Gamble-Huff disco set. Rather than

(Continued on page 67)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

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Billboard's Top Single Picks™

SEPTEMBER 6, 1975

Number of singles reviewed this week **116** Last week **88**

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Pop

WAR—Low Rider (3:11); producers: Jerry Goldstein, Lonnie Jordan & Howard Scott; writers: S. Allen-H. Brown-M. Dickerson-L. Jordan-C. Miller-L. Oskar-H. Scott-Jerry Goldstein; publisher: Far Out, ASCAP. United Artists 706. Strong Latin beat with throaty voice repeating title throughout highlight this excellent pop/soul/disco cut from group coming off a top 10 single and LP. Sparse but effective use of horns against heavily percussive background works well.

OHIO PLAYERS—Sweet Sticky Thing (3:25); producers: Ohio Players; writers: J. Williams-C. Satchell-L. Bonner-M. Jones-R. Middlebrooks-M. Pierce-W. Beck; publishers: Ohio Players/Unichappell, BMI. Mercury 73713. Flip side: Alone (4:40); info same in all categories. Group best known for its frenetic funk changes pace with this smooth, heavily jazz oriented ballad featuring fine harmonizing voices, a sweet string background and excellent solo sax. Group's LP is currently top 10.

B.J. THOMAS—Help Me Make It (To My Rockin' Chair) (2:55); producer: Chips Moman; writer: B. Emmons; publisher: Baby Chick, BMI. ABC 12121. B.J. follows his "Hey Won't You Play Another Somebody Done Somebody Wrong Song" with another goodtime rocker with the same basic melody line and another catchy hook for a title. Expect strong country activity as well as pop.

ARETHA FRANKLIN—Mr. D.J. (5 For The D.J.) (3:30); producers: Jerry Wexler & Aretha Franklin; writer: Aretha Franklin; publisher: Pundit, BMI. Atlantic 45-3289. Most disco-oriented cut Aretha has come up with in some time, with strong lyrics against a pounding disco bottom. Good storyline in song.

MAC DAVIS—I Still Love You (You Still Love Me) (2:56); producer: Gary Klein; writers: M. Davis-M. James; publishers: Screen Gems-Columbia/Songpainter/Sweet Glory, BMI. Columbia 3-10187. Powerful mid-tempo rocker is the kind of love song Davis handles best. Strong string and vocal backup on song that should hit country and MOR as well as pop.

THE HOLLIES—I'm Down (3:05); producer: Ron Richards; writers: A. Clarke-T. Sylvester-T. Hicks; publishers: Famous/Intersong, ASCAP. Epic 8-50144 (CBS). Single that many feel should have been the first one pulled from the current LP is the kind of cut the Hollies handle best. Good story giving Allan Clarke a chance to use his distinctive vocals with the group's patented harmonies coming in on the chorus.

ROGER DALTREY—Come And Get Your Love (2:46); producer: Russ Ballard; writer: Russ Ballard; publisher: Ackee, ASCAP. MCA 40453. Pulled from his current hot LP, the Who's lead singer takes a fine rocker from Russ Ballard (ex-Zombie, ex-Argent), adds a touch of blue-eyed soul and comes up with his most commercial single yet. Listen to it a couple of times—it grows.

recommended

OZARK MOUNTAIN DAREDEVILS—Thin Ice (2:55); producer: David Anderle; writers: Randle Chowning-Steve Cash; publisher: Lost Cabin, BMI. A&M 1709.

PURE PRAIRIE LEAGUE—Kentucky Moonshine (2:30); producer: John Boylan; writer: Larry Goshorn; publisher: Rotgut, ASCAP. RCA JA-10382.

FLO & EDDIE—Let Me Make Love To You (2:19); producer: Joe Wissert; writers: H. Kaylan-M. Volman; publishers: Bleu Disque/Liccienitti, ASCAP. Columbia 3-10204.

NARVEL FELTS—Funny How Time Slips Away (3:02); producer: Johnny Morris; writer: W. Nelson; publisher: Tree, BMI. ABC/Dot 17569.

PETER FRAMPTON—Baby I Love Your Way (3:17); producer: Peter Frampton; writer: Peter Frampton; publishers: Almo/Fram-Dee, ASCAP. A&M 1738.

LINDA LEWIS—This Time I'll Be Sweeter (3:44); producers: Tony Silvester & Bert DeCoteaux; writers: Gwen Guthrie-Pat Grant; publisher: Penumbra, BMI. Arista 0151.

THE GENTRYS—High Flyer (2:59); producer: Knox Phillips; writers: The Gentrys; publisher: Knox, BMI. Stax 0242.

LIZA MINNELLI—My Own Best Friend (3:10); producer: Phil Ramone; writers: F. Ebb-J. Kander; publishers: Kander & Ebb/Unichappell, BMI. Columbia 3-10178.

TOMPALL—Put Another Log On The Fire (2:21); producers: Tompall Glaser & Shel Silverstein; writer: Shel Silverstein; publisher: Evil Eye, BMI. MGM 14800.

CARAVAN—Stuck In A Hole (3:09); producer: David Hitchcock; writer: Pye Hastings; publisher: BTM, BMI. BTM 800 (GRT).

RONNIE SPECTOR—You'd Be Good For Me (3:05); producer: Edward Germano; writers: G. Goffin-B. Goldberg; publisher: Screen Gems-Columbia, BMI. Tom Cat JH-10280 (RCA).

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.

Soul

MILLIE JACKSON—Leftovers (4:28); producers: Brad Shapiro & Millie Jackson; writer: Phillip Mitchell; publisher: Muscle Shoals, BMI. Spring 161 (Polydor). Excellent intro with serious/humorous rap featuring three different characters that moves into the kind of shouting rocker Ms. Small handles best. Top notch story line. Flip: Loving Arms (3:43); producers: same; writer: Tom Jans; publisher: Almo, ASCAP.

THE CHI-LITES—Here I Am (3:45); producer: Eugene Record; writers: Eugene Record-Chris Allen; publisher: Julio-Brian, BMI. Brunswick 55520. Smooth ballad in the falsetto style this group helped pioneer. Good, string backup adds to mellowness of overall sound. Flip: It's Time For Love (3:49); producer: same; writer: Eugene Record; publisher: same.

COMMODORES—This Is Your Life (3:17); producers: James Carmichael & Commodores; writer: L.B. Richie, Jr.; publisher: Jobete, ASCAP. Motown 1361E. The "Machine Gun" group comes up with a change of pace cut featuring strong ballad vocals and an almost easy listening orchestration. Works best when group harmonizes. Flip: Look What You've Done To Me (4:00); producers: same; writer: R. LaPread; publishers: same.

recommended

MFSB—T.L.C. (Tender Lovin' Care) (3:17); producer: Bobby Martin; writers: R.L. Martin-N. Harris; publishers: Mighty Three/Mardix/Golden Fleece, BMI. Philadelphia International 3576 (CBS).

MELBA MOORE—Must Be Dues (3:33); producer: Eugene McDaniels; writers: Eugene McDaniels-Dennis Collins Johnson; publisher: Skyforest, BMI. Buddah 496.

CLARENCE CARTER—I Got Caught (2:55); producer: Clarence Carter; writers: R. Hatcher-C. Carter; publisher: Blackwood, BMI. ABC 12130.

First Time Around

ZELL BLACK—You Make The Sun Keep Shining (3:18); producer: Bob Gaudio; writers: Bob Gaudio-Guy Finley; publishers: Jobete/Sun Country, ASCAP. Warner Bros. 8138. Well done disco/soul effort with powerful vocals against booming orchestration. One of first records from Mike Curb's new Warner Bros. production deal.

Country

BILL RICE—I Can See Me Lovin' You Again (3:10); producer: Jim Vinneau for Curb-Vienneau Productions; writer: Jerry Foster & Bill Rice; publisher: Jack & Bill Music ASCAP; 20th Century TC2232. The most commercial thing Rice has done, delivered with feeling and just enough harmony in the right places, due to the Vinneau production. Flip: No info.

LINDA RONSTADT—It Doesn't Matter Anymore (3:26); producer: Peter Asher; writer: Paul Anka; publisher: Spanka Music BMI; Capitol P-4050. Taken from her LP "Heart Like A Wheel" it's smooth and easy with a nice string arrangement. Should be another crossover as before. Flip: No info.

JOE STAMPLEY—Billy, Get Me A Woman (2:28); producer: Norro Wilson; writers: N. Wilson, J. Stampley, C. Taylor; publisher: Al Gallico Music/Algee Music BMI; Epic 8-50147. A most unusual truck driving song with an up-tempo, driving beginning tapering off to a ballad complete with strings. A little different but a good song and very good production. Flip: No info.

FERLIN HUSKY—An Old Memory (Got In My Eye) (2:03); producer: Don Gant; writers,: J. Foster/B. Rice; publisher: Jack and Bill Music ASCAP; ABC/Dot DOA-17574. Taken from his LP "The Foster and Rice Songbook" Husky delivers a soft and easy ballad like he does it best. Excellent production. Flip: No info.

FREDDY WELLER—Stone Crazy (2:21); producer: Ron Chancey; writer: B. Morrison/J. Harris; publisher: Music City Music, ASCAP. ABC/Dot DOA-17577. An up-tempo, happy song with an infectious melody, well delivered and well produced. Also taken from an album. Flip: Still Making Love To You (2:46); producer: same; writer: F. Weller; publisher: Young World Music BMI.

REX ALLEN JR.—Then I'll Be Over You (2:56); producer: Larry Butler; writer: Ben Peters; publisher: Shelby Singleton Music, BMI; Warner Bros. WBS 8133. This artist has shown maturity with each release and has established himself with his last couple of singles. This one will enhance his career further; it's a pretty ballad, delivered with feeling and depth, that a lot of veterans lack. Flip: No info.

recommended

CARMOL TAYLOR—Who Will I Be Loving Mow (2:35); producer: Norro Wilson; writers: Carmol Taylor, Agnes Wilson; publisher: Algee Music/Altam Music BMI; Elektra E-45277-A. Flip: No info.

MARIE OWENS—Someone Loves You Honey (2:55); producer: Joe Johnson; writer: Don DeVaney; publisher: Music City Music ASCAP; 4 Star Records 5-1019.

DORSEY BURNETTE—Lyin' In Her Arms (2:24); producer: Steve Stone; writer: G. Branson; publisher: Contention Music, SESAC. Melodyland ME 6019F.

JOHNNY TILLOTSON—Right Here In Your Arms (2:54); producer: Billy Sherrill; writer: Rafe VanHoy; publisher: Tree BMI. Columbia 3-10199.

BOBBY BORCHERS—Temptation Is Gone (3:02); producer: Ron Chancey; writer: B. Borchers; publisher: Tree, BMI. ABC/Dot-17578.

JOE DOUGLAS—Don't Let The Stars Get In Your Eyes (2:40); producer: Grady Martin; writer: Slim Willet; publisher: Four Star Music BMI. Monument ZS8 8667.

Billboard LPs

• *Continued from page 66*

the smooth, melodic choruses we hear so often, the singing is gruff, uptempo and infectious. Man behind both the vocals and the keyboards is Frankie Brunson. Mostly fast or mid-tempo material on the set, with an occasional ballad for variety. Basic guitar, bass, drum, keyboard arrangement a bit simpler than most disco material, though some good horn work is here as well.

Best cuts: "Are You Sure," "Mickey D's," "Boogie Down, U.S.A.," "Nursery Rhymes," "Don't Send Me Away."

Dealers: Group is one of strongest disco forces on East Coast.

STARK AND McBRIEN—Big Star, RCA APL1 1065. Stark and McBrien have an easy listening sound that should appeal to MOR stations, as well as AM and FM for McBrien gained his roots as an engineer, before becoming an accomplished songwriter, that culminated in his co-writing the award-winning song at last year's America Song Festival. Together with Fred Stark, he has shown yet another side as a fine singer. In fact the vocal harmonies between the two will garner attention on all fronts.

Best cuts: "Big Star," "Brand New Life," "We've Got Time," "Isn't It Lonely Together," "The Price You Pay," "Sad Eyes."

Dealers: Give this album some play and push MOR-interested buyers toward it.

Quadraphonic

DOOBIE BROTHERS, Stampede, Warner Bros. Records BS4 2835 (CD-4 Quadradisc discrete). This is the first record ever to be reviewed with the new Quadracast Systems Inc. integrated circuit (IC chip) CD-4 discrete demodulator, using a handmade unit constructed by inventor Lou Dorren, chief of research for QSI. Without question, the directionality was extremely superb within a 360-degree spectrum. However, the chief advantage of this unit is exceptional brilliance and clarity of the music—it recovers more out of the grooves than any CD-4 units now on the market.

Best cuts: All of the tunes were well mixed, but the best produced for the quad medium is "Rainy Day Crossroads Blues." Supported by an interesting drum rhythm, the guitars delve into very complex patterns that are distinctively suitable for the quad medium; the listener virtually takes a guitar trip. Rear bass runs accent the unique capabilities of the CD-4 system and when an orchestra overlay floods into the field, you can be sure that you're hearing the absolute best potentials of quad. "Music Man" would be a good disco cut; "Neals Fandango" is a good progressive country tune. "Slat Key Soquel Rag" is a very excellent work featuring four guitars in the four speakers; how best could you do that but in discrete?

Dealers: Excellent demo LP for 18-34 age buyers.

J. GEILS BAND—Nightmares, Atlantic QD 18107. Special kudos must go to Bill Szymczyk who produced and helped engineer this fine, funky CD-4 album. Separation is excellent and amplifies the careful mixing involved. A success as a stereo album, this quad version should get extra mileage for all concerned.

Dealers: Success should be assured if the album is pushed as Geils is quad.

THE WIZ—Original Cast, Atlantic QD 1837. The Wiz has already established itself as a phenomenally successfully Broadway production, and selected cuts from the stereo version of the Original Cast album—"Ease On Down The Road"—among them, have already achieved chart excellence. Yet, with Phil Ramone's innovative engineering, a new dimension, through precise separation, is eked from this production.

THE MODERN JAZZ QUARTET—The Last Concert, Atlantic QD 2-909. Gene Paul's artistry as re-mix engineer is once more in this historical last concert album by the Modern Jazz Quartet. If there could be any embellishment of jazz perfection, this would be it. Recorded Live at Avery Fisher Hall last year, this two-record album features such memorable MJQ pieces as "Night In Tunisia," "Blues In A Minor," "Summertime," and "Softly As In A Morning Sunrise."

HERBIE MANN—Reggae, Atlantic QD 1655 (CD-4 discrete Quadradisc). This LP is a mental musical trip—it pounds with steady rhythms, led now by a lead guitar, then by the flutic magic of Herbie Mann. The most imporatant aspect of this album is that Mann demonstrates the excellent medium that quad is for a small jazz group and softer sounds. Separation is excellent; balance is good.

Best cuts: "Swingin' Shepherd Blues," "My Girl."

Dealers: This LP should have tremendous appeal to young adults of college age and older jazz fans and might be an inducement for them to buy higher grade equipment. Suggest in-store play on a house CD-4 discrete quad system.

Billboard's Recommended LPs

pop

TRAVIS WAMMACK—Not For Sale, Capricorn CP0162 (Warner Bros.). Good mix of semi-Southern rock and blue eyed soul from veteran singer, who seems to be paying more attention to material and to giving proper exposure to his versatile voice. Some good covers here of old British hits and old soul hits, as well as new material from Wammack and other contemporary writers. Ballads and rockers balanced well. **Best cuts:** "A Lover's Question," "I Forgot To Remember to Forget," "You've Got Your Troubles," "Easy Evil."

CECILIO & KAPANO—Elua, Columbia PC 33689. Pair from Hawaii sound laid back in a country rock vein from time to time and come up with booming vocals a la Chicago and others. Primarily acoustic instrumentals suit the gentle harmonics well. On the whole, a bit more country oriented than their initial LP (lots of steel guitar here) and more individual singing. **Best cuts:** "Goodnight And Goodmorning," "Railway Stations."

ROY BUCHANAN—Live Stock, Polydor PD 6048. After several studio albums, someone became wise and decided to record a live Buchanan LP. This setting works especially well for the guitar legend as he wails himself through a set of blues standards and originals. Although the vocals are better than average, the main strength of the LP is the picking of Buchanan. **Best cuts:** "Reelin' and Rockin'," "Hot Cha" (a dynamite instrumental); "Further On Up The Road," "Can I Change My Mind."

VICKY LEANDROS—Across The Water, Avco AV-11024. Quite different from previous LPs by this European star, as she moves a bit further away from her MOR image and closer toward an easy rock sound that works well. Lady has a clear, fine voice suited to the ballads, soul material and rockers she handles here. Tour is set for states soon. A fine intepreter of other people's material. **Best cuts:** "Across The Water," "More Than That (I'm Losing You)," "The Man You Are In Me," "The Song Of Longing."

STEPPENWOLF—Hour Of The Wolf, Epic PE 33583 (CBS). More high powered rock of the kind Steppenwolf fans are familiar with. Well done throughout, with John Kay's distinctive vocals getting their usual workout and Bobby Cochran moving through some fine lead guitar licks. Several slower numbers work well. **Best cuts:** "Caroline (Are You Ready For The Outlaw World)," "Another's Lifetime," "Mr. Penny Pincher."

TRAFFIC—More Heavy Traffic, United Artists UA-LA526-G. Another set of the best of this classic rock group. Live set on another label is currently selling, and this representative set of material covering many of the various phases of the group holds up as well as when the individual cuts were first released. **Best cuts:** "Hole In My Shoe," "You Can All Join In," "Gimme Some Lovin'," "John Barleycorn," "Pearly Queen."

classical

MAHLER: KINDERTOTENLIEDER (with Lanet Baker); SYMPHONY NO. 10 (Adagio)—Israel Philharmonic/N.Y. Philharmonic (Bernstein), Columbia M 33532. Janet Baker has recorded the song cycle before, and with this restatement must be rated one of the finest interpreters of its dark-hued poignancies. And she finds the perfect collaborator in Bernstein. Both seem able to lay the emotion bare without crossing the line into bathos. The same attributes are evident in the symphony movement, a welcome addition to the now almost-complete Bernstein Mahler discography. The coupling of the two works, unique in the catalog, couldn't be more apt.

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FOR WEEK ENDING SEPTEMBER 6, 1975

Billboard HOT 100®

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*Chart Bound

LOW RIDER—War (United Artists 706)
SWEET STICKY THING—Ohio Players (Mercury 73713 (Phonogram))
HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas (ABC 12121)

SEE TOP SINGLE PICKS REVIEWS, page 67

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
1	3	15	**RHINESTONE COWBOY**—Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095	SGC
2	2	12	**FALLIN' IN LOVE**—Hamilton, Joe Frank And Reynolds (Jim Price), D. Hamilton, A. Hamilton, Playboy 6024	SGC
3	1	9	**GET DOWN TONIGHT**—K.C. & The Sunshine Band (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1009	SGC
★4	7	13	**AT SEVENTEEN**—Janis Ian (Brook Arthur), J. Ian, Columbia 3-10154	B-3
5	5	12	**HOW SWEET IT IS (To Be Loved By You)**—James Taylor (Lenny Waronker, Russ Titelman), Holland-Dozier-Holland, Warner Bros. 8109	SGC
6	6	15	**JIVE TALKIN'**—Bee Gees ● (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 510 (Atlantic)	WBM
★7	11	11	**FAME**—David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, Alomar, RCA 10320	B-3
★8	10	12	**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)	
★9	12	11	**COULD IT BE MAGIC**—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, Arista 0126	SGC
10	4	15	**ONE OF THESE NIGHTS**—The Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45257	WBM
★11	13	12	**WASTED DAYS AND WASTED NIGHTS**—Freddy Fender (Huey P. Meaux), B. Huerta, W. Duncan, ABC/Dot 17558	B-3
★12	14	10	**FEEL LIKE MAKIN' LOVE**—Bad Company (Bad Company), P. Rodgers, M. Ralphs, Swan Song 70106 (Atlantic)	
★13	15	10	**THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire (Maurice White), M. White, C. Stepney, V. White, Columbia 3-10172	HAN
★14	16	13	**BALLROOM BLITZ**—Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055	SGC
★15	20	4	**I'M SORRY**—John Denver (Milton Okun), J. Denver, RCA 10353	
★16	18	12	**THIRD RATE ROMANCE**—Amazing Rhythm Aces (Barry "Byrd" Burton for Southern Rooster), H.R. Smith, ABC 12078	WBM
17	17	13	**HOLDIN' ON TO YESTERDAY**—Ambrosia (Freddie Piro), Puerta, Pack, 20th Century 2207	HAN
18	8	10	**SOMEONE SAVED MY LIFE TONIGHT**—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40421	MCA
★19	23	6	**RUN JOEY RUN**—David Geddes (Paul Vance), P.J. Vance, P. Cone, Big Tree 16044 (Atlantic)	HAN
20	21	8	**TUSH**—ZZ Top (Bill Ham), Gibbons, Hill, Beard, London 220	HAN
★21	26	6	**SOLITAIRE**—Carpenters (Richard Carpenter), N. Sedaka, P. Cody, A&M 1721	WBM
★22	24	24	**BLACK SUPERMAN/ MUHAMMAD ALI**—Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV)	HAN
★23	25	7	**I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE**—Paul Anka & Odia Coates (Rick Hall), P. Anka, United Artists 685	MCA
★24	27	8	**DAISY JANE**—America (George Martin), Beckley, Warner Bros. 8118	WBM
★25	28	8	**DANCE WITH ME**—Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45261	SGC
★26	29	12	**FEELINGS**—Morris Albert (Morris Albert), M. Albert, RCA 10279	SGC
★27	30	7	**THE PROUD ONE**—Osmonds (Mike Curb), Gaudio, Crewe, Kolob 14791 (MGM)	SGC
★28	34	5	**AIN'T NO WAY TO TREAT A LADY**—Helen Reddy (Joe Wissert), H. Schock, Capitol 4128	SGC
★29	32	8	**HOW LONG (Betcha' Got A Chick On The Side)**—Pointer Sisters (David Rubinson & Friends), A. Pointer, J. Pointer, ABC/Blue Thumb 265	HAN
30	9	19	**WHY CAN'T WE BE FRIENDS?**—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 629	
★31	35	7	**IT ONLY TAKES A MINUTE**—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111	SGC
32	19	21	**LOVE WILL KEEP US TOGETHER**—The Captain & Tennille ● (The Captain), N. Sedaka, H. Greenfield, A&M 1672	WBM
★33	38	8	**ROCKY**—Austin Roberts (Bob Montgomery), J. Stevens, Private Stock 45020	B-3
★34	39	5	**GAMES PEOPLE PLAY**—Spinners (Thom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3284	
★35	42	4	**GONE AT LAST**—Paul Simon & Phoebe Snow (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10197	
36	22	9	**HELP ME RHONDA**—Johnny Rivers (Johnny Rivers), B. Wilson, Epic 8-50121 (Columbia)	ALM
37	31	14	**PLEASE MR. PLEASE**—Olivia Newton-John (John Farrar), Welch, Rostill, MCA 40418	HAN
★38	45	6	**BRAZIL**—The Ritchie Family (J. Morali), A. Barroso, 20th Century 2218	PSP
39	33	8	**TWO FINE PEOPLE**—Cat Stevens (Cat Stevens), C. Stevens, A&M 1700	WBM
★40	50	5	**GIVE IT WHAT YOU GOT**—B.T. Express (Jeff Lane), S. Roberts, Roadshow 7003 (Scepter)	SGC
★41	52	6	**LADY BLUE**—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA)	SGC
42	37	9	**GLASSHOUSE**—Temptations (Jeffrey Bowen, Berry Gordy), Charlamagne, Gordy 7144 (Motown)	SGC
★43	53	3	**DO IT ANY WAY YOU WANNA**—Peoples Choice (Leon Huff), L. Huff, Tsop 8-4769 (Epic/Columbia)	
★44	65	5	**THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS"**—John Williams (John Williams), J. Williams, MCA 40439	MCA
★45	55	4	**CAROLINA IN THE PINES**—Michael Murphey (Bob Johnston), M. Murphey, Epic 8-50131 (Columbia)	
★46	56	5	**YOUR LOVE**—Graham Central Station (Larry Graham), L. Graham, Warner Bros. 8105	SGC
47	49	6	**I BELIEVE I'M GONNA LOVE YOU**—Frank Sinatra (Snuff Garrett), G. Sklerov, H. Lloyd, Reprise 1335 (Warner Bros.)	HAN
48	48	7	**KEEP YOUR EYE ON THE SPARROW**—Merry Clayton (Eugene McDaniels), D. Grusin, M. Ames, Ode 66110 (A&M)	MCA
★49	NEW ENTRY		**MR. JAWS**—Dickie Goodman (Bill Ramal, Dickie Goodman), B. Ramal, D. Goodman, Cash 451 (Private Stock)	
★50	61	3	**MIRACLES**—Jefferson Starship (Jefferson Starship, Larry Cox), M. Balin, Grunt 10367 (RCA)	
51	43	17	**I'M NOT IN LOVE**—10 cc (10 cc), G. Gouldman, F. Stewart, Mercury 73678 (Phonogram)	HAN
52	59	12	**7-6-5-4-3-2-1 (Blow Your Whistle)**—Gary Toms Empire (Rick Bleiweiss, Bill Stahl), R. Cook, PIP 6504	WBM
★53	63	4	**WHAT A DIFF'RENCE A DAY MAKES**—Esther Phillips (Creed Taylor), M. Grever, S. Adams, Kudu 925 (Motown)	
★54	64	4	**POR AMOR VIVIVEMOS (Love Will Keep Us Together)**—The Captain & Tennille (The Captain), N. Sedaka, H. Greenfield, A&M 1715	WBM
★55	66	3	**I ONLY HAVE EYES FOR YOU**—Art Garfunkel (Richard Perry), A. Dubin, H. Warren, Columbia 3-10190	WBM
56	62	6	**I LOVE MAKIN' LOVE TO YOU**—Evie Sands (Dennis Lambert, Brian Potter), B. Weisman, E. Sands, R. Germinaro, Haven 7013 (Capitol)	B-3
57	40	6	**SWEET MAXINE**—Doobie Brothers (Ted Templeman), P. Simmons, T. Johnston, Warner Bros. 8126	WBM
★58	68	4	**I GOT STONED AND I MISSED IT**—Jim Stafford (Phil Gernhard, Lobo, Tony Scotti), S. Silverstein, MGM 14819	
59	36	10	**DREAM MERCHANT**—New Birth (James Baker, Melvin Wilson), L. Weiss, J. Ross, Buddah 470	SGC
★60	70	2	**YOU'RE ALL I NEED TO GET BY**—Tony Orlando & Dawn (Hank Medress, Dave Appell), N. Ashford, V. Simpson, Elektra 45275	SGC
★61	71	3	**IF I EVER LOSE THIS HEAVEN**—Average White Band (AWB) (Arif Mardin), L. Ware, P. Sawyer, Atlantic 3285	ALM
★62	73	5	**KATMANDU**—Bob Seger (Bob Seger, Muscle Shoals Rhythm Section), B. Seger, Capitol 4116	
63	46	12	**RENDEZVOUS**—Hudson Brothers (Bernie Taupin), B. Hudson, M. Hudson, B. Hudson, B. Johnston, Rocket 40417 (MCA)	SGC
★64	75	4	**TO EACH HIS OWN**—Faith, Hope & Charity (Van McCoy), V. McCoy, RCA 10343	WBM
65	54	10	**HOPE THAT WE CAN BE TOGETHER SOON**—Sharon Page & Harold Melvin (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3569 (Epic/Columbia)	B-3
★66	78	3	**WHO LOVES YOU**—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros./Curb 8122	SGC
67	67	4	**DEPARTMENT OF YOUTH**—Alice Cooper (Bob Erzin), A. Cooper, Wagner, B. Erzin, Atlantic 3280	WBM
★68	79	3	**ONLY YOU CAN**—Fox (Kenny Young), K. Young, Ariola America/GTO 7601 (Capitol)	
★69	80	2	**IF I COULD ONLY WIN YOUR LOVE**—Emmylou Harris (Brian Ahern), C. Louvin, I. Louvin, Reprise 1332 (Warner Bros.)	A-R
★70	81	2	**MONEY**—Gladys Knight & The Pips (Eugene McDaniels), E. McDaniels, Buddah 487	HAN
★71	NEW ENTRY		**ROCKIN' ALL OVER THE WORLD**—John Fogerty (John C. Fogerty), J.C. Fogerty, Elektra 45274	
★72	83	2	**THIS WILL BE**—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109	
★73	NEW ENTRY		**LOVE IS A ROSE**—Linda Ronstadt (Peter Asher), N. Young, Elektra 45271	
74	74	7	**ALVIN STONE (The Birth & Death Of A Gangster)**—Fantastic Four (Al Kent), A. Kent, C. Colbert, 20th Century/Westbound 5009	
75	77	4	**DREAMING A DREAM**—Crown Heights Affair (Freda Neragis, Brit Britton), F. Neragis, B. Britton, De-Lite 1570 (PIP)	
★76	86	2	**BLUE EYES CRYIN' IN THE RAIN**—Willie Nelson (Willie Nelson), F. Rose, Columbia 3-10176	
★77	88	2	**SKY HIGH**—Jigsaw (Chas Peate), D. Dyer, C. Scott, Chelsea 3022	
78	82	6	**MAMACITA**—Grass Roots (Dennis Lambert, Brian Potter, Rob Grill), B. Mann, C. Weil, Haven 7015 (Capitol)	SGC
★79	NEW ENTRY		**THERE GOES ANOTHER LOVE SONG**—Outlaws (Paul A. Rothchild), H. Thomasson, B.L. Yoho, Arista 0150	
★80	90	2	**JAM BAND**—Disco Tex & The Sex-O-Lettes (Bob Crewe), B. Crewe, Chelsea 3026	
81	85	3	**OUT OF TIME**—Rolling Stones (Andrew Oldman), M. Jagger, K. Richards, Abkco 4702 (London)	SGC
★82	NEW ENTRY		**BRAND NEW LOVE AFFAIR**—Chicago (James William Guercio), J. Pankow, Columbia 3-10200	
★83	NEW ENTRY		**I GET HIGH ON YOU**—Sly Stone (Sly Stone), S. Stewart, Epic 8-50135 (Columbia)	
84	84	2	**I LIKE IT LIKE THAT**—Loggins & Messina (Jim Messina), C. Kenner, A. Toussaint, Columbia 3-10188	HAN
★85	NEW ENTRY		**YOU AIN'T NEVER BEEN LOVED (Like I'm Gonna Love You)**—Jessi Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4087	
★86	NEW ENTRY		**THE AGONY AND THE ECSTASY**—Smokey Robinson (Smokey Robinson), W. Robinson, Tamla 54261 (Motown)	
★87	98	2	**HOLLYWOOD HOT**—Eleventh Hour (Bob Crewe), B. Crewe, 20th Century 2215	
★88	NEW ENTRY		**SHOTGUN SHUFFLE**—The Sunshine Band (H.W. Casey, Richard Finch), H.W. Casey, R. Finch, TK 1010	
89	89	2	**(All I have To Do Is) DREAM**—Nitty Gritty Dirt Band (William E. McEuen), B. Bryant, United Artists 655	SGC
★90	NEW ENTRY		**I WANT'A DO SOMETHING FREAKY TO YOU**—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228	
91	96	3	**EIGHTEEN WITH A BULLET**—Pete Wingfield (Pete Wingfield, Barry Hammond), P. Wingfield, Island 026	SGC
92	95	3	**MUSIC IN MY BONES**—Joe Simon (Raeford Gerald, Joe Simon), R. Gerald, J. Simon, Spring 159 (Polydor)	SGC
93	87	5	**YOU ARE A SONG**—Batdorf & Rodney (Tom Sellers), J. Weatherly, Arista 0132	WBM
94	100	2	**WHEN YOU'RE YOUNG AND IN LOVE**—Choice Four (Van McCoy for Sag Prod.), V. McCoy, RCA 10342	
95	97	3	**THE MILLIONAIRE**—Dr. Hook (Ron Haffkine), D. Tracy, Capitol 4104	ALM
96	72	6	**LIKE THEY SAY IN L.A.**—East L.A. Car Pool (Jack J. Gold), J. Rush, GRC 2064	HAN
97	NEW ENTRY		**WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter (Redi Whitelaw, Norman Bergen), V. McCoy, Mercury 73695 (Phonogram)	
98	NEW ENTRY		**DON'T IT MAKE YOU WANNA DANCE**—Rusty Weir (Glen Spreen for Chalice Prod.), R. Weir, 20th Century 2219	
99	NEW ENTRY		**SOS**—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265	
100	NEW ENTRY		**PARTY MUSIC**—Pat Lundi (Dennis Ganim, Buddy Scott, Pete Mollica), M. Manchester, D. Wolfert, Vigor 1723	

★ **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) 86
Ain't No Way To Treat A Lady (Colgems, ASCAP) 28
(All I Have To Do Is) Dream (Acuff-Rose/House Of Bryant, BMI) 89
Alvin Stone (Birth And Death Of A Gangster) (Bridgeport, BMI) 74
At Seventeen (Mine/April, ASCAP) 4
Ballroom Blitz (Chinnichap/RAK, BMI) 14
Black Superman/Mohammad Ali (Drummer Boy, BMI) 22
Blue Eyes Cryin' In The Rain (Milene, ASCAP) 76
Brand New Love Affair (Make Me Smile/Big Elk, ASCAP) 82
Brazil (Peer, BMI) 38
Carolina In The Pines (Mystery, BMI) 45
Could It Be Magic (Kamikazi/Angeldust, BMI) 9
Daisy Jane (Warner Bros., ASCAP) 24
Dance With Me (Hall/Mojahann, BMI) 25
Department Of Youth (Ezra/Early Frost/All By Myself, BMI) 67
Do It Anyway You Wanna (Mighty Three, BMI) 43
Don't It Make You Wanna Dance (Prophecy, ASCAP) 98
Dream Merchant (Saturday, BMI) 59
Dreaming A Dream (Delightful, BMI) 75
Eighteen With A Bullet (Ackee, ASCAP) 91
Fallin' In Love (J.C., BMI) 2
Fame (Mainman/John Lennon/Ceilidh, ASCAP) 7
Feel Like Makin' Love (Badco, ASCAP) 12
Feelings (Fermata International Melodies, ASCAP) 26
Fight The Power (Bovina, ASCAP) 8
Games People Play (Mighty Three, BMI) 34
Get Down Tonight (Sherlyn, BMI) 3
Give It What You Got (Triple O/Jeff Mar, BMI) 40
Glasshouse (Jobete, ASCAP/Stone Diamond, BMI) 42
Gone At Last (Paul Simon, BMI) 35
Help Me Rhonda (Irving, BMI) 36
Holding On To Yesterday (Rubicon, BMI) 17
Hollywood Hot (Heart's Delight, BMI) 86
Hope That We Can Be Together Soon (Mighty Three, BMI) 65
How Long (Betcha Gotta Chick On The Side) (Polo Grounds, BMI/Ebbetts Field, ASCAP) 29
How Sweet It Is (To Be Loved By You) (Stone Agate, BMI) 5
I Believe I'm Gonna Love You (Senor/Sergeant, ASCAP) 47
I Believe There's Nothing Stronger Than Our Love (Spanka, BMI) 23
I Get High On You (Stone Flower, BMI) 83
I Got Stoned And I Missed It (Evil Eye, BMI) 58
I Like It Like That (Thursday, BMI) 84
I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI/Bien/Every Little Tune/American Dream, ASCAP) 56
I Only Have Eyes For You (Warner Bros., ASCAP) 55
If I Could Only Win Your Love (Acuff-Rose, BMI) 69
If I Ever Lose This Heaven (Almo/Jobete, ASCAP) 61
I'm Not In Love (Man-Ken, BMI) 51
I'm Sorry (Cherry Lane, ASCAP) 15
It Only Takes A Minute (ABC-Dunhill/One Of A Kind, BMI) 31
I Want'a Do Something Freaky To You (Jim-Edd, BMI) 90
Jam Band (Heart's Delight/Caseyem/Desiderata, BMI) 80
Jaws/Original Soundtrack (Duchess, BMI) 44
Jive Talkin' (Casserole, BMI) 6
Katmandu (Gear, ASCAP) 62
Keep Your Eyes On The Sparrow (Duchess, BMI/Leeds, ASCAP) 48
Lady Blue (Skyhill, BMI) 41
Like They Say In L.A. (J.J. Gold/Grapevine, ASCAP) 96
Love Is A Rose (Silver Fiddle, BMI) 73
Love Will Keep Us Together (Don Kirshner, BMI) 32
Mamacita (Screen Gems-Columbia/Summerhill, BMI) 78
The Millionaire (Almo, an Said) 95
Miracles (Diamondback, BMI) 50
Money (Sky Forest, BMI) 70
Mr. Jaws (Unichappell, BMI) 49
Music In My Bones (Gaucho/Belinda, BMI) 92
One Of These Nights (Long Run, ASCAP) 10
Only You Can (Gurusama/Chrysalis, ASCAP) 68
Out Of Time (Abkco, BMI) 81
Party Music (Rumanian Pickle Works, BMI) 100
Please Mr. Please (Blue Gum, ASCAP) 37
Por Amor Vivivemos (Love Will Keep Us Together) (Don Kirshner, BMI) 54
The Proud One (Seasons Four/Saturday, BMI) 27
Rendezvous (Lornhole, BMI) 63
Rhinestone Cowboy (20th Century/House Of Weiss, ASCAP) 1
Rockin' All Over The World (Greasy King, ASCAP) 71
Rocky (Strawberry Hill, ASCAP) 33
Run Joey Run (Music Of The Times, ASCAP) 19
7-6-5-4-3-2-1 (Blow Your Whistle) (Cookaway, ASCAP) 52
Shotgun Shuffle (Sherlyn, BMI) 88
Sky High (Duchess, BMI) 77
Solitaire (Don Kirshner, ASCAP) 21
Someone Saved My Life Tonight (Big Pig/Leeds, ASCAP) 18
SOS (Countless, BMI) 99
Sweet Maxine (Lansdown/Warner Bros., ASCAP/Windecor, BMI) 57
That's The Way Of The World (Saggiflame, ASCAP) 13
There Goes Another Love Song (Hustler, BMI) 79
This Will Be (Jays' Enterprises/Chappell, ASCAP) 72
Third Rate Romance (Fourth Floor, ASCAP) 16
To Each His Own (Van McCoy/Warner-Tammerlane, BMI) 64
Tush (Hamstein, BMI) 20
Two Fine People (Cat, ASCAP) 39
Wasted Days And Wasted Nights (Travis, BMI) 11
What A Difference A Day Makes (E.B. Marks, BMI) 53
When You're Young And In Love, Choice Four (Wren, BMI) 94
When You're Young And In Love, Ralph Carter (Wren, BMI) 97
Who Loves You (Seasons/Jobete, ASCAP) 66
Why Can't We Be Friends (Far Out, ASCAP) 30
You Ain't Never Been Loved (Like I'm Gonna Love You) (Baron, BMI) 85
You Are A Song (Keca, ASCAP) 93
Your Love (Nineteen Eighty Foe, BMI) 40
You're All I Need To Get By (Jobete, ASCAP) 60

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week

Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all manufacturers (Seal indicated by colored dot) ●

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	SUGGESTED LIST PRICE: ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
1	3	8	**JEFFERSON STARSHIP** Red Octopus Grunt BFL1 0999 (RCA)	6.98	7.98	7.95	7.95	7.95	
2	1	14	**ELTON JOHN** Captain Fantastic & The Brown Dirt Cowboy MCA 2142	● 6.98		7.98		7.98	
★ 3	5	25	**JANIS IAN** Between The Lines Columbia PC 33394	6.98		7.98		7.98	
4	4	11	**THE EAGLES** One Of These Nights Asylum 7E-1039	● 6.98	7.98	7.97	8.97	7.97	
5	2	13	**ISLEY BROS.** The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	● 6.98	7.98	7.98	7.98	7.98	
6	7	9	**CAT STEVENS GREATEST HITS** A&M SP 4519	6.98		7.98		7.98	
★ 7	9	7	**BOB DYLAN & THE BAND** The Basement Tapes Columbia C2 33682	9.98		9.98		9.98	
8	6	11	**AVERAGE WHITE BAND** Cut The Cake Atlantic SD 18140	● 6.98		7.97		7.97	
★ 9	11	26	**EARTH, WIND & FIRE** That's The Way Of The World Columbia PC 33280	● 6.98	7.98	7.98	7.98	7.98	
★ 10	13	3	**OHIO PLAYERS** Honey Mercury SRM-1-1038 (Phonogram)	6.98		7.98	7.98	7.98	
11	12	17	**ZZ TOP** Fandango London PS 656	● 6.98		7.95	7.98	7.95	
★ 12	14	20	**AEROSMITH** Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98	
★ 13	15	28	**MELISSA MANCHESTER** Melissa Arista AL4031	6.98		7.98		7.98	
14	10	13	**THE CAPTAIN & TENNILLE** Love Will Keep Us Together A&M SP 3405	● 5.98		6.98		6.98	
15	8	10	**WAR** Why Can't We Be Friends? United Artists UA-LA441-G	● 6.98		7.98		7.98	
★ 16	19	5	**SPINNERS** Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97	
17	17	15	**JAMES TAYLOR** Gorilla Warner Bros. BS 2866	6.98	7.98	7.97	8.97	7.97	
★ 18	27	6	**FLEETWOOD MAC** Reprise MS 2225 (Warner Bros.)	6.98		7.97		7.97	
★ 19	22	9	**HELEN REDDY** No Way To Treat A Lady Capitol ST 11418	6.98		7.98		7.98	
20	20	60	**BEACH BOYS** Endless Summer Capitol SVBB 11307	● 6.98		7.98		7.98	
★ 21	26	12	**BEE GEES** Main Course RSO SO 4807 (Atlantic)	6.98		7.97		7.97	
22	23	19	**AMBROSIA** 20th Century T 434	6.98		7.98		7.98	
23	24	13	**POINTER SISTERS** Steppin' ABC/Blue Thumb BTSD 6021	6.98		7.95		7.95	
★ 24	28	6	**B.T. EXPRESS** Non-Stop Roadshow RS 41001 (Scepter)	6.98		7.98		7.98	
25	25	8	**GOOD VIBRATIONS—BEST OF THE BEACH BOYS** Reprise/Brother MS 2223 (Warner Bros.)	6.98		7.97		7.97	
26	18	13	**PAUL McCARTNEY & WINGS** Venus And Mars Capitol SMAS 11419	● 6.98		7.98	7.98	7.98	
27	29	17	**JOAN BAEZ** Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98	
★ 28	32	25	**DAVID BOWIE** Young Americans RCA APL1-0998	● 6.98		7.95		7.95	
29	16	11	**TONY ORLANDO & DAWN** Greatest Hits Arista AL 4045	6.98		7.98		7.98	
★ 30	34	6	**GRAHAM CENTRAL STATION** Ain't No 'Bout-A-Doubt It Warner Bros. BS 2878	6.98		7.97		7.97	
★ 31	43	6	**KC & THE SUNSHINE BAND** TK 603	6.98		7.98		7.98	
32	21	11	**THE CARPENTERS** Horizon A&M SP 4530	● 6.98		7.98		7.98	
33	35	7	**MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK "JAWS"** MCA 2087	6.98		7.98		7.98	
★ 34	40	5	**ROGER DALTRY** Ride A Rock Horse MCA 2147	6.98		7.98		7.98	
★ 35	47	3	**QUINCY JONES** Mellow Madness A&M SP 4526	6.98		7.98		7.98	
36	38	19	**DISCO TEX & THE SEX-O-LETTES** Chelsea CHL 505	6.98		7.98		7.98	
37	37	21	**FREDDY FENDER** Before The Next Teardrop Falls ABC/Dot DOSD 2020	6.98		7.95		7.95	
★ 38	68	3	**RICHARD PRYOR** Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98		7.97		7.97	
39	33	36	**GLADYS KNIGHT & THE PIPS** I Feel A Song Buddah BDS 5612	● 6.98		7.95		7.95	7.95
★ 40	46	5	**GLEN CAMPBELL** Rhinestone Cowboy Capitol SW 11430	6.98		7.98		7.98	
★ 41	48	5	**OUTLAWS** Arista AL 4042	6.98		7.98		7.98	
42	30	12	**ISAAC HAYES** Chocolate Chip Hot Buttered Soul ABCD 874 (ABC)	6.98		7.95		7.95	
★ 43	75	3	**CRUSADERS** Chain Reaction ABC/Blue Thumb BTSD 6022	6.98		7.95		7.95	
★ 44	65	3	**BLACK SABBATH** Sabotage Warner Bros. BS 2282	6.98		7.97		7.97	
45	36	22	**JUDY COLLINS** Judith Elektra 7E-1032	6.98	7.98	7.97	8.97	7.97	
46	31	21	**10 cc** The Original Soundtrack Mercury SRM-1-1029 (Phonogram)	6.98		7.95		7.95	
47	56	8	**BILLY PRESTON** It's My Pleasure A&M SP 4532	6.98		7.98		7.98	
48	41	24	**TOMMY/ORIGINAL SOUNDTRACK RECORDING** Polydor PD2-9502	● 9.98	9.98	11.98		11.98	
49	49	12	**ROLLING STONES** Made In The Shade Rolling Stones COC 79102 (Atlantic)	● 6.98		7.97		7.97	
★ 50	60	23	**AMERICA** Hearts Warner Bros. BS 2852	● 6.98	7.98	7.97	8.97	7.97	
51	51	10	**STEPHEN STILLS** Stills Columbia PC 33575	6.98		7.98		7.98	
★ 52	62	12	**HUBERT LAWS** The Chicago Theme CTI 6058 S1 (Motown)	6.98		7.98		7.98	
53	53	28	**HAROLD MELVIN & THE BLUENOTES** To Be True Featuring Theodore Pendegraff Philadelphia International KZ 33148 (Epic/Columbia)	● 5.98		6.98		6.98	
54	54	25	**COMMODORES** Caught In The Act Motown M6-820 S1	6.98		7.98		7.98	
55	55	92	**JOHN DENVER** Greatest Hits RCA CPLI-0374	● 6.98		7.95		7.95	
56	39	8	**FRANK ZAPPA & THE MOTHERS OF INVENTION** One Size Fits All DiscReet DS 2216 (Warner Bros.)	6.98		7.97		7.97	
57	59	10	**WAYLON JENNINGS** Dreaming My Dreams RCA APL1-1062	6.98		7.95		7.95	
★ 58	74	6	**ESTHER PHILLIPS w/BECK** Kudu KU 23 S1 (Motown)	6.98		7.98		7.98	
★ 59	69	69	**EAGLES** On The Border Asylum 7E-1004	● 6.98	7.98	7.97	8.97	7.97	
60	67	31	**TEMPTATIONS** A Song For You Gordy G6-969S1 (Motown)	6.98		7.98		7.98	
★ 61	NEW ENTRY		**GRATEFUL DEAD** Blues For Allah Grateful Dead GD-LA494-G (United Artists)	6.98		7.98		7.98	
★ 62	72	5	**TAVARES** In The City Capitol ST 11396	6.98		7.98		7.98	
★ 63	76	4	**GENTLE GIANT** Free Hand Capitol ST 11428	698		7.98		798	
64	57	17	**DOOBIE BROTHERS** Stampede Warner Bros. BS 2835	● 6.98	7.98	7.97	8.97	7.97	
65	66	29	**MICHAEL MURPHEY** Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98	
66	70	12	**SYNERGY** Electronic Realizations For Rock Orchestra Passport PPSD 98009 (ABC)	6.98	6.98	7.95		7.96	
★ 67	77	7	**SWEET** Desolation Boulevard Capitol ST 11395	6.98		7.98			
★ 68	79	19	**THE MANHATTAN TRANSFER** Atlantic SD 18133	6.98		7.97		7.97	
69	44	14	**TRIUMVIRAT** Spartacus Capitol ST 11392	6.98		7.98		7.98	
70	50	8	**POCO** Head Over Heels ABC ABCD 890	6.98		7.95		7.95	
★ 71	71	27	**AN EVENING WITH JOHN DENVER** RCA CPL2-0764	● 12.98		13.95		13.95	
★ 72	83	6	**BARRY MANILOW I** Arista AL 4007	6.98		7.98		7.98	
73	52	15	**MINNIE RIPERTON** Adventures In Paradise Epic PE 33454 (Columbia)	6.98	7.98	7.98	7.98	7.98	
74	45	9	**NEIL YOUNG** Tonight's The Night Reprise MS 2221 (Warner Bros.)	6.98		7.97		7.97	
★ 75	121	3	**PROCOL HARUM** Procol's Ninth Chrysalis CHR 1080 (Warner Bros.)	6.98		7.97		7.97	
★ 76	NEW ENTRY		**ROD STEWART** Atlantic Crossing Warner Bros. BS 2875	6.98		7.97		7.97	
★ 77	88	49	**EAGLES** Desperado Asylum SD 5068	● 6.98	7.98	7.97	8.97	7.97	
★ 78	99	2	**JOE COCKER** Jamaica Say You Will A&M SP 4529	6.98		7.98		7.98	
★ 79	NEW ENTRY		**RITCHIE BLACKMORE'S RAINBOW** Polydor PD 6049	6.98		7.98		7.98	
80	81	8	**GINO VANNELLI** Storm At Sunup A&M SP 4533	6.98		7.98		7.98	
★ 81	91	5	**RAY THOMAS** From Mighty Oaks Threshold THS 18 (London)	6.98		7.98		7.98	
★ 82	92	161	**ROLLING STONES** Hot Rocks 1964-71 London 2PS 606-7	● 11.96		11.98		11.98	
83	80	20	**O'JAYS** Survival Philadelphia International KZ 33150 (Epic/Columbia)	5.98		6.98		6.98	
★ 84	95	6	**R.E.O. SPEEDWAGON** This Time We Mean It Epic PE 33338 (Columbia)	6.98		7.98		7.98	
85	85	6	**URIAH HEEP** Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97	
86	86	8	**NASHVILLE/SOUNDTRACK** ABC ABCD 893	6.98		7.95		7.95	
87	89	27	**GROVER WASHINGTON JR.** Mister Magic Kudu KU-20 S1 (Motown)	6.98		7.98	7.98	7.98	
88	61	19	**ROGER WHITTAKER** The Last Farewell & Other Hits RCA APL1-0855	6.98		7.95		7.95	
89	63	9	**EDDIE KENDRICKS** The Hit Man Tamla T6-338 S1 (Motown)	6.98		7.98		7.98	
90	90	6	**THE VERY BEST OF POCO** Epic PEG 33537	7.98		8.98		8.98	
★ 91	101	23	**PAUL ANKA** Feelings United Artists UA-LA367-G	6.98		7.98		7.98	
92	94	25	**ALICE COOPER** Welcome To My Nightmare Atlantic SD 18130	● 6.98		7.97		7.97	
★ 93	103	5	**UFO** Force It Chrysalis CHR 1074 (Warner Bros.)	6.98		7.97		7.97	
94	98	17	**BOB MARLEY & THE WAILERS** Natty Dread Island ILPS 9281	6.98		7.98			
★ 95	105	2	**KOOL & THE GANG** Spirit Of The Boogie De-Lite 2016 (PIP)	6.98		7.98		7.98	
96	64	9	**RARE EARTH** Back To Earth Rare Earth R6-548 S1 (Motown)	6.98		7.98		7.98	
97	58	13	**JACKSON 5** Moving Violation Motown M6-829 S1	6.98		7.98		7.98	
98	78	21	**SMOKEY ROBINSON** A Quiet Storm Tamla T6-337 S1 (Motown)	6.98		7.98		7.98	
★ 99	171	3	**GARY WRIGHT** The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97	
100	100	15	**BACHMAN-TURNER OVERDRIVE** Four Wheel Drive Mercury SRM-1-1027 (Phonogram)	● 6.98		7.95	7.95	7.95	
101	104	10	**SLADE** Slade In Flame Warner Bros. BS 2865	6.98		7.97		7.97	
102	102	63	**JOHN DENVER** Back Home Again RCA CPL1-0548	● 6.98		7.95		7.95	
103	42	29	**OLIVIA NEWTON-JOHN** Have You Never Been Mellow MCA 2133	● 6.98		7.98		7.98	
104	108	21	**BAD COMPANY** Straight Shooter Swan Song SS 8413 (Atlantic)	● 6.98		7.97		7.97	
★ 105	156	4	**ORLEANS** Let There Be Music Asylum 7E-1029	6.98		7.97		7.97	

★ **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.)

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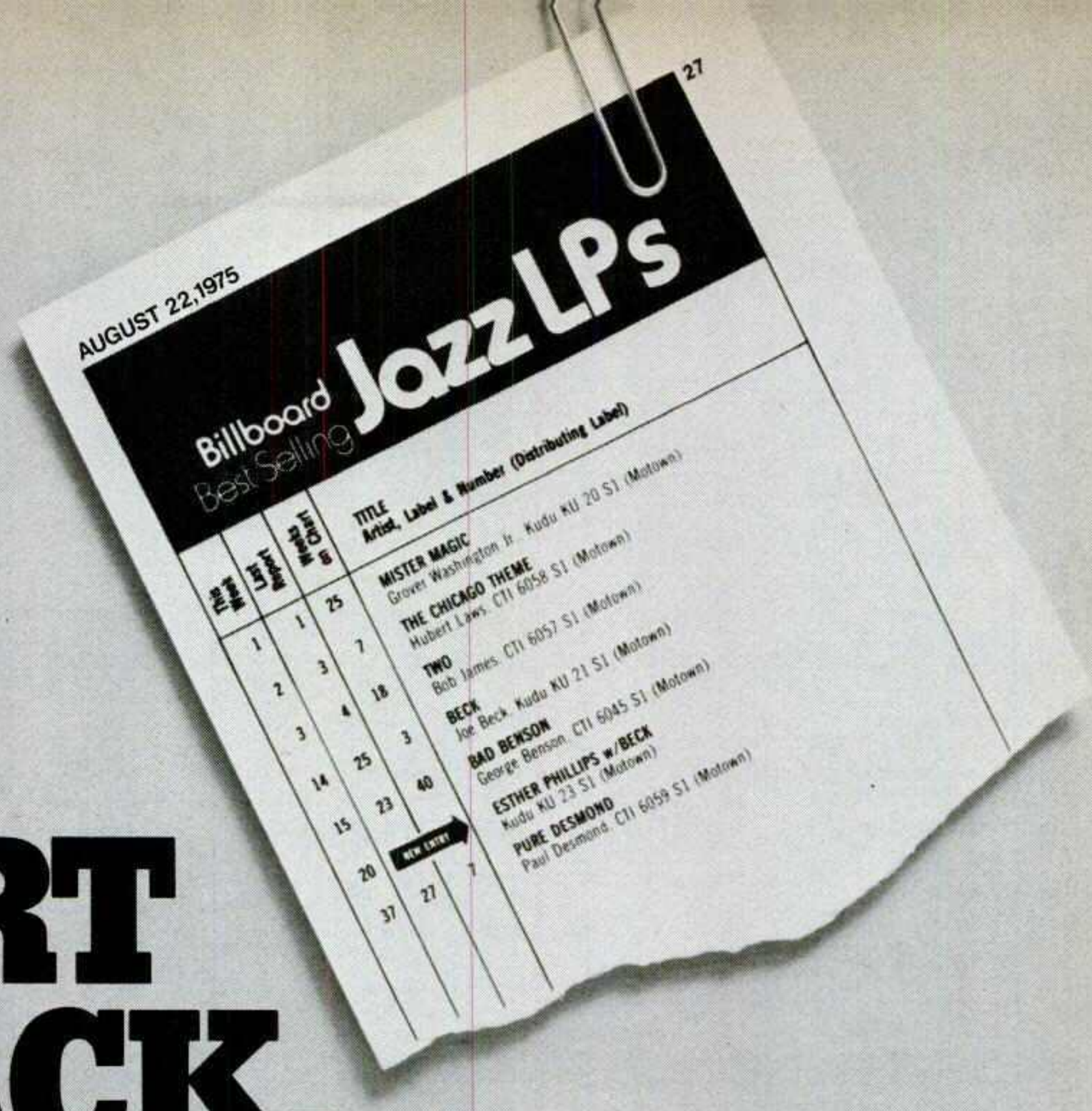
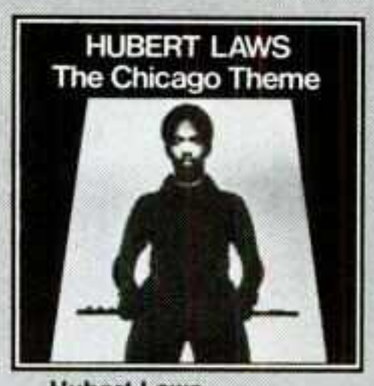


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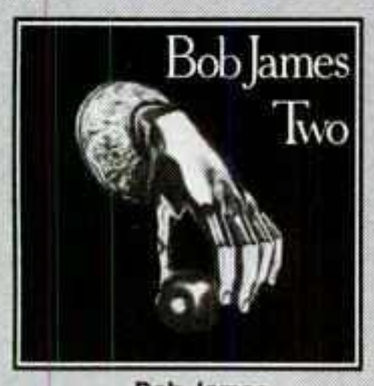
CTI has captured the top three album spots and seven out of the top forty on Billboard's Jazz Chart.



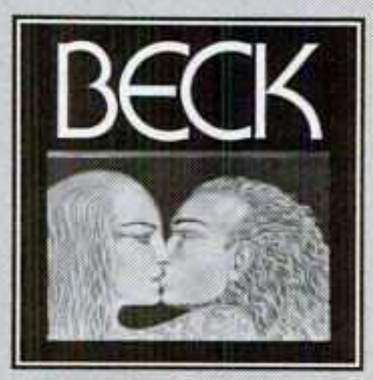
Grover Washington, Jr.
MISTER MAGIC
KU 20 S1



Hubert Laws
THE CHICAGO THEME
CTI 6058 S1



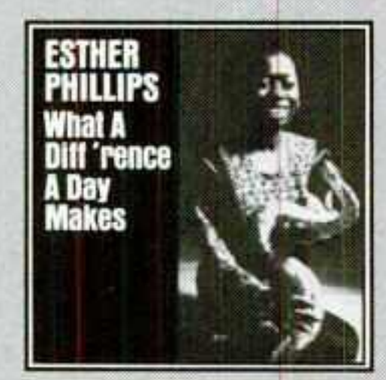
Bob James
TWO
CTI 6057 S1



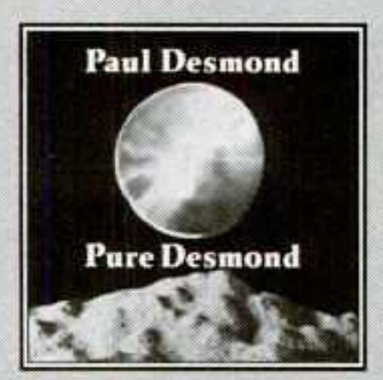
Joe Beck
BECK
KU 21 S1



George Benson
BAD BENSON
CTI 6045 S1



ESTHER PHILLIPS
W/ BECK
KU 23 S1



Paul Desmond
PURE DESMOND
CTI 6059 S1

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TOP LPs & TAPE

POSITION 106-200

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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

STAR PERFORMER—LP's registering greatest proportionate upward progress this week.

Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot).

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	SUGGESTED LIST PRICE: ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	82	19	**BEACH BOYS** Spirit Of America — Capitol SVBB 11384	6.98		7.98		7.98	
107	107	41	**THE EAGLES** — Asylum SD 5054	6.98	7.98	7.97	8.97	7.97	
108	84	20	**VAN McCOY & THE SOUL CITY SYMPHONY** Disco Baby — Avco AV 69006-698	6.98		7.98		7.98	
122	122	3	**CHICAGO/ORIGINAL CAST** — Arista AL 9005	6.98		7.98		7.98	
120	120	36	**NEIL SEDAKA** Sedaka's Back — Rocket 463 (MCA)	6.98		7.98		7.98	
111	111	79	**ZZ TOP** Tres Hombres — London PS 631	6.98		7.95	7.95	7.95	10.95
123	123	19	**LEON RUSSELL** Will O' The Wisp — Shelter SR 2138 (MCA)	6.98		7.98		7.98	
113	113	7	**MILLIE JACKSON** Still Caught Up — Spring SPR 6708 (Polydor)	6.98		7.98		7.98	
124	124	8	**FUNKADELIC** Let's Take It To The Stage — 20th Century/Westbound W 215	6.98		7.98		7.98	
115	96	40	**LINDA RONSTADT** Heart Like A Wheel — Capitol ST 11358	6.98		7.98		7.98	
116	109	12	**FANTASTIC FOUR** Alvin Stone: Birth And Death Of A Gangster — 20th Century/Westbound W 201	6.98		7.98		7.98	
117	106	24	**FRANKIE VALLI** Closeup — Private Stock PS 2000	6.98		7.95		7.95	
118	110	12	**MAHOGANY RUSH** Strange Universe — 20th Century T 482	6.98		7.98		7.98	
132	132	3	**BUDDY MILES** More Miles Per Gallon — Casablanca NBLP 7019	6.98		7.98		7.98	
120	127	24	**PETER FRAMPTON** Frampton — A&M SP 4512	6.98		7.98		7.98	
135	135	7	**NANCY WILSON** Come Get To This — Capitol ST 11386	6.98		7.98		7.98	
122	126	13	**ROBERT PALMER** Sneakin' Sally Through The Alley — Island ILPS 9294	6.98		7.98		7.98	
134	134	4	**A CHORUS LINE/ORIGINAL CAST RECORDING** — Columbia PS 33581	6.98		7.98		7.98	
124	87	12	**CHARLIE RICH** Every Time You Touch Me (I Get High) — Epic PE 33455 (Columbia)	6.98	7.98	7.98	7.98	7.98	
NEW ENTRY			**ERIC CLAPTON** E.C. Was Here — RSO SO 4809 (Atlantic)	6.98		7.97		7.97	
178	178	2	**RENAISSANCE** Scheherazade And Other Stories — Sire SASD 7510 (ABC)	6.98		7.95		7.95	
157	157	2	**JANIS IAN** Stars — Columbia KC 32857	5.98		6.98		6.98	
128	93	16	**NEW BIRTH** Blind Baby — Buddah BDS 5636	6.98		7.98		7.98	
129	112	106	**PINK FLOYD** Dark Side Of The Moon — Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98	
130	73	12	**ROLLING STONES** Metamorphosis — Abkco ANA-1 (London)	6.98		7.98		7.98	
131	114	22	**CHICAGO VIII** — Columbia PC 33100	6.98		7.98		7.98	
132	116	29	**STYLISTICS** Best Of — Avco AV 69005-698	6.98		7.95		7.95	
133	133	6	**THE TUBES** — A&M SP 4534	6.98		7.98		7.98	
147	147	42	**ELTON JOHN** Greatest Hits — MCA 2128	6.98		7.98		7.98	
135	137	11	**RAY STEVENS** Misty — Barnaby BR 6012 (Chess/Janus)	6.94		7.95		7.95	
136	97	12	**THREE DOG NIGHT** Coming Down Your Way — ABC ABCD 888	6.98		7.95	7.95	7.95	
137	136	50	**BACHMAN-TURNER OVERDRIVE** Not Fragile — Mercury SRM-1-1004	6.98		7.95	7.95	7.95	
148	148	7	**BRUCE SPRINGSTEEN** Greetings From Asbury Park, N.J. — Columbia KC 31903	5.98		6.98		6.98	
149	149	8	**RUSTY WEIR** Don't It Make You Wanna Dance — 20th Century T 469	6.98		7.98		7.98	
140	140	9	**BATDORF & RODNEY** Life Is You — Arista AL 4041	6.98		7.98		7.98	
141	115	5	**IMPRESSIONS** First Impressions — Curtom CU 5003 (Warner Bros.)	6.98		7.97		7.97	
142	117	14	**WEATHER REPORT** Tale Spinnin' — Columbia PC 33417	6.98	7.98	7.98	7.98	7.98	
143	145	7	**BRUCE SPRINGSTEEN** Wild, The Innocent (& The E-Street Shuffle) — Columbia KC 34232	5.98		6.98		6.98	
155	155	5	**DYNAMIC SUPERIORS** Pure Pleasure — Motown M6-841 S1	6.98		7.98		7.98	
145	139	74	**BACHMAN-TURNER OVERDRIVE II** — Mercury SRM-1-696	6.98		7.95	7.95	7.95	
146	146	3	**5TH DIMENSION** Earthbound — ABC ABCD 897	6.98		7.95		7.95	
147	119	13	**STYLISTICS** Thank You Baby — Avco AV 69008	6.98		7.98		7.98	
158	158	7	**WILLIE NELSON** Red Headed Stranger — Columbia KC 33482	5.98		6.98		6.98	
160	160	6	**MONTY PYTHON'S FLYING CIRCUS** — Pye 12116	6.98		7.98		7.98	
150	159	22	**JEFF BECK** Blow By Blow — Epic PE 33409	6.98	7.98	7.98	7.98	7.98	
161	161	5	**MASEKELA** The Boy's Doin' It — Casablanca NBLP 7017	6.98		7.98		7.98	
163	163	2	**FAITH HOPE AND CHARITY** — RCA APL1-1100	6.98		7.95		7.95	
153	150	26	**LED ZEPPELIN** Physical Graffiti — Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97	
164	164	3	**THE ALBUM OF THE SOUNDTRACK OF THE TRAILER OF THE FILM OF MONTY PYTHON AND THE HOLY GRAIL/ EXECUTIVE VERSION** — Arista AL 4050	6.98		7.98		7.98	
155	118	13	**MFSB** Universal Love — Philadelphia International KZ 33158 (Epic/Columbia)	6.98		7.98		7.98	
156	138	24	**FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING** Barbra Streisand — Arista AL 9004	7.98		8.95		8.95	
157	143	8	**JOE SIMON** Get Down — Spring SPR 6706 (Polydor)	6.98		7.98		7.98	
169	169	4	**FAIRPORT CONVENTION** Rising For The Moon — Island ILPS 9313	6.98		7.98			
159	151	10	**MAC DAVIS** Burnin' Thing — Columbia PC 33551	6.98		7.98		7.98	
170	170	2	**MIRABAI** — Atlantic SD 18144	6.98		7.97		7.97	
NEW ENTRY			**ALVIN LEE** Pump Iron — Columbia PC 33796	6.98		7.98		7.98	
173	173	3	**ACE SPECTRUM** Low Rent Rendezvous — Atlantic SD 18143	6.98		7.97		7.97	
163	165	3	**TRAFFIC** On The Road — Island ISLA 2	7.98		9.98			
175	175	24	**ROBERTA FLACK** Feel Like Makin' Love — Atlantic SD 18131	6.98		7.97		7.97	
177	177	3	**STEVE GOODMAN** Jessie's Jig & Other Favorites — Anylum 7E-1037	6.98		7.97		7.97	
166	166	3	**ROLLERBALL/SOUNDTRACK** — United Artists UA-LA470-G	6.98		7.98			
NEW ENTRY			**FLEETWOOD MAC** Mystery To Me — Reprise MS 2158 (Warner Bros.)	6.98		7.97		7.97	
168	168	3	**THE BEST OF ISAAC HAYES** — Enterprise ENS 7510 (Stax)	5.98		6.98			
180	180	3	**BARRABAS** Heart Of The City — Atco SD 36-118	6.98		7.97		7.97	
181	181	2	**HEAD EAST** Flat As A Pancake — A&M SP 4537	6.98		7.98		7.98	
182	182	4	**HEARTSFIELD** Foolish Pleasures — Mercury SRM 1-1034	6.98		7.95		7.95	
172	125	7	**GUESS WHO** Power In The Music — RCA APL1-0995	6.98	7.98	7.95	7.98	7.95	
173	128	19	**JESSI COLTER** I'm Jessi Colter — Capitol ST 11363	6.98		7.98		7.98	
174	174	4	**PABLO CRUISE** — A&M SP 4528	6.98					
186	186	2	**BOB SEGER** Beautiful Loser — Capitol ST 11378	6.98		7.98		7.98	
176	153	23	**SEALS & CROFTS** I'll Play For You — Warner Bros. BS 2848	6.98	7.98	7.97	8.97	7.97	
188	188	2	**OSMONDS** The Proud One — Kolob M3G 4993 (MGM)	6.98		7.98		7.98	
189	189	3	**CARAVAN** Cunning Stunts — BTM 5000 (Chess/Janus)	6.94		7.95			
179	130	14	**PURE PRAIRIE LEAGUE** Two Lane Highway — RCA APL1-0933	6.98		7.95		7.95	
190	190	2	**NATALIE COLE** Inseparable — Capitol ST 11429	6.98		7.98		7.98	
181	183	4	**VAN McCOY** From Disco To Love — Buddah BDS 5648	6.98					
NEW ENTRY			**FLEETWOOD MAC** Bare Trees — Reprise MS 2080 (Warner Bros.)	6.98		7.97		7.97	
NEW ENTRY			**MORRIS ALBERT** Feelings — RCA APL1-1018	6.98		7.95		7.95	
NEW ENTRY			**ATLANTA RHYTHM SECTION** Dog Days — Polydor PD 6041	6.98		7.98		7.98	
NEW ENTRY			**DEODATO** First Cuckoo — MCA 491	6.98		7.98		7.98	
186	191	2	**WILLIS JACKSON** The Way We Were — Atlantic SD 18145	6.98		7.97		7.97	
NEW ENTRY			**PEOPLES CHOICE** Boogie Down The USA — Tsop KZ 33154 (Epic/Columbia)	6.98		7.98		7.98	
NEW ENTRY			**JOSE FELICIANO** Just Wanna Rock 'N' Roll — RCA APL1-1005	6.98		7.95		7.95	
NEW ENTRY			**FIREBALLET** Night On Bald Mountain — Passport PPSD 98010 (ABC)	6.98		7.95		7.95	
NEW ENTRY			**MERRY CLAYTON** Keep Your Eye On The Sparrow — Ode SP 77030 (A&M)	6.98		7.98		7.98	
191	NEW ENTRY		**PAUL KOSSOFF** Back Street Crawler — Island ILPS 9264	6.98		7.98		7.98	
192	196	2	**JIM GILSTRAP** Swing Your Daddy — Roxbury RLX 102	6.98		7.95		7.95	
193	193	2	**DOC WATSON** Memories — United Artists UA-LA423-H2	7.98		7.98		7.98	
194	198	4	**LEON HEYWOOD** Come And Get Yourself Some — 20th Century T-476	6.98		7.98			
195	NEW ENTRY		**METERS** Fire On The Bayou — Reprise MS 2228 (Warner Bros.)	6.98		7.97		7.97	
196	199	22	**STEELY DAN** Katy Lied — ABC ABCD 846	6.98		7.95		7.95	
197	192	53	**PHOEBE SNOW** — Shelter SR-2109 (MCA)	6.98		7.98		7.98	
198	197	231	**CAROLE KING** Tapestry — Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98	
199	200	5	**ERIC BURDON** Stop — Capitol SMAS 11426	6.98		7.98			
200	179	4	**SPIRIT** Spirit of '76 — Mercury SRM 2-804	9.96					

TOP LPs & TAPE
A-Z (LISTED BY ARTISTS)

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Production Coordinator: Pat Ieraci (Maurice)
Engineered By: Larry Cox
Grunt Records
RCA Distribution

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Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 9/6/75

Top Add Ons-National

THE ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
ROD STEWART—Atlantic Crossing (Warner Bros.)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)

Top Requests/Airplay-National

JEFFERSON STARSHIP—Red Octopus (Grunt)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)
FLEETWOOD MAC (Reprise)
OUTLAWS (Arista)

National Breakouts

ROD STEWART—Atlantic Crossing (Warner Bros.)
THE ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
ERIC CLAPTON—E.C. Was Here (RSO)

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:**
  THE ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
  ROD STEWART—Atlantic Crossing (Warner Bros.)
  GRATEFUL DEAD—Blues For Allah (Grateful Dead)
  FLEETWOOD MAC (Reprise)

★**TOP REQUEST/AIRPLAY:**
JEFFERSON STARSHIP—Red Octopus (Grunt)
FLEETWOOD MAC (Reprise)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)
ROD STEWART—Atlantic Crossing (Warner Bros.)

BREAKOUTS:
ROD STEWART—Atlantic Crossing (Warner Bros.)
FLEETWOOD MAC—(Reprise)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)
THE ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)

KLOS-FM—Los Angeles
- **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **ISLEY BROTHERS**—Heat Is On (T-Neck)
- **FLEETWOOD MAC**—(Reprise)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- ★ **DAVID BOWIE**—Young Americans (RCA)
- ★ **JOAN BAEZ**—Diamonds And Rust (A&M)

KOME-FM—San Jose
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **MANFRED MANN'S EARTH BAND**—Nightengales & Bombers (Warner Bros.)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **EAGLES**—One Of These Nights (Asylum)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)

KDKB-FM—Phoenix
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- **DARYL HALL & JOHN OATES**—(RCA)
- **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- **ALVIN LEE**—Pump Iron (Columbia)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **PROCOL HARUM**—Procol's Ninth (Chrysalis)
- ★ **THIN LIZZY**—Fighting (Vertigo)
- ★ **FLEETWOOD MAC**—(Reprise)

KGB-FM—San Diego
- **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- **GARY WRIGHT**—Dream Weaver (Warner Bros.)
- ★ **EAGLES**—One Of These Nights (Asylum)
- ★ **JANIS IAN**—Between The Lines (Columbia)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)

KZEL-FM—Eugene
- **ROY BUCHANAN**—Live Stock (Polydor)
- **ALQUIN**—Nobody Can Wait Forever (RCA)
- **SHAWN PHILLIPS**—Do You Wonder (A&M)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **BOBBY BLAND**—Get On Down With Bobby Bland (ABC)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Bros.)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Bros.)

KSML-FM—Reno
- **CLIMAX BLUES BAND**—Stamp Album (Sire)
- **ATLANTA RHYTHM SECTION**—Dog Days (Polydor)
- **VALDY**—(A&M)
- **JOHN KOERNER**—Some American Folks Songs (Sweet Jane)
- ★ **TINA TURNER**—Acid Queen (United Artists)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ERIC CLAPTON**—E.C. Was Here (RSO)
- ★ **CANNONBALL ADDERLEY**—Phenix (Fantasy)

Southwest Region

- **TOP ADD ONS:**
  THE ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
  BRUCE SPRINGSTEEN—Born To Run (Columbia)
  MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
  ERIC CLAPTON—E.C. Was Here (RSO)

★**TOP REQUEST/AIRPLAY:**
FLEETWOOD MAC—(Reprise)
AEROSMITH—Toys In The Attic (Columbia)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)
STEPPENWOLF—Hour Of The Wolf (Epic)

BREAKOUTS:
BRUCE SPRINGSTEEN—Born To Run (Columbia)
THE ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
ERIC CLAPTON—E.C. Was Here (RSO)

KSHE-FM—St. Louis
- **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **CLIMAX BLUES BAND**—Stamp Album (Sire)
- **TINA TURNER**—Acid Queen (United Artists)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **STEPPENWOLF**—Hour Of The Wolf (Epic)
- ★ **ROY BUCHANAN**—Live Stock (Polydor)

KLOL-FM—Houston
- **LOGGINS & MESSINA**—So Fine (Columbia)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **ERIC CLAPTON**—E.C. Was Here (RSO)
- **ATLANTA RHYTHM SECTION**—Dog Days (Polydor)
- ★ **ZZ TOP**—Fandango (London)
- ★ **LED ZEPPLIN**—Physical Graffiti (Swan Song)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **AEROSMITH**—Toys In The Attic (Columbia)

KYIO2-FM—Kansas City
- **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- **ERIC CLAPTON**—E.C. Was Here (RSO)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **HEAD EAST**—Flat As A Pancake (A&M)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **ORLEANS**—Let There Be Music (Asylum)

WRNO-FM—New Orleans
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **SHAWN PHILLIPS**—Do You Wonder (A&M)
- ★ **AMBROSIA**—(20th Century)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **NAZARATH**—Hair Of The Dog (A&M)
- ★ **AEROSMITH**—Toys In The Attic (Columbia)

Midwest Region

- **TOP ADD ONS:**
  THE ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
  BRUCE SPRINGSTEEN—Born To Run (Columbia)
  MANFRED MANN'S EARTH BAND—Nightengales & Bombers (Warner Bros.)
  LABELLE—Phoenix (Epic)

★**TOP REQUEST/AIRPLAY:**
JEFFERSON STARSHIP—Red Octopus (Grunt)
EAGLES—One Of These Nights (Asylum)
OUTLAWS—(Arista)
FLEETWOOD MAC—(Reprise)

BREAKOUTS:
THE ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
ROD STEWART—Atlantic Crossing (Warner Bros.)
MANFRED MANN'S EARTH BAND—Nightengales & Bombers (Warner Bros.)
LABELLE—Phoenix (Epic)

WXRT-FM—Chicago
- **MANFRED MANN'S EARTH BAND**—Nightengales & Bombers (Warner Bros.)
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- **MOONQUAKE**—Star Struck (Fantasy)
- **GARY BURTON & RALPH TOWNER**—Matchbook (ECM)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **EAGLES**—One Of These Nights (Asylum)
- ★ **STEPHEN STILLS**—Stills (Columbia)

WMMS-FM—Cleveland
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **J. GEILS BAND**—Hot Line (Atlantic)
- **LABELLE**—Phoenix (Epic)
- ★ **EAGLES**—One Of These Nights (Asylum)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- ★ **K.C. & SUNSHINE BAND**—(T-K Records)

WNAP-FM—Indianapolis
- **FREE BEER**—(Southwind)
- **RANDY PIE**—(Polydor)
- **CLIMAX BLUES BAND**—Stamp Album (Sire)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **OUTLAWS**—(Arista)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **ELTON JOHN**—Captain Fantastic And The Brown Dirt Cowboy (MCA)
- ★ **URIAH HEEP**—Return To Fantasy (Warner Bros.)

WEBN-FM—Cincinnati
- **LOGGINS & MESSINA**—So Fine (Columbia)
- **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **CRUSADERS**—Chain Reaction (ABC)
- **RITCHIE BLACKMORE'S RAINBOW**—(Polydor)
- ★ **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **OUTLAWS**—(Arista)
- ★ **EAGLES**—One Of These Nights (Asylum)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)

WYDD-FM—Pittsburgh
- **ERIC CLAPTON**—E.C. Was Here (RSO)
- **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- **MANFRED MANN'S EARTH BAND**—Nightengales & Bombers (Warner Bros.)
- **DARYL HALL & JOHN OATES**—(RCA)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **OUTLAWS**—(Arista)
- ★ **GINO VANNELLI**—Storm At Sunup (A&M)
- ★ **DAVID SANBORN**—Taking Off (Warner Bros.)

Southeast Region

- **TOP ADD ONS:**
  THE ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
  ROD STEWART—Atlantic Crossing (Warner Bros.)
  ERIC CLAPTON—E.C. Was Here (RSO)
  OHIO PLAYERS—Honey (Mercury)

★**TOP REQUEST/AIRPLAY:**
OUTLAWS—(Arista)
JEFFERSON STARSHIP—Red Octopus (Grunt)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
STEPHEN STILLS—Stills (Columbia)

BREAKOUTS:
THE ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
ROD STEWART—Atlantic Crossing (Warner Bros.)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)

WSHE-FM—Ft. Lauderdale/Miami
- **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **ERIC CLAPTON**—E.C. Was Here (RSO)
- **OHIO PLAYERS**—Honey (Mercury)
- ★ **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **EAGLES**—One Of These Nights (Asylum)
- ★ **OUTLAWS**—(Arista)
- ★ **STEPHEN STILLS**—Stills (Columbia)

WHFS-FM—Washington
- **LEO KOTTKE**—Chewing Pine (Capitol)
- **BOBBY BLAND**—Get On Down With (ABC)
- **JACK DeJOHNETTE**—Cosmic Chicken (Prestige)
- **TUT TAYLOR**—The Old Post Office (Flying Fish)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grateful Dead)

WRAS-FM—Atlanta
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **OUTLAWS**—(Arista)
- ★ **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)

WAIV-FM—Jacksonville
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- **SHAWN PHILLIPS**—Do You Wonder (A&M)
- **QUINCY JONES**—Mellow Madness (A&M)
- **JIMMY SPHEERIS**—Dragon Is Dancing (Epic)
- ★ **RITCHIE BLACKMORE'S RAINBOW**—(Polydor)
- ★ **WAYLON JENNINGS**—Dreaming My Dreams (RCA)
- ★ **OUTLAWS**—(Arista)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)

Northeast Region

- **TOP ADD ONS:**
  ROD STEWART—Atlantic Crossing (Warner Bros.)
  BRUCE SPRINGSTEEN—Born To Run (Columbia)
  GRATEFUL DEAD—Blues For Allah (Grateful Dead)
  ALVIN LEE—Pump Iron (Columbia)

★**TOP REQUEST/AIRPLAY:**
GRATEFUL DEAD—Blues For Allah (Grateful Dead)
JEFFERSON STARSHIP—Red Octopus (Grunt)
ERIC CLAPTON—E.C. Was Here (RSO)
CLIMAX BLUES BAND—Stamp Album (Sire)

BREAKOUTS:
ROD STEWART—Atlantic Crossing (Warner Bros.)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
CLIMAX BLUES BAND—Stamp Album (Sire)
ERIC CLAPTON—E.C. Was Here (RSO)

WNEW-FM—New York
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **LOGGINS & MESSINA**—So Fine (Columbia)
- **JOHNNY RIVERS**—New Lovers And Old Friends (Epic)
- **ALVIN LEE**—Pump Iron (Columbia)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **CLIMAX BLUES BAND**—Stamp Album (Sire)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)

WLIR-FM—New York
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- **CLIMAX BLUES BAND**—Stamp Album (Sire)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **DARYL HALL & JOHN OATES**—(RCA)
- ★ **AMBROSIA**—(20th Century)

WGRQ-FM—Buffalo
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- **PABLO CRUISE**—(A&M)
- **GARY WRIGHT**—Dream Weaver (Warner Bros.)
- **LEON RUSSELL**—Will Of The Wisp (Shelter)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **OUTLAWS**—(Arista)
- ★ **GINO VANNELLI**—Storm At Sunup (A&M)

WMMR-FM—Philadelphia
- **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- **ERIC CLAPTON**—E.C. Was Here (RSO)
- **MANFRED MANN'S EARTH BAND**—Nightengales & Bombers (Warner Bros.)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **DARYL HALL & JOHN OATES**—(RCA)
- ★ **OUTLAWS**—(Arista)
- ★ **ERIC CLAPTON**—E.C. Was Here (RSO)

WAAF-FM—Worchester
- **ERIC CLAPTON**—E.C. Was Here (RSO)
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- **TINA TURNER**—Acid Queen (United Artists)
- **THE ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **TIM MOORE**—Behind The Eyes (Asylum)

WPLR-FM—New Haven
- **ALVIN LEE**—Pump Iron (Columbia)
- **SHAWN PHILLIPS**—Do You Wonder (A&M)
- **GEOFF MULDAUR**—Is Having A Wonderful Time (Reprise)
- **JIMMY SPHEERIS**—Dragon Is Dancing (Epic)
- ★ **ERIC CLAPTON**—E.C. Was Here (RSO)
- ★ **ATLANTA RHYTHM SECTION**—Dog Days (Polydor)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **CLIMAX BLUES BAND**—Stamp Album (Sire)

WBRU-FM—Providence
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **CLIMAX BLUES BAND**—Stamp Album (Sire)
- **GEOFF MULDAUR**—Is Having A Wonderful Time (Reprise)
- **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Bros.)
- ★ **SHAWN PHILLIPS**—Do You Wonder (A&M)
- ★ **STEPPENWOLF**—Hour Of The Wolf (Epic)

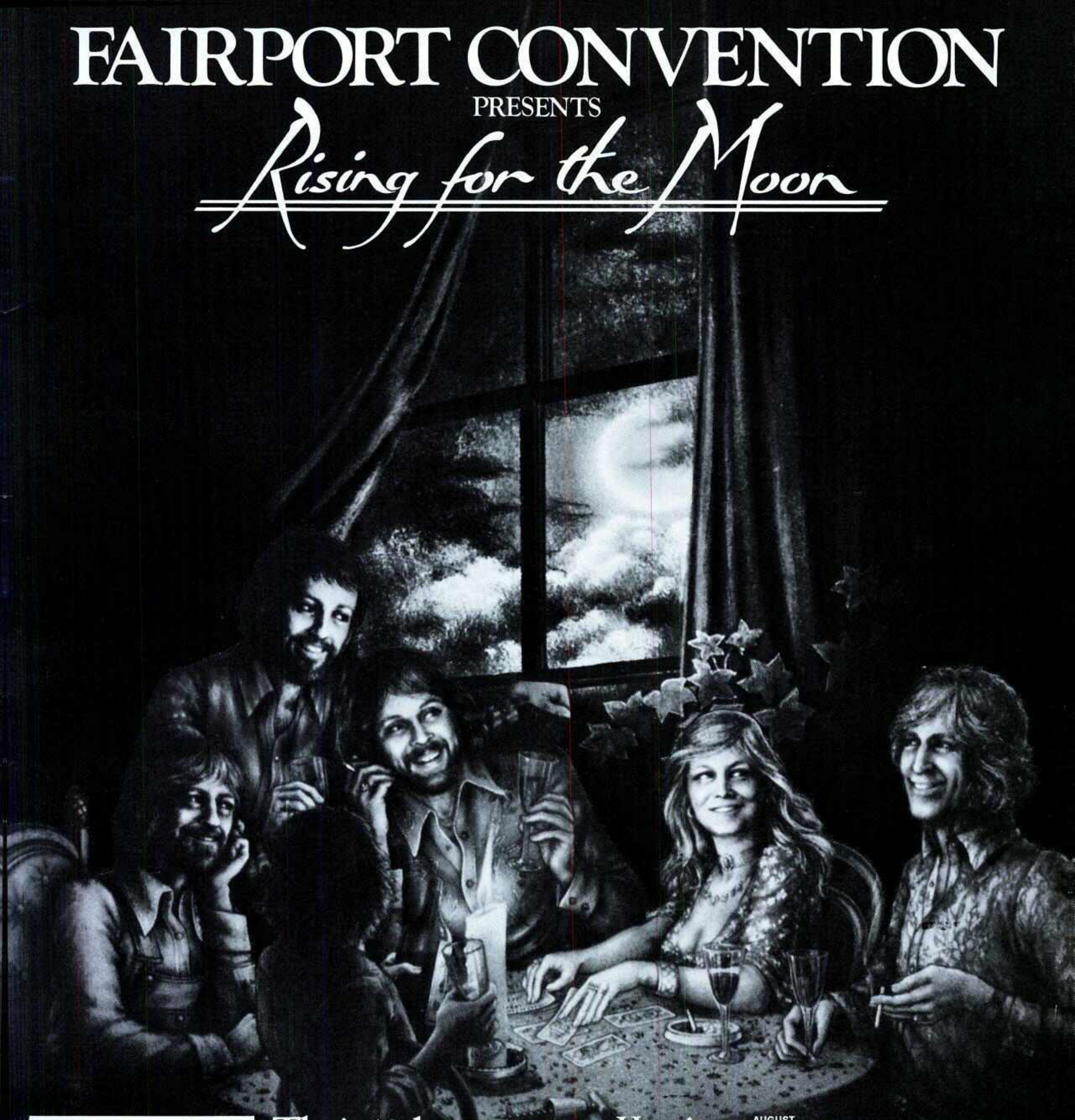
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FAIRPORT CONVENTION

PRESENTS

Rising for the Moon





ILPS 9313
Produced by Glyn Johns

Their 10th Anniversary Album

Hear it on Island Records and celebrate with them.

AUGUST		
31	Los Angeles, Calif.	Santa Monica Civic Aud.
SEPTEMBER		
1	Berkeley, California	University of Calif. Berkeley, Greek Theatre
3	Santa Barbara, Calif.	Santa Barbara County Bowl
5	Tucson, Arizona	Community Center Arena
7	Albuquerque, New Mexico	Pope Joy Hall
10	St. Louis, Mo.	Ambassador Theatre
12	Evanston, Illinois	The Amazing Grace
15	Atlanta, Ga.	Great Southeast Music Hall
16	Chapel Hill, N.C.	University of N.C.
17	Wilmington, N.C.	University of N.C.
18	Greensboro, N. C.	Guilford College
19	Ashville, N.C.	Civic Center
20	New York	Beacon Theatre
21	Philadelphia, Pa.	Academy of Music
22	Albany, N.Y.	Palace Theatre
23	Syracuse, N.Y.	Loews Theatre
24	Rochester, N.Y.	Community Theatre
25	Ithaca, N.Y.	Unicorn
26	Trenton, N.J.	War Memorial Auditorium
28	Washington, D.C.	George Washington Univ.
30	Hartford, Conn.	Bushnell Auditorium
OCTOBER		
2	Cambridge, Mass.	Harvard Square Theatre
3	Providence, Rhode Island	Brown University

Island records, inc.
los angeles, california 90046

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Sylvia Tyson

WOMAN'S WORLD

It's been over ten years since the popular Canadian duo of Ian & Sylvia first hit the worldwide charts with their classic recording of "Four Strong Winds." In that time, they have constantly crossed over and embraced the country, folk, pop, and rock idioms, and have made each one their own. With their talent as a *given*, musical exploration thus became their long suit. And now that sense of exploration takes another step forward with the release of Sylvia Tyson's debut solo album, *Woman's World*.

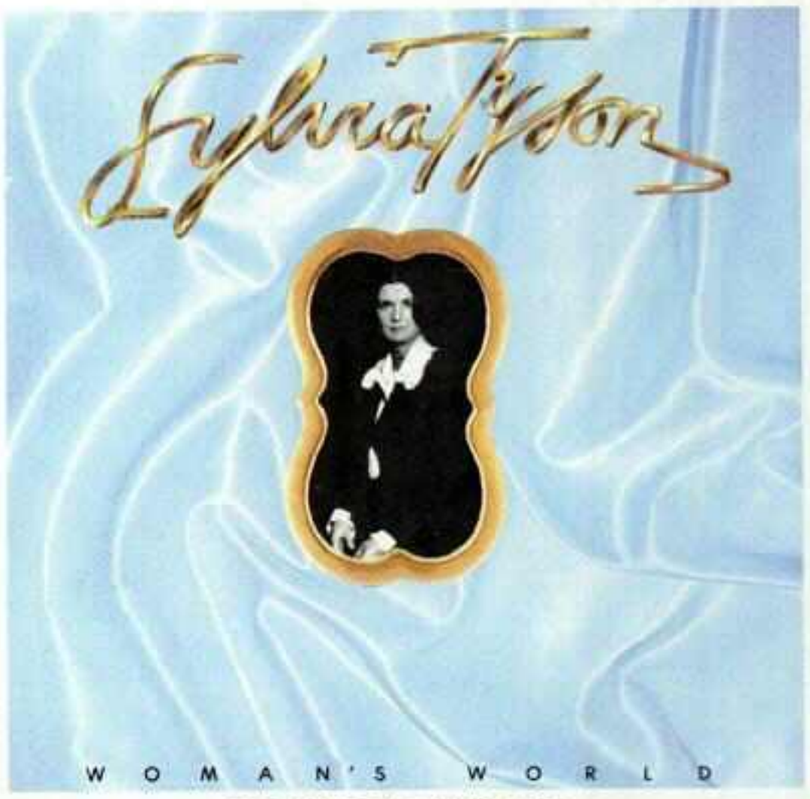
Woman's World is a quiet album with a message that is both strong and vibrant as Sylvia reflects upon the development of the modern woman in a changing world. It is also a heartfelt and deeply personal album. "Age thirty in a woman's life," Sylvia says, "is a traumatic time. I feel I weathered it very nicely." Judging by the poignancy of the lyrics, and the strength of the music, who could doubt her. In addition to Sylvia's singular talents as a songwriter and singer, husband Ian both arranged and produced *Woman's World* during the Toronto recording sessions, and his craftsmanship is his own testimony to his belief in Sylvia.

Sylvia's belief in herself and in all women, however, is the final testimony, and one that is beautifully fulfilled in *Woman's World*.



IN THE U.S. ST-11434

Capitol



IN CANADA SKAO-6430

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