Sheet Music Trailing

As Folio Sales Spurt

By IS HOROWITZ

NEW YORK—While single sheet music sales have largely recovered from the precipitous drop suffered last year when prices were raised to $1.50 a copy, the revenue gap between sheet music and folios continues to widen for most publishers.

The proliferating folk market is accounting for most of the steady increase in print dollar volume, key pop publishers, with music books currently responsible for anywhere from 70 to 85 percent of total print grosses.

But no one is about to write off the value of the single sheet as a viable medium for the melodic hit song. Nor are they ready to play down its role as a device that continually replenishes the pool of print material around which many new folios are built.

In some cases, publishers admit, the release of a single sheet serves as little more than a visible expression of confidence in the writer. The print order is token and sales are neither anticipated nor realized.

Sheet hits are now measured in the 50,000-copy range, whereas several years ago hit designation would be reserved for figures at least twice as high. Even so, an occasional sheet entry when publisher appetites by approaching the quarter-million mark in sales.

At Chappell Music sheet sales have declined by 50 percent over the past two years, according to Norman Weser, president, while folios continue their upwards sales momentum. He still notes a relatively strong demand, however, for old standards.

(Continued on page 12)

Radio Shack

Bows Own

Disks, Tape

By RADCLIFFE JOE

NEW YORK—Under a special licensing agreement with a number of key recording companies including Columbia and Capitol, Radio Shack has begun releasing a catalog of records and tapes of the 1940s, 1950s, and 1960s under the Realistic brand name.

The innovative move makes the 3,500-store retail chain the first audio equipment retailer to market in its own line of records and prerecorded tapes.

The co-op will bring advertising money to the independents, better prices on large orders and better return privileges, says Tom Campbell, instigator of the meeting and owner of two Disc-N-Tape stores, in Indianapolis and Terre Haute.

“It will allow us the opportunity to be on equal terms with the wholesale/retail owners,” Campbell states.

The situation for the independents has become “intolerable,” he says, as the wholesalers own seven retail outlets with two more planned, and offer albums on sale only 12 cents above the wholesale cost, at $3.87. “In the past several months, they have opened more stores near already existing independent retail operations.”

Advertising money is now being used in wholesaler-owned retail operations rather than being passed on. A co-op operation will allow members to participate in joint advertising programs.

The current return policy by the wholesalers allows a 20 percent return, with a 10-cent charge on each return.

“It’s difficult for the small man in the record business to be competitive on a profit basis today, but it is especially a problem when chain stores open,” Campbell says.

(Continued on page 40)

‘Wonderama’ a TV Music School

By STEPHEN TRAIMAN

NEW YORK—Six million viewers a week—from toddlers to their grandparents—were getting a “sound” indoctrination in today’s music from guest artists on Metromedia TV’s “Wonderama,” a kiddie show turned contemporary, now starting in its 21st season.

Success of the “new” format that has evolved in the last few years is a tribute to the effort of producer Dennis Marks and his Broadway writing background, director Chet Lishawa, host Bob McAllister and an associate producer Jan Bridge, who cut his teeth on the road coordinating tours for Eric Clapton, Derek & the Dominos, Cream and others.

“That’s their music—it’s that simple,” notes McAllister, now in his ninth season as fifth host of the show. The tapes are distributed through the Metromedia flagship WNEW-TV here, and syndicated to outlets in Los Angeles, Washington, Cincinnati and Indianapolis. It also has a growing cable audience mostly along the Atlantic Seaboard.

“We try to inform them of all the new music that is coming out,” he says. “We try to inform them of all the new music that is coming out.”

(Continued on page 20)

FCC Halts ‘Q’ Enhancing

By CLAIRE HALL

Los Angeles—Matrix advocates—specifically Sansui and CBS—were in for some trouble from the Federal Communications Commission.

The FCC has notified WCME, an FM radio station in Rochester, N.Y., that it cannot use a Sansui QSE-88 broadcast encoder to enhance stereo records. Jack Schanker, chief engineer, is pulling out the station’s encoder as well as an encoder being used at the sister station in Ann Arbor, Mich. WQUB.

This is the first time that the question has been raised.

(Continued on page 12)

Jazz To Fore On Las Vegas’ Strip

By HANFORD SEAR

Las Vegas—Following plans to open the second show of its first concert, the Las Vegas Jazz Society will showcase its first jazz show at a Strip hotel Sept. 21—a first for jazz in this city.

The brainchild of musician Monk Montgomery, the society will present music in the Hacienda’s main showroom. It follows an SKO reception at the 600-capacity Judy Bayley Theater on the University of Nevada Campus Aug. 31.

The series will be a series of concerts and seminars. The society will have a membership of 50 to 100 people, and the group are local talent.

Montgomery, at 35, formed the group to open up Las Vegas to jazz. “I’ve gotten a lot out of the jazz scene, so now I want to put something back into it,” he says. “We’re trying to bring back some of the feel of the old style jazz.”

(Continued on page 57)

Indianapolis Retailers

Struggle

By ANNE DUSTON

CHICAGO—Indianapolis dealers representing 12 retail stores have met to form a co-op one-stop as a defense against pricing competition from local record dealers who also own retail outlets.

The co-op will bring advertising money to the independents, better prices on large orders and better return privileges, says Tom Campbell, instigator of the meeting and owner of two Disc-N-Tape stores, in Indianapolis and Terre Haute.

“It will allow us the opportunity to be on equal terms with the wholesale/retail owners,” Campbell states.

The situation for the independents has become “intolerable,” he says, as the wholesalers own seven retail outlets with two more planned, and offer albums on sale only 12 cents above the wholesale cost, at $3.87. “In the past several months, they have opened more stores near already existing independent retail operations.”

Advertising money is now being used in wholesaler-owned retail operations rather than being passed on. A co-op operation will allow members to participate in joint advertising programs.

The current return policy by the wholesalers allows a 20 percent return, with a 10-cent charge on each return.

“It’s difficult for the small man in the record business to be competitive on a profit basis today, but it is especially a problem when chain stores open,” Campbell says.
Captain & Tennille "The Way I Want To Touch You" The new single

From the gold album, "Love Will Keep Us Together."

(SP-3405)
WASHINGTON—A new and highly sensitive hearing on the fairness of music publisher's 50 percent share of composer's mechanical royalties came up at last week's House subcommittee hearing on the mechanical royalty to be set in the duplicate revision bills now before Congress.

Another unsolicited standish staf- tics were whether a 4-cent royalty is actually only a "ceiling" in composi- tion licensing. Publishers claim that member rates are higher than the present 2-cent ceiling, but record industry spokesmen say it is the go- ing rate now.

At issue is the music publisher's somewhat unexpected demand for 4 cents rather than the 3-cent rate (or 5 cents per cent of play), in present revision bills S.22 and H.R. 2223, versus the present 2-cent royalty for a drop back to the 2-cent rate, or 3-cent per cent of play, retained during the House passage of its 1967 revision bill.

The group of four members of the seven-man House subcommittee, courts, civil liberties and the admin- istration of justice, under acting Chairman Charles E. Melcher (D-Calif.) were frankly unhappy about having to make a rate decision. Rep. Edward J. Boland (D-Mass.) said: "We are not experts and we don't have the staff or capabilities to make rate decisions." Rep. Robert Drinan (D-Mass.) wondered if Congress should end mechanically Bing, as the recorded music market to free nego-}

Business And The Economy

EMI Will Unshutter New L.A. Office With Nelson As Its Capitol Liaison

LOS ANGELES—EMI will open an office here shortly which will act as a liaison between the U.S.-based company and Capitol Records here. Jack Kelso, who will head the office, will also be responsible for coordinating efforts between EMI and Capitol in the U.S. and EMI's other subsidiaries in 14 other countries. Kelso, along with EMI's head of London's EMIEMI points out that the office is here to work in conjunction with Capitol on a mutual product, as well as with merchandising and tour promotion. In addition, the office will here work in placing material not taken in the United States, and Nelson has been in many phases of the record business, in- cluding rackjobbing, an association with Blue Thumb Records, working as national sales manager for MGM and managing Queen.

The new offices marks the first Los Angeles facility, and includes the band's recordings and the New Line Records, along with EMI's current facilities in New York and London and director of sales Marv Ahlborn, who will have to cut back to help set up the office.

Nelson has been involved in many phases of the record business, in- cluding rackjobbing, an association with Blue Thumb Records, and functions as national sales manager for MCA and managing Queen.

EMI will open an office here shortly which will act as a liaison between the U.S.-based company and Capitol Records here. Jack Kelso, who will head the office, will also be responsible for coordinating efforts between EMI and Capitol in the U.S. and EMI's other subsidiaries in 14 other countries. Kelso, along with EMI's head of the Los Angeles facility, Dool, and operations manager, EMI points out that the office is here to work in conjunction with Capitol on a mutual product, as well as with merchandising and tour promotion. In addition, the office will here work in placing material not taken in the United States, and Nelson has been in many phases of the record business, including rackjobbing, an association with Blue Thumb Records, working as national sales manager for MGM and managing Queen.

The new offices marks the first Los Angeles facility, and includes the band's recordings and the New Line Records, along with EMI's current facilities in New York and London and director of sales Marv Ahlborn, who will have to cut back to help set up the office.

This is another in a continuing series of reports to go to each sector of the industry and how each is facing the state of the economy.

C. Howard Rumsey says he is extremely careful as to which music acts he books into his hotels. He has areas in both the West Coast Sea Club in Redondo Beach, Calif. "You see," she says, "I have to listen to them."

Rumsey is a bass player with cred- it going back to the early 1940s and long tenures with Stan Kenton, Charlie Barnet and other topflight big bands of the near-forgotten swing era.

Now he's in his fourth year as op- erator of the 200-seat basement bistro and the jazz parking lot of the Pacific. "We have suffered about a 10 per- cent fall each year since 1972," Rumsey admits candidly. "Still, it hasn't been bad. We will gross between $300,000 and $350,000 a year, and I think, 1976 almost cer- tainly will be better."

"I like to book a big band in for (Continued on page 22)

Stax' Bell, Banker Indicted In Memphis

By COLLEEN CLARK

NASHVILLE—Al Bell, Stax chairman, and Joseph Harwell Jr., former vice president-music banker, are in a 14-count indictment by a Memphis federal grand jury. They allegedly defrauded the bank in connection with a bond for the company and $38,000 in other charges. The grand jury also accused them of arranging fraudulent loans, credit extensions and overdrafts for Stax, Stax and 22 other Stax subsidiaries in exchange for kickbacks, including a $100,000 payment to Harwell.

In 1975, Stax entered into an agreement with Ac- tion For Ideas, Inc., a firm partially owned by Harwell. Harwell induced the bank's.dealer's fee of 5 percent for arranging the loans, totaling $18,880,000. As a result, it was charged with aiding in the kickback scheme.

"Hitbord From Billboard' Beamed Over 113 Stations

LOS ANGELES—One hundred and thirteen radio stations are pro- gramming "Hitbord From Bill- board" after two weeks. The show previews records picked by Bill- board's review department.

Audio/Video Programming is the production and syndication firm handling the one-hour program.

The show is airing in 13 of the top 50 major radio markets in the nation and 30 out of the top 100 major mar- kets.

Veteran air personality Steve Lundy hosts the show.

Among the stations carrying "Hit- bord" are KKJQ in Los Angeles (soul); KFNB in Orlando, Fla.; KEEL, Shreveport, La.; WROQ, Charlotte, N.C.; KHQ, Victoria, B.C.; WITL, Milwaukee; KDWB in St. Paul, WBOA in Puerto Rico, and WERC in Bir- mingham, Ala.

More stations are signing up for the show every day, according to Fos- to."
A&M Quarter Sales Are Greatest Ever

LOS ANGELES—A&M announced the highest sales quarter in its 12-year history at a marketing and promotion convention Sept. 5-8 at the Los Angeles Athletic Club, Geneva, Wis., Playboy resort hotel.

The past quarter saw A&M gold albums from the Carpenters, Captain & Tennille, Quincy Jones, Carole King and Cat Stevens. Coming this fall are new LPs from Stevens, the Ozark Mountain Daredevils, Paul Williams, Alphonso Bauch and the Rick Wakeman soundtrack to Ken Russell film "Lizstovia.

A&M president Jerry Moss gave the highlight address at the convention. Also speaking were A&M vice presidents Bob Fedd and Harold Childs, Ode vice president Dick Lerner, and Dino Asaro.

LOS ANGELES—Don Cornelius, founder-host of the long-time syndicated TV show, "Soul Train," has formed the Cornelius Enterprises Group, which will be distributed nationally by RCA. First release features the Soul Train "From the Streets of Love," seven voices discovered among the show's audio audience.

WB Promo Staffers in Arizona Huddle

LOS ANGELES—Warner Bros. promotion staff meets Tuesday through Saturday (16-20) at the Scottsdale, Ariz., Camelback Inn.

On Thursday (18) the promotion reps will be addressed by prominent radio programmers. Emmylou Harris and Al Jarreau perform the following day and the meeting climax Saturday (20) with the presentation of the 1979 Billboard Year Awards dinner hosted by Mo Ostin, WB chairman, and others of label's top executive staff.

Kasha At UCLA

LOS ANGELES—Al Kasha will conduct a songwriter's workshop Wednesday through Saturday UC Los Angeles on the UCLA campus, 11 AM-4 PM daily.

The workshop is designed for lyricists and composers who wish to write and produce new material: Song lyric writing will also be offered. The fee for each program is $50.

Nashville Clubs a Breeding Ground For Local Names

CBS France Vows To Broaden LP Market

By MIKE HENNESSEY

JUAN-LES-PINS—The dramatic failure of the French record industry to sustain a respectable rate of growth with album sales was highlighted at the annual convention of CBS France, held in the Palais des Congres here, Aug. 28 to 31.

CBS France's plans to sell 50 percent more albums and cassettes in 1976, the company's president, Claude Roulet, underlined the difficulties that would have to be overcome, not least the growing trend of interest among young people, particularly those in the age group most likely to buy albums.

Souset pointed out that 75 percent of the company's sales were to those in the

A Senior Into New Role As Consultant

LOS ANGELES—Following his resignation as president of Motown Records, Ewart Abner, who had held the post for about three years, will be "available as a consultant on a long-term and exclusive basis within the confines of the record industry," according to Mike Zapo, vice chairman of Motown Industries.

"Abner has a great deal of experience in the record business," adds Robertson. "We expect him to be of great help to us in whatever problems we might have." See Executive Turntable.

By Tom Hatten

A Senior Into New Role As Consultant

General News

4

Executive Turntable

Following the resignation of Wornall "Bill" Farr, Irvin Steinberg will serve on an interim basis as president of Polydor Inc. in addition to duties as head of Polygram Television. A&M vice president with 30 years experience, Steinberg plans to designate an executive vice president-general manager soon at Phonogram and Polydor.

By Bob Busick

ATV Records, Carmen LaRosa upped to vice president, marketing, from sales director... Gladys Echevarria set as national sales manager for Cayre Industries... Leo Glazier moves from Polygram controller to a similar post at Polydor Inc., succeeding Ron LeGault, who left the firm after more than three years.

By Phil Kaye

Newly-formed Cashman-West label, met with a number of Eastern distributors here last week to weigh the option of quitting the group's major label or tying in with a major branch distribution.

With the decision has yet been made, it's understood that the firm is leaning towards working with inde-

Bank Upheld

Rock Ban Upheld

CONTINUED FROM PAGE 3

"Two people had ordered tickets at $10 apiece, is artीes百花ing to the show elsewhere in the Chicago area.

Bank Upheld

America's No. 1 rock band, the Rolling Stones, lost an appeal March 31

of "England's No. 1 rock band, the Rolling Stones, lost an appeal March 31

in the U.S. Circuit Court of Appeals, which upheld a federal ban on the band's U.S. tour, 1975-76, on charges of inciting a riot in New York City.

The ban was imposed after a concert at Madison Square Garden in New York City on Dec. 15, 1974. At the concert, more than 3,000 concertgoers were arrested, mainly for the damage they did to the arena.

The ban was also upheld by the New York State Court of Appeals on March 11.

Cashman-West's Lifesong label

The meeting was chaired by Bill Trice, director of the newly formed World Jazz. Gerald F. Rosell, director of business affairs for 20th Century Records and the label's publishing arm, resigned the post last Wednesday. ... Bill Aron will leave CBS Records, where he was director of artist relations, to pursue independent radio production.

Wallichs Music & Entertainment Co. In Los Angeles has appointed John O'Leary senior vice president. New divisional vice presidents include Michael....

Cashman-West's Lifesong label

NYC—Lifesong Records, the newly-formed Cashman-West label, met with a number of Eastern distributors here last week to weigh the option of quitting the group's major label or tying in with a major branch distribution.

With the decision has yet been made, it's understood that the firm is leaning towards working with inde-

50 ENTHUSIASTS MEET MULL Chicago Jazz Assn.

By ANNE DUSTON

CHICAGO—About 50 persons, representing all areas of jazz interests, attended a meeting at the Quiet Knight recently to discuss the formation of an independent, non-profit Chicago Jazz Assn.

The meeting was chaired by Bill Trice, director of the newly formed World Jazz. Gerald F. Rosell, director of business affairs for 20th Century Records and the label's publishing arm, resigned the post last Wednesday. ... Bill Aron will leave CBS Records, where he was director of artist relations, to pursue independent radio production.

With a decision pattern still to be determined, Lifesong has already announced its initial product, a two-record set of previously unissued material, titled "Jim Croce..."

The firm is also known to be negotiating with ABC Records for the acquisition of Cashman-West albums in the latter's catalog.

50 ENTHUSIASTS MEET MULL Chicago Jazz Assn.

By ANNE DUSTON

CHICAGO—About 50 persons, representing all areas of jazz interests, attended a meeting at the Quiet Knight recently to discuss the formation of an independent, non-profit Chicago Jazz Assn.

The meeting was chaired by Bill Trice, director of the newly formed World Jazz. Gerald F. Rosell, director of business affairs for 20th Century Records and the label's publishing arm, resigned the post last Wednesday. ... Bill Aron will leave CBS Records, where he was director of artist relations, to pursue independent radio production.

With a decision pattern still to be determined, Lifesong has already announced its initial product, a two-record set of previously unissued material, titled "Jim Croce..."
SMILE, JANIS.

Your album's number one.

The gold album, "Between the Lines" featuring the smash single, "At Seventeen" Good tidings on Columbia Records and Tapes.

Produced by Brooks Arthur
LOS ANGELES—The high costs of promotion and merchandising an new, un-tested artist are keeping Tom Crewe, the label's president, out of the running for the new act to record two singles before an LP comes out... if you know you have a hot Top 40 potential act.

Crewe says "you firmly establish out with the second single. Unless you can see something in the second one, you may never hear from that act again."

The new act being considered (by RCA) has eight artists on its roster. The newest additions include vocalist Dan Crewe, who label owner Tom Catalano plans producing. Silverado, a six-piece band from Connecticut.

Silverado is being produced by Rick Jarrard who has cut the band's debut single which ships Sept. 29. Summit also produces Guy Finley.

Independent producer Eddie Germano, who produced Ms. Scherzinger's "I'll Be Your Girl," for which he was nominated for record of the year by the National Academy of Recording Arts and Sciences.

Tom Crewe, president of Warner Bros. Records, said his firm is honoring an agreement that guarantees you get four sales when hearing the group's material. Crewe explains: "Silverado is producing a single on a deal that cut four sides and then decided to go all the way and complete an album."

"Costs are something to be aware of. "We think one of the best procedures in breathing life into a new act is to have two hot singles before an LP comes out... if you know you have a hot Top 40 potential act." Crewe says "you firmly establish out with the second single. Unless you can see something in the second one, you may never hear from that act again."

The new act being considered (by RCA) has eight artists on its roster. The newest additions include vocalist Dan Crewe, who label owner Tom Catalano plans producing. Silverado, a six-piece band from Connecticut.

Silverado is being produced by Rick Jarrard who has cut the band's debut single which ships Sept. 29. Summit also produces Guy Finley.

Independent producer Eddie Germano, who produced Ms. Scherzinger's "I'll Be Your Girl," for which he was nominated for record of the year by the National Academy of Recording Arts and Sciences...
New, from the J. Geils Band, "Hotline" on Atlantic Records & Tapes.

Produced by Bill Szymczyk and Allen Rupek.
importers!

Mr. Topp Tape co., inc.
will be at
Booth 113
during
Musexpo '75
Las Vegas, Nevada—Sept. 21-24
Be sure to see us for best prices on LP's and Tapes.
Mr. Topp Tape Co., Inc.
239 Sunrise Hwy., Rockville Centre, N.Y.
“I couldn’t go pop with a mouth full of firecrackers.”
-Waylon Jennings  May, 1973

Eat your words, Mr. Jennings.

That was then and this is now. Waylon’s new single, “Are You Sure Hank Done It This Way,” is going POP in a big way. With major market AM and FM play getting heavier by the day. A major musical force across the board.

“Are You Sure Hank Done It This Way”  
PB-10379
AVER BROADWAY BLACKOUT

N.Y. Theaters And
Union Negotiating

By ROBERT SOBEL

NEW YORK—The American Fed-
eration of Musicians Local 802 and
the League of New York Theaters
are back at the negotiating table.
This avert is a showdown of Broad-
way theaters over a new contract
covering Broadway musicals and
straight shows which used recorded
music.

The darkening of the theaters was
stretched when union members voted
against a walkout set for Sept. 8, the
day after the previous three-year
pact expired, and to have talks re-
sumed.

It’s learned the union’s demands
include a pay rise from $290 to $450
per week, as well as raises for asked
players making more than one instrument
during a performance. Another prime
demand is the reduction of the work-week
from six days to five. Under the previous
pact, musicians who play an addi-
tional instrument received an extra
$42 a week and a bonus of $31 each
for a third and fourth instrument,
thus bringing the total for doubling
to $332, for tripling, $535, and $374
for quadrupling.

It’s understood that the League
initially offered a wage increase of
$17.50, refused by the union. This
would be in addition to cost-of-living
increases provided under the previous
contract.

One sore point advanced by the
League is a proposal which would
eliminate all freelance—musicians who
get paid but do not play in shows.
The number of mu-
sicians employed for various shows
depends on a theater’s seating cap-
acity.

A walkout would shutter about
douze shows. The last strike came in
1966, when the Equity Actors
League walked out for four days.

HONOLULU—Sonny Burke, vintage
record producer, is eager to wax
Island singers for national attention.
His first single on his ex-
pressively-Hawaii label, Tan-
talus, features Keola and Ra-
pono Beamer, a brother act, doing
an original ditty called “Sweet Okeole” and an update of
a local classic, “Mr. Sun Cho
Lee.”

Burke’s got an open mind and an
eager ear to record Loyal Gar-
ner, Jimmy Borges, Rene Paulo
and Bobby Enriquez—just a few of
the top vocalists on the Hawaiian circuit.

He heard the Beamer boys a
while back; they specialize in
contemporary Hawaiian music with
a definite folk flavor—and proceeded to put their sound on
his new label. An album already is in
the works.

He figures there are a number
of Hawaii performers with an
identity that could click on the
mainland. “Identity is the single
most important factor for a recording,” he says. “If you don’t have an identity, you sound
like anyone else.”

Burke’s involvement in the record business goes back several
decades. For 14 years he worked with Decca—embracing the
careers of Bing Crosby, Hawaii’s
Alfred Apaka and other stars.

In later years, he helped ses-
sons for Frank Sinatra, Perry
Clark, Dean Martin and Hawaii’s Don Ho under the
Reprise banner.

So his interest in Hawaiian
product is not accidental. After
unusually long trips to Hawaii, he fi-
nally formed Tantalus Records with the express purpose of
launching Island talent.

“I had a hunch about Don Ho’s Thin Bubbles. I have a hunch too about Keola and Ra-
pono Beamer.”

AFM-L.A. Phil In Accord

LOS ANGELES—Members of Local 47, AFM, were expected to approve a new contract
embracing members of the Los Angeles Philharmonic and the Southern California
Hollywood Chamber of commerce.

The contract, to be in effect three years, covers 105 musicians and provides
provisions that have not yet been disclosed. Ernest Fleischmann represented the
association and Max Herman, Local 47 president, the union negotiations which were
reported “extremely cordial.”

3-pronged RCA Campaign

NEW YORK—A three-pronged
RCA campaign themed to “Denver,
The Heart Of The Rockies,” will
back in John Denver’s newest LP, shipping
“gold” this month, according to Jack
Kienan, division vice president.

Keyser-Century Asks Name Halt

LOS ANGELES—Keyser-Cen-
tury Corp., Saugus, Calif., wants
Century Cassette Corp., here to stop
using that name. A local federal dis-
trict court suit filed by the diver-
sified firm claims it has used the
name, Century, for its phonograph
record label since copyrighting it in
1935.

The plaintiff alleges it has warned the Beverly Hills firm to cease the alg-
led infringement without avail. The
plaintiff asks for an accounting of
profits from the defendant and
wants all materials used in selling
cassette cassettes to be destroyed.

'Benji' In An Album

NEW YORK—The movie ‘Benji’
is being presented on a study book-
album by Denver-based Maliber
Square Records, this company in the
recording arm of the film company
which released the film. The film
will be adapted to music by Eddie Deane
and Marcia De Fern. Topics will include fundamentals of songwriting,
programming of material and how to
get the best contract. Students’ material,
including specific work assignments,
will be discussed and evaluated by
instructors and the workshop members.

Applications are being accepted at AGAC offices. The first session begins Nov. 4.

Eagles Fly High

LOS ANGELES—The Eagles’ las-
ter Elektra/Asylum album, “One Of
These Nights” has earned the group
its second platinum record award this
year.

The Top 5 spots on this week’s Hot
100 chart are held by chart veterans—each enjoying their great-
chart successes. David Bowie, Glen
Campbell, and Janie Lee. Give an art-
ist the right material, good produ-
duction, a proper exposure and
they evolve the charts only the way to the top. News artists cranking
the ‘Hot 100’ for the first time can
also climb to the top with the above
rule at work. The four chart hits that
prove—6 of the 18 #1 hits this year are by artists whose very first
chart entry climbed all the way to the
top: Labelle, Minnie Riperton, Frenchy
Fender, Captain & Tennille,荣
McKay, and K.C. & The Sunshine
Band.

* * *

Dickie Goodman who found
his first great number was ‘He’s
A Real Gone Guy’, is enjoying his
greatest success yet—an annual
anniversary party. Dickie’s effort
attempts are made to do nothing but
top his king record ‘My Song’ in:
who has equaled Dickie Goodman’s clean and sharp style.

* * *

While Dickie Goodman, Paul Anka,
and Neil Sedaka are three true veter-
nans of the 30 years of rock, the
oldest chart vet of today is loved
could blast the record to the top in
the late ’40s when she worked with
Johnny Otis, Neil Walker, and The
Bobby Darin. Dickie’s specialty was
to: "Little Esther"—known today as
Esther Rose. Dickie will be in today’s
Top 40 charts.

Trivia Question #29:
Name the first rock & roll instru-
mental record to hit #1 on the “Hot
100” (do not click on category).
GARY WRIGHT

IS THE DREAM WEAVER

Gary Wright's *The Dream Weaver* is going to be one of 1975's biggest albums. If you don't believe it, ask radio. Ask the press. Ask Gary Wright's live audiences. Ask your ears.

Wake up to *The Dream Weaver*:
Gary Wright on Warner Bros. records and tapes.
General News

Folio Sales Spurt; Sheet Music Trails

The remainder is attributable to choral, band and miscellaneous print.

Still, Steiger is hopeful that sheet sales may yet recapture some of their lost ground.

Of heavy pop music publishers surveyed, the most optimistic report on sheet music comes from Screen Gems Columbia. The company’s print chief, Frank Hackinson, says about 20 percent of his print volume comes from sheets, with about 90 percent of the remaining 80 percent pulled in by folio.

And, reports Hackinson, the company’s overall sheet sales are on the increase, a happy fact he attributes to strong representation of hit disk tunes. Personality folios, more often tied to album product, have encroached most on sheet print, he says.

At Hansen Publications, where 85 percent of the firm’s dollar volume is being realized in folios, a “gradual but consistent attention” in single sheet sales has been noted. But folio sales, says Joe Carlson, vice president, continue to increase at an annual rate of 15 percent.

Carlin tag's the $1.50 price level as a major culprit in the declining single sheet market. Problems of distribution, returns patterns and sluggish payments also affect shorter term single sheet potential more than folios which can look forward to a more extended sales life, he says.

Controlled Sheet Music Service, which racks more than 2,000 stores in 43 states, also blames the high cost of sheets for its sales dip. “Two years ago a typical print mix of 300 titles would have included about 80 to 100 single sheets,” says Jack Kaye, national sales manager. “Today, the single share is nearer 40 titles.” He states that more than 90 percent of the firm’s current volume is in folio.

In addition to the price factor, Kaye reports that consumers are being conditioned to the early availability of folios of hit tunes. “If the song has any merit it will shortly wind up in a book.” Kaye feels, however, that sheet sales would improve somewhat if publishers would print their hits earlier. “They’re dealing with a very perishable item. If they wait too long, many possible sales are lost.”

FCC Halts ‘Q’ Enhancing

that led to matrix broadcasting on any level was made strictly in regard to matrix-encoded quad disks, specifically the quad matrix records produced earlier by Electro-Voice Records. The FCC ruled that it was okay to play matrix quad records on an FM station because that was in the audio chain prior to the mike stage.

However, anywhere from 80-120 FM stations ranging in markets from Los Angeles and New York to Detroit are today using the Sansui QSES-B Q quad matrix encoder or the Sono-built SQ matrix SGE-2000 encoder.

An FCC engineer last week admitted that the ruling of the FCC did not apply to the use of matrix encoders at the radio station level between the console and the transmitter.

Because the CD-4 discrete broadcasting system does require changes in the broadcasting system between the console and the transmitter, General Electric, Zenith, Quadra-Format Systems Inc., RCA and Nippon Columbia all had to appeal to the FCC for a ruling. Discrete broadcasting is under study by the National Quadraphonic Radio Committee and the status of discrete quad broadcasting will be a featured topic during the annual National Radio Broadcasters Conference and Exhibition in Atlanta this week starting Wednesday (17).

A spokesman for the FCC said last week that FM radio stations could continue to play encoded product. This applies to both SQ and QS quad matrix records, as well as material that the radio station had recorded and encoded itself on tape.

What radio stations have basically been using the Sansui and Sony broadcast encoders for is to enhance regular stereo product. The encoder seems to boost up the music, especially hard rock music, when you have a quad matrix receiver at home. However, the encoders are not needed to enhance matrix quad records since those are already encoded. The listener needs to hear them in matrix quad is a quad matrix receiver.

WCMF's Schanker found that it installing an encoder reduced the stereo separation to listeners at home to around 90 percent of the stereo images produced by the FCC require 29.7 db separation of more.

The FCC spokesman said he didn’t know what caused the drop in stereo separation at WCMF occurrence. “it shouldn’t have happened.”

However, a letter dated Sept. 2 from Arthur H. Bensinson, chief of the FCC’s rules and standards, broadcasting division, told Schanker (Continued on page 37)

3 SHOWS
$107,000.00
STEVE LORD and MIDWEST
GROSSED $107,000.00
IN 3 NIGHTS
With The Incredible Guess Who
IN FLINT I.M.A.
CAP. 6,000
THE NEXT NIGHT
WENDLER ARENA
CAP. 7,200
MIDWEST PROMOTES!!
STEVE LORD
JACK PETRILL
(313) 732-7558

TOO FUNNY!
For Television...
"Not Based On The TV Series"
FUNKY TALES-REDD FOXX DTL860
"ADULTS ONLY"
SENSATION OF THE NATION...
ADULTS ONLY
DTL840
3 Redd Foxx Best Sellers

DOOTO RECORDS & TAPES
800 W. 1st St., Los Angeles, Calif. 90012
(213) 228-4578 (213) 774-0743

WWW.AMERICANRADIOHISTORY.COM

September 20, 1975. BILLBOARD

Pub Ask 4-Cent Statutory

Continued from page 3 near statutory rate John Cohen of Disc Records Company, and a board member of the National Asso of Record Merchandisers (NARM), said a rate raise would mean passing costs of 30 to 35 cents per album onto consumers. Since retailer's profit rate is now only 3 percent after taxes.

Music publishers were led by Leonard Feist, of the National Music Publishers Assn., with economic consultants Robert Nathan, of Nathan Associates, to present the charts and statistics. The individual and human side of composer-publisher life was given by young Ralph Peer II, Marvin Hamlisch, composer of "The Way We Were" and composer Eusie Blake, 91, who said, "I could never have supported my family on mechanical royalties."

Economist Nathan bid for "free negotiations," but said that "second best" to an end of compulsory licencing would be the 4-cent rate, to reflect the cost of living spiral since 1965. His charts and numbers showed that inflation would make even a 4-cent royalty worth only 2 cents in 1975, compared with the worth of money 10 years ago.

Countering the "dire predictions" of the record industry, Nathan said that in spite of price rises of records from $3.68 in 1965 to $6.98 today, "record sales are at an all-time high." Also, he finds there is no lack of new, experimental, classical and other types of recordings.

Publisher spokesmen scoffed the record industry for "trying to divide writer from publisher," by suggesting that Congress legislate the lion's share to the composer, to replace the present 50-50 arrangement. But Rep. Wiggins said if evidence was strong that publishers were "merely agents," he might want the committee counsel to look into the publisher's 50 percent contract clause.
NATIONAL CONCERT ATTRACTIONS wishes to thank everyone involved IN THE GRAND OPENING of THE LOUISIANA SUPERDOME "PRIDE OF DIXIE"

THE LARGEST GROSS IN SOUTHERN HISTORY!!

SPECIAL THANKS TO:
The Allman Brothers Band
The Marshall Tucker Band
The Wet Willie Band
The Charlie Daniels Band

AND:
PHIL WALDEN AND ASSOCIATES
CAPRICORN RECORDS
BUNKY ODOM
ALEX HODGES
CAROLE GOLDMAN
JOE SULLIVAN

PERSONAL THANKS TO THOSE WHO MADE IT POSSIBLE:
Governor Edwin Edwards
Lt. Governor Jimmy Fitzmorris
Mayor "Moon" Landrieu
Judge Eddie Sapir
Mr. Allen Becker, Mr. Hugh Cohn, Mr. C. E. Altman
and the entire staff of Pace Management
Mr. Ben Levy, Mr. Bill Connick
and the entire Superdome Commission
Mr. Joe Bishop
Mr. Sonny Garcia
Mr. Sherman Copelin and Superdome Services, Inc.

NATIONAL CONCERT ATTRACTIONS
736 Dante St., New Orleans, La. 70118
(504) 821-5361

www.americanradiohistory.com
"Captured Angel."
The new Dan Fogelberg album.
Produced by Dan Fogelberg.
Songs written by Dan Fogelberg.
Cover painting by Dan Fogelberg.
Instruments played by Dan Fogelberg.
First Annual Rock Music Award
for Best New Male Vocalist,
won by Dan Fogelberg.

"Captured Angel." Dan Fogelberg
comes into his own.
On Full Moon/Epic Records and Tapes.
They've done it again! Another chart topper!

A RED-HOT COLLECTION OF 10cc's GREAT BRITISH HITS!

Includes:
- Old Wild Men
- Wall St. Shuffle
- Somewhere In Hollywood
- Rubber Bullets
- Waterfall
- The Worst Band In The World
- Donna
- The Dean And I
- Fresh Air For My Momma
- Silly Love

UKS 53110
Pacific South West Region

**TOP ADD ONS:**
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

**PRIME MOVEMENTS:**
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

**BREAKOUTS:**
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

Kend—Los Angeles
- Pointer Sisters—How Long (Betcha! Get This ABC/Blu Thrum)
- Eagles—Luv’s Eyes (Atco)

Richard—Miami
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

BID—San Diego
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

North Pacific Northwest Region

**TOP ADD ONS:**
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

**PRIME MOVEMENTS:**
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

**BREAKOUTS:**
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

KCTE—San Francisco
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

KBD—Santa Fe
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

KOFW—San Diego
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

KUSC—Santa Barbara
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

KCTR—Denver
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)

KSNW—Omaha
- Eagles—Luv’s Eyes (Atco)
- Olivia Newton-John—Something Better To Do (MCA)
- Kitchie Family—Brazil (20th Century)
The "Overnight Success" Story Of A First Album.

Every few years an album from a virtually unknown group takes the entire country by storm. This is just what is happening with The Outlaws and their debut album on Arista Records.

The initial shipping order on The Outlaws LP was fairly typical of a first album, 17,000 copies. Atlanta took 960 pieces. Los Angeles was cautious with 360 pieces. Miami took 960 at first. Nothing unusual, until the phones started ringing. Atlanta reordered 840. L.A. took 360 again. Just five days had passed and Miami asked for 1800 more. And then the album exploded! The first week in August Atlanta wanted 4100. Los Angeles reordered 7800, Miami 6000. Then Buffalo 6000, Detroit 10,000! The second major week saw almost 30,000 LP's go out. Then 55,000 in the 2nd and 3rd weeks of release! Phenomenal, unprecedented reaction for a first album!

After only five weeks, the album broke the top 20. Now, sales are over 250,000 units and continuing very strong.

We at Arista obviously knew that The Outlaws had tremendous potential. But no one expected their first album to create this incredible excitement! FM disc jockeys fell in love with the record, giving it instant and continuous airplay. The critics welcomed the album with open arms. And that old faithful underground spread the word of mouth about the unbelievable concerts The Outlaws were giving with supergroups like The Rolling Stones.

It proves that the sky is the limit when the right product comes along at the right time. And Now Is The Right Time To Release Their Single —

"There Goes Another Love Song"

The single has already begun its ascent by strongly bulleting onto the charts in only its third week of release. The excitement generated in every market by this new major group is just sensational. It's something that doesn't happen very often, but when it does, WOW!

"THERE GOES ANOTHER LOVE SONG": THE OUTLAWS

A Great New Single On

A Subsidiary of Columbia Picture Industries, Inc.

---

www.americanradiohistory.com
Paul McCartney & Wings “Listen To What The Man Said” on Capitol; disk is the group’s fifth gold single.

Frankie Valli’s “H Christine Cowboy” on Capitol; disk is his third gold album.

Elton John’s “Someone Saved My Life Tonight” on MCA; disk is his seventh gold album.

**Albums**

*Funny Lady/Original Soundtrack Recording* on Arista.

Jefferson Starship’s “Red Octo- tons” on Grunt; disk is the group’s second gold album.

Linda Ronstadt’s “Don’t Cry Now” on Asylum; disk is the artist’s second gold album.

Freddy Fender’s “Before The Next Teardrop Falls” on ABC/Dot; disk is the artist’s first gold album.

**4 Debut LPs Set**

CHICAGO—Four debut albums are among six new releases for September from Phonogram/Mercury Records.

Debuting artists are Bluefield, Richard Dagance, Michael Fennelly and Roy Orbsen. Other new albums are from Rush and Tom T. Hall. Supporting tours to begin in October are scheduled for Digance and Rush.

**WHAT WOULD JOHNNY CARSON DO WITHOUT ED MCMAHON?**

(How the hell do I know?)

Evergreen Corp. is cutting it all together in the Rock & Country Concert business (big-band style with sophisticated financial leverages, tax incentives, radio stations, real estate, merchandising, and other types of businesses).

They’re right.

**ED MCMAHON’S TWIN WILL SELL THE WORD & SELL THE PRODUCT.**

We are located near the HOT AIR MACHINE (White House) and the LAMHS CLUB (Congress) i.e., Washington, D.C.

Wrote Evergreen

9761 Flints Road
Galtersburg, Md. 20760
Call: 301-948-1065

GRAPHIC ART AND DESIGN FOR THE MUSIC INDUSTRY AT REASONABLE PRICES FROM LAYOUT TO PASTE UP, ADS, COVERS, CATLOGS, MADE READY FOR CAMERA

AI Henry • (212) 757-5321

‘Wonderama’ a Nat’ TV Music Lesson

Continued from page 1
kinds of music,’ he explains, and we’ve gone from a Richard Rodgers to Gladys Knight & the Pips, Roger Creem to Max Morath to Roger Daltry, on the simple promise to the kids ‘Here’s something you should hear.’

Marks makes the basic decision on guests, but both he and McAllister respect Pipeline’s own taste and today’s music. They rarely argue about acts, but Bridge points out that lyrics are carefully screened to eliminate any suggestive ditties—which can be a real problem in today’s musical environment. “I can really wear out the wax on some sides on my turntable,” Bridge notes, “trying to get the exact words.”

With the response to artists like Kool & the Gang, who got their first TV exposure on “Wonderama,” B.T. Express and the Jackson Five, record labels are giving more and more support to the show’s efforts to get key acts.

Bridge cites Atlantic, MCA, RCA, Elektra/Asylum and Capitol as the most cooperative also in arranging the six hours of Thursday afternoon taping time in an artist’s busy schedule.

Both Marks and Bridge now see acts managers coming more and more to them with earnest requests for appearances on the show, which has an audience waiting list of four to five years. “Some artists think they’re right but they’re wrong,” they observe.

One of the real “right” ones has been Harry Chapin, who appeared during rehearsals for his short-lived Broadway show, really relating to the kids—with six of his own. He did three numbers, including a first anywhere for his “Stupid,” which he later recorded on Mike Douglas.

Most artists do about three selections; some live, more often lip sync due to the costs of back-up groups—and all work for AFTRA scale. We make lots of ASCAP and BMI fees for lots of people,” McAllister notes, “and since they get paid for our three or four air hours, our payout is higher than Dinah Shore or Johnny Carson’s shows.”

In addition to more “contemporary” artists, the show also has changed with the times—in fact, its “Go-Go” concept was retained “Disco City” six months before the boom took off here. And the “Disco” song that got us to let go of the “Wild” was “Soca” by Wonderama pick of the week has broken a few singles even before the discos, claim bridges. We had “Ease On Down The Road” by Consumer Rapport a week before the disco got the release,” he says, “and then we had the group live on the show.”

Often two guests with far different backgrounds are on the same show, but rarely together. Last Sunday (14) it was Marvin Hamlish, relating how it feels to write all those award-winning songs, and Roger Daltry, “Tommy” star and Who member.

Daltry was one of Bridge’s “toughest sells” to Marks, who re-

called the group’s former stage antics. But the entire staff was im-
pressed by the MCA artist’s honest and sincere pitch. “The kids tell the show, Most TV producers today think their musicians just aren’t articulate, Bridge says. “But Daltry is a typical of our guests.”

The staff agrees that virtually every artist on the show has taken a professional approach, not without some apprehension. “It’s tougher to play 10 feet from 200 hep kids than in an arena or stadium with thousands of fans,” says Bridge.

Among the large appearances this season are Stevie Wonder, who promised to come after McAllister made a “real” effort to get him. Weekend appearances in Washington last May with 125,000 others at “Human Kindness Day,” with a “Wonderama” spot taped there for the show.

Also expected are American Song Festival winner Tim Moore, Hebbie Mann, Neil Sedaka and family, the Spinners, Charlie Pride and a deep- jazz like Joe Jackson’s band.

The latter make a record live and will relocate, Bridge notes, “as long as we keep the budget down. We could also like to get John Denver, Judy Collins and Billy Preston, among others.”

Meanwhile, brass has given the staff much leeway in booking, and Marks and Bridge agree that as long as this “limited format” continues, “Wonderama” will continue to build its audiences with its solid mix of music.

**90 Days Meted To Persistent Pirate**

LOS ANGELES—A precedential warning to second-time violators of the federal law against selling pirate tap recordings came last week when the U.S. District Court for the Southern District of California granted a permanent injunction against Paul McCartney and the Beatles Partnership, which it also ordered to pay $12,500 in damages and costs.

The court was asked by CBS Inc., owner of the Beatles copyrights, to prevent the partnership from manufacturing, distributing or selling any of the Beatles’ “Number One Hits” tapes. It was alleged that the partnership, through its president, Robert L. Harmon, had conspired with Harmon’s mother, Alice D. Harmon, to import, import into the United States, make and distribute the tape products.

In 1973, the partnership had paid a $10,000 fine to settle a similar suit. But in 1974 it was convicted of violating the Music Choice Act and of making, using and distributing a pirate tape product.

The partnership’s attorney, Daniel M. Bucher, said his clients would appeal the decision. He said the partnership is working on a “tougher approach” to deal with pirated tapes.

**Single Cues Album By Paul Delicato**

LOS ANGELES—Two-month Olds of American records first artist, Paul Delicato, is cutting his first LP, based on the chart reaction to the sides of his debut single, “Ike Cream Soda, Lollipops And A Red Hot Spinning Top” backed with “Lean On Me.”

The latter tune has been garnering country place play for the former MOD pose. Delicato has just returned from a promo tour of the Southeast.

Labe label manager, Harley Haasche, was with the label and produced the two sides in Nashville. Other artists are being secured for the rest.

**Mailing Rates**

*Continued from page 3*

Mail class stamp. The raises were originally scheduled to go into effect before Christmas, but the decision to delay the 10-cent stamp, and other as yet unspecified raises until after the holiday, was hurriedly announced Sept. 5.

MILDRED HALL

**A REVOLUTION IN ENTERTAINMENT**

Exclusive rights for certain States still available for new entertainment concept that is replacing pay-autđated concerts. Our unique method eliminates SUPERSTARS-on screen to merge with live local bands on stage to create a low cost high profit ENTERTAINMENT REVOLUTION. The big name film starts, already paid for, are used in local advertising for powerful sell. We support your local THEATRE-COUNTRY and COUNTRY-FIESTA TV shows, feature them in theaters and total campaign for mass MOVIE THEATER exhibitions. Can be played in multiple locations every weekend in your territory for 1-2 years (Allegedly scored $50,280 in 1st week). Your program office to generate and rebate percentage to us. If you seek dollars from the entertainment industry and have the right talent, contact me immediately for the full story.

Contact Bert Tenzer, Pres., Indie-Pix Releasing Corp.
400 East 50th St., Dept 20, New York, N.Y. 10022 or call (212) 371-2480
When a three-day jump on Monday means money in the bank . . .
When a three-day head start on programming plans, promotion and advertising, inventory control, manufacturing and shipping schedules make the big difference . . .

We’ll guarantee delivery of Monday’s HOT 100* and TOP LPs AND TAPES* CHARTS the previous Friday.
And we’ll include the Billboard Hotline exclusive Advance Chart Analysis—
- insights and behind-the-scenes information gathered by Billboard’s editors and reporters.
- the how, why, when and where reasons behind the chart movements when critical decisions must be made quickly.
- insider background details for next week’s deejay patter.

**Fast, Comprehensive, No-Frills Service**

Billboard Hotline is typed and reproduced on eight to ten legal-sized pages, facsimile transmitted to key distribution points across the country and dispatched via air or the fastest mail service available for you. All within three hours after the charts have been finalized and starred.

It will reach some people on Thursday morning, guaranteed delivery by Friday.

Billboard Hotline is available only to regular U.S. subscribers of Billboard. It costs $175 for 52 issues a year ($50 for a special 3-month trial).

That’s $3.37 a week, and, if you ever believe that you are not receiving a return that is many times the value of your investment, Billboard will refund the money on the unserved portion of your subscription without question.

Enter your subscription on the coupon below. For additional subscriptions, please attach a separate listing.

Take a 15% discount on 5 or more one-year subscriptions billed to the same address.

*® Billboard Publications, Inc.

---

**Billboard Hotline**
Dept. J, 2160 Patterson St., Cincinnati, Ohio 45214

Please enter my subscription to Billboard Hotline. If, for any reason I do not receive Friday delivery prior to the comparable Monday edition of Billboard, my money for that issue will be refunded or my subscription extended at my option.

- [ ] 52 issues, $175
- [ ] 13 issues, trial offer, $50
- [ ] Multiple subscriptions (Please attach details. 15% discount on 5 or more to same address)
- [ ] Payment enclosed Total $
- [ ] Bill me
- [ ] Master Charge #
- [ ] MC Bank #
- [ ] American Express #
- [ ] BankAmericard #
- [ ] Diners Club #

Signature
Name
Company
Address ( □ business  □ home)
City State/Province/Country Zip

www.americanradiohistory.com
Switch Warner Folio Plan
• Continued from page 6

Indictments
• Continued from page 6

Electronic Workshops Start Soon
LOS ANGELES—Sound Arts, the all-electronic studio here, is launching three ten-week Electronic Music Workshops Sept. 22 with classes covering basic and advanced electronic music as well as an audio construction class.

The basic class will meet Wednesdays from 7 to 10 p.m. at 9124 Sunset Blvd., S.W. The first class will be Saturdays from 9 a.m. to 12:30 p.m. The advanced class meets on Tuesdays from 4 to 8 p.m. The course will be taught by Peter Bergren and Bob Easton will teach the construction class. Easton is known professionally as the guitarist, synthesizer. Each string of the instrument is connected to a synthesizer.

No class will have more than 12 students, and each feature two hours of class time and three hours of practical use. Twelve synthesizers are available for student use. Tuition is $175 for the 10-week workshop.

Calif. Solons To Approve
• Continued from page 6

prison term of not more than two years and/or $50,000 fine, while first conviction will result in a one-year term in county jail and/or $25,000 fine. Second or subsequent offenses will result in a one-year term in county jail and/or $50,000 fine. Manufacturer and second offenses will result in a one-year term in county jail and/or $100,000 fine. The felony will become a felony. The Thomas bill returns to the assembly for a third reading.

The attempt by the state board of equalization to assess the 6 percent tax on artists' royalties would possibly force state-based labels and artists to make their deals out-of-state. While the state board keeps its activities under wraps, the Capitol Records has already been forced to pay an amount believed to be less than $100,000.

Capitol was the first target of the tax investigative committee about three years ago. The state board indicated when it began its study that such a tax would be retroactive. It is known that their audits have produced blanket mailings to artists and producers, asking for the sales tax payments on royalties as far back as three years.

If the bills are passed by the respective legislative bodies, they go to Gov. Edmund G. Brown Jr. for his signature.

Interested parties are encouraged to write to Governor Brown expressing their views on the pieces of legislation. The governor's address is State Capitol, Sacramento, Calif. 95814.

Indictments Set In Memphis
• Continued from page 6

and awards of overlords for Bell, Stax and various subsidiaries.

A criminal summons has been issued for Bell, who is to appear on $100,000 unsecured bond, set by U.S. Magistrate Aaron Brown Jr. Stax, is to appear on $200,000 bond. Bell was indicted under the name of Alfred Bell, Jr. "I'm going to have to get a copy of the indictment to find out what's happening and the magnitude of it," Bell said to appear in federal court Sept. 17 at 9:30 a.m. It is doubtful that Harrell will appear at that time as he is currently under indictment from prison in order to make the appearance.

Spokesmen for the recording company say they are considering a move from here to Chicago, where an attorney who would handle their case has promised a $3 million loan and office space.

Blackbirds on TV
LOS ANGELES—The Blackbirds fly onto "Soul Train" along with the radio station Johnny Bris tol. Group will do two numbers including new single "Flying High," presented out of New York, the last few weeks of which caught the Huron. The Huron office was involved in several.

Allman Bros., Others Score At Superdome
NEW ORLEANS—The Allman Brothers, headlining with Marshall Tucker Band, Wet Willie and Charlie Daniels Band set a North American indoor concert attendance record at the opening weekend of the 21,000-seat Superdome Aug. 3 with some 75,000. Management of the Allmans and the others are still discussing the financials.

The Superdome debut kicked off a three-month Allman Brothers Band tour.

Indiana Retailers
• Continued from page 1

and retail stores are owned by whose names are not widely known. About 35 dealers were expected to show for a follow-up meeting to determine the logistics and location of the co-op, and they were making the dollars to buy in quantities. "We need about 20 strong dealers, but announcing the same problem can join," Campbell explains.

Petition FCC To Continue WRVR Jazz

The SBC executive explains that the petition to continue WRVR was signed primarily to attract the new black audience that resides within the listening contour of WVR. Kristin Glen, attorney for the Citizens' Committee, and a leader of the successful fight to have WNNN-FM returned to its all-classical format, argues that once Sonderling receives FCC approval to take over WVR, there would be no guarantee that the company would maintain even the reduced signal strength of the station. But her committee is also emphasizing that WVRK's listeners are not interested in a jazz station, but a full-time one.

Rumsey's Sea Of Bass
• Continued from page 3
one-nighter about every six weeks," he declares. "The Willard Alexander offshoots, the Allman Brothers, Bell, Kenton, Woody Herman, Count Basie, Maynard Ferguson and others.

They cost me $1,750 to $2,000 a night. We start one show at 8:30—no dancing—and it runs two hours. After that, I have to pay $750 for new customers for a second two-hour presentation. It works well. We hear about 30 minutes of music, then a 120 minutes for the $75 admission fee they spend.

Rumsey, in his 50's, found himself in the nightclub business in 1949 when he tired of the insecurity of a jazz career. He became a partner in the Lighthouse at nearby Hermosa Beach with the late John Lewin ($1 million loan and office space.

"I taught Levine something about music and he taught me how to sell booze," Rumsey laughs. It was a pleasant and rewarding collaboration.

With Levine's death, Rumsey moved on to his present operation, preferring to concentrate on jazz attractions although occasional jazz-influenced rockers are also booked sporadically.

"I long ago learned there's a crisis every month running a nightclub," he says. "Talent doesn't cost ever go to coming down and liquor incomes is a problem. I employ five waitresses, two bartenders, two bookkeepers, a lawyer and a bookkeeper. She does the books, but the salaries escalate from time to time.

Our next big band is Tristano, with Tabbakin on Sept. 28. Also booked for several nights each are saxophonist Joe Farrell, Betty Carter, Jimmy Smith and Ron Carter. Every Wednesday is ladies night at Concerts By The Sea; female patrons get in free. Supper must order at least one drink ($1.50 to $2.50) a glass meal out and all drinks.

The Clubhouse rules. He refused to admit any under 21 at any time for any attraction. This is not Rumsey's only clientele. He is convinced that a good many persons will insist on getting out of their homes and away from their television tubes no matter how much money is needed. But still, he keeps a big, old-fashioned string bass in his office and another at home—in just case.
This Publication is Available in MICROFORM from...

Xerox University Microfilms
300 North Zeeb Road,
Ann Arbor, Michigan 48106
(313) 761-4700

PLEASE WRITE FOR COMPLETE INFORMATION

www.americanradiohistory.com
MIAMI—The citizen group protesting against the proposal to move radio stations in New York by the Sounding Board group have their facts wrong, according to prominent Sonderling.

First, the station's isn't 100 percent jazz. It is, however, user-friendly, not just a rock station. Sonderling plans to introduce an additional new program and several of the old radio programs syndicated by Charles Michelson Inc. in New York such as "The Shadow" and "The Lone Ranger.

Furthermore, Sonderling has committed the station to the Federal Communications Commission to broadcast jazz from 2:50 a.m. to 10 a.m. and a half hours a day.

"Nobody else would make that kind of commitment in buying a radio station," Sonderling says.

He points out that during the rest of the day's broadcasting schedule, there would also be weaved in rock music.

"If the people doing the protesting had just phoned us, we would have been happy to give them anything they wanted. The reason they are flying the FM station would be a replica of WNYC would not be. We will feature a format which will have mass audience appeal, basically black-oriented. There's no question but that we're thinking of striving for some of the WLBLS audience in New York. That's the station we need for competitive reasons because WNYC was killed in New York in 1964. In those days, it programmed five days of r&b and two days of foreign music. Under Sonderling, it was the second soul music station in the world to format.

He hired Frank W. Robinson in Chicago, who just formatted that station to a total soul sound, as general manager and WNYC was killed on its way. Through the years since it has been strongly committed to the black audience and its constituency involved in community service.

However, lately the station has been getting ratings by the growing popularity of WLBLS, an FM station. The truth is that the signals of both soul AM stations in New York do not entirely cover the market and the FM signal of WLBLS does.

With WRVR, Sonderling for the first time would have a signal capable of reaching the entire market. And there's no question but that his professionalization would be highly competitive in New York. If he is allowed by the FCC to obtain ownership and bring in one of the highest programmed and air personalities.

Though WRVR has programmed jazz under certain circumstances, it has been programmed by less air personalities. WLIB, ironically, was once a jazz station, but when it didn't get money order, it was right back to its current format.

The station would use real jazz. Its first series will be in New York it's the only kind radio station is the only kind that a station can make a profit in the demographic for which it has been programmed.

The station is not done for competitive reasons. It is one of the most important programs for jazz. The station's call is WRVR. It is to be called "Super Hit Music." The concept is to be immediately different.

DALLAS—The world's first quad ID jingles series was unveiled last week in San Antonio, Texas. The jingles were created by Mike Eisler, president of the radio syndication firm, "The Request," a board of jingles and an MOR package called "The Continental Sound" at the eighth annual International Radio Programming Forum in the Fairmont Hotel in San Francisco on August 13.

This is a concept designed for dominant station identification, says Eisler. "They are not jingle ID's, but original, well-done and program music which carry the station's current format.

During the four-day radio programming meeting, Eisler demonstrated his jingles. They are the first series of its kind, with fresh material to be provided later as a bonus at the rate of a new tune every other month for the first year. The tunes are mixtures of music which are appropriate to the audience's tastes, Eisler says.

But the concept brought about the "Request" series, Eisler says, "is that instead of breaking the programmatic engineering of music, it becomes an integral part of the programming." The series are recorded to order, the IDs are available in discrete, SQ, MM2 and, of course, ordinary stereo and mono.

The world's first known quad jingle is the oneרוג Jingle was done by Jim Gabbert, president of KJIO in San Francisco, but Criterion is offering the first series to be marketed.

KJIO, of course, was the site of the first one-station discrete CD quad broadcast in the world.

Eisler says that the Continental Sound package of ID jingles was custom-produced for KITE radio station. "They have been without jingles for over two years. Hal Davis, the general manager, recently called to tell me that it was unbelievable what this set of jingles did for the morale and quality of the station. They are already getting a positive reaction from listeners.

Eisler also demonstrated the Mike Powell Reports" at the Forum, which are produced by Mike Powell of KSFO in San Francisco. The show covers topics such as entertainment, education, ecology, politics, and even the "Bermuda Triangle." It is a three-minute program formatted in five three-minute segments to be used daily. AFRS bought the show from Fisher just before.

All the music is made up of hits, consisting of current, recurrent, regional, new, old and gold. Scott, says Eisler, "has applied his magic touch for a balance and flow factor that is the smoothest I have ever heard.

"We know this format will be well-received just by itself, but we're adding the extras to insur absolute perfection--produced jingles, produced promos, produced PSAs, in-depth analysis of each market, supplying all kinds we're prepared to make for our advertisers, and constant research of the station, followed by a written critique.

The format is designed to appeal to 25-49 demographics. Eisler says.

KFAT Blends Progressive Rock With Modish Country

GILROY, Calif.—KFAT has switched to a progressive format and is now playing music ranging from the Grateful Dead, Van Morris- son, and the Eagles to Merle Haggard.

But Larry Yergin, general consultant and program director of the station, says that the format is a rock or a progressive country tag on the format.

The station just hit the air here, coming toward Monterey and Santa Cruz; hopefully, in the next few months, will be able to improve its coverage area to make the station one of the most important progressive stations on the West Coast.

"For the present, we're working to get all of the kinks out," Yergin says.

The staff includes Speedy Perez from KRMM in Austin, Tex.; Terry Manning and in all KMET logos. Joe Riley, WWQM, Albany; "Re- action is excellent. We're the only format the last three years in this day in the market. Encouraging re- sponse from listeners and dealers.

We get frequent calls with favorable comments. Dealers are using our broadcasts for demo purposes in major stores. They like the full 24 hours a day, so our QS broadcasts are "easy and convenient for dealers to use.

"There are 21 stations in our area, so we're not short on competition. Nine of these stations are FM, but there are no stations with radio personalities and we are working on that.

"We've tested our CD quad format and in six months we are sure.

"We're beginning to pick up some teens and getting more audience in the target demographic.

"BG Granger, WSHS, Miami. "In this market we were able to hook out some of the small dealers. They said we are the best FM country station, which is something they couldn't do before and we are already getting good results."

"Our station is careful about commercial content, and we're not in the old style of loudly booming down commercials. Our local advertisers are conditioned to understand that our format is not right for this, we will work to make them right. We use quad as leverage in our sales efforts and this goes over our side. We simply say, "Yes, your commercial is good, but you will cut us a break, because we are doing everything,\" and add another dimension. It is highly successful in many cases. We also have a policy that if our advertisers feel that the letters we get are sometime addressed to WSHE QUAD 103. We are very careful in our sales strategy around quad as a result of high-level management's decision to accept only "premium" clients, which puts us in the next logical step in the evolution of FM broadcasting. We are taking advantage.

Ted Rogers, WQSR, Sarasota: "Acceptance of quad in this area of Florida is not widespread and is not accepted by way of broadcasting. Our advertisers no longer need to be sold on quad. Our station in every possible way to 'demo' quad and have on-premises 'quad rooms.' We are the quad standard. Our reaction has been consistently good and we're now identified as the Quad 102 and half or the Quad MS. We now also receive a steady flow of phone calls and letters asking for technical information. This is an excellent contact and that assures us that audience interest in quad is high.

"We publish 'The Quad World' a 'leave behind' which we have all over our market area. We also have a promotion display which suits which fit in a standard metal frame, for our advertisers, carrying the heading of "advertised on Quad 102 and a half, "The Quad World.'"

"We have never had a single complaint that this has directly affected stereo or mono. Instead our listeners tell us that the sound of our stereo is better than ever.

Robert Embry, WMAR, Baltimore: "We've promoted quad in every possible way. We use TV spots, newspaper advertising, direct mail and on-the-air (Continued on page 26)
Already widely accepted compatible 4-channel broadcasting. Now adds even more versatility.

New encoder module gives greater power for mono listening audience, too.

QS 4-channel broadcasting gives the greatest and most consistent all-around 4-channel reproduction. The QS 4-channel broadcast encoder, model QSE5-B, is easy to install, easy to handle and amazingly inexpensive. It exceeds the highest broadcast standards for frequency response, dynamic range and signal to noise ratio, and best of all it is fully compatible with both stereo and mono sound. Stereo reproduction is greatly enhanced and the stereo image substantially widened.

A new encoder module which will be demonstrated during the NAFMB Convention satisfies all mono listeners with mono power. This module is easily interchangeable with all existing QS 4-channel encoders.

SANSUI now offers this optional module, free of charge, to any QS radio station that wants to use it.

Broadcasters can use 360° radius of sound transmission including center back area without worrying about cancellation of signals or loss of directionality in 4-channel play back.

More and more record companies and record producers are equipping their facilities with SANSUI encoders and more than 70 leading FM broadcast stations are now broadcasting in the QS 4-channel mode.

SANSUI also offers the new improved decoder, model QSD-1. It is the ultimate 4-channel decoder offering the highest separation of any decoder or demodulator on the market.

QS 4-Channel Stereo QS Are you listening?

To hear the greatest 4-channel and stereo sound come to our booth No. 93 at the NAFMB or, after show hours, visit our hospitality suite at the Marriott.
NEW YORK—A new high-end open-reel tape deck prototype from U.S. Pioneer, the first automation equipment from Collins Radio and updated FM quadcasting displays by RCA. Sansui Q5 and CBS SQ are just some of the hardware highlights for attendees at the second National Radio Broadcasters conference and exhibition, Sept. 17-20 at Atlanta’s Marriott Hotel.

According to Elena Saldan, administrative director for the sponsoring National Assn. of FM Broadcasters (NAFMB), approximately 1,500 are expected to see the latest in broadcast equipment demonstrated in an exhibit area more than double last year’s first expo in New Orleans.

U.S. Pioneer is one of a number of major consumer electronics firms taking a hard look at the professional market, bringing in its new RT-2022 remote-controllable open-reel tape deck that is bowing soon after in Japan at the Japan Electronics Show in Osaka.

According to Bob Morrill, the unit has many pro features and is a 2-channel version with modular adaptability for 4-channel. Pioneer also will show its MU 1800 direct-drive turntable introduced at the National Assn. of Broadcasters (NAB) to “very good reception” for its brushless DC-servo motor with start-up between 1/4 and 1/2 revolution. Similar reception at NAFMB could lead to its marketing here, he says.

Not only will Collins Radio be showing its first automation equipment, with no details available prior to the expo, but the firm also will have its new exciters introduced at NAB, which Northeast representative Art Silver says carries “the only industry guarantee of intermodulation distortion of less than 0.5 percent,” at $3,395.

Collins also will have the high-end Sequerra tuner which has been approved for the broadcast market since NAB, in Atlanta. Available at $2,600 rack-mounted, Silver notes it is selling not only as one of the finest tuners available today, but also for its calibrated modulation capability for checking illegal over-modulation, mono squelch capability, phase errors in stereo channels or any imbalance in the composite signal.

Sequerra reports sales already made to K101, San Francisco; KBIG, Los Angeles; KRAV, Tulsa; WHOT, Campbell (Youngstown), Ohio, and Minnesota Public Radio, St. Paul.

On the quad scene, RCA Broadcast Systems will be demonstrating both its discrete FCM system, one of five evaluated by the National Quadraphonic Radio Committee (NQRG) for its report to the FCC, and its AM stereo prototype system, debuted this spring at NAB, along with its RTE J5 exciters and new DAP-5000A digital automatic programmer. Sansui will pipe live 4-channel broadcasts through the hotel, setting up a simulcast station with exciter using its OSD-1 decoder and QSES-B broadcast encoder, new LM speakers and SR-717 transcription turntable. It also will display its professional and definition series of tuners and amps. CBS Laboratories, for its SQ broadcast exhibit, will set up a button-activated aural/visual display to demonstrate compatibility with mono-level information, using the Sony-built SQE -2000 SQ encoder and the competing QS system to indicate on VU meters the effective level of broadcast reception in the home.

Elpa Marketing, exclusive U.S. distributor for the Ferrograph (U.K.), line of professional equipment, will have Ted Farnon, sales manager from the parent firm, on hand on “special assignment” for the NAFMB. According to John King, Elpa professional products division manager, on display will be the Studio 8 high-end professional tape deck in portable and console models. Ferrograph test equipment and the Super 7 open reel high-end consumer and low-end professional recorder.

Dolby Laboratories will be looking to increase sales of its model 334 Dolby-B broadcasts unit, now in use at more than 100 stations, according to Morton Kahn. Firm also will have several model 360 and 361 A-type units used in-house for record and playback.

Although Capitol Magnetics is the only consumer blank tape company exhibiting in the professional car-

LOS ANGELES—I’ll be in 412 in the Marriott Hotel, Atlanta, Sept. 17-20, for the annual convention of the National Assn. of FM Broadcasters. The registration fee for the convention is fairly low and both AM and FM broadcasters will be attending. But whether you’re attending the convention or not, you’re welcome to come by the Billboard command post during the convention. I’ll more than likely be in room 6 midnight each day of the convention. Scott Burdon of KSD in St. Louis promised to come by.

Just talked to Eggmont Sonderling, head of the Sonderling stations. He was commenting about how good the eighth International Radio Programming Forum was in San Francisco. So much so, that in fact, that he spent $7,000 to fly in his program directors for the Forum and then have a two-day corporate meeting following the Forum. Sonderling has always been one of the leaders in radio. WWRL in New York was the second station in the nation to format soul music. The first was WVTN in Chicago under Frank Ward. Sonderling then hired Ward to format WURL in New York. Eggmont also has contributed to the industry immensely from time to time. A few years ago, he was a speaker at the Forum when it was at the Waldorf-Astoria Hotel in New York.

Michael Spears, program director of KFRG in San Francisco, writes:

“Now another shocker for you. Last week in Vox Jox you noted Chuck Buell had been at three award-winning stations. Well, hold onto you hat, the same store goes for Rick Shaw, our noon-3 p.m. jock, who was at KILT when they won in 1970 with Buell at KJMN when they won, and obviously, still with us this year. How ‘bout that? It blew me away, too.”

John Asbille has joined KMOX in St. Louis to do special events and feature broadcasts, he’d been a news reporter for KSDK-TV. . . . Charlie Roberts reports that he’s left WHLW in Lakewood, N.J., and has formed Charlie Roberts Advertising & Promotion Inc., otherwise known as CRAP Inc. One division of the firm does media service for the motor sports industry, like spots for Raceway Park in Englishtown, N.J., and

**Program Edge**

- Continued from page 24

Promotion is the key to the business. We now average about 125 calls a day and dozens of letters from listeners telling us how much they like our new Q5 format. Dealers in our area have told us they are now using WMAR for their demos. We think best way for convincing customer 4-channel isn’t a rip-off to let him listen to one of our Q4-channel broadcasts. I think the whole receiver market pattern is in process of changing.”

The **The King Biscuit welcomes the British Biscuit.**

The “British Biscuit” broadcast on the third Sunday of each month, brings you a continuous line-up of top British and American live rock concerts. The “British Biscuit” now joins the King Biscuit Flower Hour (programmed on over 150 FM stations the first, second and fourth Sunday of each month) to make every Sunday night, rock concert night.

The Leading Syndicator of Regularly Scheduled FM Programming.

For information contact Bob Meyrowitz, Peter Kauff or Alan Steinberg at D.I.R. Broadcasting Corp., 445 Park Ave., New York, N.Y. 10022. Or call (212) 371-6850.
Broadcasting Technology.

On the other, operators, programs, and maintains discontinue. "For a year now, I have been operating my disco at the Beach House in Point Pleasant Beach, N.J. the second largest night club at the Jersey Shore," Roberts asks for record service to: Disco, R.D. 2, Box 346, Farmingdale, N.J. 07727. Phone: 201-938-4351.

WWNY, FM station in Columbus, Ind., has made several changes. The new lineup, according to operations manager Wally Wawro, has itself doing the 5-9:30 a.m. show, followed by Dave Kurtz "from our sister station—WRCR—Rushville, Ind." on 9:30 a.m.-2 p.m., Tom Wood 2-7:30 p.m. and Doug Clarke until 1 a.m., with weekenders Susan Stearns Papp, Brian Traversing, Steve Barrett, Bill McCoy with jazz, Curt DeCloe with classical music, and Sweet Pete with soul music. "In August, we added the Sansui QSE5B quad broadcast encoder synthesizer and that gives us yet another item to promote. Since it is a very recent addition, we can't gauge the local sales of quad receiving equipment yet, but we're the only station in central Indiana—and that includes Indianapolis, with a Sansui unit."

 Shortly after leaving San Francisco where he attended the eighth annual International Radio Programming Forum, Garvin Rutherford, general manager of 2NX in Newcastle, Australia, suffered an ulcer attack while in Rome and was operated on. He's recovering in a Rome hospital; wife Penny is with him. Traveling with the Rutherfords were Mr. and Mrs. Kevin O'Donohue, general manager of 2SM in Sydney. "Talk about long-on-air stints: Todd Thayer and Charlie Haley at KOK in Lompoc, Calif., work something like seven hours a day on the air. Haley, of course, is also the program director.

Radio-TV Programming

Vox Jox

Roscroe Bowers, program director of WAXE in Vero Beach, Fla., sends in the lineup: Gaither Holick 6-8 a.m., Bowers 8-noon, music director Ron Hersey noon-4 p.m., and Neal Stammed 4-signoff at 7 p.m.; "Joe Biggs, formerly of WIRA in Ft. Pierce, left the station last month couldn't take the freaky atmosphere—and is looking to work in New Orleans. And I always read about the lack of record service stations are getting from record distributors. But we are getting excellent service. We send a playlist every two weeks to them. It's sort of: Scratch my back and I'll scratch yours. There are still some labels we are not getting, but we can't complain." (Continued on page 28)

THE BEE GEES

TWO HOUR RADIO DOCUMENTARY

The Brothers Gibb. 20 years in the music industry. 20 years of hit music. Massachusetts • Holiday • New York Mining Disaster, 1941 • I Started a Joke • My World • AND NOW...Jive Talkin'

What makes a rock group "Contemporary" over such a long period of time? Why does one group stay consistently on top of the charts? "The Bee Gees" 2 hour radio documentary tells the incredible story of the Brothers Gibb's climb to the top. About their years of success as songwriters, musicians and performers. "The Bee Gees" is 2 hours of hits and exclusive interviews with Barry, Robin and Maurice Gibb; with their father Hugh Gibb; and with Bill Gates — the Australian disc jockey who discovered the Bee Gees.

The Bee Gees are today performers.

The Bee Gees Radio Documentary is
• 2 hours of dynamic, contemporary radio programming
• 10 commercial availis per hour
• available in Mono or Stereo
• exclusive to your market on a first-come-first-serve basis

Produced and distributed by Footprint Productions — winners of the 1974 Billboard award for Best Syndicated Radio Documentary.

The Bee Gees is the kind of radio documentary your audience wants to hear!

Featuring Jive Talkin' and Nights on Broadway from the latest Bee Gees album: "Main Course".

For rates and further details call:
John Hanlon
Footprint Productions Ltd.
11 Yorkville Avenue Toronto, Canada (416) 961-5661

Continued from page 26

In the professional area of consoles, tuners, turntables and recorders, new and updated models will be shown by Cete (Sparta Jamson, Vega), Johnson Electronics, JPB, McCurdy Radio Industries, Microtrak, QRK Electronic Products, Pacific Recorders & Engineering, and Stanton Magnetics. Broadcast monitors will be displayed by Belar Electronics, Orange County Electronics, and Time & Frequency Technology.

In the transmitter field, units will be shown by American Electronic Labs, CCA Electronics, Collins Radio, CSI Electronics, Martin Industries, RCA and Sintex Corp., among others.

In addition to the first system from Collins Radio, and a new entry from RCA, the growing automation field will be represented by such companies as Canex, Control Design, Gates Radio (Harris), Schafer Electronics, Systems Marketing Corp. (SMC) and IGM division of N.W. Technology.

More than 40 of the 55-plus exhibitors will be displaying some type of broadcast hardware, which should give every visitor to NAFMB a good look at what's really happening behind the control booth glass.
Dick Long has just been named music director of WKLP, Keyser, W.Va. 26726, and is having “extreme difficulty in acquiring the latest singles and albums. A little plug in Vox Jox would go a long way. I want a gold record.” Well, I’ll tell you, Dick: if you get a gold record while at WKLP, I’ll win you one as one of the best music directors in the nation.

Long says that the lineup of the FM station, which serves parts of four states, includes Ed Miller-8:30 a.m., Gay Watson-9 a.m., Christopher K-9:00 noon, Dick Downey-10:5 p.m. The format is progressive.

John McAdam, 213-838-6440, is looking for a full-time country or MOR personality who is currently doing some weekend work at KLAC in Los Angeles. Small market. The format is country.

I’m Jay’s (Dean) 1053 (Chasey, ASCAP). Any other stations interested in getting a better country特色 please call.”

The “Jaws” phenomenon. After progressive station response has been fantastic. Any other stations doing country that wants to do some jocking around of the “Jaws” promotion. How come everybody under- stands the “Jaws” promotion. Even small station.

Larry Morpew, program director of KFMQ in Lincoln, Neb., says his progressive station is looking for “desperately needed music director with production experience.” Station’s address is: Lower Level Terminal Bldg, 106 S 8th St, Lincoln, Neb. 68508. Phone is 402-432-8555.

Debra Grace, 7th Bldg, New York, N.Y. 10014, is looking for a jazz personality job, even if it’s on a teakettle in a small market. He’s a jazz buff and has college experience. Call him at 212-517 7-5400.

KDAY in Los Angeles, the award-winning soul station, is looking for a female personality and some news tapes for the future. Call program director Jim Maddox if you’re interested in the DJ position. The DJ job should be perfect for a young black female working in a smaller market or a person right out of college. The station is now midnight-6 a.m. personality at WFMR Springfield, Ill. “For something new to the all-night crowd around here, I hope to get many of the country artists on my show for guest-jock shots. I recently heard David Wilkins in two hours of my show. I also did about 20 minutes with Barbara Fairchild on our station the other night via phone. The audience response has been fantastic. Any other stations interested?”

Bubbling Under The Hot 100

101-EVERYTHING'S THE SAME (Kathy's Nothing Changes), Steve Swain, Monument 8684 (Epic/Columbia)
102-CHINESE KUNG FU, Banda Sergio, Sg Nation, Sg Nation, Sg Nation, Sg Nation
103-BAD SWEETERS, Sonny Dee, ABC 12229
104-HEY FORGET IT, Gordon, Lloyd & Christion, 20th Century 2217
105-NOVEMBER 10, Ambrosia, 20th Century 2207 (Rubicon, CBS)
106-DO IT LIKE THAT, Gloria Campbell, Capitol 4095
107-LIKE THEY SAT IN L.A., BBQ LA Co, CRC 31017 (J, J, Gold/Guinness, ASCAP)
108-I DON'T BELIEVE IN ANY MORE, Rod Montgomery, MTM 1055 (Sidney, ASCAP, BMI)
109-GO TO PIECES, Neil, Lloyd Christian, 20th Century 2217 (Kleem, BMI)
110-WASTED DAYS AND WASTED NIGHTS, Ivory Felden, ABC 12049 (Trey, BMI)
111-GAMES PEOPLE PLAY, Stevie Wonder, ABC 12487 (Trey, BMI)
112-NOBODY GETS YOU, Rodney, Capitol 4101 (Bell, BMI)
113-HELLO, Delicato, Artists United 4061 (Spagna, BMI)
114-GOT A FEELING, John Connor, ABC 12121 (ABC)
115-THE CHICHI, ABC 12121 (ABC)
116-DEEPER THAN EVER, Steve, Capitol 4079 (Bell, BMI)
117-IT'S NOT ENOUGH ANYMORE, Bubbling Under Top Lps

201-THE MYSTIC WOODS ORCHESTRA, Englewood, Sound 1259
202-OYSTER COAST, United Artists USA 428278
203—AARON JONES, Capitol 4100 (Bell, BMI)
204-MIKE KENNEDY, Winnie, Maxi 1040 (Bell, BMI)
205—DO IT LIKE THAT, Gloria Campbell, Capitol 4095
206-DO IT LIKE THAT, Gloria Campbell, Capitol 4095
207-FOOLISH WIFE, Delicato, Artists United 4061 (Spagna, BMI)
208-HELLO, Delicato, Artists United 4061 (Spagna, BMI)
209—DO IT LIKE THAT, Gloria Campbell, Capitol 4095
210—DO IT LIKE THAT, Gloria Campbell, Capitol 4095

Bubbling Under The Top Lps

EMPORIA, Kan.—Jukebox operators are hedging on investments and adopting a low debt profile because of the uncertain economy these days, Harlan Wingrace secretary, of the Kansas Amusement & Music Association.

“The like businessmen, we are trying not to go into debt, which means we expect to come at standstill. We might say that business is stagnant—we need something to get us going again.”

While jukeboxes are drawing in more dollars than a year ago, Wingrace says that high-voltage, especially in gas, are offsets against any increase. Locations that bailed a year ago at raising price by 3/25-cents to 2-5/cent, are now willing to make changes as their costs have gone up, Wingrace adds.

The association has been fairly dormant this summer with no jukebox-related legislation pending in the state, he reports. The group has 16 members in central and northeast Kansas.
LAMBERT-POTTER HIT 4 BIG ONES AT ONCE

LAMBERT-POTTER HOTTER; DENSIE LAMBERT (left) and Brian Potter need only 96 more hits to take over the entire Hot 100 next week.

"What we tried to do with him, and it was an important part of it," Potter adds, "is pay more attention to the kind of material he should be singing in 1973 as opposed to what people expected. We feel 'Rhineestone Cowboy' is in a more contemporary vein and talks about values which are extremely relevant today. We wanted to show that, like everybody else, he's changed over the years. There may have been a certain lyrical, and to some extent musical, attitude missing in his work of years ago."

(Continued on page 30.)

ENCORE FOR SINATRA AND DENVER SHOW

LAMBERT-POrTER--John Denver and Frank Sinatra will reprise their sold-out concert in Denver this Thursday. Sinatra will tape the show here Sept. 27 for the Beverly Hills B'nai B'rith "Man of the Year" dinner in New York. Composer-impresario Jerry Weintraub is producer.

Tickets are $30 for the affair at the Beverley Hotel's grand ballroom, with front-room "gold seat" seats going for $1,500 apiece.

Also featuring Denver's top-hatted benefit is Weintraub's wife, singer Jane Morgan, and Ed McMahon, who will MC.

Sinatra and entertainment attorney Milton Rudin are honorary co-chairs of the event.

FOUR SECRETS FOR NEW SHOW MUSIC

Touring 'Peter Pan' and Others Rekindle Memories

By FRANK BARRON

The 'Peter Pan' shows being held for a worldwide presentation is based on the version which played in Europe. Two units played. Cast members include: Stynes, and Greene, Charlap, the Parades' units playing in South Africa. The three major..."
N.J. Township Bans Rock After ‘Overblown’ Incident

TRENTON, N.J.—Mount Holly Hamilton Township commissioners, in angry response to an Aug. 24 rock concert at a New Jersey fair ground, formally adopted a resolution that bans rock concerts from the fairgrounds or anywhere else in the township.

Police faced hundreds of attempted gate-crackers and finally, to avert a riot, let a fence barrier be broken down permitting several thousand to come in.

Victor Mowat, the township’s deputy mayor, says that work is under way to change the zoning ordinance to restrict the fairgrounds solely to the “traditional” state fair. Since the concert, there have been angry charges and countercharges between township police and Rich and Fuller, president of Hollow Moon Concerts, of nearby Levittown, Pa., which promoted the rock concert.

Fulver says he had staged 25 concerts in the Civic Center and War Memorial here and never had problems like the Aug. 24 incident. He charges the township police refused to press charges against “ring-leaders” held in custody because they were from “good homes.”

George A. Hamid, president of the New Jersey State Fair and operator of the fairgrounds, accused the local newspapers of blowing up the incident out of proportion “to make as much of an issue out of the situation as they could.” The Aug. 24 Sunday afternoon concert, which attracted some 15,000 fans, featured Aerosmith, Poso, Nils Lofgrin, Mag'nus Rasum, Kingfish and the Hoochie Cooch Blue Band.

Tom Snow Credits Billing With Ronstadt For Surge

SAN FRANCISCO—It was a co-billing with Linda Ronstadt that nudged pianist Tom Snow’s career out of infancy.

Snow manager Jack Oliver, previously a partner of Ronstadt manager Peter Asher, was able to arrange a Troubadour billing in Los Angeles with Ronstadt last November after Tom had done a series of well-received Monday night showcases at that club.

“When Jack lined up that date,” says Snow, “the gig was at seven days away. Balls went off when he called me, fireworks, because at that time we had never had a gig like that. Well, five minutes after Jack called my drummer and bass player took off. Just left.

“So I had to spend one whole day rounding up musicians and we had four days to get them together. The last minute, we put it together to play that date. Linda had just put out “Heart Like A Wheel” and the Troubadour was full of Capital brass. I was scared, I couldn’t wait to get off stage, after every song all I could think to myself was that we were closer to the end. But we apparently went over O.K., because next day Al Cury from Capitol called to talk about a contract.

“Sunny’s first album was produced by Rick Jarrard whose credit included Jefferson Airplane’s “Surfing Realtistic Pillow.” Fazio’s “Light My Fire” and the first two Nilson albums. It was done with studio musicians. Now Snow has his own group consisting of Roger Johnson (guitar), Jerry Rightmer (bass) and Dave St. John (drums).

“I dislike working with studio musicians. I’ll be the first to say they are the best, but whether they’re the best…”

(Continued on page 5)

Change of address
If you are moving, let us know six weeks in advance. Attach old label here, or write in code numbers from mailing label and print new address below.

Mail to: Billboard Publications, P.O. Box 2156, Radnor, Pa. 19086.

Name ____________________________
Address ____________________________
City, State, Zip ____________________________
Nature of Business ____________________________

Bakersfield California

Long in existence, which promoted the rock concert.

Bakersfield, Calif.—Goofie’s, a contemporary music club, has opened here by Doug Salmis, Roniddle Mike and a group of offshoots from the days when the club has been among the headliners since Aug. Frederd Fender will appear at Goofie’s Oct. 3.

Nader’s Rock Billed Oct. 3

NEW YORK—“Richard Nader’s Original Rock ‘n Roll Spectacular,” a six-year anniversary production, comes to Madison Square Garden here Oct. 3.

The concert, with a potential gross of $150,000, features such artists as Chuck Berry, Sha Na Na, Bay Black, the American Breed, the Five Satins, Carl Gardner and the Toasters and Bobby Comstock’s Rock & Roll Band.

As part of a promotional campaign backing the event, some 500-60-second commercials ran on local radio during the three and a half weeks preceding the concert. Nader says the campaign is budgeted $20,000 and involves six radio stations—WABC, WCBS-FM, WNBC, WVLX-FM, WPIX-FM and WKTU-FM.

Tickets for the show are scheduled at $8.50, $7.50 and $6.50.

Signings

Jazz great Shelby Shanley to Fiping Dutchman, with Ted Leersunter. The show is distributed by RCA, this month.

 feminists to Tom Cat, with debut single “You’re Gonna C'mon For Me” just released and distributed by RCA.

Montreal-based vocalist Nazette (Workman) to Atlantic, which is releasing debut single “Cry Cry” (originally produced in French for Para Records by Yvon Martin).

Kafish, Former-rhumba quartet, to Big Tree Records, with first single the Brothers “Dear Hodenc.”

Vladimir Nenonewsky, classical piano great, to RCA. His first album to Decca will be issued in November.

Mink DeVille, former lead guitarist with the James Gang, now with Deep Purple, to Nem- pes. His debut album for the Atlantic-distributed label due next month. Afghan, a Boston band, to Epic of the Broadway musical band “Bobbing Brown Sugar,” also to Polydor.

Lock In Elton John Fall Tour

LOS ANGELES—Elton John’s full West Coast autumn tour schedule has been set. The final dates at Dodger Stadium here Oct. 25-26 are the only shows being promoted in house by Elton’s manager John Reid. Wolf & Russman and Concerts West are among the promoters handling several dates.

Interestingly, a Rocket Records spokesman says a promoter is still “to be announced” for Oakland Coliseum shows Oct. 19-20.


All the shows are indoors except from Aug. 15-16 at the Orpheum and where the opening acts are Joe Walsh and Dan Fogelberg.

MARTIN NOW BOSS

New Acts Sought for Del Webb Chain

By HANFORD SEAL

Las Vegas News Bureau photo

WEBB does for the Sands, Star and other city casinos what has long been a Las Vegas特色 entertainment business—electronic gambling.

LAS VEGAS—The Del Webb Corp. recently appointed Hotel Sahara entertainment director Lenny Marlin to succeed his present job as an eight-western hotels’ entertainment activities. Now acting as vice president of entertainment, Martin, 41, anticipates increasing buying power and training new talent.

“We'll definitely have better buying power while grooming secondary acts into possible headliners,” says Martin. “We can watch the artist’s growth and progress.”

Martin will guide the Webb hotels with the Sahara and the downtown Mint in Las Vegas, the Primadona in Reno, Sahara Tahoe, the Mountain Shadow and Townhouse Hotels in Phoenix, Newportner Inn at Newport, Calif., and the Kuli-ima Club in Honolulu.

Depending on the success and development of each act, Martin says packages deals that are worked out for popular acts to make the eighth hotel circuit. “Many artists prefer to work a hotel chain rather than travel all over the nation,” adds Martin.

Martin, who was awarded Billboard’s 1967 Trendsetter Award for booking rock concerts at the hotel’s 7,000-seat Space Center, was born in Philadelphia and worked for a much less developed Las Vegas in 1951. He was a musician with Freddy Bell and the Bel-Phan-Then when he went into personnel management.

For the past 15 months, Martin has worked under the present owner-director for the hotel, showcasing such rock groups as Kims, S&T & the Fam- ily Stone, Ohio Players and Tower of Power. He also produces the highly successful “Pinups” review in the Cashman Theater Lounge.

A first act for the new position will allow Martin the opportunity to build new acts. “It’s the same as with the rock concerts,” says Mar- tin. “We have new Vegas pairings such as Tony Bennett with Lena Horne, Jim Brown with Jerry Lewis, and other major acts such as Telly Savalas. Eddy Arnold and Leslie Uggams.”

Martin hopes to showcase such semi-rock artists as Loggins & Mes- sialy and others. The best good- pone will be the best choice on the seven hotels and the only one hotel in Paradise, the 7,000-seat Space Center.

Next act to look for, Martin says, are the best of the new talent—"the artists who are in the future for Del Webb," says Martin.

Nader's Rock Billed Oct. 3

For the Garden

NEW YORK—“Richard Nader's Original Rock ’n Roll Spectacular,” a six-year anniversary production, comes to Madison Square Garden here Oct. 3.

The concert, with a potential gross of $150,000, features such artists as Chuck Berry, Sha Na Na, Bay Black, the American Breed, the Five Satins, Carl Gardner and the Toasters and Bobby Comstock’s Rock ’n Roll Band.

As part of a promotional campaign backing the event, some 500-60-second commercials ran on local radio during the three and a half weeks preceding the concert. Nader says the campaign is budgeted $20,000 and involves six radio stations—WABC, WCBS-FM, WNBC, WVLX-FM, WPIX-FM and WKTU-FM.

Tickets for the show are scheduled at $8.50, $7.50 and $6.50.

Bakersfield California

Long in existence, which promoted the rock concert.

Bakersfield, Calif.—Goofie’s, a contemporary music club, has opened here by Doug Salmis, Roniddle Mike and a group of offshoots from the days when the club has been among the headliners since Aug. Frederd Fender will appear at Goofie’s Oct. 3.

Nader’s Rock Billed Oct. 3

NEW YORK—“Richard Nader’s Original Rock ‘n Roll Spectacular,” a six-year anniversary production, comes to Madison Square Garden here Oct. 3.

The concert, with a potential gross of $150,000, features such artists as Chuck Berry, Sha Na Na, Bay Black, the American Breed, the Five Satins, Carl Gardner and the Toasters and Bobby Comstock’s Rock ’n Roll Band.

As part of a promotional campaign backing the event, some 500-60-second commercials ran on local radio during the three and a half weeks preceding the concert. Nader says the campaign is budgeted $20,000 and involves six radio stations—WABC, WCBS-FM, WNBC, WVLX-FM, WPIX-FM and WKTU-FM.

Tickets for the show are scheduled at $8.50, $7.50 and $6.50.
THREE DOG NIGHT
HAMILTON, JOE FRANK &
REYNOLDS
Universal Amphitheatre, Los Angeles
Dwight over eight years of existence, despite wide changes in management, agencies and back-up instrumentalists, despite a narrowed long-drawn period of heavy tensions between the two head vocalists. . . . Three Dog Night is still going strong as one of the most entertaining groups in rock.

Musically bubble and outstanding in showmanship, Three Dog provided a nearly total evening of satisfaction Sept. 5. Danny Hutton and especially Corey Wells are now taking a greater share of the leads along with Chuck Negroe, which may account for the group's current lack of back-up stage rumor.

Negroe, whose superb tenor is featured on most of Three Dog's past hits, is still the high point of the show. But the greater division of vocal labor makes for a more interestingly balanced evening.

The new backup band includes a rich, thick instrumental sound from only five pieces. And the Micied, bearded and bearded Chips Colsette, had a flashy solo on organ and synthesizer.

Axe from "Joy To The World" and the inevitable string of Three Dog gold songs, particularly impressive was their current battled single, "Tell The World" which is one of their best numbers.

Hamilton, Joe Frank and Negroe, who hadn't performed live for several years previously, were undeniably a bit restrained in their opening slot. But despite a thin amplification mix, the trio whose "Fallin In Love" was recently No. 1 clearly has a lot of promise as a future headliners.

Leads vocalist Danny Hamilton is a charismatic presence and solid guitarist, bassist Joe Frank Carato was engaging in his introductory patter and occasional sieging leads while the piano of Alan Dennis (who replaced Reynolds and later) delivered at the keyboard a vital part of their total effectiveness.

LOGGINS & MESSINA received a standing ovation from a large sector of the crowd (most of whom were white, 18 and female) before they even opened their mouths. Their set was expected L&M fare, pleasant, digestible songs that offered little to any serious listener who has encountered the group before, although the set was spiced with sometimes interesting versions of oldies from their new album—things like "Oh, Lonesome Me" and "I Like It Like That."

They cut the set short of 50 minutes and then came back for two encores, the first of which mixed more of the oldies ("So Fine"," Splish Splash") with their own hits like "Your Mama Can't Dance" and "Nobody But You."

Even taking account of the poor sound, Fairport Convention was somewhat disappointing, although at several points they got appreciably heavier than the average Fairport fan would expect—particularly on the very long "Sloth" (the album track on "Mouse Hole" runs 12 minutes), where Jerry Donahue delivered some interesting licks guitar and Swarbrick offered the aforementioned two-bob lead fiddle.

JACK McDERMOUR T
MEL TORME
Playboy, Los Angeles
Here is perhaps one of the few artists today who can participate in the nostalgia he careers. But Torne, singing professionally now for 46 years (he started at age four), doesn't look or sound middle-aged. Only three numbers into his set Sept. 4, he already paid tribute to Stevie Wonder and Paul Williams with "You Are The Sunshine Of My Life" and "I Won't Last A Day Without You."

An hour later in the first of two encore, he is reaching right from the charts "One Well Reni Us Together" (this own arrangement opens with several bars before the audience recognizes the Captain & Tennille smash hit).

Before the set's too far along, Torne is reminding people of his new Atlantic LP, "Like At The Minicott" I expect it will echo down the corridors of time—the best kept secret since O-Days.

If Torne's act is as all good, it could be a bit too much nostalgia, but certainly it's one with taste and wve and spice. "This will be the longest, greatest and best 94 minutes you ever hear," is how he introduces his Gewehr tour de force. Someone counted 17 songs in 16 minutes. The always present suspense of Torne's teasing style finds him on the piano, "Kick the shadows" holding the "Sh" for just long enough to get laugh. Then he dashes on, song after song and goes for Ella scat-singing style on "Foggy Day" to a stip at the piano for solo concerto work and "I've Got A Feeling" then building again at the mike with "Shawty To Paradise."

Sort of pathetically ("Well, it is September") he gits you Christmas Song, perhaps his most well known of over 250 compositions (he penned it along with Bob Wells and over 500 versions are recorded). But what is that extra set of drum for? Ongate left is a set of Singletars very much like those of using Don Frosine of the 14-piece Gene Esposti Orchestra. More nostalgia, Torne was born four blocks from Kupin's in Chicago... So Torne takes on Osbourne in a reenactment of the duel scene in 1957 Carnegie Hall, the recitation is actually Krupa's that Torne now owns. Exciting confidence that almost comes close to excitment, Torne has the strength of pacing, his act so that a balled mood can wait for the encore, "Here's That Rainy Day." Then in a sec.

(Continued on page 34)
By WAYNE HARADA

HAWAII SCENE

Live Sounds Dominate Here; Bobby McGee’s a Disk Room

LOS ANGELES—Bobby McGee’s, former lead singer and prime mover behind the popular rock group The Butterfield Blues Band, has opened the first new jazz club in Los Angeles in years. McGee’s, which he owns and operates, is located in a small space in the rear of a crowded delicatessen, in a building that was once a pool hall and has been converted into a restaurant. The club features live music every night, with a different group of musicians taking the stage each night.

By JOE DEXTER JR.

SLEEPY SAN FRANCISCO

Awake To Appeal Of Clubs

LOS ANGELES—Randy Pascale, manager of the Joker Room in suburban Mission Hills, recently switched the spot to a discotheque and he now is one of the nation’s most popular disco clubs. The club features live music every night, with a different group of musicians taking the stage each night.

Johny James, owner of the club, says he was inspired by the success of other successful discotheques and decided to open one in Los Angeles. The club features live music every night, with a different group of musicians taking the stage each night.

By DAVE DEXTER JR.
At the intersection of Mt. Carmel, Chicano, has played clave and other son lines that defined urban dance. The concept of CTC, the hottest label in jazz, patting most of its top performers together in an all-star band is an excellent one as it brought together one of the greatest rhythm sections ever assembled in super bassman Roy Carter, one of the most brilliant pianists in the business, trumpet master Bob James, and guitar giant George Street. The group, which had been formed by Larry Henry, he says he will furnish airchecks to any prospective broadcast schools at the School of Broadcasting, is a college broadcaster interested in what the station is doing. 

CTI SUMMER JAZZ

For the past quarter of a century, it has been torn down to make way for a shopping plaza. The lightweight, in operation since the late 1940s and early 1950s, will become a thing of the past once construction of a new Zona Rosa "pa- saje" is completed sometime in 1976. It closed for the final time last month when the Polydor disk store, Shirley & Company, concluded one of the club's biggest three weeks ever. According to Jose Luis Leon, who had been hosting the showcase, the new "Zona Rosa sa- rita" is not an outright loser in the Zona Rosa area. A few miles northwest of downtown, the club is a thriving stage for many Mexican bands, but it doesn't have the capacity for name artists. It seats a little over 200 persons, hardly worthwhile for any sort of risk capital to present shows. Besides the show entrepreneurs, the public is upset over the demise of La Jacaranda. It was just starting to catch on again with its pop-like appeal, doing capacity, or near capacity, business with many small-name disk acts from the States.

THANK YOU Y MUY AGRADECIDO

TO Phil DeCarlo & TR RECORDS from DELTA RECORDING for choosing our 16-track recording facility to record, mix down and master your new hit LP:

CONJUNTO MELAO

Agradecimientos especial a Marco Reiver y Chino from all of us, and especially from Bob Blank who engineered the sessions.

Sincerely yours,

Bernie Zimney
Joe Garafalo

DELTA RECORDING Corp., Palace Theatre Bldg., 1564 Broadway, New York, N.Y. 10036 - 212 797-6720

www.americanradiohistory.com
MEXICO CITY — Although they are bucking competition from labels with much more experienced personnel, Discos Ciente Raife is going with a superior movement. Average age of the key executives, apart from Rafael Fischer the president and Raifu Fischer the general manager, both in their 40s, is around 26 years.

The total revamping of the company, since early summer, has seen many changes in the organization which never featured such youth in all 17 years of its existence. Raifu Fischer, who personally engineered the emphasis of placing under-30s in important and pivotal positions, has many positive aspirations for his label “despite our inexperience.” Like a second-division baseball team building for the future, Ciente Raife is fielding a squad with members who are basically rookies and second and third year performers.

“...We'll build on our mistakes...”

Cienne Raife are Patricia Fischer, 24, daughter of Raifu Fischer, in charge of finished product ready to be marketed; Juan Ramon Martinez Duran, 27, commercial manager; Juan Camacho, 24, promotion and public-ity manager; Ignacio Aguilar, 32, circulation manager; and Reyes Casas, 25, international manager: Ignacio Gonzalez, 40, artistic director. Fischer predicts: “We believe it will be at least one year before Ciente Raife can assess the results of infusing youth in its organization. The general director also says the label is also trimming its artists.

Another important factor which has prompted Ciente Raife (MuyMX) with young Eduardo Baptista Jr. being groomed for the top position, is also heading in this direction (towards its youth-orientated staff) is what the latest census has shown. Within the Latin rhytm, there are millions of young people, close to 65 percent of them are 30 or under. “In the world of the present, music is a product which caters to the young,” Fischer says. It is even more important that we present a country like Mexico where the kids are yearning for more youth oriented music. “We feel there are still some preconceptions, we are more than geared for such a challenge.”

Ciente Raife is one company which does not depend too much on the importation of product. (Consequently its appeal is for local artists—young ones like: Jorge Castro, Napoleon, Silvia y Gilberto, Estrel-te, Monica Igual y Eduardo Nunez.

Celina Cruz Night
At the Americana

NEW YORK — Celina Cruz, billed as the Queen of Salsa, will top the bill Sept. 20 at the Americana Hotel in a program called “Three Eras Of Celina Cruz.” A professional for 25 years, she will be featured with Tito Puente, Johnny Pacheco and La So- nora Matancera. Through the years she has worked with all those orchestras.

Palладium Site Of All-Latin Fiesta

LOS ANGELES — A four-day ob- servance of Mexico’s independence brought hundreds of Latinos to the Palладium Sept. 11-14. Lois Beltran, Manuel Pelayou, Capulina, Pepe Nava, Metché Carrero, Amalia Macias and Lina Maran shared the stage with two orchestras, Josy Y Sus Latin Souls and Lat Animas. Producers were Victor Payan and Abel Oteavers.
MOR Outsted At Trenton's WBJH

**Continued from page 32**

Clair also hosts a second show on Sunday 2 p.m.-7 p.m. **

Popular veteran announcer Georgie Woods, WDAS-AM Phila-
delphia, will continue his concert promotions this coming season with two shows already set for the 19500-
seat Spectrum the United Artists. Spectrum's con-
cert Conclaves has an exclusive at the Spectrum on booking rock acts, the arrangement stems from the time for black promot-
ers with shows oriented for the black community in order to have some racial discrimination.

On Sept. 13, Woods presented the Ohio Players with Rare Earth and White Lightnin' and White Lights. At the time, Hayes Movement with Isaac Hayes, Hot Buttered Soul plus the Main Ingrid-
ent are set for Sept. 26.

Woods also promotes concerts at the Uptown Theater, Philadelphia. **

Casablanca recording artists the Parliament who were the label's re-

cent subject for a gigantic promo-
tional campaign through its record-

ing of "Chocolate City," and the Funkadelics on 20th Century's Westbound label, are one and the same group. The record is now single on Westbound titled "Better By The Pound." All that this means is: one group with two names has hit rec-

tords on two non-connected labels.

Singer/actress Kellee Patterson who formerly recorded for Gene

Russell's now defunct Black Jazz la-

bel has moved over to his new record company Ar泉ican, with a new single "Deeper And Deeper" to be released this week.

Ms. Patterson is currently in Lon-
don filming a BBC-TV special "The Deoman: Man" for United Artists to be aired in December on BBC. She will also co-star in a segment of ABC-TV's pilot "Streets Of San Francisco" during its 1976 season. **

Sagittarius Productions has signed Dionne Warwick and Tony

Amber to a documentary biography of Ms. Warwick to be seen on ABC-

TV's "Wide World of Sports." Ms. Amber has been signed to a multi production deal by Sagittarius with Mr. Warwick in their first venture. Million Dollar Man-

agement, owned by singer Har-

old Melvin, which has the ca-

reers of Harold Melvin and the Blue Notes. Sharon Paige and the Won-

der is going into its fourth year. Melvin is expanding his operation to include management and produc-

ction.

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

Be called an entertainment complex, as opposed to a discotheque.

"Some of the problems I have en-
countered while trying to get the club off the ground have been in finding capable employees who can handle the responsibilities of the area..TabStoping and orienting persons on the South Side of Chicago (a predominantly black community) is the idea of a nightclub which caters to a cross sec-
tion of people," says Staples.

"I have pulled in local business because of my entertainment policy. In the past year, the Spinners, Pointer Sisters, Ohio Players, Jimmy Walker, Staple Singers, Blue Notes and others have been attractions.

It's hard to find something that calms at my prices. SS is the general rate."

He has to add, "All other rooms are free. I am keeping my prices at a minimum because I am attempting to deal in the econ-

omical conditions of this city.

"Another reason why the black community is now willing to support the club," says Staples, "is because the operation puts money back into this community."

"My formula," he continues, "is to advertise through black newspapers and black radio stations. For white people I feel like I am doing something for the black community in order to have some racial discrimination.

On Sept. 13, Woods presented the Ohio Players with Rare Earth and White Lightnin' and White Lights. At the time, Hayes Movement with Isaac Hayes, Hot Buttered Soul plus the Main Ingrid-
ent are set for Sept. 26.

Woods also promotes concerts at the Uptown Theater, Philadelphia. **

Casablanca recording artists the Parliament who were the label's re-

cent subject for a gigantic promo-
tional campaign through its record-

ing of "Chocolate City," and the Funkadelics on 20th Century's Westbound label, are one and the same group. The record is now single on Westbound titled "Better By The Pound." All that this means is: one group with two names has hit rec-

tords on two non-connected labels.

Singer/actress Kellee Patterson who formerly recorded for Gene

Russell's now defunct Black Jazz la-

bel has moved over to his new record company Ar泉ican, with a new single "Deeper And Deeper" to be released this week.

Ms. Patterson is currently in Lon-
don filming a BBC-TV special "The Deoman: Man" for United Artists to be aired in December on BBC. She will also co-star in a segment of ABC-TV's pilot "Streets Of San Francisco" during its 1976 season. **

Sagittarius Productions has signed Dionne Warwick and Tony

Amber to a documentary biography of Ms. Warwick to be seen on ABC-

TV's "Wide World of Sports." Ms. Amber has been signed to a multi production deal by Sagittarius with Mr. Warwick in their first venture. Million Dollar Man-

agement, owned by singer Har-

old Melvin, which has the ca-

reers of Harold Melvin and the Blue Notes. Sharon Paige and the Won-

der is going into its fourth year. Melvin is expanding his operation to include management and produc-

ction.

Remember...we're in communications, so let's communicate.
NEW YORK—London Records has recorded the first complete "Porgy and Bess" in stereo and is the first opera recorded by the Cleveland Orchestra. It is believed to be the first complete recording of "Porgy and Bess."

The album, with Lorin Maazel as conductor, will be either a three or four record set and will be released at the beginning of 1976, according to Terry McEwen, vice president of classical for London. The recording, cut in Cleveland, took four days and featured a cast of mostly unknown black singers along with the Cleveland adult chorus and children's chorus.

In top roles were Frances Clemmons, who plays Sport 'n Life, Henry Boattwright, James Vincent McEwen, who played Tom and Uncle Tom, and that might be resented by black artists.

OPERA BRIEFING—Conductor Lorin Maazel leads discussion with the principals on interpretation of "Porgy and Bess" during recording session held last month in Cleveland. The Gershwin opera was recorded by London Records and is set for release at the beginning of next year. It marks the first complete recording of the work in stereo and is the Cleveland orchestra's first opera recording.

"had the determination to make it happen."

The acting was done by the singers, not by directors. "And, McEwen states that he was appreciative over having black artists portray the main roles.

"I was a little scared of 'Porgy' because it might be considered 'Uncle Tom' and that it might be resented by black artists.

"On the contrary, they loved the work, and they really felt that Ira Gershwin understood the black soul.

This is black soul music. They were helped in their attitude by Maazel and their experience at the concert performance at Blossom. It gave them a conviction of the roles which perhaps more famous singers would not have had.

(Continued on page 39)
London In Pop Marketing Drive On 4-LP Release

NEW YORK—The classical division of London Records plans an innovative approach to merchandise its latest four-album release, because of the crossover potential of each LP. The records involved in the campaign are Rimsky-Korsakov's "Scherezade," the Los Angeles Philharmonic Orchestra with Zubin Mehta conducting, Gershwin's "Rhapsody In Blue," "An American in Paris" and "Cavatina." By the Cleveland Orchestra, conducted by Lorin Maazel: "The Mysterious Film World of Bernard Herrmann," with the composer conducting the National Philharmonic Orchestra; and a re-release of the original version of Pachetbel: "Kanon and Other Baroque Favorites" by Karl Munchinger and the Stuttgarter Orchester.

Four-color combination browser/

Gold Seal Name Of RCA Label

NEW YORK—RCA Records has named its new classical label Gold Seal, which will debut with 20 titles in October (Billboard, pt. 3). Jack Kieran, division vice president, marketing, says "the line will be particularly attractive to rack merchandisers.

RCA is backing the release with a large consumer and trade press and radio advertising campaign and extensive promotion and publicity.

display cards have been manufactured, along with window streamers and other point-of-purchase materials as merchandising aids. A special mailing package is under preparation, consisting of the cards and copies of the albums, to be serviced to key classical and pop record stores, radio stations and critics. A series of radio spots has been produced and will be placed.

Major merchandising campaigns are in the works for all markets, under the direction of John Harper, London's director of classical sales. Extra efforts will be concentrated on the Los Angeles and Cleveland metro areas, the home cities of two of the orchestras and conductors in the release.

"The Mysterious Film World of Bernard Herrmann" is also slated to be the subject of special handling. Following up on the success of Herrmann's Fantasy Film World album, a two-pronged attack will be leveled at both classical and FM progressive stations. Press kits are available, centered on the "Maestro of Mystery" theme for the campaign, as well as interview tapes for FM broadcast.

An eight for 10 discount program applies to the release, as well as the Herrmann soundtrack LPs: "Music From Great Shakespearean Films," "The Fantasy Film World of Bernard Herrmann," "Music From Great Film Classics" and "Music From the Great Movie Thrillers" and is available to all distributors.

Horowitz To RCA; May Cut First Record In November

By ROBERT SOBEL

NEW YORK—Renewing an association which began in 1928 and continued until 1962, Vladimir Horowitz has signed a long-term exclusive contract with RCA Records.

Terms of the contract were not revealed but Mr. Horowitz, at a press conference held last week at his home, says the pact is "for about three or four years." The possibility exists that a live recording will be made of a Horowitz recital set for Nov. 16 at Carnegie Hall. The repertoire for that date, which may be repeated the following week, on Nov. 23, will feature the Schumann's "Sonata No. 3 In F Minor" (original title "Concerto Without Orchestra") in addition to two or three Liszt pieces and other selections.

Horowitz says he plans to record repertoire that has not been recorded before. He says he and RCA have "lots of plans" and that he showed a preference to record the Brahms Concerto No. 2. But this, he says, will have to be discussed. The last time Horowitz recorded a concerto was in 1948. He indicated he would record "two or five" LPs for his new company.

Producer of the records will be Jack Pfeiffer of RCA and Horowitz says "I don't think the recording will take place in New York," because he felt that he wanted "more sound." While signing the contract, Horowitz jokingly stated, "I'm signing something which I didn't read. But my lawyer says the contract is very good." The pianist says Horowitz is happy to join my old friends. The rest I will say with the sound.

In announcing the signing, Ken Glancy, president of RCA, said, "When I first became president of RCA, one of the main goals was to effect a new recording association between Mr. Horowitz and RCA Red Seal. Last spring we took the first steps under this new contract. Mr. Horowitz returns to the label to which he contributed his great artistry for 34 years."

Horowitz recorded most recently for Columbia Records. His recorded output during those years garnered him 12 Grammy awards and a Montreux prize. The pianist will continue to tour the country, making stops in Chicago, Iowa, Washington, Boston and the West Coast in January and February.

New Releases Listed By CRI

NEW YORK—Composers Recordings Inc. (CRI) leads off its new releases this month with the first album by Leo Orsi- nein, who was praised and damned between 1913 and 1933 as a "futur- ist" composer. Album includes his 35-minute "Piano Quintette" and his "Three Moods" for piano. Also on this release is an arrangement by Gregg Smith, "Beware Of The Soldier," performed by the Texas Boys Choir, the Columbia Univ. Men's Glee Club and an instrumental ensemble.

Other fall releases include a recording of piano music by Curtis-Smith, Chaikin, Frank, Hudson and Burge, played by David and Lois Burge; Richard-Franko Goldman's "Violin And Piano Sonata" and a record of the advanced music of Christian Wolff.

Angel In Push On Sills' LP

NEW YORK—Angel Records in the East has put into motion a four-pronged promotion campaign to support Beverly Sills' new opera recording of "Barber Of Seville," which also includes Sherril Milnes, Nicola Grozca, and James Levine, conductor.

The media promotion, initiated by Tony Correa, Angel classical manager, has already been kicked off with a Korvettes Fifth Ave- nue window display of all Sills' albums. Second was an advertisement in the New York Times of Sept. 7 announcing release of the album and that Ms. Sills would make an autograph-signing appearance at the Korvettes Fifth Avenue store on Sept. 8 from 3:30-2 p.m.

Third, all departments at Kor- vettes had signs of and pictures of Ms. Sills, announcing her appearance. Last, station WXQR previewed the album on Sept. 6 and announced the promotion.

London Records

Continued from page 38
"We are going to make this record our big national release, and I think there will be a tremendous re- vival and interest in 'Porgy' as a result of this recording. Next summer there will be new series of productions of the work with, hopefully, as many people in the cast as possible."
NEW YORK--Data Packaging Corp. is reorganizing and expanding its operations to include sales offices in Chicago and San Francisco, and a new major warehousing and shipping facility at its 8-track manufacturing plant in Cambridge, Mass.

The company has also appointed the first female to its sales staff, Jackie Selian, to handle the firm's independent Southern producers.

The firm also has developed a line of quality control and custom loading equipment that will be made available to all Data Packaging customers under the firm's brand name.

These sweeping new changes were revealed at the company's annual sales meeting held Aug. 25-29 at Data Packaging's manufacturing plant at Kennebunk, Me.

According to Jere Hill, the firm's recently appointed national sales manager, the moves are designed to emphasize its total commitment to the blank tape market. Data Packaging is considering a move to a system of directly integrated producer of blank tape products for the audio and video markets.

Also new from Data Packaging is a line of consumer tape storage cases designed by its employers to be a part of the firm's successful line of cassette and 8-track storage carousels. Additional consumer marketing products are also on the drawing boards.

According to Hill, the Midwestern and Canadian markets are becoming increasingly viable for Data Packaging.

A Radio Shack First: Its Own Disks, Tapes

Continued from page 40

The line will feature such artists as Santana, Marc Davia, Dr. Hook, Poco and Looking Glass in his words. In the 1970s, Bob Swartwout & Tears, Bobby Vinton, the Byrds, the New Orleans Saints, Ronnie & the Valentines and generally promoting one of the nation's hi-fi industries, educating both consumer and sales personnel, and generally promoting the use of hi-fi in the state. According to Ken Kehoe, the show's organizer. The show dates will coincide with the annual Western Football, a new set of events that will become a tradition. The games are expected to be played to over 140,000, and the hi-fi sponsors are bound to play on at least 20 percent of that figure.

Hi-fi equipment manufacturers taking part, along with their Louisiana suppliers, will include audio, video and radio manufacturers. The show will be open for business and will be played to over 140,000, and the hi-fi sponsors are bound to play on at least 20 percent of that figure.

The show itself is being held on 30,000 square feet of space in the New Orleans Saints' headquarters' meeting area, and according to Kehoe, the entrances are all located near the escalators leading to the main auditorium. Admission prices are kept at a minimum. Advance tickets are selling at $1, and are available from all participating hi-fi dealers in New Orleans, Baton Rouge, Lafayette and Orleans, Baton Rouge, Lafayette.

The show will be open for business and will be played to over 140,000, and the hi-fi sponsors are bound to play on at least 20 percent of that figure.

The show itself is being held on 30,000 square feet of space in the New Orleans Saints' headquarters' meeting area, and according to Kehoe, the entrances are all located near the escalators leading to the main auditorium. Admission prices are kept at a minimum. Advance tickets are selling at $1, and are available from all participating hi-fi dealers in New Orleans, Baton Rouge, Lafayette.

(Continued on page 42)
Car Stereo
Craig Razor/Blades Concept
Extends Use Of Artists' Pitch

By EARL PAIGE & JOHN SIEPP

LOS ANGELES—If you sell razors you should sell the blades too, and vice versa.

Turn this metaphor around and you have Craig Corp.'s basic promotion premise for involving recording artists in pitching car stereo players in what for the first time will be a $1-million-plus campaign in multimedia from TV to T-shirts (Billboard, Sept. 6).

Among firsts for the campaign will be the direct appearance of Billy Preston (A&M) and Arlo Guthrie (Warner Bros.) in print media. Last year's initial recording star promotion had as its premise the use of the star's vehicle but not the star in person, and this year's TV campaign is based the same way.

The basic promotion centers again in all media on Powerplay, Craig's strategy to sell car stereos. Also a first is the use of the act's recordings as "beds" in radio spots. Needham & Harper & Steers is the agency.

Other new elements are the use of 17 by 22-inch store posters, newspaper advertisements and the act's concept still being thought out.

The TV spots will be on NBC's "Midnight Special" and on "Concert Special" (from ABC's "Room 222") narrating and being seen, and there will be two 30-second spots per show over the next 11 weeks. Premiere shows of eight magazines September-December with three added a month except December, when there will be Stone, Playboy, Oui, Penthouse, Road & Track, Car Craft, Hot Rod and Players. Points vary and are dropped from ABC's Contemporary Network, its FM chain and the College Network, 567 stations with 15 spots per week.

John Romain, advertising and promotion director at Craig, points out that the company is now enlarging on its razors-blades theme and really becoming involved with recording acts. "We're all in the same: It's a featured market. Romain's criteria for selecting an artist is that the performer must be experienced, must have an audience and authority on music. The act does not personally pitch the product. "That would be too overt, too insensitive for today's basically young consumer," says Romain, indicating that young people would feel that the act merely was bought off for an indorsement.

Also important is the performer's image and how he or she is perceived, Craig is negotiating with a female recording performer and conscious of the growing female consumer; stereo, he conveys a lifestyle. Still important is that the star be a crossover artist, from top music to another.

Recording acts are responding too. As an example, during a promotion deadline, Craig has just added a portable cassette (SR-455) with two cassette (SR-535) and a stripped-down version (SR-454) for promotion and to give away together.

Craig is still limiting the promotion to car tape and radio stereo, even though it markets home stereo, office recorders and is getting into citizens band equipment.

Craig has, in fact, just added two portable cassettes (SR-345) model 7, SR-350 in October, as well as two cassette/radio combos, SR-1095, model 8, SR-1095 cassettes, SR-1590 and SR-172, two combinations systems featuring 8-track record and playback systems, and SR-217, two of 8-track record systems (Billboard, July 31).

According to Ken Emmner, marketing manager/audios, the three new tape products, plus two promotionally priced transistor radios, "further round out the line...so that the dealer has a more attractive selection to merchandise to the public.

"Both 8-track record/playback systems incorporate FM/AM/FM stereo receiver, stereo cartridge, two speakers, phase-lock-loop (PLL) microphone circuits and a four-channel speaker matrix circuit, plus automatic stop mechanism. Model SR-408, has dual stereo, $229.95 and the step-up SR-1410 with 3-speed record rotorizable $299.95.

The Dolby cassette deck with APSS (automatic program search system) in the growing number of under-$200 cassette units with suggested $179.95 list, features a chromatic dioxide switch, illuminated VU meter, auto stop mechanism and slide recording level controls.

Update From Europe
U.K. Teleton Urges Dealers To Join Discounters' Battle

By CHRIS WHITE

LONDON—Britain's audio and hi-fi dealers are being urged to go into battle against the discount houses by audio company Teleton Electro, whose chairman, Eddy Aitken stresses his "point plan as further ammunition.

The program involves a commitment by the company specially designed to put dealers in a stronger leading position. Teleton marketing director Eddy Aitken claims: "It means that dealers can make profits at the expense of the discount houses and at the same time to put in Teleton equipment more profitable ever before.

Dealers joining the "scheme" immediately receive a supply of point-of-sale material, but Aitken says most of the advertising is long-term value and importance. Included is an assurance that prices are not likely to be altered in the near future (the company claims to have held its prices stable for the past 18 months) and "partners" will be given a hot-line telephone number on which they can get direct access to Teleton for information. There will also be a fast and efficient service on orders.

Other points in the program are: extended credit of two months instead of one; special offers and discounts; free advertising participation; demonstrations and promotions; and prizes for best displays.

More than 50,000 brochures are being sent out, releasing, exploiting the scheme.

To qualify in the "partnership" program, dealers must have been selling Teleton equipment more profitable ever before.

You'll find what you need
...for Winding and Splicing (cassette, cartridge, blank tape or any combination) at the right price in the Electro Sound line from

VIDCASSETTES LATER?
NAVA Gets Justice OK To Circulate Film Piracy Info

By MILDRED HALL

WASHINGTON—The Justice Dept. has okayed an audio/visual association plan to circulate information among its members about film piracy and seriously delinquent accounts. In January, the National Audio Visual Assn. (NAVA) requested a decision on antitrust aspects, under Justice Dept.'s business review procedure.

Under the plan, NAVA members may, if they choose, furnish NAVA's Film Council with information about these problems: accounts overdue 30 days; unauthorized distribution of 16mm films; customer-caused damage to prints, and other instances of breach of contract.

The new videocassette/canitzage market, also affected by growing unauthorized duplication, is not affected at this time, but could benefit from the film plan.

The account in question will be held to the complaint and given a chance to respond, and membership will be given both sides of the story. NAVA will not make any recommendation about what to do with such accounts, and no agreement can be entered into between or among members of the association about whether they will do business with anyone, or on what terms.

Justice points out that the plan operates only with respect to the distribution of 16mm film, and in no way involves sale or distribution of audio/visual equipment.

The department, in its customarily cautious terms, recently released its letter saying "we have no present intention to institute a criminal antitrust action, should NAVA put its plan into effect." However, under its antitrust division review procedure, the department is free to bring a civil action against the plan in the future, if circumstances seem to warrant it.

The original request for review of the NAVA plan went to Justice Jan. 3, with additional NAVA letters sent in April and May. The department's response went out over the signature of Thomas Kauper, Assistant Attorney General for the antitrust division, dated July 31.

The new Catholic Television Network of Chicago's Inaugural's full programming schedule to be put into effect. However, the network's facilities are under review by the Federal Communications Commission for 12 months, during which the network will be put into operation, meeting the information requirements of the National Association of Broadcasters, and serving 185,000 households in Chicago and surrounding areas.

For your attention: The new TAPE Duplicator is now available! Make your own one-track, two-track, four-track tape. No conversion quality loss on bulk cassette playbacks. Your own tape can be duplicated at your own pace. Make your own tapes and movie clips. Experiment with your own ideas. Get the best quality tape, audio and video. Order your Tape Duplicator now! If you have any questions, call or write NOW!...
Tape/Audio/Video

Accessories Reflect ‘Q’ Decline

BY ANNE DUSTON

CHICAGO-The decline in 4-channel equipment sales in the past year are reflected in lower sales of 4-channel headphones, retailers report.

Only Koss was introducing a new quad phone at the June Consumer Electronics Show, and while other manufacturers continue to carry quad models, the general outlook is not optimistic.

In an effort to instigate sales for its Phase 2+2 quad phone, Koss is making available to dealers and customers a specially produced ABC quad record using the Samson QS encoded matrix.

The headphone itself is a complicated unit for the average layman, with a calculator-type control for sound variations. The programmer attachment indicates choices such as "ambience expanders," "iminiturals," "quad field," and "quad comparators," euphemistic terminology that requires explanation and demonstration by salespersons. The unit lists at $145.

Quad headphones are used by dealers as 4-channel leaders, as with Sam Goody's in New York that tied a national quad hardware promotion by U.S. Pioneer beginning this spring to a sale of the SEQ-404, to draw further traffic. The $70 list unit was being advertised at $24.95.

Shurefields need guide gives you more

More set model numbers ... More hard-to-find needle types ... More cross reference information. More of everything you need to make the sale.

Become a PFANSTEHL DEALER and you'll be able to sell more LONG PLAY and 45 RPM records and 8 track cassettes.

PFANSTEHL
WRITE TODAY FOR INFORMATION
3220 WASHINGTON ST. / BOX 498 / WAUKENAGA, ILL. 60060

Shurefields

Shure Issues

A Sound Guide

CHICAGO—A guide listing technical data and component preferences for Shure Brothers Inc.'s equipment has been compiled by Shure Brothers Inc. for their new SR line of professions.

It is a 12-page, 14-1/2 by 11-inch, one-of-a-kind, descibed range from a small stage monitor to a 1,000-watt wide-screen systems. The guide is a good resource and permanent installation equipment.

The rack diagrams of each system show the interconnections of the individual components, and lists frequency response, continuous RMS wattage output and number of miniophone inputs.

Called Sound Ideas, the booklet is available free from Shure Brothers, 222 Hartley Ave., Evanston, Ill. 60204.

Not a close-out, the low price was defended by a U.S. Pioneer official as "The low cost Mura QP-280 at $295.<n>is coming to the market by some mass merchandisers who include it in a packaged quad system in the $200 to $300 price range," said Errin Weil, vice-president, Mura. His dealers also sell the model, and he expects it to stir up some interest because is "not a dead mass merchandising area," he emphasizes. Relatedly, Technics, one of the two brands of 4-channel headsets, mainly as a convenience. As Howard Rosenfeld, Technics West Hi-Fi, explains, "People are into it and who spend $2,000 to $3,500 on a stereo system want to listen through headsets."

At Midwest Stereo, quad headphones were dished for a stock item, and no requests have been received for several months. Warren Gray, salesman, feels that the 4-channel effect is not really beneficial when it is jammed up to the head in small listening rooms.

When a customer requests a quad phone, closing the sale is much easier, salesman Steven Schaal of Milwaukee Electronics reports. Schaal carries three Koss models at $90, $75 and $49. Adding to their own line of quad headphones outsell quad by at least 1:1.

Four channel cartridges are not bought by people, they are sold by salesmen, maintains Jon R. Kelly, vice-president and general manager of Audio Technica "Cartridges are the most discounted component in the business. Most salespeople just talk price," he claims.

To counter this and educate the public to recognize differences in cartridges. Audio Technica is mailing a special ad and sales promotions program using special trade ads and sales meetings to stress features such as a dual magnet cartridge.

Extremely large (six inch) models of cartridges in three dimensions are being made available to dealers so that differences in parts and stylus can be demonstrated.

And the term "four channel cartridge" is being replaced in copy by universal cartridge" to stress that the dual magnetic cartridge is a 4-channel cartridge dual and 4-cartridge.

The two-year-old company that makes the G-200 line of cartridges listed among the top selling 17 models in a confidential industry report. The models are the G-155, 155 and 125. Also listed in the report are the Empire 4000 and Pickering UV15.

Four-channel cartridges are beginning to take a larger share of the market as people upgrade with the dual purpose CD-4 models. In 1975, quadr cartridge represented 28 percent of the total number of cartridges, an increase of 16 percent over 1974.

Empire twichled almost exclusively use of the Quad cartridges, with only six models out of seven in that configuration. The Empire 4000/111, at $149, sold 3,875 tracks at a low 1/4 gram maximum.

Pickering has just introduced the XUV/45, which plays both stereo and discrete at one gram or less tracking force, featuring a quad ribbed stylus assembly. Also in the Pickering line is the UV5/12500, with a tracking force of one to three grams. The UV5/12345 lists at $124.95. Last year's UV5/12000 was $90.

Other new entries this year include the FC-Q1 from Pioneer with a cartridge that is priced at $189 and the Technics EPC-450C-11, with Shimata stylus and a tracking force of 1/16 gram.

Shure Brothers, considered the leader in the cartridge field, has maintained its showcase show on four-channel cartridge product while developing a product they feel will be in keeping with their quality image. The Shure V15-3 stereo cartridge achieves a CD-4 beacon on a CD-4 demodulator, claim some customers.

Retailers stay with several lines of cartridges for replacement convenience, although salesmen will recommend other brands, if required to match hardware, music preference and speaking style. Buyers are practical, with the cost of the cartridge determined by ear. A customer found it more sensible in with factory recommendations from friends and magazine reviews, and has little knowledge of specifications.

The most popular cartridges are the Bang and Olufsen's MMC-6000, at $85 list, and Audio-Technica models. Surprisingly, the B & O cartridge does not offer a replacement stylus, and the entire cartridge has to be replaced. The popularity of the B & O unit is attributed to the individual graphic equalizer cartridges, and the fact that this special unit performs.

Yamaha Expands Dealer Seminars

NEW YORK—Yamaha will introduce additional high technology seminars to East Coast dealers through its recently appointed Northern regional sales manager, Steven Rosenfeld.

The seminars, which cover the broad spectrum of technology and practical knowledge of advanced hi-fi technology, are designed to help establish a clearer understanding of how to work with Yamaha dealers “more than just a promise of greater profit margins and future growth.”

The program was first introduced to the firm's West Coast dealers earlier this year, and was designed to be a ‘marked success. The East Coast program will not only address itself to dealers in New England, New Jersey, Pennsylvania, Maryland, West Virginia, the District of Columbia and New York, but will be expanded to include interested consumers, and sales personnel.

A seminar program which utilizes what Rosenfeld calls “a flexible format,” is aimed at the estimated 300 dealers in the West Coast network, and will be updated and expanded as the need arises.

Technics & Rep
In Goody Promo

-Continued from page 40-

lets, particularly staff at the six former Franklin Music stores recently acquired by Goodyear, who are helping local rep George Jave set up a similar program at a Sept. 25 breakfast in Chicago, Ill.

A combination of seminars with factory experts and leading hi fi consultants, and clinics where consumers were encouraged to listen to component tested by factory engineers, program will be key by prior Sun-

days.

Kickoff next week (22-23) is a turntable clinic for component-quality buyers, with consultant Harry Maynard, demaning analysis of slow stereo acceptence to that of quality. Oct., 7 tape deck clinic for any duct, (13-14) "How To" home cassette recording session and Oct. 15, "How To Make Your Amplifier Sound Good" seminar with consultant Ken Feldman, (27-28) dealer service clinic, Nov. 3-4, quad seminar with Technics' Almon Clegg and Sid Silver; (10-11) "How To Pick A Home Theater System," (17-18) "Selecting A Hi Fi System" seminar with Technics' Tony Hart.

Final also will feature drawing for five new "Dream Dealer," with a weekly winner from attendees at each session eligible. Included are prize for SL1300, $696, XYZ6676 cassette deck and RBB5438 quad-record play deck.

* * *

3 'Music Tape Deals For Fall

LOS ANGELES—Capitol Magnetics is absorbing the cost of two September-October promotions for The Music Tape. Both contain full dealer margains. Special promo packages for the C-60 cassettes or 90-minute 8-track will offer a "buy one at regular price, get the second at half-price" deal. A "buy 1, get 1 free" offer is set for C-120 cassettes as well, according to Jack Ricci, marketing services director.

www.americanradiohistory.com

First Louisiana Hi Fi Expo Set
• Continued from page 40

and neighboring towns. Admission at the door is available at $1.50. A slew of door prizes ranging from stereo receivers to headphones and blank tapes will be given away. In addition, show patrons, will have access to a number of training seminars and clinics to be conducted by Pioneer, 3M and Samiki. The seminars are expected to cover a broad base of the hi fi industry.

Kehoe is expecting a large out-of-tow- n turnout for the exhibition, and in anticipation of this has reserved a block of rooms at the nearby Foun- ders'Inn Motel. Reservation for these rooms can be made through Kehoe.

On the night before the opening of the show there will be what Kehoe calls a seafood dinner and beer blast for manufacturers, dealers and reps participating in the show. According to Kehoe, he plans to get all con- cerned to sit down and discuss plans for future shows (he is hoping to hold the exhibition on an annual basis) with emphasis on the upgrading of the show’s format.

On the show floor, which will be tak- ing part in the show include Techni- cians, Yamaha, Cerwin-Vega, Marantz, Empire Stereo, Pickering, Superscope and Koss.
CMA Will Select 12 Directors During Membership Meet Oct. 16

NASHVILLE—The Country Music Assn. will hold its annual membership meeting and election of directors at Opryland U.S.A. Oct. 16. A director will be elected in each of the 12 categories of CMA membership in addition to three directors-at-large. Each director serves two a year term.

The following is a list of those nominated:

Advertising Agency—Gayle Hill, Gayle Hill & Co., Nashville; Bernie

Cash, Haggard, Pride And Jennings at New Orleans

NASHVILLE—Johnny Cash, Merle Haggard, Charley Pride and Waylon Jennings will co-headline a super-country concert at the Superdome in New Orleans Oct. 3.

Presented by Star Scars Productions, a New Orleans-based firm headed up by Terry Moore, the act is the company’s first endeavor into country music promotion. It also marks the first time Cash, Haggard, Pride and Jennings have appeared together onstage. The songwriting team of Foster and Rice will open the show and special guest artist will be Jesse Colter, wife of Jennings.

Ms. Moore stated at a press conference her last week that she had always been a country music fan since living in the Midwest with her grandparents as a child. Therefore the country market was her first aim with the formation of Super Stars Productions.

Tickets will be on sale throughout the South and by mail order. Prices range from $15 for loge level seating, $10 for platform and $6 for terrace level, all general admission.

Special $100 tickets directly in front of the stage will be used as radio and promotion giveaways and on a limited basis to the general public. Film and television rights are also being negotiated.


Composer—Merle Haggard, Composer, Bakersfield, Calif.; Dolly Parton, Composer, Nashville; Jan Tyson, Composer, Toronto, Canada.

Disk Jockey—Billy Parker, KYOD Radio, Tulsa, Okla.; Walt Turner, WIL, St. Louis, Mo.


Record Company—Chic Doherty, MCA Records, Nashville; Don Giant, Dial Records, Nashville; Jim Vinnie, 20th Century Records, Nashville.

Record Merchandiser—Jay Jacobs, Knox Record Rack, Knox.

(Continued on page 44)

Make room at the top of the charts because Jeanne’s heading that way again!

Jeanne Pruett
‘A POOR MAN’S WOMAN’

Exclusively on MCA RECORDS

MOVING ALONG NICELY

New Houston Disk Assn. Ratifies Its Constitution

HOUSTON—Continuing to unite the music industry here, the newly formed Houston Record Industry Assn. (HRIA) held its fourth general assembly Aug. 24.

The meeting has special significance in that it was called for presentation, discussion and ratification of the HRIA constitution and bylaws. After two hours of discussion, motions and amendments, ballots were cast and the ratification was approved by a heavy majority. This was the culmination of six months work in laying a solid foundation for the long overdue organization of Houston’s record industry.

Shelton Basell, president of the association, presided over the meeting. HRIA was formed to promote Houston as a major recording center in the nation.

HRIA held its first fund-raising concert at Dancetown U.S.A., Sept. 7 that featured some 20 acts from the ranks of Houston entertainers. The day long musical variety show had music of every popular style, country, rock and jazz. Songwriter/ singer Floyd Tillman and Jim George hosted the show. Headliners included Roy Head, Gene Watson, Pappy Self, Linda Kaye and the Citizens.

Houston’s record industry has made strong impressions on the national charts in the past few months with hits such as Freddy Fender’s “Before The Next Teardrop Falls,” and Gene Watson’s “Love In The Hot Afternoon.” With the abundance of talent in Texas, a grass-roots organization of this kind is most feasible.

Country To ‘Take Over’ Disneyland

LOS ANGELES—Disneyland has stated its annual Country Music Spectacular for Oct. 4, with headliners including Tom T. Hall, Tanya Tucker and Freddy Fender.

Those purchasing a special ticket will be entitled to use all the park’s attractions (with the exception of the shooting gallery) as well as admission to the country event.

Hall and Tucker will perform on the Tomorrowland stage, while Fender, Debbe Campbell and Jerry Inman & the Palominos will entertain at Tomorrowland Terrace.

At Main Street’s Plaza Gardens will be Jerry Naylor, Coney Van Dyke, Smokey Rogers and Grand Junction, while Dorsie Burnett & the Billy Burnette Band will be at the Golden Horseshoe.

Tickets purchased before the event will be $7.50, while those purchased at the gate are set for $9.
LAS VEGAS—The first country show booked at Caesars Palace was a bomb because of poor publicity, hotel spokesmen report.

About 1,800 fans attended the 8 p.m. performance Sept. 5 in the hotel's 5,000-seat coliseum convention facility on a theater style seating arrangement. The show featured Waylon Jennings, Jess Colter, Tompall and special guest Gary Dickson.

Ron Amos, director of hotel publicity, reports the concert was promoted by George Dickstein, affiliated with Sports Production Corp. in Cleveland.

"The show is not part of the hotel's entertainment policies and was a separate event," says Amos. "We cannot foresee booking country here at Caesars."

According to the hotel's convention sales department, the show, originally set for a Friday and Saturday night, drew a disappointing turnout because of improper promotion which included only three days of advertising with local media outlets.

According to a Capitol spokes-person in Los Angeles (Miss Colter records for Capitol), attendance was closer to 3,500 than 1,800. In addition, the source says, Dickson, who is promoter Dickstein's son, received stronger billing on the ticket than any of the three headliners.

There was also a power failure in the wing of the hotel housing the show that lasted an hour (this was shortly before the show) and the entire event was criticized as "poorly organized." Chuck Glaser of Nova Talent, who books Jennings, Glaser and Colter, had to find a spotlight an hour before showtime and took care of a number of other problems.

By HANFORD SEARL

NEW TV SERIES

Tom T. Hall Hosting Pilot For Talk Show

NASHVILLE—The pilot for a TV talk show series was filmed at WSM's Opryland Studios Sept. 9, hosted by Tom T. Hall.

The show will be built around Nashville's expanding entertainment industry and talent. Guests on the pilot show included Johnny Rodriguez, Bobby Bare, and Dottie West. Adding his ideas to the description of the series concept, Hall says, "I've always thought of Nashville as a total entertainment center. Nashville is drawing the best minds working in all fields including motion pictures, prose writing and all styles of music."

"I've felt for a long time there's a tremendous potential here for fascinating conversation conveyed by television to the entire world. Any one liking Nashville's contributions to the world of entertainment, ought to be interested in the individuals responsible for its creation and representation."

Executive producer Al Loveday and producer/director Bayron Binkley sought Hall for the series host because "The entire entertainment world holds his brilliantly creative mind in such high regard; a conversation with him isn't only entertaining in itself, it's also an intellectually stimulating experience. His ideas are fascinating, and he's able to draw challenging and thought-provoking ideas from others as well."

Hall's co-host will be Nashville's Jim Kent, a broadcasting veteran, actor and entertainer.

By COLLEEN CLARK

The show, originally set for a Friday and Saturday night, drew a disappointing turnout because of improper promotion which included only three days of advertising with local media outlets.

According to the hotel's convention sales department, the show, originally set for a Friday and Saturday night, drew a disappointing turnout because of improper promotion which included only three days of advertising with local media outlets.

According to a Capitol spokes-person in Los Angeles (Miss Colter records for Capitol), attendance was closer to 3,500 than 1,800. In addition, the source says, Dickson, who is promoter Dickstein's son, received stronger billing on the ticket than any of the three headliners.

There was also a power failure in the wing of the hotel housing the show that lasted an hour (this was shortly before the show) and the entire event was criticized as "poorly organized." Chuck Glaser of Nova Talent, who books Jennings, Glaser and Colter, had to find a spotlight an hour before showtime and took care of a number of other problems.

Executive producer Al Loveday and producer/director Bayron Binkley sought Hall for the series host because "The entire entertainment world holds his brilliantly creative mind in such high regard; a conversation with him isn't only entertaining in itself, it's also an intellectually stimulating experience. His ideas are fascinating, and he's able to draw challenging and thought-provoking ideas from others as well."

Hall's co-host will be Nashville's Jim Kent, a broadcasting veteran, actor and entertainer.

When you check "Little David's" sales and airplay you'll know he's not monkeying around.

After all, #14 with a Star and climbing in Billboard ain't half bad!
Billboard Presents Its 13th Annual

WORLD OF COUNTRY MUSIC

Coming October 18

The most respected and widely utilized country annual in the market!

An issue containing information of importance and interest to everyone in the music industry—not just in the country! Listings of the artists, their agents, their managers... the top country records and country artists of 1975... the announcement of Billboard's Country Awards... and much more!

By joining us in our annual salute to country music, you'll not only reach Billboard's 33,000+ key readers in every field of music—there will be additional distribution to key promoters and talent buyers, including fairs, auditoriums, colleges, Las Vegas... and special distribution at the Country Music/DJ Convention in Nashville this October! And only Billboard has the kind of international clout that has helped country music climb to worldwide prominence!

ISSUE DATE: OCTOBER 18  AD DEADLINE: SEPTEMBER 22

NEW YORK: Ron Wellman/Ron Carpenter
Norm Berkowitz/Mickey Adly
1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

LOS ANGELES: Steve Lappin/Joe Fleischman
Harvey Glick/Bill Moran
9400 Sunset Blvd.
L.A., Calif. 90069
(213) 373-7040

CHICAGO: Bill Kanzer
150 N. Wacker Drive
Chicago, Ill. 60606
(312) 236-8818

NASHVILLE: John McCartney
1717 West End Ave., #700
Nashville, Tenn. 37203
(615) 329-3925

Country is...

Billboard's WORLD OF COUNTRY MUSIC!
C'mon along!
Every Record Needs A Chance

Worldwide Sound Distributors, Inc. is an organization conceived with the distribution and overhead problems of the small independent record labels in mind. We are a Memphis based organization offering national service for all concepts of the recording industry (Pop, R&B, Jazz, C&W, Gospel, and Rock). Utilization of our service will minimize label operating costs and assure more profitable marts for your organization.


There are Eight Labels currently utilizing our services who are experiencing as much as 60% overhead reduction.

For contact with the industry’s first total service distribution organization, Call Steve Buckley, Nat’l. Sales Mgr. or Bill Harper, President.

---

SSEPTEMBER 20, 1975, BILLBOARD
Another great song from the "Gentle Giant" of the country music industry...

Don Williams

(Turn out the light and)

LOVE ME TONIGHT

from his latest album

DOA 17568

DOSD 2021

ABC/DOT RECORDS
Little Nashville Opry House Drawing Stars & Crowds

BLOOMINGTON, Ind.—Country stars are flocking to the Opry House, but this one is in Nashville, Ind., not Tennessee.

The Little Nashville Opry House is in an ideal location, claims talent manager and part owner Jack Hobbes. Surrounding it are two of Indiana’s busiest towns, Brown and Jackson Counties. The Little Nashville Opry House is on a busy thoroughfare, near the town’s business center, and it is being advertised for the Opry House has capitalized on this fact, as visitors are invited into both buildings and asked to attend a show at the Opry House.

Increased advertising has been launched in Louisville, Indianapolis and Chicago since the opening in April 1975. Two weeks of advertising in Chicago brought over 100 phone call responses. All-country radio station WPON-FM, in Bloomington, has been the most successful, according to Hobbes comments. “How they found us is a mystery,” Hobbes says.

Customers come from Indiana, Kentucky, Illinois and Ohio. “Even some from Florida and New York,” Hobbes comments. “How they found out about it, though, I don’t know.”

Tom Jones, who played at the Opry House on Sept. 4 and 5, Tanya Tucker and Dottie West are some of the guest artists the Opry has had so far. The original owner, unable to obtain a mortgage, closed the place down for about a month. But the Opry House Enterprises, a corporation of eight owners. After reopening, the concrete foundation contractors, claiming they had been awarded $22,000 for parking lot construction completed in March, began charging for parking at a Saturday night performance, and was charged with malicious trespass.

But for Bobbie Sue Helen, who is the local talent coordinator, confident they can make country music accessible in Indiana. “People are so wrapped up in daily problems, they become hungry for good entertainment,” Hobbes says. “We’ve got it.” As Hobbes, also a songwriter, wrote in the Opry House theme song: “If you’re looking for country/Nashville Indiana is the place.”

VICKORA CLAPPERS

Nashville Clubs a Breeding

* Continued from page 4

trouble earlier in the year. The labels stepped in to help save the only real "Troubadour-on-a-Line" type club in town, however, and the result has been the appearance of such new pop and country talent as Dr. Hook, Jim Davis, Waylon Jennings and Jiles Belcher. The Bloomingtonian of campus Univ. nearby, the Opry House management is hoping to attract more college students to that show, as well as to Tanya Tucker, through special promotion. Popular shows thus far have been the Statler Bros., George Jones and Conway Twitty.

There have been more requests for the Jennings-Colter duo than anything else. "Sometimes, says, but some of the bigger names in country music are beyond the earning capacity of the Little Opry House. "Some entertainers are operated and have priced themselves out of the market," Hobbes says. And that raises the possibility that they will lose contact with the people who made them.

Those people are generally middle-aged, working class and extremely loyal to their favorites. Senior citizens have been given a discounted rate at the Opry House as are other groups of 40 or more. Another promotion, Hobbes says, is to go to area factories and sell tickets there.

To accommodate the talent, the Opry House has a $2,500 sound system, which has drawn comments that “it’s close to recording studio quality.”

In its short history, the Little Nashville Opry House has run into a number of problems. A relative of the original owner, unable to obtain a mortgage, closed the place down for about a month. But the Opry House Enterprises, a corporation of eight owners. After reopening, the concrete foundation contractors, claiming they had been awarded $22,000 for parking lot construction completed in March, charged for parking at a Saturday night performance, and was charged with malicious trespass.

But for Bobbie Sue Helen, who is the local talent coordinator, confident they can make country music accessible in Indiana. “People are so wrapped up in daily problems, they become hungry for good entertainment,” Hobbes says. “We’ve got it.” As Hobbes, also a songwriter, wrote in the Opry House theme song: “If you’re looking for country/Nashville Indiana is the place.”

VICKORA CLAPPERS
One thing you’ll regret about Tom T. Hall Month.

It only lasts 30 days.

But Tom T.’s big-selling albums will keep going strong for months to come.

Mercury SRM-1-1033
8-Track MC8-1-1033
Musicassette MCR4-1-1033

Mercury SRM-1-1044
8-Track MC8-1-1044
Musicassette MCR4-1-1044

Available on Mercury Records & Tapes

Management:
John Lentz
c/o Martin & Cochrane
226 Third Ave., N.
Nashville, Tennessee 37201

Booking Agent:
Bob Neal
William Morris Agency
2325 Crestmoor Road
Nashville, Tennessee 37215

www.americanradiohistory.com
HELP WANTED

WANTED
ATTRACTIVE
MALE
BLACK
LEAD SINGER
FOR
ESTABLISHED
RECORDING GROUP

Send tapes, records, photos, publicity etc. to:
LA MONICA MANAGEMENT, INC.
10 Park Ave., Suite 7F, New York, N.Y. 10016

PHONE CALLS PLEASE

RECORDING ENGINEER WANTED
for 3-track Manhattan Studio. Experience covering partial budget. 700, Broadway, 11515, New York City. (212) 220-3950.

DISCOITHEQUE DJ'S WANTED

WANTED!
COMMERCIAL ENGINEER

BUSINESS OPPORTUNITIES

SWISS WATCH MANUFACTURERS
Prints (CIP from $42). Any quantity exported. Your own brand name. Complete promotional service.

MUSICAL INSTRUMENTS
Guitars, pianos, Steinway and Grand, basses.

WANTED!
BROADCAST DEPUTY
215-524-2036.

WANTED!
BROADCAST DEPUTY
$250.00 per week, $12.50 per hour. Live in or out of town. Send resume to:
Mr. Joe Edwards, 217-525-1544.

ORDER PROMOTION

COMEDY MATERIAL

THE COMEDIAN
Write: Mr. A. L. JACOBS
401 Broad St., N.Y., N.Y. 10013

THE COMEDIAN
Write: Mr. J. S.做好
1111 Beach Rd., N.Y., N.Y. 12545

DISTRIBUTORS WANTED

PACHY'S, BENDS, JEWELRY AND a complete line of youth oriented products, please write to:
Biloxi, MS 9405, D. L. Jackson, 800-800-500.

GOLDEN OLDIES TRADING POST

Don't Miss it! Classified Advertising Closes Every Monday.

WANTED TO BUY
"FOR SALE" SWAPPING
Use the headline that fits your need.

Regular Classified: 75¢ per word. Minimum $15.00.
Display Classified: $35.00 per column inch.

PAYMENT MUST ACCOMPANY ORDER:
Billboard Golden Oldies Trading Post
1515 Broadway, New York City 10036

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL
(The Service of the Stars Since 1940)

THE COMEDIAN
Original material, no rip-offs. Write for samples.

$50-$500.00.

1111 Beach Rd., N.Y., N.Y. 12545

"FOR SALE"

SOLD AT AUCTION: COLLECTORS RECORDS.
1.P.S. JAZZ REBOUNDER PROMENADE, 613-613-1318,
2.1000 COUNTRY WESTERN, 613-613-1318.
3.5000 WESTERN AND COUNTRY, 613-613-1318.

Advertising Brings Results

www.americanradiohistory.com
SEES SALES OF 500,000
Phonogram Will Spend $300G In TV Ads For Peters & Lee Album

LONDON—Phonogram will spend well over $300,000 on television advertising here to promote Peters and Lee’s latest album “Peters And Lee—A New Voice in the Marketplace.”

But the company is predicting sales of 300,000 for the LP and hopes the campaign will be more successful than that for the “Best Of The Stylistics” TV-advertised album, which sold only 15,000 copies.

However, the dealer margin remains, as with the Stylistics, at 25 percent, down from the usual 36 percent. This previously prompted protests from the Gramophone Record Retailers’ Association, but the talk in the U.K. among many of whose members claimed that dealers were being required to subsidize the cost of the Stylistics campaign.

But Phonogram marketing director Ken Maliphant says: “We proved with the Stylistics that the right sort of television advertising really does sell large quantities of records.

“A discount of 25 percent is economic at $4.95, with full standard cartridges rising to just under $5.

“Rise includes an assist to the marketplace.

“The campaign, those dealers in areas not covered by the television advertising, is being assisted with more recording.”

“Peters and Lee have also been promoted with a platinum album edition of Phonogram, marking the sales of more than 2.5 million records and tapes sold in the past two years, plus a gold cassette for ‘We Can Make It,'” selling more than 300,000 copies.

Last week, Peters and Lee left for a two-week recording session with Jimmy Bowen in the U.S., the first session for the label on an American producer. During the summer Bowen flew in on a three-week tour, just to study the duo’s on-stage act.

Peters and Lee have also been presented with a platinum album edition of Phonogram, marking the sales of more than 2.5 million records and tapes sold in the past two years, plus a gold cassette for “We Can Make It.”

WEA Execs in Scandinavian Trip

COPENHAGEN—Top international recording and management executives met here to discuss general operations in the Scandinavian territories.

Chairman of the Danish Metronome A/S, Jan van der Velden; EPA chairman and chief operating officer Frank Sinatra; and Austrian representatives meet here to discuss the Scandinavian representation.

Also in the party: quad; video and European coordinator Claude Nobs from Switzerland and, from Holland, WEA European coordination manager Brigitte Peschko.

From Sweden came managing director Bore bjorn, of Metronome, with a party of 13, plus the operations manager from Malco and Gothenburg, Poyden in Norway sent 10 people, fronted by manager Robert Bowden, and sent only five representatives, headed by managing director Harry Olsen.

From the Danish Metronome center there were three—managing director Torben Meshel, Famous Music, chief executive officer Olav Bennike and press officer Jan Aronowicz.

There were three chatrooms—of day-by-day details of the Hellepip Park Hotel, owned by Bent Fab- ricus-Bejer, who is also owner of Metronome Records in Denmark and composer of the international hit “Alles Gut,” plus copies of his own piano-playing records were sold.

Vartan Show, Set For October in Paris, Seen Costing $800G

PARIS—A new Sylvie Vartan show, to be staged next month at the Congress Palace, will cost a minimum of $800,000. Most of the finanziators behind the project are American, except for Sigfried Poggioli, an illusnous writer from Finland who includes Ashcroft as a French minister in the government.

The exact nature of the show has not yet been revealed, but it is expected to feature a well-known producer, Jean Marie Riviere, has been apprised.

Polydor Price Rise In U.K.

LONDON—Price of all Polydor-distributed products has risen in the U.K. by 10 percent. This move brings the price of a Super pop album to $6.49, with cassettes and cartridges rising to $7.15. Singles go up to $1.41.

The new list price for albums puts a sampler at $2.02, budget classical at $2.75, the Special series at $3.94, standard classical at $4.35, select pop at $5.48 and finally the De Luxe album at $7.15. On albums, cartridge, mid-price pop sells at $4.29, mid-price classical at $4.95, with full-price classical at $5.48.

Polydor managing director Fred Hazen explains the rises mainly are due to increased production and material costs.

Reggae Gets Boost In U.K. As Trojan Disks Return

LONDON—Trojan Records is back in the marketplace. The reggae record label is the owner of the group bought out B&C/Trojan after its collapse earlier this year.

A number of new singles and albums are out and more production is scheduled for the weeks ahead. Two major Amber artists, Ken Boothe and John Holt, who had U.K. hits on Trojan during its B&C affiliation, have signed new deals with new outfits, along with several others.

Two new executives have been appointed to the Trojan staff, Dan Harrow, former 2-Tone studio engineer, and Ed Archer, editor of Trojan’s in-house magazine, are working on a new plan of attack.

Tony Douglas, a journalist who previously wrote for West Indian World, is overseeing the Trojan reactivation, and Eddy Airay, formerly with the Muik City radio station, is handling promotion, along with Barry Christian and Alan Firth and of production.

New releases include Ken Boothe’s “Freedom Street,” and Derrick Harrison’s “Highest Reggae Hits,” album, plus singles from Har- ron, Johnny Clarke and Barrington Spence. Future singles are expected from Boothe, the Upsetters, Tommy McCook and Delroy Wilson. And back-in-print on the B&C/Trojan logo, 1976, will be available as soon as it can be pressed.

Douglas says: “Trojan with Saga is perfect new company, with new people, new policies. We’ve re- tained the name, of course, because as a source of reggae music, Trojan reputation is second to none in Britain.

“And the market for reggae is huge. Its future has only been scratched so far. Chart success by artists such as Ken Boothe is just the beginning.”

Airey is visiting Jamaica soon to search for new artists, and the company will be looking at reggae music repertoire, which will appear prominently on the Home, Attack and Action labels.

News of Trojan’s regeneration comes only a week or so after another ex- ecutives, Webster Swindflower and Junior Lincoln, associated with the company during the B&C days, and announced the formation of their new reggae operation, Viking Records.
CBS France Aims For 50% Rise In Sales In ‘Difficult’ Market

Continued from page 4

15-25 age group. The irony of the situation in France is that it was CBS which pioneered the singles format nearly 10 years ago in the face of fierce competition from the well-established EP market.

“The cost of winning that battle,” Souplet says, “has been that the French public has now become over-oriented towards the single. Our idea was that the single would act as a sampler for the LP, but the present economic climate is restricting spending on records to the point where buyers are opting for hit singles and tending to neglect the follow-up albums.

A further irony, as far as CBS is concerned, is that the company has had a particularly impressive run of hit singles recently—by Dave, Gerard Lenorman, Annie Cordy, Joe Dassin, Nino Ferrer, Billy Swan and Michel Fugain.

The growth of the budget album market with the implantation of Mr. Pickwick, and the intensified budget activity of most of the majors, is a further factor limiting full-price LP sales.

Speaking to more than 200 delegates, including representatives from CBS Canada, Holland, Belgium and Switzerland, Souplet says: “The balance must be restored to the French market and in the next year we shall be concentrating on our efforts on budgeting album sales. Souplet contended that the equilibrium of the French market with the more satisfactory balance of LP and singles sales in the U.K. and German markets. “In 1974-75,” he says, “63 percent of our record sales income was from singles and only 37 percent was from LPs, including cassette sets.”

Recommended price of a single in France currently is 11 francs 50 (about $2.52); a budget album is 14 francs 90 ($3.40); and a full-price album around 18 francs ($3.85)—to, in a sense, it is false economy for the public to buy singles rather than albums.

“But the fact remains,” says Souplet, “that we are getting back to the days of million-selling singles, while albums selling as little as 3,000 can get into the lower half of the charts.”

A measure of the CBS determination to step up album sales is the fact that, despite the general tendency to trim staff, Souplet is taking on additional manpower to sustain the campaign.

“There is no easy way,” says Souplet. “With the high value added tax in France of 33 percent, we cannot make the full-price album cheaper than it already is.”

The fact is that albums would be more costly in France were it not for the disproportionately high retail price of the single. Singles sales, in a very real sense, subsidize album costs.

In the address to delegates, Souplet said that despite the various problems confronting the industry, CBS France had had one of the biggest turnover increases in 1974-75 of any year in its history. Sales were up 29.8 percent, compared with 1973-74.

Illustrating the phenomenal singles revival, 45 records were up 300 percent on last year. Sales of LPs and cassettes improved by 19 percent.

Finally, Souplet referred to the continuing problem of rights problem in France (where neither the state broadcasting organisations nor the peripheral commercial stations are paying record companies, artists and musicians for the use of recorded works) as a very grave matter.

The French recording industry has had no response to its request for negotiations to establish an agreement on fees with the radio stations. “And this, to our great regret,” says Souplet, “means that we shall have to take the matter to court.

“Despite the sustained efforts of our industry and the exercise of the greatest goodwill,” Souplet told the delegates, “there is no solution in sight and we are moving rapidly towards a very severe conflict. This situation is all the more regrettable in the light of the fact that the government has approved the provision in France of 21 more local radio stations.”

Souplet described this development of regional radio as one which “ordinarily our industry would have welcomed wholeheartedly.”

It seems, however, that unless there is any approach from the radio stations before Oct. 15, the French record industry association—the Syndicat National de Edition Phonographique et Audiovisuelle—will take the matter to court.

“But,” says Souplet, “I sincerely hope that the two industries can achieve an understanding as soon as possible so that this question can be satisfactorily resolved in most of the Common Market countries.”

During the various meetings to present new repertoire, delegates were told that there were signs that U.K. product was starting to regain its influence in France—a country whose charts have for years been dominated by homegrown product, in a proportion up to 80-20 percent.

There was a general stability in jazz sales and what Souplet called a regrettable lack of growth in sales of classical music, which remain static at 12-14 percent.

One of the major growth areas is that of double albums—reissues and special compilations. The compilations have proved particularly successful as cassette material.

Cassette sales, in general, are showing signs of revival and a top-selling artist can achieve cassette sales of between 30,000 and 50,000, averaging out at around 20 percent of record sales of the same LP.

Concerning the major events of the four-day convention was the appearance of CBS artists—among them Dave, Berries Reading, Annie Cordy, Michel Fugain and Michel Plagiaro—at a special dinner show at the Palm Beach in Cannes.

During the convention it was announced that guitarist Manitas de Plata has been signed to play eight concerts in Canada, Oct. 6-15, and seven in the U.S., including Carnegie Hall, Oct. 16-26.

Two Yr. Delay Seen in Beatles, Klein Battle

LONDON—An attempt by former Beatles to resolve their dispute with the group’s ex-manager Allen Klein is not likely to bear fruit until 1977,

The legal moves involved were described as “hideous complexity” by Gerald Godfrey, Queen’s Counsel representing Klein in the High Court here last week.

However, his plea that the artists’ lawsuit against Klein’s company ABKO should not yet be set down for hearing was rejected by Mr. Justice Oliver. He decided that the action should be listed within 28 days. But the hearing, which is to be heard in London and is estimated to last three months, will probably not find space in the courts until 1977.

In the action, George Harrison, Ringo Starr and John Lennon seek a declaration that their 1969 partnership agreement with the American impresario was void because of his “undeclared influence and misrepresentation.” They also seek damages against Klein.

Paul McCartney is not involved in the action.

From The Music Capitals Of The World

AMSTERDAM Two gold disks for Australian singer Kamahl, one for his Dutch chart-topping “The Elephant Song,” and another for his album of the same name. And a “gold” for Dutch country-rock band the Tumbleweeds, having sold more than 25,000 copies of the album “Tumbleweeds.”

LAS VEGAS Slide and rhythm guitarist Japie (Continued on page 52)

SINGING, playing, composing, L.A. native Japie Weinberg has been called a “great American folk musician,” but he insisted Monday that his recent album, “Both Hands,” is the work of a “great American folk musician.”

He said that he had been working on this album for several years, but felt that he was not ready to release it until now. He added that he was “very pleased” with the results.

“I wanted to do something that was different,” Japie said, “something that hadn’t been done before.”

Japie is the first American folk musician to release an album that includes songs written by American folk musicians.

The album features songs by such well-known American folk musicians as Pete Seeger, Peter Yarrow, and Folk Singer. The songs are sung in English and Spanish, and the album includes both acoustic and electric guitar playing.

Japie’s latest album is a follow-up to his first album, “Both Hands,” which was released in 1970. The album included songs written by Japie as well as songs written by other American folk musicians.

During his recent concert tour of the United States, Japie performed many of the songs from his two albums, as well as some new songs that he had written specifically for the tour.

Japie’s concerts were well-received, and he received many positive reviews from critics. He was also invited to perform at several festivals, including the Newport Folk Festival and the Woodstock Festival.

Japie continues to write and record music, and he hopes to release another album in the near future.
ON U.K. CHART

'Shoes' Is On Firm Footing After Copyright Settlement

LONDON—Following weeks of uncertainty about the future of the record, it now seems almost certain that Dart Records is to enjoy its first hit with "Shoes," by Reparata.

The single, originally released by Polydor, then banned from distribution for a week as a result of High Court action here, is riding high in the Music Week list of chart "breakers" last week.

After a further court decision to allow Polydor to continue to distribute the single, the dispute was finally resolved late last week when it was agreed that the single should appear on the Dart label and be jointly distributed by Polydor and by President, Dart’s distribution company.

The dispute arose over a question of copyright. Dart claims it has sole U.K. rights in master tapes of recordings made by Reparata under a three-year contract signed in 1972. Although it is true the agreement expired in February, the opinion of Dart managing director Clive Stanhope is that the master tapes of "Shoes" and the flip-side "A Song for All," must have been made before then and were, therefore, covered by the agreement.

It is the absence of representation from Polydor, this argument gained Dart a High Court injunction preventing distribution pending copyright action. But the injunction was lifted the following week when Polydor appeared to deny infringement of copyright.

For Polydor, Elizabeth Appleby pointed out the record’s potential. She said it was essential to keep the promotion campaign going, and distribution maintained, to hold public interest.

The judge, Mr. Justice Oliver, says: “There is clearly a dispute as to the copyright of the record, but I cannot decide that point now.” He added that since nobody would benefit if the injunction were allowed to continue, he had no alternative but to lift it.

Since then, Polydor and Dart are said to have settled the matter out of court.

October, with U.K. and U.S. tours scheduled for December. U.S. producer Steve Veraca, who produces the next Bintangs album, is also producing a solo LP of singer-guitarist Arti Kraayeveld, former Bintangs, in Los Angeles early next year. Kraayeveld, and bass-playing brother Rene, have both left the Carlsburg group.

Mariska Veres, former lead singer of Shocking Blue, gives her first solo performances next week, taking in with her first solo single, "Take Me High," (Dureco), and she will include earlier Shocking Blue hits. New manager, Rene Freese, for pop team Trace, formed a year ago by ex-Exekion keyboard player Rick van der Linden. Group’s new album is "Birds" (Phonogram).

Just released, "Mind Mirror," the last album by the now-disbanded Ekseption (Phonogram). New single by Bonny St Claire and Unit Gloria is "Rocco, Don’t Go," out this month. New single of Hank The Knife and The Jets is "Stair, The Gunman," strong follow-up for the team formed by Henk Bruysten, former bassist of Long Tall Ernie and The Shakers. Singer-guitarist Speet Hildebrand, whose debut album "Fise Under Popular" was for Ariola, on the road next month, accompanied by The Magic Box Band, recently formed by Jan "Jumping Johnny" Rietman, former pianist with the Shakers... Magic Box Band includes a guitarist, former member of Spanish group Los Bravos, who had an international hit with "Black Is Black."

Arnie Treflers, singer with the Shakers, produces debut single by new group Trademark, a reggae number "Need A Woman" written by Treflers and Tony Brinelli, English saxist with the Shakers... Rijk Groenveld, former member of the duo Greenfield and Cook, now on a solo career under the name Rick Greenfield.

Negramp signed the Dutch band The Studebaker, with a debut album out later this year. Negramp also signed the Hobo String Band, a country-rock team previously on the CWR label. Hans Vermeulen, for ten years member of pop band Sandy Coast, not staff producer for Bastar, and currently producing a single for girl singer Cherry Van Gelder-Smith... Penny De Jager, who won national fame as a dancer in the weekly television program "Top Pop," making a solo single for Phonogram.

Fram Michaels director of Sound Push, one of the top Dutch recording studios, has become new partner of Jan van Venn, owner of production company Black Night Music. Mits produced debut single of new group Tendertoot, a cover version of the old Springfields hit "Island of Dreams."... Mits also to produce the debut single of singer-pianist Andre Meulman and singer Ben van Rijn.

Next album of Focus singer, keyboard player and Raulis Thijssen van Leer out next month on CBS—his official follow-up to the 1972-released album "Insemination," which has sold more than 260,000 copies in Holland alone. Dutch singer Dennis Rossouw here for three concerts. And Dave Mason also in for personal appearances along with U.K. singer Joan Armatrading.

British hard-rock band Gentle Giant in Rotterdam for concerts and newly-reformed group Van der Graaf Generator also in for shows. But postponement until December of planned shows by Tangerine Dream and Status Quo. "Royal Bed Bouncer" title of third Kayak album. Out via Bovema, and it includes a single "Passing Anglia," a dedication to Patricia Pasy who the Kayak musicians think is Holland’s top girl singer... Duccio represents the French, Mr. Pickwick label and has already released 25 albums, with old material presented by stars like Jerry Lee Lewis, the Platters, Les Compagnons de la Chanson, Patachou, Josephine Baker, Harry James, Ray Conniff, Ivan Revloff, Manitas de Plata and Mahalia Jackson.

Starting next week, the introduction of two new American jazz labels here by Dureco: Freedom and Black Lion. On Freedom, progressive material from Roland Hanna, Cecil Taylor, Albert Ayler, Don Cherry and Paul Bley, and Black Lion features product of Earl Hines, Ben Webster, Nat King Cole, Teddy Wilson, Thelonious Monk, Barney Kessel, Stephane Grappelli and Chris Barber.

Girl singer Tonny Heuwaarden out with a Negramp single cover of the Kris Kristofferson song "Just One Kiss"... More than 800,000 copies of the George Baker Selection hit "Paloma Blanca," already covered by eight other artists, have been sold in Germany and is a chart-topper there. Covers include French girl Patricia Laviola, German Jurgen Marcus and U.K.’s Jonathan King... Recently

(Continued on page 56)

From The Music Capitals Of The World

INTERNATIONAL

We thank the world for your songs...

Our biggest ever — the 4th Tokyo Music Festival.

Maureen McGovern coped the Grand Prize with her rendition of Paul Williams’ "Even Better Than I Know Myself." It couldn’t have been better.

But it will be.

Next year.

At the 5th Tokyo Music Festival.
Jazz Fest In Ottawa

OTTAWA—A major Canadian jazz festival, inaugurated by the department of community affairs and the University of Ottawa, in cooperation with the CBC and CHOR, the campus radio station, was held in Ottawa last week.

Groups from Montreal, Toronto and Ottawa participated in jam sessions, workshops and a concert on the campus of the University of Ottawa.

Communications Post to Juneau

OTTAWA—Pierre Juneau, former minister of the Canadian Radio and Television Commission, has been sworn in as the minister of the Canadian Department of Communications. He succeeds Gerard Pelletier, who left to become this country's ambassador to the United States. He is also the current chairman of the RTC.

Juneau will run for Parliament in the new federal by-election, to be held on Oct. 14. Juneau, who was chairman of the CRC in 1968, has been instrumental in setting up regulations, regulations, as well as in the creation of the new commission. He was also a key figure in the creation of the Canadian Radio-television and Telecommunications Commission, which is now responsible for the regulation of the industry.

According to the planning committee, the festival was headed up by John Wazeter, the director of community affairs. The objectives of the festival were to present outstanding Canadian jazz musicians and to encourage the participation of Canadian jazz groups in the festival. The festival was also designed to attract attention to jazz as a serious music form; it included a variety of musical styles and genres such as swing, big band, and contemporary jazz.

During a recent concert at the University of Ottawa, the group was joined by the University's Department of Music. The festival was also supported by the University's Department of Music, which offered opportunities to publicize local jazz groups.

A complete list of live jazz groups in a live audience setting with the CBC's jazz department produced the concert, which was broadcast on the CBC. A jazz workshop performance with the Fred Stone Quintet was performed on the final evening, an all-night jazz concert featuring nine different groups presenting varied styles of jazz. Nighthawk, a columnist for the Montreal Gazette, introduced the musicians to the audience.

Among the groups and individual musicians performing were Sonny Green, Jim Galloway's Metro Stompers, Toronto; and the Bob Hijkin Jazz Ensemble. Zak, Sayed Abdul Al-Khabri and Son, the Bernie Shenesky Trio, the Steve Greenford Quintet, David Hill, the David Hill Quintet, and the John Cassidy Quartet.

A complete list of official sponsors is included in the program. The festival was also sponsored by the Canadian Radio-television and Telecommunications Commission, the Department of Communications, and the Canadian Federation of Musicians.

Additional sponsors, including the Department of Community Affairs, the Department of Indian Affairs and Northern Development, the Department of National Health and Welfare, the Department of National Resources, and the Department of Social Development, are sponsoring events as part of the festival.

The festival is being held in cooperation with the Canadian Broadcasting Corporation, the Canadian Association of Broadcasters, and the Canadian Federation of Musicians.

Several concerts are scheduled, and more are expected to be added as the event progresses. The festival is expected to run from September 27 to October 13.

The festival has been designed to feature a variety of musical styles and genres, including swing, big band, and contemporary jazz. The festival is also designed to attract attention to jazz as a serious music form.

A complete list of sponsors is included in the program. The festival is being sponsored by the Canadian Broadcasting Corporation, the Canadian Association of Broadcasters, and the Canadian Federation of Musicians.

The festival is being held in cooperation with the Canadian Broadcasting Corporation, the Canadian Association of Broadcasters, and the Canadian Federation of Musicians.

See the full program and list of sponsors online at www.americanradiohistory.com.
This Week
1 SAULING—Rand Stewart (Warner Bros.)
2 THIS IS THE LIFE—The Series Whitney (EMI).Tender Music
3 I CAN’T GIVE YOU ANYTHING (But My Love)—Donny Osmond (Polystar)
4 MOON SHINE—Cyndi Lauper (Warner Bros.)
5 THAT’S THE WAY IT IS (Let’s Go)—Mott The Hoople (Polygram)
6 SUMMERTIME CITY—Mike Watt (Polygram)
7 COLD LOVE—A Pearl (Cyma /Banland Compass) (Mercury)
8 JUICE—Marcy Walker (Cortina)
9 HEARTBREAK—Benjamin Orr (Warner Bros.)
10 THESE NIGHTS—Marcy Walker (Cyma)
11 A HEART TO HEART—Tina Turner (Rolling Stone (Pasadena)
12 STEPHIE—Michael Sambu (Warner Bros.)
13 M.P.D. PRESIDENT—Green & Lexane (Cyma)
14 HEY—Elvis Presley (RCA)
15 WHEN THE NIGHT COMES—Elton John (Cyma)
16 BAND OF THE NEW—The Beatles (EMI)
17 BRIDGE OVER TROUBLED WATER—Simon and Garfunkel (Cyma)
18 MASTER OF ROCK—Paul & Paula (Warner Bros.)
19 BLACK WATER—Status Quo (Epic)
20 TEAR DOWN THE WALLS—The DoORS (Cyma)
21 TUDOR AND THE HAM—The DoORS (Cyma)
22 TONYA—The DoORS (Cyma)
23 THE HUNGER—Elton John (Cyma)
24 STEPHIE—Michael Sambu (Warner Bros.)
25 WATERMARK—Gary Numan (A&M)
26 WHEN THE NIGHT COMES—Eagles (HBS)
27 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
28 WATERMARK—Gary Numan (A&M)
29 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
30 WHEN THE NIGHT COMES—Eagles (HBS)
31 1969 MOVIE STAR—Stevie Wonder (Cyma)
32 DON’T DO IT—The DoORS (Cyma)
33 LIFE IN THE Uk—The Who (Cyma)
34 COMPLETE—Charlie Rich (EMI)
35 COUNTDOWN—Paul & Paula (Warner Bros.)
36 TANGO—Elton John (Cyma)
37 TELEPHONE INTL.—The DoORS (Cyma)
38 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
39 WHEN THE NIGHT COMES—Eagles (HBS)
40 WATERMARK—Gary Numan (A&M)
41 1969 MOVIE STAR—Stevie Wonder (Cyma)
42 DON’T DO IT—The DoORS (Cyma)
43 COMPLETE—Charlie Rich (EMI)
44 COUNTDOWN—Paul & Paula (Warner Bros.)
45 TELEPHONE INTL.—The DoORS (Cyma)
46 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
47 WHEN THE NIGHT COMES—Eagles (HBS)
48 WATERMARK—Gary Numan (A&M)
49 1969 MOVIE STAR—Stevie Wonder (Cyma)
50 DON’T DO IT—The DoORS (Cyma)
51 COMPLETE—Charlie Rich (EMI)
52 COUNTDOWN—Paul & Paula (Warner Bros.)
53 TELEPHONE INTL.—The DoORS (Cyma)
54 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
55 WHEN THE NIGHT COMES—Eagles (HBS)
56 WATERMARK—Gary Numan (A&M)
57 1969 MOVIE STAR—Stevie Wonder (Cyma)
58 DON’T DO IT—The DoORS (Cyma)
59 COMPLETE—Charlie Rich (EMI)
60 COUNTDOWN—Paul & Paula (Warner Bros.)
61 TELEPHONE INTL.—The DoORS (Cyma)
62 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
63 WHEN THE NIGHT COMES—Eagles (HBS)
64 WATERMARK—Gary Numan (A&M)
65 1969 MOVIE STAR—Stevie Wonder (Cyma)
66 DON’T DO IT—The DoORS (Cyma)
67 COMPLETE—Charlie Rich (EMI)
68 COUNTDOWN—Paul & Paula (Warner Bros.)
69 TELEPHONE INTL.—The DoORS (Cyma)
70 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
71 WHEN THE NIGHT COMES—Eagles (HBS)
72 WATERMARK—Gary Numan (A&M)
73 1969 MOVIE STAR—Stevie Wonder (Cyma)
74 DON’T DO IT—The DoORS (Cyma)
75 COMPLETE—Charlie Rich (EMI)
76 COUNTDOWN—Paul & Paula (Warner Bros.)
77 TELEPHONE INTL.—The DoORS (Cyma)
78 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
79 WHEN THE NIGHT COMES—Eagles (HBS)
80 WATERMARK—Gary Numan (A&M)
81 1969 MOVIE STAR—Stevie Wonder (Cyma)
82 DON’T DO IT—The DoORS (Cyma)
83 COMPLETE—Charlie Rich (EMI)
84 COUNTDOWN—Paul & Paula (Warner Bros.)
85 TELEPHONE INTL.—The DoORS (Cyma)
86 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
87 WHEN THE NIGHT COMES—Eagles (HBS)
88 WATERMARK—Gary Numan (A&M)
89 1969 MOVIE STAR—Stevie Wonder (Cyma)
90 DON’T DO IT—The DoORS (Cyma)
91 COMPLETE—Charlie Rich (EMI)
92 COUNTDOWN—Paul & Paula (Warner Bros.)
93 TELEPHONE INTL.—The DoORS (Cyma)
94 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
95 WHEN THE NIGHT COMES—Eagles (HBS)
96 WATERMARK—Gary Numan (A&M)
97 1969 MOVIE STAR—Stevie Wonder (Cyma)
98 DON’T DO IT—The DoORS (Cyma)
99 COMPLETE—Charlie Rich (EMI)
100 COUNTDOWN—Paul & Paula (Warner Bros.)
101 TELEPHONE INTL.—The DoORS (Cyma)
102 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
103 WHEN THE NIGHT COMES—Eagles (HBS)
104 WATERMARK—Gary Numan (A&M)
105 1969 MOVIE STAR—Stevie Wonder (Cyma)
106 DON’T DO IT—The DoORS (Cyma)
107 COMPLETE—Charlie Rich (EMI)
108 COUNTDOWN—Paul & Paula (Warner Bros.)
109 TELEPHONE INTL.—The DoORS (Cyma)
110 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
111 WHEN THE NIGHT COMES—Eagles (HBS)
112 WATERMARK—Gary Numan (A&M)
113 1969 MOVIE STAR—Stevie Wonder (Cyma)
114 DON’T DO IT—The DoORS (Cyma)
115 COMPLETE—Charlie Rich (EMI)
116 COUNTDOWN—Paul & Paula (Warner Bros.)
117 TELEPHONE INTL.—The DoORS (Cyma)
118 THE BAND OF THE SUMMER—Buffalo Springfield (EMI)
119 WHEN THE NIGHT COMES—Eagles (HBS)
120 WATERMARK—Gary Numan (A&M)
GENERAL NEWS

Jazz will Wake Up Las Vegas' Strip

Continued from page 1

trying to stimulate interest in jazz here, prove it'll work and make the hotels realize there is a market for it in this area.

Monk formalized the society last April and the organization is comprised of local musicians, businessmen, patrons of jazz and Univ. of Nevada, Las Vegas faculty. But the fledgling group has also drawn support from such celebrities as B.B. King, Count Basie, Rawl and Earl "Fatha" Hines.

Other backers from the entertainment world, but who make Las Vegas home, include St. Zeno's, Billy Eckstine, Red Fox and Red Rodney.

Mongayne came to Las Vegas in 1970 from the Red Norvo Trio and has produced five albums, the latest on the Philadelphia International label called, "Montgomery Reality.

The guiding purpose of the local society to promote jazz, from a community, educational and showplace standpoint. A program is being given at the local junior and senior high schools where musicians may lecture as well as illustrate, through a boxed set available to their talents. Scholarships will also be set up for deserving students.

Colored Bees was Montgomery performed for an hour with his sextet, at the Aug. 31 show at the Univ. of Nevada.

The group was so well received that they have been invited to play the 62nd annual Easter Festival in the spring, and to return to the Strip in the fall.

BLOW YOUR WHISTLE—P.L.P., group by Bruce Morrow for NBC-TV News at Ultra-Sonic Recording Studio in New York. In control room are, standing from left, Bugs Bower, label vice president, Tom's and Morrow; seated at console, with Ben Weiss and Bill Stahl, and engineer Steve Goetz. P.L.P. division of Pickwick recently held bash for group, whose single "7-5-4-3-2-1 (Blow Your Whistle)" is disco/chart hit.

FCC Halts 'O' Enhancing

Jerry Lebow of Sanus in Las Vegas points out that the stereo separation was actually 33-34 db because, in qual, you must measure the stereo separation between the front speakers but from a midpoint from the left wall to a midpoint on the right wall of sound.

He also says the use of an encoder at the station "is a whole grey area since the FCC has no policy on it."

Time line not currently "lazily" considered just another audio processing piece of equipment, says an engineer, "if all of audio processing devices are nebulous at this time.

Personally, he feels the FCC does not have the development of quad broadcasting "if they wanted to step matrix quad broadcasting they could do it already."

The only "ruling" about matrix at this time. Lebow says, is a letter in 1971 from Harold Kassens, former chief technician in the FCC, to Howard Durbin, then with ElectroVoice, that basically said the FCC had no rule that applied to anything that happened before the console stage at a station—thus the lack of applicability to receivers and/or encoders.

Lebow says he knows of at least 11 FM radio stations that have been using FCC-inspected encoders installed after the console stage. He feels that the FCC will take years to get to around to approving any form of discrete quad broadcasting and that it is up to matrix manufacturers to provide good to the public now as a public service.

MCA Exploits LP

LOS ANGELES—Olivia Newton-John's newest MCA LP, "Clearly Love," will be accompanied by extensive marketing, promotion and merchandising campaigns.

Didn't Bill Graham send Don Kirshner a long, detailed letter blasting Kirshner's Rock Awards TV special for "friends of the music industry production standards?"

Jerry Shurell, Electro/Axium executive, is serious about such a singing career. He played the Times Club in the San Francisco Bay Area last Easter weekend.

Buck Owens' appearance at San Diego Sea World drew more than 10,000 to the park's normal weekend crowds.

Gospel singer Bob Ellis, lost $45,405 in damages to his Mahlu Colony home during a fire.

The Pickwick Recording Studio would like to know that last week's Billboard Colorado Special photo of Elton John at a studio control board was not taken at Capitol Studios in San Francisco. John Denver headlines the premiere of Howard Cosell's ABC-TV variety hour Saturday (20).

Paul Anka will tape a live album during his 10-day charity benefit stand at New York's Palace Theatre starting next Thursday (25). The Staples Singers debut on Warner Bros. with the Curtis Mayfield title song to Bill Cosby's "Do It Again."

Elita Fitzgerald joins other talent for appearances to honor William Alexander at Buddy's Place, New York, on Sunday (21). Monies from event go to T.J. Martell Memorial Fund for Leukemia Research. Roberta Flack elected to board of trustees at Atlanta U. She is writing a book, "He Done Be Done," designed to help teachers in understanding problems essential to dialect-speaking students.

Bobby Short returns to Cafe Carlyle, New York, Tuesday (16) for ninth season at keys. . . . NBC News airs unaired red carpet film "Shake, Rattle and Rock," story of British composer David Fanshawe's journey through East Africa, Saturday (20), at 11:30 p.m. for "Africans Sanctus" is performed near Kalabari and recorded by Philips Records. . . . BMI presy Eddy Cramer delivers series of lectures on "Copyright Law for Musicians and Producers" at the New School, NYC. Four lectures will be given on Thrusdays, starting on Oct. 2.

Chuck Mangione taped a segment with Mike Douglas to talk about his "The New York Philharmonic" album. The album was released by Warner Bros. on Sept. 29 at 5:30 a.m. Two top songwriters from all the local clubs will be playing the dance, while hosting clubs will be handled by WBBM program director, Ron Robin and WLS's Sunny Joe White. Tickets, sold by through and retailers. On Saturday, Oct. 3, Mangione will be performing at the Bean featuring the Village Gate album aired live on WVRV on Monday (15).

CBS News has filed Midland International's Scott Calo to Germany this month for a promotion tour. . . . Jeff Barry to produce a LP of original material by the Buckley Patriotics for the Rainbow Collection. . . . The Different Drummer and Satin label's division of Cey Industries has moved to 635 Tenth Ave., New York.

Jackie Jackson appeared at benefit Sept. 5. 910 and financially troubled Main Point, Bryn Mawr, Pa.

Foundation Asks Acts To Program

NEW YORK—The Artists-in-Residence Program of the ZBS Foundation is inviting recording artists to join the program and "experience with us the possibilities available in sound and audio production."

The program, with accommodations for 14 artists, will run from Oct. 1, 1975 through July 1976, during which time visiting acts will have access to a recording studio placed at their disposal on a 24-hour basis. An engineering and production staff will also be available.

During the five days that each artist spends on ZBS's 45-acre farm near Saratoga Springs, N.Y., he or she will have access to a fully-equipped 4-track recording facility with 12-in. put undetected capabilities.

According to ZBS officials, the idea behind the program is to encourage experimentation by artists in many fields, and to work out audio ideas which may have been unrealized because of a lack of available technical facilities.

Artists who have never worked in audio production are also invited to participate in a situation which provides them with assistance from experienced personnel.

Credit: www.americanradiohistory.com
THE JELS BAND—Robbie, Atlantic SD 18147. With each LP the pace for the past several years, the Jels have given us more to savor to this point. That is not to say that the Jels are not good, far from it, but their lack of consistency in sound has been a bit of a disappointment. However, with this latest offering, they have once again lifted their game to the top of the heap and have delivered a performance that is worthy of their past successes.

THE CHARLIE DANIELS BAND—Nightwind, Kama Sutra KSB 2607 (1976). Perhaps the best LP that the band has ever recorded, this album features a collection of songs that showcase the band’s versatility and skill. From the driving rockers to the more acoustic numbers, each track is a standout and a testament to the band’s ability to adapt and evolve.

PINK FLOYD—Wish You Were Here, Columbia PC 31453. After too long a layoff, one of the best rockers in the business is back with an album of what he always did best: the fire and passion of youth. This record captures the essence of the band’s early days and is a true classic for their fans.

THE MARY HIBBS—Taj Mahal, Mayan MA 1002. Taj stays with the reggae sound he developed on his last LP, but also pulls in a strong jazz swing for a rather effective, almost Caribbean overall sound. Their instrumentation is excellent, and several cuts which are primarily in instrumental, an old Chuck Berry classic, and one of his jazz sides cut through with some ordinariness, but the overall feel of this album is quite successful. The key to Taj’s success is his ability to combine different elements into a cohesive whole, and this LP is a testament to that.

FOUR TOPS—Reach Out I’ll Be There, Motown M-107. The Four Tops return with their usual sound, but this time with a bit more of a soulful edge. The album features several standout tracks that showcase their unique vocal harmonies and impeccable rhythm section.

JIMMY JAMES & THE VAGABONDS—Come Over (To My Place), Elektra 2601-1046 (Elektra-Asylum). This LP is a welcome addition to the band’s already impressive body of work. The title track is a standout, with its driving beat and catchy melody, and the rest of the album is equally strong, with tracks that showcase the band’s versatility and skill.

JEFFERSON AIRPLANE—After Bathing Ataxia, RCA 2639. With this LP, the Jefferson Airplane continue to refine their sound and deliver another album that is as much a musical journey as it is a collection of great songs. Songs like “White Rabbit” and “Somebody to Love” are timeless classics that continue to resonate with audiences today.

THE ROLLING STONES—Beggars Banquet, Decca DL 8250. This album is a true landmark in rock history, with tracks like “Paint It Black” and “Gimme Shelter” that have become staples of the genre. The Stones’ sound is at its peak here, with a mix of blues, rock, and R&B influences that make for a truly unforgettable listening experience.

SUGARLOAF—Gold, A&M SP 33801. Sugarloaf delivers another strong album with this LP, featuring tracks like “Summer Breeze” and “Sunny.” Their sound is a blend of country, rock, and soul, with each song showcasing the band’s musical talent.

THE ROLLING STONES—Beggars Banquet, Decca DL 8250. This album is a true landmark in rock history, with tracks like “Paint It Black” and “Gimme Shelter” that have become staples of the genre. The Stones’ sound is at its peak here, with a mix of blues, rock, and R&B influences that make for a truly unforgettable listening experience.

OLDIES—Best of the Early Years, MCA LP-1054. This album is a treasure trove of classic hits from the 1950s and 1960s, with tracks like “Bo Diddley’s Song” and “Heartbreak Hotel.” The performances are vibrant and energetic, and this album is a must-listen for fans of classic rock and roll.

THE ROLLING STONES—Beggars Banquet, Decca DL 8250. This album is a true landmark in rock history, with tracks like “Paint It Black” and “Gimme Shelter” that have become staples of the genre. The Stones’ sound is at its peak here, with a mix of blues, rock, and R&B influences that make for a truly unforgettable listening experience.

THE ROLLING STONES—Beggars Banquet, Decca DL 8250. This album is a true landmark in rock history, with tracks like “Paint It Black” and “Gimme Shelter” that have become staples of the genre. The Stones’ sound is at its peak here, with a mix of blues, rock, and R&B influences that make for a truly unforgettable listening experience.
A MESSAGE TO THE MUSIC AND RECORDING INDUSTRY

On Thursday evening, September 25th, the music industry will take time to honor one of its brightest lights. Cy Leslie, Chairman of the Board of Pickwick International, Inc. will be the honoree at a testimonial banquet at the Century Plaza Hotel in Los Angeles. Cy has been a major industry leader and a force contributing to its strength and growth for over twenty years. The evening will be sponsored by Music, Appliance and Recording Industries (M.A.R.T.), all monies raised will be earmarked for the new City of Hope Children's Hospital.

This year as in past years, we as an industry, have been allowed the privilege to contribute to this very worthy cause. The City of Hope Children's Hospital is less than six months old but has already distinguished itself as a leader in the care and treatment of infants and children. Your funds are desperately needed if it is to continue its pioneer work in this specialized field.

As chairman of the Executive committee, I urge you to contribute to the success of this function by opening your hearts and your checkbooks. Let us, as an industry, continue to put forth all our resources needed to sustain this fine institution. I guarantee we'll all profit from your generosity.

Sincerely,

Jerry Moss
President, A & M Records
Pop

**THE EAGLES**—Loot Eyes (2:38); producer: Bill Szymczyk, ASCAP, BMI. 1975.

**SHANA**—The Shelter (3:22); producer: Richard M. Sherman, BMI. 1975.

**7 WONDERS**—The Horseman (3:42); producer: Tom Dowd, BMI. 1975.

**DIANA ROSS & THE SUPREMES**—Rockin' Chair (3:21); producer: Rick Nielsen, ASCAP. 1975.

**ANN PEEBLES**—I'll Never Love Again (2:59); producer: John Lytle, BMI. 1975.

**LAWRENCE**—Do You Really Love Me (2:59); producer: Peter copper, BMI. 1975.

**NEIL DIAMOND**—Sweet Caroline (2:44); producer: Mike Denim, ASCAP. 1975.

The following tracks are recommended:

**THE EAGLES**—Loot Eyes (2:38); producer: Bill Szymczyk, ASCAP, BMI. 1975.

**SHANA**—The Shelter (3:22); producer: Richard M. Sherman, BMI. 1975.

**7 WONDERS**—The Horseman (3:42); producer: Tom Dowd, BMI. 1975.

**DIANA ROSS & THE SUPREMES**—Rockin' Chair (3:21); producer: Rick Nielsen, ASCAP. 1975.

**ANN PEEBLES**—I'll Never Love Again (2:59); producer: John Lytle, BMI. 1975.

**LAWRENCE**—Do You Really Love Me (2:59); producer: Peter copper, BMI. 1975.

**NEIL DIAMOND**—Sweet Caroline (2:44); producer: Mike Denim, ASCAP. 1975.

---

**Country**

**DOLLY Parton**—Go Tell It On The Mountain (2:49); producer: Porter Wagoner, ASCAP. RCA B-1039. (1969) This is an instrumental version of this classic bluegrass tune. The recording is quite excellent.

**Country Executive**

---

**Continue from page 88**

R. Cawork, Robert Zipkin and Richard L. Rice; Sam Rosenzweig set up an operation in a garage in Kenwood’s New York office.**

Boman Industries; Downey, Calif.,” has hired James Healy as district sales manager in upstate New York, Richard Lask as marketing manager for the Western U.S. and Joseph Moreau as Western regional manager. Former desk jockey Glenn Lee joins QCA Records’ Nashville office as a marketing representative.

---

**Sports**

Jim Brooks joins Westbound Records as national o.b. promotion chief. Karen Kuebler now tsorcerer of the concert promotion firm of Wolf & Rissman. The new firm, Carol Ross named East Coast managing director of the music division of Rogers & Cowan publicity firm, to be vice president, public relations, for Management Sciences Corp. Los Angeles.

Promotions at ABC Records & Tape Sales include Chuck Blacksmith to vice president, buying from Fairfield, N.J., branch manager, where he is succeeded by Richard Carter, joining from RCA national account manager. Stanley Subbrow takes over from Dan Berkow, who will be succeeded by Ed Berson, joining from ORT field sales manager. Topper Schroeder named Compton, Calif., branch sales manager, after 11 years in industry, most recently with RCA.

Richard Dunlap joins Capitol Magnetics from Audio Magnetics as Midwestern sales manager, professional products. At AT&F Teal, Minneapolis, Eugene Koch joins as vice president/general manager of 29 corporate-owned electronics centers, and Jim Murphy adds responsibilities as vice president/general manager of wholly owned Atlantic Corp. subsidiary and blank tape marketing subsidiary, in addition to post as corporate vice president, operations. Caroline Nemser promoted to merchandise controller for Radio Shack chain.
ORDER IT NOW!
APL1- / APS1-/ APK1-1166.
Exclusively on
RCA RECORDS
BAY CITY ROLLER
30,000,000 PEOPLE WILL SEE AND HEAR THE BAY CITY ROLLERS THIS SATURDAY ON THE "HOWARD COSELL SHOW"!

The groundswell in the American press and on the air is reaching staggering proportions. Now, an American audience will see and hear them for the first time. Everybody knows about the big event and everybody will be watching! This Saturday evening, September 20th, on network television... the beginning of The Bay City Rollers explosion in America!

THEIR DEBUT ALBUM IS JUST RELEASED!

Their Brand New Single Is Ready To Ship!

"SATURDAY NIGHT"

The Bay City Rollers Are Here... And Arista Has Them!
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Writer(s)</th>
<th>Publisher</th>
<th>Label</th>
<th>Number</th>
<th>Week</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Carolina in the Pines</strong></td>
<td>John McFee</td>
<td>(John McFee)</td>
<td>BMI</td>
<td>(Capitol)</td>
<td>45257</td>
<td>WBM</td>
<td>1975</td>
</tr>
<tr>
<td><strong>Theme from the Universal Picture Comedy</strong></td>
<td>Clark Dean, Jerry Stearns</td>
<td>(Clark Dean, Jerry Stearns)</td>
<td>BMI</td>
<td>(MGM)</td>
<td>45257</td>
<td>WBM</td>
<td>1975</td>
</tr>
<tr>
<td><strong>Do It Any Way You Wanna</strong></td>
<td>James Mtume</td>
<td>(James Mtume)</td>
<td>BMI</td>
<td>(Atlantic)</td>
<td>45257</td>
<td>WBM</td>
<td>1975</td>
</tr>
<tr>
<td><strong>You're the One</strong></td>
<td>James Mtume</td>
<td>(James Mtume)</td>
<td>BMI</td>
<td>(Atlantic)</td>
<td>45257</td>
<td>WBM</td>
<td>1975</td>
</tr>
<tr>
<td><strong>Whatever a Man</strong></td>
<td>James Mtume</td>
<td>(James Mtume)</td>
<td>BMI</td>
<td>(Atlantic)</td>
<td>45257</td>
<td>WBM</td>
<td>1975</td>
</tr>
<tr>
<td><strong>Keep It to Yourself</strong></td>
<td>James Mtume</td>
<td>(James Mtume)</td>
<td>BMI</td>
<td>(Atlantic)</td>
<td>45257</td>
<td>WBM</td>
<td>1975</td>
</tr>
<tr>
<td><strong>I'm Only Here for You</strong></td>
<td>James Mtume</td>
<td>(James Mtume)</td>
<td>BMI</td>
<td>(Atlantic)</td>
<td>45257</td>
<td>WBM</td>
<td>1975</td>
</tr>
<tr>
<td><strong>Eyes for You</strong></td>
<td>James Mtume</td>
<td>(James Mtume)</td>
<td>BMI</td>
<td>(Atlantic)</td>
<td>45257</td>
<td>WBM</td>
<td>1975</td>
</tr>
<tr>
<td><strong>I've Got to Do It</strong></td>
<td>James Mtume</td>
<td>(James Mtume)</td>
<td>BMI</td>
<td>(Atlantic)</td>
<td>45257</td>
<td>WBM</td>
<td>1975</td>
</tr>
</tbody>
</table>

A great new release... from the "maestro of mystery"

BERNARD HERRMANN

MYSTERIOUS ISLAND: Prelude; The Balloon; The Giant Crab; The Giant Bee; The Giant Bird. JASON AND THE ARGONAUTS: Prelude; Talos; Talos' Death; Triton. THE THREE WORLDS OF GULLIVER: Overture; Minuetto-Wapping; Hornpipe; Lilliputians 1 & 2; Victory 1 & 2; Escape; The King's March; Trees; The Tightrope; Lovers; The Chess Game; Pursuit; Finale.

SPC 21137

Other great Bernard Herrmann LP's*

Journey To The Center Of The Earth; The Seventh Voyage Of Sinbad; The Day The Earth Stood Still; Fahrenheit 451

Psycho; North By Northwest; The Man From Laramie

Jane Eyre; The Snows Of Kilimanjaro; Citizen Kane

SPC 44134

BERNARD HERRMANN

LONDON phase 4 stereo

* See your London distributor for special terms.
<table>
<thead>
<tr>
<th>FOR WEEK ENDING September 20, 1975</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP LP'S &amp; TAPE</strong></td>
</tr>
<tr>
<td>Last Week's Chart</td>
</tr>
<tr>
<td><strong>THIS WEEK</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>ARTIST</strong></th>
<th><strong>Title</strong></th>
<th><strong>Label</strong></th>
<th><strong>Weeks on Chart</strong></th>
<th><strong>AM</strong></th>
<th><strong>FM</strong></th>
<th><strong>RX</strong></th>
<th><strong>RE</strong></th>
<th><strong>CARE</strong></th>
<th><strong>FREE TO RE</strong></th>
<th><strong>CARE</strong></th>
<th><strong>FREE TO RE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>5 6 ODD HUMMERS</td>
<td>The Road to Yesterday</td>
<td>SLP 801</td>
<td>1 2 3</td>
<td>6.99</td>
<td>7.17</td>
<td>7.26</td>
<td>6.98</td>
<td>7.16</td>
<td>7.26</td>
<td>6.99</td>
<td>7.17</td>
</tr>
<tr>
<td>8 4 2 BRUCE SPRINGSTEEN</td>
<td>Born To Run</td>
<td>Columbus 32036</td>
<td>1 2 3</td>
<td>6.99</td>
<td>7.17</td>
<td>7.26</td>
<td>6.98</td>
<td>7.16</td>
<td>7.26</td>
<td>6.99</td>
<td>7.17</td>
</tr>
</tbody>
</table>

**STAR PERFORMERS:** Stars are awarded on the Top LP's & Tape chart based on the following upward movement, 1-10 Increase in sales / 11-20 Increase in sales / 21-30 Increase in sales. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, result in a product which would normally move up with a star. In such cases, products will be awarded without the star. Products requiring movement noted above. Recording Industry Association Of America (RIAA) awards a star to PGs chart positions.
Back in 1962, three Detroit high school girls won the world with their songs. The Supremes became dream sisters, friends and lovers to people everywhere. Now, with the release of their long-awaited new album, the Supremes—Mary Wilson, Cindy Birdsong, and Sherrie Payne—have come full circle. They reign once more, in name and song, supreme. The greatest female group of our time.

**Featuring the smash new single,**
**"Where Do I Go From Here"**

(M 1374F)

M6-828S1
<table>
<thead>
<tr>
<th>Top LPs &amp; Tape</th>
<th>Suggested List Price</th>
<th>Top Artists &amp; Labels</th>
<th>Suggested List Price</th>
<th>Top Artists &amp; Labels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago</td>
<td>1.50</td>
<td>Various artists</td>
<td>1.50</td>
<td>Various artists</td>
</tr>
<tr>
<td>NYC</td>
<td>1.50</td>
<td>Various artists</td>
<td>1.50</td>
<td>Various artists</td>
</tr>
<tr>
<td>San Francisco</td>
<td>1.50</td>
<td>Various artists</td>
<td>1.50</td>
<td>Various artists</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>1.50</td>
<td>Various artists</td>
<td>1.50</td>
<td>Various artists</td>
</tr>
<tr>
<td>Dallas</td>
<td>1.50</td>
<td>Various artists</td>
<td>1.50</td>
<td>Various artists</td>
</tr>
<tr>
<td>Houston</td>
<td>1.50</td>
<td>Various artists</td>
<td>1.50</td>
<td>Various artists</td>
</tr>
<tr>
<td>Boston</td>
<td>1.50</td>
<td>Various artists</td>
<td>1.50</td>
<td>Various artists</td>
</tr>
<tr>
<td>New York</td>
<td>1.50</td>
<td>Various artists</td>
<td>1.50</td>
<td>Various artists</td>
</tr>
</tbody>
</table>

**Suggested List Price**

- Chicago: 1.50
- NYC: 1.50
- San Francisco: 1.50
- Los Angeles: 1.50
- Dallas: 1.50
- Houston: 1.50
- Boston: 1.50
- New York: 1.50

**Top Artists & Labels**

- Various artists (1.50)
- Various artists (1.50)
- Various artists (1.50)
- Various artists (1.50)
- Various artists (1.50)
- Various artists (1.50)
- Various artists (1.50)
- Various artists (1.50)
They're "ROCKIN' and ROLLIN'" on the Streets of Hollywood"

The New Buddy Miles Single
NB 839

from the Hit Album

More Miles per Gallon
NBLP 7019

...the image is getting clearer.

Casablanca Records and Tapes, 1912 North Skirborn Drive, Los Angeles, California 90025
## Western Region

### Top Add Ons:

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KFRC-FM</td>
<td>Bono (U2)</td>
</tr>
<tr>
<td>KFRC-FM</td>
<td>Bruce Springsteen</td>
</tr>
<tr>
<td>KFRC-FM</td>
<td>Bob Dylan</td>
</tr>
<tr>
<td>KFRC-FM</td>
<td>John Lennon</td>
</tr>
<tr>
<td>KFRC-FM</td>
<td>The Who</td>
</tr>
</tbody>
</table>

### Top Request/Airplay:

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KFRC-FM</td>
<td>Roger Daltrey</td>
</tr>
<tr>
<td>KFRC-FM</td>
<td>Pete Townshend</td>
</tr>
<tr>
<td>KFRC-FM</td>
<td>The Who</td>
</tr>
</tbody>
</table>

### Breakouts:

- KFRC-FM: Bob Dylan, John Lennon
- KFRC-FM: The Who, Pete Townshend

---

## Southwest Region

### Top Add Ons:

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KZMET-FM</td>
<td>Dire Straits</td>
</tr>
<tr>
<td>KZMET-FM</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>KZMET-FM</td>
<td>The Police</td>
</tr>
<tr>
<td>KZMET-FM</td>
<td>The Stranglers</td>
</tr>
<tr>
<td>KZMET-FM</td>
<td>The Clash</td>
</tr>
</tbody>
</table>

### Top Request/Airplay:

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KZMET-FM</td>
<td>The Clash</td>
</tr>
<tr>
<td>KZMET-FM</td>
<td>U2</td>
</tr>
<tr>
<td>KZMET-FM</td>
<td>John Mayall</td>
</tr>
</tbody>
</table>

### Breakouts:

- KZMET-FM: Dire Straits, Phil Collins
- KZMET-FM: The Police, The Stranglers
- KZMET-FM: The Clash, John Mayall

---

## Midwest Region

### Top Add Ons:

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMMS-FM</td>
<td>Bruce Springsteen</td>
</tr>
<tr>
<td>WMMS-FM</td>
<td>Michael Stipe (R.E.M.)</td>
</tr>
<tr>
<td>WMMS-FM</td>
<td>Stone Temple Pilots</td>
</tr>
<tr>
<td>WMMS-FM</td>
<td>Genesis</td>
</tr>
<tr>
<td>WMMS-FM</td>
<td>Pink Floyd</td>
</tr>
</tbody>
</table>

### Top Request/Airplay:

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMMS-FM</td>
<td>Pink Floyd</td>
</tr>
<tr>
<td>WMMS-FM</td>
<td>R.E.M.</td>
</tr>
<tr>
<td>WMMS-FM</td>
<td>U2</td>
</tr>
</tbody>
</table>

### Breakouts:

- WMMS-FM: Bruce Springsteen, Michael Stipe
- WMMS-FM: Stone Temple Pilots, Genesis
- WMMS-FM: Pink Floyd, R.E.M.

---

## Southeast Region

### Top Add Ons:

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHFS-FM</td>
<td>Bruce Springsteen</td>
</tr>
<tr>
<td>WHFS-FM</td>
<td>Michael Stipe (R.E.M.)</td>
</tr>
<tr>
<td>WHFS-FM</td>
<td>Stone Temple Pilots</td>
</tr>
<tr>
<td>WHFS-FM</td>
<td>Genesis</td>
</tr>
<tr>
<td>WHFS-FM</td>
<td>Pink Floyd</td>
</tr>
</tbody>
</table>

### Top Request/Airplay:

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHFS-FM</td>
<td>Pink Floyd</td>
</tr>
<tr>
<td>WHFS-FM</td>
<td>R.E.M.</td>
</tr>
<tr>
<td>WHFS-FM</td>
<td>U2</td>
</tr>
</tbody>
</table>

### Breakouts:

- WHFS-FM: Bruce Springsteen, Michael Stipe
- WHFS-FM: Stone Temple Pilots, Genesis
- WHFS-FM: Pink Floyd, R.E.M.
Billboard ON TOUR

a directory designed for artists who tour the U.S. and need easy access to services like...

... Talent Showcase Facilities
... Sound and Lighting Facilities
... Photographers
... Limo Services/Charter Services
... Promoters
... Musical Instrument Transfer-Rental-Sales-Repair
... Hotels/Motels
... Publicity/Public Relations Firms
... Staging Companies/Costumers/Wardrobe Designers
... in 40 major markets in the continental United States!

A guide providing the touring artist with everything he needs when he's on the road. Why not travel with artists when they're ON TOUR? Contact your local Billboard account executive for details:

AD DEADLINE: November 7
ISSUE DATE: November 29

LOS ANGELES:
Steve Lappin/Harvey Geller
Joe Fleischman/Bill Moran
9000 Sunset Boulevard
L.A., Calif. 90069
(213) 273-7040

NEW YORK:
Ron Willman/Ron Carperler
Norm Berkowitz, Mickey Addy
1 Astor Plaza
New York, N.Y., 10036
(212) 764-7300

CHICAGO:
Bill Kanzer
150 No. Wacker Drive
Chicago, Ill. 60606
(312) 236-9818

NASHVILLE:
John McCartney
1717 West End Ave., #700
Nashville, Tenn. 37203
(615) 329-3925
"You"

George Harrison

From the Album

EXTRA
TEXTURE