LP Bonanza—a Rich Autumn Harvest

First Disco Forum Firmed For New York Jan. 20-23

No-Shows Disappoint At Musexpo In U.S.

LAS VEGAS—Though Musexpo 75 fell below its projected 5,000 registrants for the four-day event at the Convention Center here, it will play again in 1976.

It's part of a five-to-10 year program planned over the past three years, Roddy Shashoua, founder-president says. At the music industry show's close, Shashoua said he will announce revamped plans for next year. On Monday (22), he said the show would again take place sometime in October here. On Thursday (25) he said he would definitely announce a site and date later.

Most disappointing was the no-show of many of the estimated 5,000 registrants. Shashoua says he cannot determine a count of registrants.

(Continued on page 10)

ASCAP, BMI Victors In CBS-TV Wrangle

WASHINGhON—Believe it or not, the postal rates for mailing records, books and films will go up still another cent right after Christmas.

The Postal Service has formally announced its intention to increase mailing rates in the few days beforeChristmas.

It will happen in the last week of the year, ASCAP and BMI have learned.

Though labels flood the market with product several times during the year, and while major acts are now released when the product is ready rather than waiting for a specific marketing moment, autumn still remains one of the more important release periods of the year.

In New York, the site because that city is the leading center for discoteconomies in terms of clubs and retail sales of music being launched through this exposure medium.

The forum will be developed with the assistance of advisors from all facets of the industry working with discos, explains Bill Wardlow, forum director.

The event expects to attract registrants from 10 areas record company promotion men, hardware manufacturers in the audio and video fields—lighting and sound equipment, disco disk jockeys, disco operators and owners, disco franchisers and hotel operators, broadcasters, amusement park operators, concert promoters and record producers.

The agenda in its initial stages involves two plenary sessions and a

(Continued on page 11)

Like TV, Fresh Product Dominant

By BOB KIRCH

LOS ANGELES—Major labels have debuted approximately 336 albums over the past two months, during the late summer and early fall to offer the consumer new product in much the same manner and time period that television uses to expose its new shows to the public.

Though labels flood the market with product several times during the year, and while major acts are now released when the product is ready rather than waiting for a specific marketing moment, autumn still remains one of the more important release periods of the year.

There are several parallels between new fall product from the labels and television's new season. Both surround new product with established product. Both offer special previews of new product to the industry. And, just as there are television shows that are spinoffs from already successful shows, so each

(Continued on page 14)

Racks Ask Low Discount

By JOHN SIPPEL

SAN FRANCISCO—Threatened dangerously by continuing profit margin shrinkage, rackjobbers claim they deserve to get functional discounts greater than labels provide-one-stops and chain retailers, and labels should also help control excessively low prices in their

(Continued on page 11)

Radio Men Cut Their Own Music

By CLAUDE HALL

LOS ANGELES—A group of radio station owners and managers have banded together in an effort to combat the shortage of beautiful music records by recording their own.

Calling themselves Group 12 for the 12 stations involved, they have formed a broadcasting company called Broadcasting Services for broadcasting syndicated programs such as Stereo Radio Productions, Bonnec Live Broadcast Consultations, and TM Programming, among others.

they deserve a healthy profit margin on product from their own, they have formed a broadcasting company called Broadcasting Services for broadcasting syndicated programs such as Stereo Radio Productions, Bonnec Live Broadcast Consultations, and TM Programming, among others.

One of the major purposes of the new group formed in Philadelphia—which Jerry Lee, WDRV, Philadelphia, emphasizes is the single most unfulfilled—is to be ready to make deals for new music. Lee is the unofficial leader of

(Continued on page 16)

BONNIE RAFFT’S NEWEST AND GREATEST ON WARNER BROS. RECORDS AND TAPES
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Marty Kupps—Vice President, Promotion and Sales
George Brown—Vice President, Creative Services
Bob Sarlin—Director, Media Information

In New York: 488 Madison Avenue, New York, New York 10022
In California: 9229 Sunset Boulevard, Los Angeles, California 90069

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SAC, Russians Reach Agreement

NEW YORK. SESAC, the music publisher that handles the catalog of the late Russian composer Sergei Prokofiev, and the Moscow-based Russian Music Publishers Association (RMPA) have reached an agreement that could lead to more use of Prokofiev’s music in the United States.

Under the terms of the agreement, the two organizations will work together to resolve any future disputes over the use of Prokofiev’s music in the U.S. and to ensure that future editions of his works are properly licensed.

The agreement is the result of negotiations between SESAC and RMPA, which represents a number of Russian music publishers.

The two organizations have also agreed to cooperate on other matters, such as the licensing of Prokofiev’s music in other countries and the promotion of his works through joint projects.

EIA Hits ‘Rules’ On Warranties

WASHINGTON. The Electronic Industries Assn. (Consumer Electronics Group) (EIA/CES) has released its guidelines for the sale of electronic products, including electronics home appliances, audio equipment, and personal computers.

The guidelines are intended to ensure that consumers are aware of the warranty terms and conditions of the products they purchase.

The guidelines include information on the length of the warranty, the scope of coverage, and the process for obtaining repairs or replacements.

Yetnikov Optimistic Over Expanding CBS

LOS ANGELES—Currently rid- ing a respectable wave due to the success of its record operations, CBS Records plans adding personnel in a number of departments while continuing to pursue additional artist signs.

Some labels may be inhibited about expansion because of eco- nomic conditions, but at CBS, beams Walter Yetnikoff, president of the CBS Records Group, that’s not the case.

Here on his second trip since being named replacement for the retiring Goddard Lieberson, Yetnikoff indicated he plans adding more people to the artist develop- ment department, will consider adding additional house & & men, and will add a new marketing person to the Nashville office and is fighting off calls at 1 a.m. from people offering him artists—new and established.

With some 150 acts already on the roster in all areas, Yenikov- ovs is not jumping at every act thrown his way. Some of the terms being bandied around are “unreasonable,” he says and some are “highly unreasonable,” he says with a razor-sharp smile.

Suit Charges Chains Get Better Deals For Labels

SAN FRANCISCO—The long smoldering dispute of independent record retailers charging unfair favor- itism to chain competitors is at the forefront of a federal district court suit filed early this year by Marin Music Centre’s prin- cipal, Charles and Jane Zovek.

Defendants include labels, a local independent distributor and the Wharehouse and Tower retail chains. The suit charges discriminator- y practices and seeks approxi- mately $400,000 damages and injunctive relief.

For alleged violations of the Robin- son-Patman Act, the suit seeks the following damages: CBS, $72,000; WEALiquam Company, $18,000; RCA, $20,000; MCA, $7,000; Eric Mainland, local distrib. $700; Capitol, $4,000; Integrity En- terprises, Inc. and MTS Inc. parents of the Wharehouse and Tower chains, respectively, $72,000 each; and Discount Records, CBS’ tape division and the Pacific Elec- tronics, Paciﬁc Stereo and Quad- rafex stores, $CBS-censorship $80,000.

In a separate allegation, the Zen- nials ask $72,000 from CBS for al- leged Sherman antitrust act viola- tion. And CBS is being asked to restore the holding by the court. If previously filed suits charg- ing similarly, plaintiffs have asked the court to have defendants pro-

(Continued on page 33)

Business And The Economy

Thriving Era For L.A. Philharmonic

By DAVE DEXTER JR.

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

LOS ANGELES—What recession? More than 350,000 persons at- tended the 39th concerts this season at Hollywood Bowl. That an all-time high mark and Ernest Fleischmann, the Bowl’s indefatigable general director, says the summer success is due to the “pub- lic” awareness of the Los Angeles Philharmonic Orchestra as one of the great orchestras of the world and a Los Angeles cultural asset second to none.

Generously, Fleischmann adds that the bowl’s outdoor am- phitheater’s unusual popularity as a “place for consistent musical pleas- ure” also must be credited. Los Angeles is no more immune to the vagaries of the nation’s economy than any other metropolitan center in the U.S., but for the Aug. 2 Peter Deer, manag- ing director of G. Ricordi and Di- chordi Ricordi, at the Ricordi’s 1975 conven- tion held in Hollywood last week.

In his talk, Rignano also said Ric- ordi paid more mechanical rights than is done in the United States com- pany in 1974 and that it had to con- sider price increases on product in the near future.

Discussing the Italian music in- dustry in general, he said: “We are undertaking a negative economic pe- riod. Up to now we have had to struggle in a recession and growing market against active, yet reason- able, competition. We cannot allow ourselves to be priced out of the market.”

Despite the fact that the first seven months of this year have shown us our company a half million dollars under book and it’s a fact that last year we paid out more mechanical copy- ing (Continued on page 117)

Italian Singers, Intl Disks, Hard Rock Declines in Italy Are Noted

By GERMANO RUSCITTO

ST. MARGHERITA—Singles are making a comeback in Italy, hard and protest rock music is declining, international repertoire is showing a dip in sales in favor of domestic product, and the traditional melody is returning.

These were some of the highlights, in addition to a fact that Dichi Ric- cordi’s turnover during the first six months was $500,000 over budget revealed in the opening speech by Guido Rignano, mana-

(Continued on page 39)

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(Continued on page 39)
SOUND-ALIKE INCREASING
Pub Hear Berman On Copyright Fees

LAS VEGAS—Publishers who receive royalty payments from sound-alike and nostalgic labels need not worry over accepting payments from possible "unauthorized users" of recorded material. All Berman of the Harry Fox Agency told a Monday (22) meeting of about 50 publishers held in conjunction with Musexpo '75 here.

Berman, like others who spoke, pointed out that for legitimate use of recorded material falls upon the legal owner. Comment from the meeting indicated the difficulty job involved in attempting to ascertain true ownership of material, especially sound-alikes.

Berman and Sal Chantia of National record companies have agreed that the drop in tape piracy, a surge of sound-alike manufacturers has resulted. Berman said the one-time flood of royalty checks from pirates is now down to almost a dry-bed creek.

Chantia says publishers now must keep track of schools, libraries and churches which refuse to make proper compensation for music use to publishers. He said NMPA's printed product committee is mapping out battle lines.

Leonard Fest of NMPA emphasized the need for a 4-cent rate in the new copyright law and for compulsory licensing. He said the record industry spokesmen who appeared before the recent Congressional copyright hearings for "demonstrating the dignified group of publishers.

Joe Carleton of Hansen Music urged all publishers to work for copyright improvement, noting that the publishers of the conglomerates, such as Chappell, have thus far led the way.

Business Rosy In Russia, Says Preferansky At Meet

LAS VEGAS—The Soviet Union looks to increase its cumulative import/export trade of approximately 6 million albums achieved in 1973. The 1975-77 plan is based upon Igors Parshin's observation that international conditions for the exchange of record/tape product are improving. Preferansky was the sole U.S.S.R. representative at Musexpo '75 here. He is an executive with Meordinoradonyayka, the now-based, state-owned and operated import/export agency.

Preferansky says the 7 million album figures are divided between the year's imports and exports. Preferansky has been with the 54-year-old firm for three years. The largest part of the import/export business is handled by "Soviet countries," he says, but the greatest spurt coming probably from Western countries.

The last product handled by Medinordnadorayka, the Moscow cross-licensing of product is done with Socialist countries only, he said. Though the existence of the Export Import business in Moscow from "Soviet countries," he says there is no improvement relations between his country and others is more important in the recorded product exchange.

"The U.S. can supply both classical and pop recordings," he says, noting that the USSR is a leader among European artists in Russian MOR and soft rock holds a strong lead over soul and heavy rock.

The Communist country, Preferansky explains, possesses record plants, owned by Melodya, with his firm's designs manufacturing.

(Continued on page 7)

In This Issue

CAMPUS .......................................................... 30
CLASSICAL ...................................................... 46
COUNTRY ......................................................... 50
DISCOS .............................................................. 50
INTERNATIONAL .............................................. 56
JUKEBOX ............................................................ 76
MARKETPLACE .................................................. 48.49
RADIO ............................................................... 16
SOCIAL .............................................................. 24
TALENT .............................................................. 24
Television/Audio/Video ........................................ 41
FEATURES .......................................................... 8
Stock Market Quotations .............................. 8
Vox Pop ............................... 22
Studio Action ..................... 30
Trouble Shot ................................................... 6

CHARTS ................................................................. 13
Bubbling Under .............................................. 13
Hot Top LPs/Tapes ................................. 22
Gospel LPs ..................................................... 55
Soul LPs .......................................................... 34
Soul Singles .................................................. 32
Country Singles ........................................ 52
Country LPs .................................................... 54
Hot Latin LPs .................................................. 58
Hits of the World ........................................... 61
Easy Listening ............................................. 76
Top Easy Listening ..................................... 46
Rack Singles/Tapes/LP Best Sellers .................. 46
Top LPs ........................................................... 70.72
RECORD REVIEWS ............................................... 74
Singles Radio Action................................. 18.20
Album Radio Action ................................. 74
Album Reviews ........................................... 54
Singles Reviews ........................................... 66

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David Essex—Rockin’ on and ridin’ higher than ever before!

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And now he’s got a brand-new album, “All the Fun of the Fair,” including what’s sure to be his giant single, “Rolling Stone”!

Scenes at first Ariston international spies meet and fest: top from left, Melbourne Emmanuel and Barry Manilow after concert, Larry Coryell performing; president Clive Davis at product presentation; center from left, Jim MacDonald, (Continued on page 6)

By Jim FISHEL

Ariston photos

Ariston photos

Ariston photos
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John Denver. America's #1 artist.

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- Record sales, with listings of record sales and their associated artists.
- Music business news, with listings of music business news and its associated stories.

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"Dear sir,"

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PHOENIX SESSION WINNERS
Keane, Davis Most Productive At WB
BY NAT FREEDLAND

LOS ANGELES—Bert Keane of Denver was named Warner Bros. promotion man of the year and Murray Nagle of Dallas was named regional marketing manager of the year at WB's national promotion meeting in Phoenix.

Other WB awards went to Mike Symonds and James Lewis for their performance in promotion and outstanding work on the secondary market level to Bob Galliani, Frank Turner, Dave Dammheiser and Al Moss.

Individual projects awards on art- ists ranging from Frank Sinatra to the Doobie Brothers were given to

promotion men Chris Crist, Mike Stone, David Cahn, Frank Turner, Danny Davenport, Dan Kelley, Al Moss and Jason Minkler.

The theme of the meeting was, ac- cording to Gary Davis, WB national promotion director, "a better under- standing of the needs of radio, as it relates to records. What we're com- mitted to achieving in the year ahead is providing radio with the information it needs to be able to handle the records we bring them."

For this purpose, a cadre of guest speakers from radio was invited to the meeting, including national dis.

(Continued on page 63)

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(Continued on page 63)
The Elton John Fall Tour '75

ROCK OF THE WESTIES

September 29
SAN DIEGO
Sports Arena

October 1
TUCSON
Community Center Arena

October 2
LAS VEGAS
Convention Center

October 3
TEMPE
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October 5
DENVER
McNichols Arena

October 7
SALT LAKE CITY
University of Utah
Special Events Center

October 12 & 13
VANCOUVER
Coliseum

October 14
PORTLAND
Coliseum

October 16 & 17
SEATTLE
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October 25 & 26
LOS ANGELES
Dodger Stadium

October 19, 20
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Musexpo Draw Disappoints

Continued from page 1

New York—Musexpo this year did not draw as many registrants as was expected. Even though registrants attended the show, the convention was not as successful as expected.

One reason for this is that the show was held in New York City, where most of the registrants reside. This made it difficult for them to attend the show, as they had to travel long distances.

Another reason is that the show was held on a weekend, which made it difficult for many people to attend.

As a result, the show did not attract as many people as expected. However, it is still a successful event, and we are now planning to have a similar event next year.

RCA Execs To U.K. Meeting

New York—RCA Records' top brass, headed by president Ken Glancy, open a three-day product presentation for the label's global licensees and subsidiaries in London this week (30). Joining Glancy in a preview of major 1976 product as well as a retrospective of this year's top releases & division vice presidents Tom Shepard, Red Seal &; Mike Ber- nicker, pop &; John Rosica, promotion and merchandising, Ernie Gilber, Red Seal marketing director, and Steve Kahn, product merchandising manager.

Meetings include a discussion of Red Seal &; plans worldwide plus a presentation of recordings made in the U.K., Japan, France, Germany, Italy, Spain and Holland; pop &; presentation highlighting new and established artists via an audio/visual program produced by Kahn, and a press/label dinner at Ronnie Scott's Club with performances by new RCA artists Faith, Hope & Charity; Daryl Hall &; John Oates, and the Noel Redding Band.

General News

Richard Jablow, Attorney, Dead

New York—Richard B. Jablow, music industry attorney and executive, died here Saturday (22) of a heart attack at age 53. Jablow participated in the founding of the Record Academy, wrote its constitution and played a significant role in helping establish chapters in various cities as the Academy grew. He assumed a key role in negotiations leading to the annual Grammy Awards TV show, and most recently was involved in the creation of the Academy's Hall of Fame.

Jablow also served as attorney for Jazzmobile here, although it is known that he never accepted any remuneration for these services. He was also counsel and a founder of the Writers Guild of America. He leaves his widow, the former Judy Frank; a son, Matthew; a daughter, Cathy, and his mother, Sophie.

LOS ANGELES—In a year when most music industry firms are hoping they can meet their 1974 gross, the American Society of Composers, Publishers and Authors (ASCAP) appears headed for a fourth consecutive record high.

Total domestic receipts for the first eight months of 1975 were $49,137,000, which when prorated over 12 months, would total an approximate $74 million up for the licensing organization. This figure, would top 1974 by $4 million, the approximate gain in 1974 over the prior year.

This would mean members might receive approximately $56 million for this year. Thus far, the balance available for distribution is $37,838,000. At this pace, the member payout could top 1974's by $4 million.

Musexpo Draw Disappoints

Since last year when it was a huge success, Musexpo has been on the decline. This year, however, the show was not as successful as expected.

One reason for this is that the show was held in New York City, where most of the registrants reside. This made it difficult for them to attend the show, as they had to travel long distances.

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Atlantic Staffers Assemble In N.Y.

New York—Atlantic Records hosted its yearly regional meetings here Sept., 22-23. Fourteen persons, comprising four regional teams, met with all departments headquartered at Atlantic's home office in New York City, as well as in various locations. The teams were briefed on all areas of the company plus new releases. The 14 attendees comprised regional teams from the East Coast, South, Midwest and West Coast. In each there is a marketing director, pop promotion director and rock promotion director.

MAY HIT $74 MIL

ASCAP Income Up 4th Straight Year

Operationally, salaries to 686 em- ployees, 516 of whom are in the New York base, while 170 staff branches, ran $5,625,000, with office expenses amounting to $7,674,000. The 11,299,000 operational cost was 20.4 percent of the gross.

As a result, ASCAP's 1974 net profits, as of December 31, 1974, were $74,092,000.

URUGUAYAN PRICES TOO HIGH-CHARGE

By ROBERT SOBEL

New York—Uruguayan manu- facturers are pricing themselves out of the market, charges Leche Tur- berg, head of Clay Co., leading record manufacturer in the South American country.

During a visit here last week to es- tablish export deals with U.S. com- panies, Turberg said that the Urugu- ayan record market has experienced a sales shrinkage of some 30 percent over the past three years. "Manufactur- ers are taking an unrealistic view of the depressed economy and the shipping costs in the country. In- stead of working with this situation, they raise prices to compensate for lower sales."

Although Turberg says that his (Continued on page 57)
Rackers In S.F. Urge Functional Disco Discount Raise

- Continued from page 1

stops, racks and chains. Rackers want separate discounts for each. Lieberman says his operational cost for one-stops is much less than for his racks. The semblance of 80 percent of the nation’s major racks agreed. They argue that a chain and one-step claim the functional primarily because of central warehousing. Racks aver they perform many more services.

In comparison, the rack fulfills many more of the manufacturer’s responsibilities, they claim. Extension of credit, payment of freight both ways, inventory guidance, complete fixture supply, marketing decisions regular inventory control, custom-designed in-store merchandising and department management are supplied to locations which would otherwise sell recorded music, rackers maintain.

Earl Kintner, NARM legal counselor and former Fair Trade commissioner, explained that a label can control but not establish advertising. As a regular practice, the label, paying the advertising allowance, can legally require that the ad contain 1) the realistic suggested list price, 2) no price or 3) a price near the normal shelf price that will debase the product in the marketplace.

In short-term advertising campaign allowances for periods under 60 days, the label can require the ad contain 1) no price or a price discount that enhances the product in the marketplace.

Kintner, in commenting on separate functional discounts for different vertical strata of subdistribution, cautioned that the FTC can know exactly what specific responsibilities are carried on by the subdistributor, that you can pay the seller money, so the functional discount can be legally given for the economy effected.

Kintner firmly denies he will ever allow any price-fixing by NARM. “I’ll quit before that happens,” he says. “Price differential must be completely justified by cost savings to the manufacturer. It must not be predicated upon changing market conditions and must be more than the minimum price that enhances the product in the marketplace.”

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CBS-TV Loses Lawsuit

- Continued from page 1

licensing alternatives open to it under the consent decree still appeared, he said, that CBS had “sought a legal solution to what is essentially a business problem.”

Although the possibility of appeal remains, the sweeping decision opens the way for ASCAP to seek additional payments for performances over the past six years. This could provide significant windfall income for writer and publisher members of the society.

ASCAP has been receiving an interim performance royalty of $4.3 million a year from CBS-TV since January 1970, pending resolution of the suit. The full rate deal is subject to retroactive adjustments, and it is known that ASCAP negotiations will press for substantial increments.

“We expect to get more from CBS than if CBS had made an agreement with us at the same time with NBC and ABC,” says Bernard Korman, ASCAP general counsel. The latter networks are currently operating under long-term licensing deals, with certain rate step-ups, that expire the end of next year. Korman stresses that a retroactive adjustment with CBS must take into account an inflation factor, which did not figure in the pacts with the other web.

Disposition of the suit also opens the way for BMI to return to a percentage deal with CBS pegged to advertising revenue. That performing rights facility, too, has been functioning under a flat payment arrangement with the net that brought it a “little under $2 million” last year.

A CBS spokesman would not comment on the possibility of an appeal, beyond stating that the court’s opinion “is being examined very closely and that various options are under study.”

However, observers in the licensing community consider an appeal by CBS doubtful in view of the sweeping nature of the decision. In any case, it is unlikely that an appeal can be undertaken until ASCAP’s coverage arrange with BMI and ASCAP and BMI’s antitrust practices is also resolved.

BMI as well has an action pending against the network. Both suits date back to 1970. The CBS complaint charged that alternatives to blanket licenses were not sufficiently flexible or realistically available. Defendants, it stated, have been “using the leverage inherent in their copyright pool to insist that plaintiff pay royalties on a basis which does not bear a reasonable relationship to the amount of music being performed.”

Judge Lasker disposed of the CBS complaints in order:

- CBS has failed to prove that

in California is “Suicide: it’s often $1.40 to $1.50.” When rackers complained that label in-store material was not generally suited to locations, labels noted that too often artists and managers, who know nothing of merchandising, determine such displays. Label contracts lock them into such displays, Friedman added.

Craigo wants racks to more strongly support new breaking acts. All possible exposure is essential because of the staggering costs of creating a new hit artist. Columbia, he says, now has 80 promo people nationally. Lieberman suggests label salesmen contact not only buyers, but also marketing executives in a rack organization. Racks badly need advance information on concerts in the areas they cover, so they can coordinate merchandise into locations adjacent to the concert.

Johnny Kaplan, Handleman, stated that a recent study of total sales on top chart albums indicated his firm had performed as much as 11 percent of the national total sales. He challenged a current WEA sales program which he claims provides better provisions for retailers than racks. Friedman said he would discuss the matter privately with Kaplan.

Lieberman blasted Eastern one-stops who are hurting the industry with their low prices on singles and albums. Hall said he feels that distributors and branches paying salesmen commission causes the salesmen to overfill. Frio countered that MCA is no longer paying commissions. Lipton besought labels to control pricing in factory-priced ads. Frio said lowball discounting is detrimental to a top store’s image.

"Your Bowery savings account passbook lets you make deposits and withdrawals at all Bowery branches in Manhattan and Long Island."

—Joe DiMaggio

It pays to save at the largest savings bank in America

Broadway at 47th Street

For information call Bill Kirschbaum, Mgr., at 953-8044
Willie Nelson's playing big dates in big cities and getting the stomping, roaring reception usually reserved for the hard-electric heavies of rock.

David Allan Coe's playing the Troubadour and other such places and being welcomed like a long-lost brother.

Suddenly

Their music's being heard in rock-star bars and trailer camps, in the living rooms of Rolling Stone writers and steelworkers, in Birmingham honky-tonks and Boston bistros.
Because there's a revolution going on in country music.

Just as country-and-western once rose out of Appalachian mountain music, now there's a new (and still uncategorized) country music rising out of C&W.

And it makes a pretty solid case that country music is not, as its critics have so often predicted, selling out to schlock.

The music of Willie Nelson and David Allan Coe is strong stuff. It's honest, individualistic, fiercely romantic, sometimes a little scary. If you're not tuned-in yet to Willie Nelson and David Allan Coe, each of them has a new single that'll serve as a perfect introduction. And whether or not you're into country music per se, as long as you're reading this magazine this is music you should hear.

Willie's single is "Blue Eyes Crying in the Rain," from his masterpiece "Red Headed Stranger."

David's is "You Never Even Called Me By My Name," from his brand-new album, "Once Upon A Rhyme."

Listen, and you'll hear the authentic voices of a whole new kind of music.

A Rich Autumn Harvest: Flood Of LPs LPs To Market

Continued from page 1

year in the music business finds members of successful bands going solo or joining with other to form new acts.

What we do see in the current musical “new season”? To be expected, rock dominates. Established rock groups account for 55 of the 336 releases, while established male vocalists who must be categorized as rock account for 53 releases. Only 15 female rockers are new for the season, however.

There are 36 new rock groups, 12 new male vocal groups and only one new female pop artists. Among the major labels, anyway, soul seems to be somewhat on the decline. Thirteen established soul groups have had product released, while three male soul singers are seeing their product on the market and four female soul names are available.

With regard to new product, four soul groups get a debut chance, as does one new female soul artist and no males. Keep in mind that this is a survey of the major labels. Labels that sell huge amounts of product but are still not classified as “majors,” such as the TK family, give soul singers frequent chances and have crossed many of their soul artists into the pop field.

Country is still a lucrative field, with 25 male vocalists getting at least their second LP over the past two months, along with 11 female singers and several country groups. As far as new product is concerned, at least in the album department, only three country groups get shots along with three debuting males and four new ladies.

Jazz continues its resurgence, with 35 single artists coming up with at least their second LP as well as seven established duos or groups. Three new jazz artists also get a shot.

The good sized country and jazz releases can be attributed at least in part to continued crossover of both musics into pop and a lessening of strict categorization. The same is true in soul, but the country and jazz change seems to have taken place over the past year more so than soul, which has always seen its biggest hits taken over by pop programmers and consumers.

Classical, of course, continues to appeal to its loyal fans, with 31 LPs released over the past two months. The easy listening market receives seven albums, all from “name” artists, and two soundtracks have been released.

Arista in preparing this article was provided by Nat Freedland, John Stoppel, Jim Melenson and Robert Storl.

Released. Five comedy sets (several by artists with their own TV shows) have product issued. The remaining releases are made up of Latin rock, folk, several repackage (not counting budget material), gospel and a few other LPs that are difficult to categorize.

Is the music itself any different than last year? Not to any great extent. Most of the rock is just what the word is commonly understood to mean, though there may be some trends toward softer music and easier to listen to harmonies. And artists who may have been considered soul a year ago, such as the Spinners, Stevie Wonder and Barry White, certainly must be called pop.

In soul, the music that is strictly categorized is generally aimed at a black audience exclusively, at least during the initial stages. Much of it crosses to pop as a result of the disco craze, but one can no longer call an act soul simply because it is black. The music and audience aim is the factor.

In country, there seems to be three trends. One is toward a more progressive sound (the Waylon Jenning, Jessi Colter, Tompall Glaser, Amazing Rhythm Aces, Willie Nel- son) which often crosses to pop. There appears to be another be a back toward more conventional and traditional country. And, a number of pop artists such as John Denver, Linda Ronstadt, Olivia Newton-John and several others are continuing their inroads into the country market.

Disco is making its presence felt in pop and soul, and particularly in much of the new jazz product. A “disco bottom” can open up new markets for an LP, and many established pop and jazz artists are continuing their development into pop-oriented worlds. Herbie Hendrix, Freddie Hubbard, Donald Byrd, the Crusaders and others are among the vanguard in this area.

In the past, the music except country, we can expect more electronic influences this fall. It seems that anyone with a little knowledge and a lot of money has grabbed a synthesizer, and the trend is one that has been so successful for enough to now move it out of the “fad” category.

Another trend noted in the fall releases is a “back to basics” move. Rock groups are sticking to rock, country artists to country and soul is getting back to its roots in many cases. And crossover, of all kinds, continues. It seems that every time an artist is placed in a specific category, he or she moves into another. Perhaps the rigid categorization that has dominated the industry for so long is finally breaking down to some extent.

It is true, as already mentioned, that major artists are now released throughout the year. Still, the fall season remains a prime time for such product. Just a few of the superstar names now in the stores that have been shipped over the past several months or will be within the next few weeks include Jethro Tull, Rod Stewart, the Allman Brothers, Gla- dys Knight & the Pips, Kris Kristofferson, the Spinners, the Nitty Gritty Dirt Band, Linda Ronstadt, John Fos- sity, Joe Cocker, Crosby & Nash, Nays, Neil Sedaka, Olivia Newton-John, Loretta Lynn, Stevie Wonder, the Tempta- tions, the Bee Gees, George Jones, & Mes- sina, George Jones, Pink Floyd, John Denver, Helen Reddy, George Harrison and Anne Murray.

And, as in television, a number of highly touted artists have started to make major breakthroughs, with the best examples being Bruce Spring- steen, Stars, the Who, the Amazing Rhythm Aces, David Geld- des, Alex Harvey, Flo & Eddie, Charlie Daniels, the Frankie Miller Band and Jessi Colter, Manhattan Transfer and Bob Marley.

So, the fall season is not all that different from last years. Perhaps there are fewer new artists, but given the state of the economy, this to be expected.

The major labels do not show as much new releases as it past years, but this is because many soul artists have been successfully crossed to pop bands.

Country is releasing product by its stars, though new releases are not what one would call plentiful.

In other musical categories, jazz will continue to expand as its artists continue to broaden their horizons musically and continue to appear in pop-oriented clubs. As for MOR, the steady artists, such as Andy Williams and Tony Bennett, will continue to sell to loyal fans. As in TV, there will be a few more jazz albums. Most of the superstars will continue to dominate. And a few will drop out of sight with their audiences.

Based on the fall schedule, how- ever, the record business appears to be in a healthy state. And compared to TV, there is a wide variety of material for the consumer to choose from.
GIVE 'EM HELL, HARRY!

The Album. James Whitmore's stunning performance as Harry Truman. Captured with all its immediacy... intact... unchanged... exactly as presented in the movie. A unique and specially priced 2-record document from the film attraction of the decade.

On United Artists Records

©MCMLXXV United Artists Music and Records Group, Inc.
BRUCE LONGFELLOW TALKS

FCC Clarifies 'Q' Matrix Encoding FM Installations

By CLAUDE HALL

LOS ANGELES—Neither Sansusi nor the CBS Technology Center bothered to check with the Federal Communications Commission over whether it was legal or not to install quad matrix encoders in the audio chain of FM radio stations.

Bruce Longfellow, an engineer in the FCC’s rules and standards division, broadcast bureau, told Billboard that nothing should be placed in the transmission chain “that will degrade the stereo signal.” Whether the signal is, in fact, degraded or not remains to be fully demonstrated, he points out.

“But Sansusi nor CBS never approached us about the use of these encoders before they sold them all over the place,” Longfellow says.

He adds that the use of “this particular gimmick is very widely in use,” but it is struck him as unusual that you needed an encoder at the station when the decoder in the receiver at home was supposed to fulfill much the same function.

Matrix quad radio—as well as the latest information on discrete quad broadcasting—was the hottest topic of conversa-
tion at the second annual Radio Broadcasters Conference and Exposition in Atlanta Sept. 17-20. More than 600 all of the debate, which arose in session after session throughout the week, stemmed from a Billboard story (Sept. 20 issue) concerning a letter from the FCC to WCWF in Rochester, N.Y., that stated in part: “Our acquiescence in the broadcast of 4-channel matrix program material by FM stations was based on our interpretation that the material was being utilized for stereo transmission because of the low-powered nature of the station. It is the undersigned’s understanding that in the event of implementation of quad rites by a station the FCC will reexamine the case. It is the undersigned’s understanding that the latter station may be operated on the basis of matrix quadrature of the type described in the book ‘Matrix Radio Station Engineering,’ by R. P. Shane.”

At the conference, the World Class Radio Broadcasters (WCRR) association, which represents the 1600 members of the Broadcasters’ Association of the Air (BAA), presented a resolution that was designed to clarify the FCC’s position on the use of matrix radio. The resolution was drafted by the association’s president, Howard F. Taylor, who is also general manager of KABC, Los Angeles.

Centered around the resolution, which was adopted by the association’s executive committee and approved by the membership, is the statement: “There is no doubt that matrix radio is an excellent concept. However, the FCC has not clarified its position on the practice, and it is desirable that the FCC promptly and clearly state its position on this matter.”

WCLR Chicago Ballyhoos Its Beautiful Programming

By ANNE DUSTON

CHICAGO—Beautiful music is moving the trend in the new breed of contemporary vocal music with a new format introduced by WCLR, 1450, and supported by a national promotion campaign via TV ads, bus and train stations downtown and in the suburbs. A new signature, reminiscent of musical staff notes, is being used in the ads.

The new programming, chosen by a combination of local research effort and input from Martin Taylor, Bonnibelle Broadcast Consultants who prepared the program, will offer a mix of vocal to instrumental on a 80/20 ratio. Station was previously automated with BBC product.

The heavy emphasis in the past on instrumental music had the disadvantage of not being current, while the new programming will use vocal quantities that reflect the changes in current charts, with such artists as Frank Sinatra, Helen Reddy, Roberta Flack and Barry Manilow.

The music, while remaining basically the same over the 24-hour broadcast period, will be comprised of five musical sounds: timeless favorites, featuring artists whose songs have spanned generations, such as Sinatra, Barbra Streisand, Andy Williams, and Elta Fitzgerald; current artists, such as Olivia Newton-John, Gordon Lightfoot, Judy Collins, instrumental and vocal arrangement of Latin music, from Burt Bacharach, Herb Alpert, Sergio Mendes; soft vocals, with easy tempos from Johnny Mann, Ray Conniff, the Lettermen; and big instrumentals, from such artists as Wes Montgomery, Bert Kaempfer, Henry Mancini and Peter Nero.

The programming format change has also brought about changes in personnel, with the current lineup being 6 a.m.-12 noon, Bob Bryntse, who moves from midday; 12 noon-6 p.m., Jack Kelly, 6 p.m.- midnight, Bob Longbecks, who is weekends; and midnight-6 a.m. Lee Rengers, who was afternoon.

For the first program, Jack Kelly replaces Bill King as program director. The new format will eventually be syndicated by the Bonnibelle Broadcast System, which also owns WRFM, New York; KIRO-TV and KSEA Seattle; KSL AM/FM/TVM, Salt Lake City; KBIG and KBTJ, Los Angeles; and KMBZ and KMBC, Kansas City.

Source, Inc., consultants for design and development who planned the advertising program, also prepared a 15-minute flexible demonstration record of the new sound for media and advertising purposes.

WCLR

De-Emphasize Disks At 3 Philly Rockers

By MAURIE H. ORODENKER

PHILADELPHIA—In the “battle” to show up with impressive numbers of listeners in the ratings, three of the four rock-oriented stations on the local FM band are programming music without recorded albums on their air, illustrating their desire to attract 18 to 24 drawers.

After trying out a variety of programs on Sundays, WMWR, WYSY and WIOQ are going beyond the record formula for the coming season. WIOQ is the newest progressive station in the area, pitching for a corner of the market on the FM band held by WMWR, WYSY and WFMJ.

WMWR, operated by Arthur H. Bernstone, chief of the FCC’s rules and standards division, broadcast bureau, has nothing being current, as he states: "No more than six weeks of current records. The disc jockeys are pulling various albums with a song from each for a series of songs.

"We have no more than six weeks of current records, as they show up on the album the only album we prepare syndicated formats, as well as the same over the week. It's a good idea to have the current albums, as well as the albums of the past.

Judy Collins, instrumental and vocal programming, is the station's new feature.

The new program was designed to give the station a new format, as well as the albums of the past.

The station had to give up the "can't get enough of the music." It's a good idea to have the current albums, as well as the albums of the past.

The station had to give up the "can't get enough of the music." It's a good idea to have the current albums, as well as the albums of the past.

ROCK HORSE—Promoting his “Ride A Rock Horse” album on MCA is Roger Daltrey, shown yesterday at the visit to KM in Los Angeles as part of his West Coast promotion tour in the United States. Daltrey is Mark Elliott, afternoon personality, left, and program director Charlie Van Dyke, center.

Execs Cut Own Beautiful Music

(Continued from page 2)

The group, which is currently also seeking other independent radio sta-
tions to join in.

Lee estimates there might be as many as 25 independent programs of beautiful music stations in the major markets and thinks there might be as many as 40 nationwide.

In the past year or so, many of the independents have been hurt by syndicated stations in ratings. Several independents went the route of syndication, figuring it was easier and cheaper.

In the case of Susquehanna Broadcasting, operating with headquarters in York, Pa., the client decided to do its own music for its stations—to a great extent—and is now also syndicating the music of Anita Kerr, produced in Switzerland.

Group 12 is making deals with Susquehanna for the Anita Kerr music as well as with George Greely and Good Music—not as a block, but with hefty numbers of stations involved.

Lee paid tribute to composer/arranger George Greely for setting them to the right track. Greely came to him more than a year ago. Lee says, “Greely came up with the concept of us getting involved with producing music and he’s doing a bang-up job.”

The members of the group include Ed Watson with WBAM in St. Petersburg, Fla., and WCGL in Ft. Lauderdale, Fla.; Ted Dorf with WGAY in the Washington, D.C.; area; Art Keller with WEZR in Fair-

The stations had to give up the “can’t get enough of the music.” It’s a good idea to have the current albums, as well as the albums of the past.

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Dick Whittington Launches New Firm

LOS ANGELES—Sweet Dick Productions, headed by personality Dick Whittington of such stations as KABC and KGIL, has been launched to produce both radio and TV shows. Plans are under- way to syndicate an hour of his current KABC radio talk show, which is three hours long.
The voice of Tony Bennett
The piano of Bill Evans

Two superb ingredients, with no further embellishment create one of the most unique musical experiences ever recorded.

The Tony Bennett/Bill Evans Album.
Produced by Helen Keane
Fantasy F-9429
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<th>Region</th>
<th>Top Add Ons</th>
<th>Prime Movers</th>
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- **BRUCE SPRINGSTEEN** - Born To Run (Columbia)
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- **BRUCE SPRINGSTEEN** - Born To Run (Columbia)
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**Midwest Region**

**Top Add Ons**

- **SHAWN ROSS** - Ain’t Too Proud To Beg (Motown)
- **JOEY** - Ain’t Too Proud To Beg (Motown)
- **BRUCE SPRINGSTEEN** - Born To Run (Columbia)
- **LINDA SEDER** - Bad Blood (RCA)
- **KZK** - Seattle

**Prime Movers**

- **BRUCE SPRINGSTEEN** - Born To Run (Columbia)
- **LINDA RONSTADT** - Heat Wave (Elektra)
- **CAPTAIN & TELLME** - The Way I Want To Treat You (A&M)

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**Midwest Region**

**Top Add Ons**

- **SHAWN ROSS** - Ain’t Too Proud To Beg (Motown)
- **JOEY** - Ain’t Too Proud To Beg (Motown)
- **BRUCE SPRINGSTEEN** - Born To Run (Columbia)
- **LINDA SEDER** - Bad Blood (RCA)
- **KZK** - Seattle

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“With DREAM, the Nitty Gritty Dirt Band enthusiastically take their rightful place alongside friends and co-workers Linda Ronstadt, Jackson Browne, Michael Murphey and The Allman Brothers. "The NGDB in 1975 have become the group whose rivals are scarce.”

MARTIN CERF
Phonograph Record Magazine

DREAM
New! On United Artists Records and Tapes.

Produced by William E. McEuen
**Billboard Singles Radio Action**

Based on station playlists through Thursday (9/25/75)

**Top Play Adds:***

**Prime Movers:**

- NEL SEDAKA-Bad Blood (RCA)
- TAYLOR- Mexican (Capitol)
- NORTON Starship-Miracles (Grunt)

**Breakouts:**

- LINDA RONSTADT-Hot (WQAM)
- LINDA RONSTADT-Will Be The Capital (Capitol)
- JOEY & THE GROUP-Run To You (Capitol)

**Central Region:**

**Top Play Adds:**

- LINDA RONSTADT-Hot (WQAM)
- NORTON Starship-Miracles (Grunt)
- NORTON Starship-Miracles (Grunt)

**Prime Movers:**

- LINDA RONSTADT-Hot (RCA)
- NORTON Starship-Miracles (Grunt)
- NORTON Starship-Miracles (Grunt)

**Breakouts:**

- LINDA RONSTADT-Hot (WQAM)
- LINDA RONSTADT-Will Be The Capital (Capitol)
- JOEY & THE GROUP-Run To You (Capitol)

**Northeast Region:**

**Top Play Adds:**

- CAPTAIN & TENNILLE-The Way I Want To Touch You (Casablanca)
- POINTERS SISTERS-Long Hair (Casablanca)
- LEON RUSSELL-Blue Blood (Shelter)

**Prime Movers:**

- LINDA RONSTADT-Hot (Casablanca)
- NORTON Starship-Miracles (Grunt)
- NORTON Starship-Miracles (Grunt)

**Breakouts:**

- LINDA RONSTADT-Hot (WQAM)
- LINDA RONSTADT-Will Be The Capital (Capitol)
- JOEY & THE GROUP-Run To You (Capitol)

**Southeast Region:**

**Top Play Adds:**

- CAPTAIN & TENNILLE-The Way I Want To Touch You (Casablanca)
- POINTERS SISTERS-Long Hair (Casablanca)
- LEON RUSSELL-Blue Blood (Shelter)

**Prime Movers:**

- LINDA RONSTADT-Hot (Casablanca)
- NORTON Starship-Miracles (Grunt)
- NORTON Starship-Miracles (Grunt)

**Breakouts:**

- LINDA RONSTADT-Hot (WQAM)
- LINDA RONSTADT-Will Be The Capital (Capitol)
- JOEY & THE GROUP-Run To You (Capitol)

**Western Region:**

**Top Play Adds:**

- HOLLIES-Oh, You Make Me Feel Like (Quicksilver Messenger Service)
- TAYLOR- Mexican (Capitol)
- NORTON Starship-Miracles (Grunt)

**Prime Movers:**

- LINDA RONSTADT-Hot (Casablanca)
- NORTON Starship-Miracles (Grunt)
- NORTON Starship-Miracles (Grunt)

**Breakouts:**

- LINDA RONSTADT-Hot (WQAM)
- LINDA RONSTADT-Will Be The Capital (Capitol)
- JOEY & THE GROUP-Run To You (Capitol)

**Continued on page 18**

**KODM-St. Louis**
- JOHN DENVER-Canyon (RCA)
- EAGLES-Live (Atlantic)
- NEL SEDAKA-Bad Blood (RCA)
- 10:55

**KSLJ-FM-St. Louis**
- DAVID BOWIE-Fame (RCA)
- 9:00

**HEAR EAST-Never Been Any Reason (Atlantic)**
- NEL SEDAKA-Bad Blood (RCA)

**KMPX-FM-St. Louis**
- FREDDY FENDER-Wasted Nights (A&M)

**KXAN-FM Austin**
- LEON RUSSELL-Lady Blue (Shelter)

**KXKE-FM Cleveland**
- JOHN WILSON-Thrill From (A&M)

**WAMP-Philadelphia**
- CAPTAIN & TENNILLE-The Way I Want To Touch You (Casablanca)

**KOIL-FM-Phoenix**
- HOLLIES-Oh, You Make Me Feel Like (Quicksilver Messenger Service)

**KSLQ-FM**
- JOEY & THE GROUP-Run To You (Capitol)

**KTOP-Tampa**
- TAYLOR- Mexican (Capitol)

**KXY-FM**
- NORTON Starship-Miracles (Grunt)

**WCBM-Philadephia**
- EAGLES-Live (Atlantic)

**WCLB-FM**
- LEON RUSSELL-Lady Blue (Shelter)

**WCLD-Cleveland**
- ROBERTS-Days With You, (Atlantic)

**WSAI-FM Cincinnati**
- TAYLOR- Mexican (Capitol)

**WWJ-FM-Detroit**
- LEON RUSSELL-Lady Blue (Shelter)

**WXPN-FM**
- EAGLES-Live (Atlantic)

**WXXI-FM**
- LEON RUSSELL-Lady Blue (Shelter)

**WYAF-FM**
- LEON RUSSELL-Lady Blue (Shelter)

**WYBC-FM**
- CAPTAIN & TENNILLE-The Way I Want To Touch You (Casablanca)

**WYKY-FM**
- LEON RUSSELL-Lady Blue (Shelter)

**WZLX-Chicago**
- EAGLES-Live (Atlantic)

**WZZP-FM**
- LEON RUSSELL-Lady Blue (Shelter)

**WWWQ-FM**
- LEON RUSSELL-Lady Blue (Shelter)

**WXY-FM**
- LEON RUSSELL-Lady Blue (Shelter)

**WZLG-FM**
- LEON RUSSELL-Lady Blue (Shelter)

**WZML-FM**
- LEON RUSSELL-Lady Blue (Shelter)

**WZNE-FM-Philadelphia**
- EAGLES-Live (Atlantic)

**WZRN**
- NORTON Starship-Miracles (Grunt)

**WZZQ-FM**
- EAGLES-Live (Atlantic)

**WZSL-FM**
- NORTON Starship-Miracles (Grunt)

**WZZX-FM**
- NORTON Starship-Miracles (Grunt)

**The faces of the words are digitally altered to protect the identity of the individuals.
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Bob Seger's current hit album is “Beautiful Loser”
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on Capitol Records and Tapes.
INNER-OFFICE MEMO
TO: CREATIVE PROGRAM DIRECTORS
FROM: ROCK SHOPPE, CALIF.
SUBJECT: THE BEACH YEARS DATE: OCTOBER ’62
WHERE WERE YOU IN ’62 WHEN SURF-ROCK BEGAN AND THE SPIRIT OF AMERICAN YOUTH WAS REFLECTED IN THE MUSIC OF THE BEACH YEARS?
TO RECAPTURE THOSE SPECIAL TIMES, A SIX HOUR DOCUMENTARY WAS CREATED FEATURING THE SONGS AND EXCLUSIVE INTERVIEWS WITH THE BEACH BOYS, JAN & DEAN, SURFARIS, DICK DALE, MARKETS AND THOSE WHO MADE THE SIXTIES BEACH SOUND ONE OF THE MOST UNFORGETTABLE PERIODS IN THE HISTORY OF POP MUSIC.
INTERVIEWS WITH BRIAN WILSON OF THE BEACH BOYS AND JAN & DEAN TAKE ON A PERSONAL TOUCH DUE TO YEARS OF FRIENDSHIP WITH PRODUCER OF THE BEACH YEARS, ROGER CHRISTIAN, TOP TEN BMI WRITER AND RIAA GOLD ALBUM AWARD FOR PRODUCING “THE BEATLES STORY.”
CO-PRODUCER JIM PEWTER, WINNER OF THE 1974 BILLBOARD “PROGRAM DIRECTOR OF THE YEAR” AWARD AND NUMBER ONE OLDIES PERSONALITY WORLDWIDE, HELPED PUT IT ALL TOGETHER MAKE SIX HOURS OF INFORMATIVE AND ENJOYABLE LISTENING.
SO—BE THE FIRST IN YOUR MARKET WITH THE BEST SIX HOURS OF FUN & FACT YOUR LISTENERS EVER EXPERIENCED. CALL TODAY FOR YOUR BEACH YEARS DEMO DISC.

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FCC Clarifies ‘Q’ Matrix
Continued from page 16
of engineering for WCMF, had claimed that there was an enormous loss in stereo separation when the Sansui QSE-5B was installecd on the console at his station and the transmitter.
He letter said "We are contemplating the installation of the Sansui QSE-5B 4-channel encoder to broadcast "synthesized" quad over our stereo FM facility. I am concerned, however, that such an installation at the present time is in violation of the FCC rules and regulations. According to the manufacturer, the QSE-5B is a 2-channels only processor and should be used as a post processor in the stereo channel after gain control equipment. In WCMF, this would mean inserting the encoder directly into the stereo (A.Max and our C.B. Volumax). The question of legality arises because the presence of the encoder at this point makes it impossible to meet the required stereophonic performance of 73.321 (1)."

Beautiful Music
Continued from page 16
Record sales would defray the costs.
Winton was hoping that other syndicators would join the group. "Jerry Lee at WDRV in Philadephia is our godfather," Winton says, adding his group may let in an independent MOR or beautiful music station should call Lee if they wish to help. He says that Lee is putting together a big music deal for the group.
However, Lee said at prestidigitation he'd rather not get in the actual production of records, but it was possible...especially if no other music was recorded.
"We're the last of the independent," Lee says, "and we're going to stick together.

Amateurs Air Over KIOI
SAN FRANCISCO—KIOI-FM will launch a series of two-hour amateur talent shows on the air beginning Oct. 15, according to Jim Gabbert, station president.
The talent shows will be held at the Avenue Theater, one of the few theaters in the nation with one of the old Wurlitzer theater organs. The show will be weekly at 9 p.m. and be broadcast live.
All of the talent will be pre-screened prior to broadcast; KIOI-FM air personalities will emcee the event. "For the show to be involved the audience says," Gabbert, "because, with the current TV seasons and its family hour, TV is not so exciting, to the least."
He believes that by creating some excitement in the market, radio might steal even more listeners from disgruntled TV fans.

Bubbling Under The HOT 100
101—EVERYTHING'S THE SAME (Ain't Nothing Changed), Billy Swash, Monument 8661 (Epic/Arista)
102—If You Want To Do IT YOURSELF, Gloria Gaynor, NGR 14832
103—KISS FM, Bananas, Stopwatch
12497
104—I'M DOWN, Ladies, Epic 8-550-44
105—YOU GOT A LOCK ON ME Jerry Reed, RCA 10338
106—JUST CAN'T MAKE IT WITHOUT YOU, Sadie & The C.3 C.3 (Hollywood)
12107
107—CHOCOLATE CITY, Parliament, Casablanca
12475
108—TONIGHT'S THE NIGHT, S.S.S., Shady Blue, 45-019
109—NEVER CAN SAY GOODBYE, Nat King Cole, 45-102
1270
110—THAT'S HOW LONG I'LL BE LOVING YOU, Bobby Sugar, Philadelphia Intl 5575

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Flagship station for major group needs a music and production director who also can do professional weekend and vacation relief on-air. Great spot for a bright and maturing star, who is looking to move into an eventual P.O. Position. On-Air Presentation must involve the ability to take charge of music is essential. Production ability also required.
We want someone who is proud of their on-air work, but ready to move into a management spot. Send resume and tape. If you want tape returned, send stamped, self-addressed envelope.
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Bubbling Under The Top LPs
101—BOB MARLEY & THE WAILERS, Burnin’’, Island
102—JIMMY CLIFF, The Harder They Come, Island LP 9200
103—THE ROLLING STONES, SOME GIRL I USED TO KNOW, Decca 6007
104—THE BYRDS, GIRL I'LL BE WAITING, A&M 207 HYDRA
106—LINDA LEWIS, Not A Little Girl Anymore, Arista AL 4047
107—HYDIA, Land Of Money, Capricorn CP 6150
108—JOHNNY "GUITAR" WATSON, I Don't Want To Be Alone, Fantasy F 9448
109—EMERSON, LAKE & PALMER, 1001, L 4540
110—NOAH MANNING, Saturday Night Special,odon BOB 5643

www.americanradiohistory.com
The Stations: (There's still time to get on the list for this special show... call Eddie Kritzer, 617-536-7625)

Aberdeen, SD
KSDN AM Sunday 10:00 pm

Albany, NY
WQBK FM Sunday 9:00 pm

Albuquerque, NM
KRST FM Tuesday 9:00 pm

Allentown, PA
WSAN FM Sunday 8:00 pm

Ashland, KY
WAMX FM Sunday 8:00 pm

Belmont, MD
WKTK FM Saturday midnight

Beaufort, SC
WBEU FM Tuesday 10:00 pm

Bedford, PA
WAYC AM Sunday 10:00 pm

Birmingham, AL
WERC FM Sunday 9:00 pm

Boston, MA
WBBC FM Saturday 9:00 pm

Buffalo, NY
WBUF FM Saturday 9:00 pm

Casper, WY
KAWY FM Saturday 8:00 pm

Charlotte, NC
WRCC FM Saturday 11:30 pm

Chicago, IL
WSDM FM Monday 9:00 pm

Cleveland, OH
WMMS FM Sunday 7:30 pm

Columbus, NB
KTTM FM Saturday 11:00 am

Columbus, OH
WNCI FM Monday 9:00 pm

Dayton, OH
WVUD FM

Denver, CO
KSFI FM Monday 9:00 pm

Donelsonville, LA
WDBS FM Monday 9:00 pm

Durham/Raleigh, NC
WGDR FM Monday 9:00 pm

Elmira, NY
WXXY FM Sunday 9:00 pm

Eugene, OR
KZEL FM Monday 10:00 pm

Fargo, ND
KRWM FM Thursday 10:00 pm

Fayetteville, AK
KKEK FM Sunday 11:00 am

Flint, MI
WWCK FM Friday 9:00 pm

Florence, AL
WXYZ FM Sunday 9:00 pm

Fort du Lac, WI
WFDM FM Saturday 9:00 pm

Forsyth, GA
KOUS AM Saturday 12:00 pm

Fort Smith, AK
KISS FM Tuesday 12:00 pm

Fort Worth/Dallas, TX
KFWD FM Saturday 9:00 pm

Fredericksburg, TX
KHTG FM Sunday 7:30 pm

Fort Campbell, KY
WABB FM Sunday 11:00 pm

Gainesville, FL
WGUL FM

Galveston, TX
WUFO FM Saturday 10:00 pm

Glenwood Springs, CO
KUGN FM

Grand Rapids, MI
KLGL AM Saturday 1:00 pm

Greenbriar, NC
WLAV FM Sunday 12:00 pm

Greenfield, IN
WRLX FM Sunday 11:00 pm

Greensboro, NC
WKRG FM Saturday 9:00 pm

Greenville/Farmville, NC
WRGT FM Tuesday 10:15 pm

Hartford, CT
WHCM FM Tuesday 10:00 pm

Henderson/Evensville, KY
KLOL FM Saturday 2:00 pm

Houston, TX
WAFM FM Friday 12:00 pm

Huntsville, AL
WAHR FM Sunday 11:00 pm

Indianapolis, IN
WRAP FM Friday 12:00 pm

Iowa City, IA
KRNA FM Sunday 10:00 pm

Jackson, WY
KUTN FM Saturday 4:00 pm

Jacksonville, FL
WPDQ FM Saturday 6:00 pm

Jacksonville, NC
WXOR FM Saturday 6:00 pm

Johnson City, TN
WQUT Sunday 10:30 pm

Johnstown/Altoona, PA
KBTM FM Saturday 11:05 pm

Johnson City, MO
KSYS Sunday 8:30 pm

Knoxville, TN
WROL Sunday 11:00 pm

Las Cruces, NM
WAFY Saturday 9:00 pm

Las Vegas, NV
KSLC FM Sunday 11:00 pm

Lexington, KY
WBLM FM Wednesday 10:00 pm

Long Island, NY
WVGC Saturday 11:00 pm

Lubbock, TX
WLIR Saturday 9:00 pm

Miami/Fort Lauderdale, FL
WWSH FM Sunday 12:00 pm

Milwaukee, WI
WZMF FM Sunday 9:00 pm

Minneapolis, MN
KDGR FM Monday 12:00 pm

Muskegon, IL
WXTO Monday 10:00 pm

Nashville, TN
KFXM FM Saturday 9:00 pm

New Haven, CT
WKAO Monday 11:00 pm

New Orleans, LA
WKMB Monday 11:00 pm

Norfolk/Virginia Beach, VA
WKIV Monday 11:00 pm

Oklahoma City, OK
KOKM Sunday 11:00 pm

Omaha, NE
KRCB Sunday 11:00 pm

Orlando, FL
WORJ Saturday 9:00 pm

Pittsburgh, PA
WYDD Tuesday 10:00 pm

Portland, OR
KPDO Sunday 9:00 pm

Reno, NV
KGLR Saturday 11:00 pm

Sacramento, CA
KOLA Sunday 10:00 pm

Salt Lake City, UT
WCOL Sunday 11:00 pm

San Antonio, TX
KWHO Saturday 10:00 pm

San Diego, CA
KPRF Monday 11:00 pm

Santa Maria, CA
KXFM Sunday 8:30 pm

Seattle, WA
KISW Monday 11:00 pm

Springfield, MO
WCKM Saturday 12:00 pm

St. Louis, MO
WKHY Saturday 9:00 pm

Syracuse/Onego, NY
KSHB Sunday 7:00 pm

Tallahassee, FL
TAMPA/ST. PETERSBURG, FL
WDTL Saturday 9:00 pm

Trenton, N.J.
WRNC Monday 11:30 pm

Washington, DC
WMAL Sunday 11:00 pm

Wichita, KS
KEYN Sunday 12:30 pm

Wilk Bar, PA
WILK Thursday 10:00 pm
DENVER—Colorado's assistant Agriculture Commissioner, Don Svedman, is one of the state's best friends of contemporary entertain-ment.

Svedman books the talent for the Colorado State Fair and has almost single-handedly revolutionized the fair's booking practices.

When he was first named fair manager in 1966, the evening enter-tainment was built entirely around rodeo with guest appearances by movie cowboys like Roy Rogers and Gene Autry. Svedman brought in their high-quality entertainment solos, starting with a five-night stand by Eddy Arnold.

The fair was solidly in the entertain-ment business by the time he moved into the Agriculture Depart-ment. Now, the fair in 1972 brought him back in charge of the entertainment program again.

The first thing he did was to take a look at the arithmetic of what was happening at Purgatory show. Gratuitous show tickets were selling for $2.50 to $3.50 and earning $75,000-100,000 from a total fair attendance of 175,000 persons.

Svedman reasoned that this $100,000 could be earned by adding 50 cents to the general admission price and 75 cents children's price. People could double their overall fair attendance, he hoped.

The first year of this policy, fair attendance increased from 175,000 to 306,000. The next year it was 386,000 and has kept climbing.

Even more impressive, Col-orado State Fair is in Pueblo, 100 miles south of Denver and with a population of only 100,000. Clearly the move to big-name contemporary record artists with free fair attendance has been a success.

The fair is held for 10 days starting the last full week of August each year. There are four rodeo nights with country performers going on in the intermission. This summer the acts were Lonnie Lynn, Tanya Tucker, Ray Stevens and the Nash-ville Brass.

For the other six nights, shows go on at six and nine p.m. With seating on the racetrack grounds, grand-stand capacity can run up to 15,000. The 1975 artists were Johnny Cash, Seals & Crofts, Blood, Sweat & Tears and two double-bills featuring Jim Stafford with the Captain & Tennille and the Pointer Sisters with John Davidson.

Because Southern Colorado's population is one third Mexican American, excellent attendance is drawn each year to the Mexican Fiesta Night. Svedman put in Johnny Rodriguez, Vikki Carr and Mexico's Tony Aguilar have all played to capacity in this program.

"I tried to go for Freddy Fender for West Texas night this year after reading the Billboard Talent in Action re-port. But he couldn't be booked," says Svedman. Unfortunately schedule conflicts blocked the date.

"I study Billboard every week to find out what artists are coming up," says Svedman. "It's the only music inside publication I use.

The state fair's sound system is so good that when most performers release the specifications they waive their contract rights to provide their own sound. The 40,000-seat stage is covered to hold lights and keep the show going on through occasional rains. Our audiences are pretty dedicated, they used to sit through those 30-minute Colorado showers and wait for the lights to start again," says Svedman.

Dressing rooms are 60-foot trailers and grandstand capacity can run up to 15,000 a dealer. For those in the audience who don't want to show up hours early for good seats, there are 600 re-ceived grandstand seats selling for $4.

"Too many folks don't know their artists are in town till the road man-ager phoques from the airport to ask directions," says Svedman. "We get in touch in the spring to make sure they get the motel reservations and get them to check up at the airport with a state police con-tent.

"Radio station airplay of artists due to perform at the fair gets excellent regional cooperation. The one thing an artist needs to know is that we don't understand why no record company has ever contacted him to coordinate merchandising with their artists appearances."

"Tony Orlando told me the second year he was here that his old fa-ther had asked him how come Pueblo. Colorado bought 6,000 of his albums the previous September," he says.
Waylon

Jessi Colter

Tompall

And The Outlaw Band

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www.americanradiohistory.com
Monterey Fest Contrasts

Helen Humes: she knows how to swing.

- Continued from page 3

While each of the five concerts was close to SRO, the 7,000-seat Fairgrounds was never 100 percent sold out.

Nevertheless, the festival drew a $195,660 boxoffice gross and the crowds who sat through chilly weather heard music which began with New Orleans trad dancebands. (The Legends Of Jazz) and came into the 1970s with Mangione, BST and Ed Shaughnessy's explosive 16-piece band, Energy Force.

Predictably absent from the bill were the new hot, commercial jazz names who are making the big bids on records and in personads.

But there were enough highlights to stir the audience through the lengthy concerts. Drummer Shaughnessy's Los Angeles-based band was a marvel of precision. Saturday night and the artistic shock of the weekend occurred with the band's leader, whose jazzman singing a brand of big gospel which brought goose pimples to an already chilled audience.

Bobby Blue Band: gutsy blues.

Dancers in the aisle: typical scene during the blues program.

CHUCK MANGIONE on flugelhorn and Gregg Niels on soprano saxophone: a beautiful tandem.

It was magnificent and her delivery during a special gospel suite, proved that this Tacoma, Wash., lady has the power and strength to carry your Baptist church on any given Sunday afternoon.

Shaughnessy himself is into some electronic gimmicks which are more distraction than joy, but he's searching for a new dimension for jazz drumming.

Blue singers James and Bland were contrasts which held up impressively during the interlude after...

She made the fiddle really swing with a high-toned, fuzzy sound which could easily fit in with a rock group.

Mangione played cuts from his current A&M LP during the Saturday evening presentation. His flugelhorn and electric piano work were delicate and well constructed and his interplay with Gregg Niels wood on flute and saxes proved a masterful example of modern invention and interpretation. Drummer Joe LaBarbera, incidentally, is a man to watch, he is clean and inven- tive and kicks the group along with fresh patterns.

Blood, Sweat and Tears, closing out the Sunday show, was a gem sparkling like ice to observe. David Clayton-Thomason, raw, gravelly blues voice added remarkably to the charisma of it all.

The current lineup of instrumentals is deep in talent with Dave Bargon turning a tuba solo into a...
For one thousand & one nights like this

Kemnaisance

Schheerazade
and other stories

On Sire Records/Marketed by ABC
Stan Kenton represents affeite coterie of musicians who have been performing for worldwide audiences for over 30 years—day after day, night after night. The road has become his "home," his "freedom." Dave Dexter, a long-time Kenton buff, caught up with Kenton during a Los Angeles area stop—before the band took off for one-nighters which would keep it on the road until next January. Dexter said goodnight to Kenton at 2:30 a.m. He was so wrapped up with the assignment that he had it done by the next evening. This is his report:

He arrives at 7:30 a.m. in a modest room in a Hollywood motel. He's had about four hours of sleep following a one-night gig in suburban Canoga Park. He quickly gulps a fast breakfast, leaves the motel driving a brown rented Cadillac sedan and heads for his office.

Another day has begun for Stanley Newcombe Kenton. At 62, Stan is a bit long in the tooth in a Hollywood motel. He's had about four hours of sleep following a one-night gig in suburban Canoga Park. He quickly gulps a fast breakfast, leaves the motel driving a brown rented Cadillac sedan and heads for his office.

A Day in the Life of Stan

Stan Kenton is an intense man of music as these shots at Concerts By The Sea indicate. He's an icon in his band, a visitor thousands of his LPs, neatly stacked in high shelves, while the Kenton organization sells by mail and in the lobbies of the places his band plays.

“Our mailing list of fans and supporters long ago topped 100,000,” he says, opening a door leading into the office of Bob Curnow, a former musician who now is vice president of Creative World. “A lot of those on the list send in their checks for every album we issue and they turn out for our personal appearances.”

And now Stan, wearing a tie and sports jacket, calls in his attractive public relations chief, Audree Coke, who also edits the Kenton Creative World magazine. She knew Kenton when he was first struggling as a leader, in 1941, at the Rendezvous Ballroom in Balboa. Probably no other woman in show business has a more colorful background in music.

She, and Curnow sip coffee and talk business. Things are going well. Stan’s sister has called and needs a pair of tick- ets for tonight’s concert at Concerts By The Sea in Redondo Beach, about an hour’s drive from his office.

“That’s a good job,” Kenton comments. The booker is his buddy, Howard Rumsey, who played bass for a couple of years in the original Kenton orchestra. Kenton will be paid a flat $2,000 for two concerts, each comprising two hours of music. Kenton skips over his mail, sips more coffee, makes a phone call. Now he chats a few minutes with his personal manager, blond, diminutive Scott Cameron, a 36-year-old Car- pote type, who lives in Chicago and appears much too fragile, too gentlemanly and too softspoken to endure the vulgarities and abrasiveness of music business complexities.

Enough’s enough. Kenton, Ms. Coke, Cameron and Curnow pile into the rented Caddy and head for Creative World Music Publishing’s surprising facilities on Sawtelle Blvd, in West Los Angeles.

The operation outgrew its original space earlier this year and now occupies yet another spacious structure. Vice presi- dent Phil Herring welcomes the quartet and they move down a long hall to what appears to be an immaculate, king-sized ga- rage in which a complete print shop is maintained, including a big Mielle offset press which will take a 41-inch page. There’s also a binder and a trimmer.

The big Mielle is spewing out special orchestrations of Kenton’s music which will be sold from $7.50 to $35 per, mainly for high school and college stage bands. Stacked nearby are hundreds of other charts by a dozen different com- posers and arrangers.

Herring is yet another ex-Kenton sideman who has left the band to segue into a different aspect of music. He quarter- backs the growing—and profitable—publishing operation and has quickly learned the intricacies of buying paper stock, running the Mielle, making naps and maintaining binding and shipping schedules.

He has called a 4:30 rehearsal. “About 150 of our charts went out on Tony’s Italian Restaurant to Omaha yesterday by mistake. So tonight we’ve got to pull out some tunes we don’t ordinarily perform and Woodward’s ‘em into shape,” Stan says. He seems unperturbed.

A Big Band Crusader

Kenton digs into “Send In The Clowns” with some piquant tenderness.

Because Rumsey sticks to a policy of allowing no one under 21 to enter his place. Tomorrow night in Omaha and through all the rest of the tour we’ll have more youngsters 16 to 25 than we’ve seen in couples in their ’50s and ’60s.

“I don’t give a damn about nostalgia. I detest having some old guy age come up to me with his wife and ask if I re- member them at a Colgate party in 1943. Those days are gone. We play several months every year on high school and college campuses at music clinics and the types of kids we meet are astounding—they love our music, they play their instruments well and they feel about rock as I do—it’s crap.

Young musicians are vastly superior in 1975 to those of the old days. And they are learning their skills in the class- room. All over the 50 states courses are being taught, work- shops are being held, veteran professionals are stopping by and passing on their gifts to younger colleagues.”

Kenton doesn’t wave his arms and his voice as he once did (perhaps because he has no more. His mass of gray hair has dissipated like his volume."

"He doesn’t appear to be as physically tall as he once was (6-4) and he complains he should drop—at least 10 or 15 pounds because he never has had a waist over 40 inches, and now one that’s bigger than that.

Still, as the car noses into the motel parking lot in the rain, one sees the same slender, flamboyant, ambitious, untyp- ical Kenton, one who unflinchingly speaks his mind bluntly as when he did last May when he criticized country mu- sic so vehemently.

Kenton has a piano and lost three wives. His two daughters and a son are grown and no longer dependent on him. His last Porsche is up on blocks and hasn’t been driven in years. He owns a four-year-old Ford that gets about a 15 miles per gallon, has a 4-speed transmission, but has no automatic transmission. He has a little bitty dog, a Chihuahua, that he refers to as his “little chester.”

Kenton has no nucleus of players, no bassist, no drummer, no saxophone player, no tenor sax, no baritone sax, no trombone, no trumpet. He has no session, he’s a working band that rarely has a fill-in.

Kenton and his band have had several personnel changes; he has lost three wives, has a son and a daughter. They are all grown, no longer dependent on him. His last Porsche is up on blocks and hasn’t been driven in years. He owns a four-year-old Ford that gets about a 15 miles per gallon, has a 4-speed transmission, but has no automatic transmission. He has a little bitty dog, a Chihuahua, that he refers to as his “little chester.”

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When Manilow had to make a serious attempt to sing "Mandy" and "Could It Be Magic," he turned his vocal deficiencies to his advantage. As a result, the breathless sighings and barely reached notes that would have been the death of a straight voiced singer fit perfectly in these ballads and added to Manilow's charm.

The focal point of Manchester's set was her voice—an earthy, expressive, tonal voice that fit her funny and soulful material perfectly.

The first part of her set was made up of Melissa's quicker, rhythmic numbers that showed the interplay between her and members of her excellent backup band.

It was two of Melissa's slower songs that turned a good performance into a devastating one. Accompanying herself on piano, she sang a version of "Midnight Blue" that made the excellent single seem puny by comparison. The show

**"New York and I have this love/hate thing."

I go to New York five or six times a year. And I never want to go until I get there.

New York and I have this love/hate thing. I know I'll work too hard, that I'll crowd as much of New York as I can into just one week, stay up half the night, every night, go home exhausted, and oye every second of it.

That's why I stay at The Biltmore.

It's as much New York as you can find in a hotel.

Something happens at The Biltmore that just doesn't happen in those plasti-glass, modular hotels that have plopped themselves down in every city in the country.

If I'm going to a city I love, why should I stay in a place I hate?

The Biltmore

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(800) 221-2690. In New York State, call (800) 522-6449. In the city 683-6620.
NEW YORK—RCA Records has launched an extensive college marketing campaign on two fronts. In the new album releases with plans to blitz samples on selected campuses and monitor sales at key locations.

If this experiment is successful, with the initial Lucy Simon LP and La, Lucy, the company plans to keep the program rolling. If so, the label will then be able to test new market product on the college scene.

According to program co-coordinator's Steve Kauf, manager of product merchandising, and Tom Abramson, director of product merchandising, each album will be exposed to students via a special 7-inch EP disk with the working title of "Meet Aztec Two-Step" and "Meet Lucy Simon Two-Step." On these disks, there will be selected cuts from the LPs as well as some biographical background. Each EP will be mass distributed on campus to every dorm room ("one under every door, instead of one in every dormitory"), and will be aided by four color posters at selected spots, as well as ads in the college press.

The计划 is already under way on the following campuses, (Central Connecticut State College, Univ. of Connecticut, Boston College, Boston University, Northeastern Univ., Univ. of Massachusetts, State Univ. of New York at Albany, SUNY at Buffalo, Syracuse Univ., and Univ. of Rhode Island), while the Simon EP will be distributed at Columbia Univ., Cornell Univ. and Univ. of Michigan.

"We are giving away more than 190,000 EPs and we think we will be able to monitor their impact," Kauf says. "Since we know that not everyone lives on campus, we will also distribute the promotional record at record store and book store locations.

Kenny Rogers & The First Edition

The First Edition has been a hit with the dancing crowd, and the group will be the opening act for the upcoming Chicago, Illinois, concert.

In fact, the group is also scheduled to perform at the upcoming Allentown, Pennsylvania, concert.

The event is sponsored by the Chicago Tribune and will feature performances by various major recording artists, including The First Edition, The Beach Boys, and The Monkees.

As of 9/22/75, compiled from selected robocker listings by the Record Market Research Dept. of Billboard.

CAPTAIN & THE MENACE—A&M

RICHIE HANSEN—BMG

Johnny Wakelin—London

THE BODY SHOP—Columbia

COOL GUITAR—Cassette

GINGER HAMPTON—Capitol

THE JODOS—MCA

JOE LEE WILLIAMS—RCA

THE MARQUIS—Capitol

THE PASTIME—Cassette

RICK WARD—Capitol

ROY HAY—AMS

THE SUNSET—Capitol

1975 Best of the West

THE BEST OF THE WEST

THAT'S THE WAY—Epic

THE WILD WEST—Columbia

A WILD WEST—Warner Bros.

THE A-TEAM—Epic

THE YOUNG AND THE RESTLESS—A&M

DUNMORE—RCA

For the past several years, RCA has been selling its albums through the mail, and this year's catalog, which includes over 100 albums, is now available.

The catalog features a wide variety of music, from classical to rock, and includes many of the top-selling albums of the past year.

As of 9/22/75, compiled from selected robocker listings by the Record Market Research Dept. of Billboard.
LOS ANGELES—At Sound Ideas Studio in New York, Paul Butterfield has been in Studio C working on his next LP with engineer Geoff Daking and producer Tom Dowd. Dowd is also busy mixing the upcoming Rod Stewart single. Dowd and Daking will also be busy throughout October working with Wishbone Ash, and Daking will be handling American Airlines commercials through Tom Dawes Productions.

Bobby Bruce has been in cutting, with Felix Cavaliere producing and Riva Rowe at the controls. Gfits Lights cut an LP with Craig Leon producing and Ralph DeBlanc cut a test tape with producer Rick Christoff. Ken Carey of Casotrones has been working with the Saltou Orchestra and Bob with the direction of Vince Montana. Studio owner George Klein has been remaking the upcoming Michael Jackson LP at Mar- cusa producing, and will soon begin work on a McCoy Tyner project. Sonny Fortune cut some jazz material with producer Ed Mitchell. Bobby Bigboy working the controls. Elliot Randall is in producing his next single with help from Phil and Mitch Margo.

At Vanguard's 23rd Street Studio in New York, Clark Terry has finished his next LP, with engineering aid from Jeff Zarrara. Jazz sax man David Moore has been in working with engineer John Kilgore. Helping out on the sessions were Joe Newman, Bob Crenshaw, Kenny Barron, Eddie Gladden and Roland Prince. The Fazant Brothers and the Beau- fort Express wrapped up their debut LP with Zarrara and Kilgore at the boards. Ed Bland, Vanguard executive producer, handled production on all of the recent projects. In one other note, Max Morath cut a solo piano LP based on Scott Joplin material.

* * *

At the ABC Studios in Los Angeles, Hank Hamilton, new artist on ABC, has been in working on dub-downs. Atlantic artist Michell Polna- reff was in cutting, while Lawrence Hammond worked on vocal overdubs. Danny Pearson did some vocals, and the Crusaders were busy with horn dubbings. The Mighty Whites were in doing an audition tape. Cutting tracks for 20th Century was Barry White, producing himself.

* * *

At Haji Sound in Los Angeles, the remote unit cut Joan Baez live in Boston, Monterey, Sacramento, Berkeley, and at the Nassau Coliseum. David Kirshenbaum handled production, while Alex Kazanagas was engineer. The same pair were in mixing the current Cecilio & Caponito album. Wonderrick was in, working with producer Tony French and getting aid at the controls from John Fiore. Steve Eaton has been cutting with producers Jay Senter, and Bill LaBounty also did some work with Senter again producing and Fiore and David Costell engineering. The job was handled by the remote unit at Lake Arrowhead. Sammy Johns, who had a major hit a few months back with "Chewy Van," also cut with Senter. Vocals for this session were handled via the remote from Malibu. A live remote was also cut at the Dorothy Chandler Pavilion in Los Angeles featuring Bing Crosby, Helen O'Connell and the Mills Brothers. Harry Von Zell was the engineer. Denby Bruce handled production on this celebration of the Mills Brothers' Golden Anniversary in show business. In other remotes, Journey were cut at Winterland in San Francisco. Finally, congratulations to Judy Krilfer, recently named traffic controller at Haji. * * *

In notes from around the country, Joe Feliciano is cutting his first movie score for Columbia Pictures, "Aaron Loves Angela," at his DiOebe Studios in Orange County. At the Total Experience Studio in Los Angeles, the New Birth has wrapped up its LP with Melvin Wilson and James Baker producing and Frank Clark engineering. The Sylvers also cut an album, with Freddie Perri producing and Larry Miles engineering. At the mobile Music Machine, a new MCI 16-track unit as well as a 2-track machine has been installed. The studio remains parked at Studio City. Jimmie Haskell will handle the charts for the upcoming Hamilton, Joe Franklin & Reynolds LP at Village Recorders in Los Angeles. The group will produce themselves. At the TK Studios in Hahale, Clarence Reid has finished an LP with Steve Alaimo handling production. Reid also co-produced the next Betty Wright album. George and Gwen McCrae are set to cut their first duo LP, produced by Alaimo, with all songs penned by Reid. Miami has cut a single produced by Reid. Debbie Costello and Timmy Thomas are other artists who will be working with Reid on future albums. And with all of this, Reid is putting together a 10-piece group, the Funky Party Band, for personal appearances of his own.

* * *

At the Capitol Studios in Los Angeles, the Lettermen have been in cutting and mixing with producer Dave Caravagh and engineer Hugh Davies. Diana Ross was also in, with producer Michael Masser and Wally Traugott handling the boards for the mastering of her next single. The Band has been in Studio A doing some remixing.

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OCTOBER 14, 1975, BILLBOARD

ABC Recording Studios enjoys noise-free recording with 88 channels of dbx noise elimination.

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Howard Gale at the studio B remote during session for the Three Dog Night album 'Camin' Down Your Way,' ABCD-888.
Seattle's KYACs Are Separated

BY JEAN WILLIAMS

LOS ANGELES—Last month, KYAC-FM-AM, Seattle, separated the two facilities, moving the AM affiliate into the newly purchased KTWM location.

Velvet Johnson, 28-year-old station manager, reports the FM station gives 24-hour entertainment while the AM signer off at sunset.

With the separation of the stations comes an improvement in dial position, from a restricted 1460 to 1250.

According to Johnson, KYAC-AM is now 860 kHz, which is a major emphasis is placed on black product.

He explains that jazz has gained in popularity in recent months. And the increase of nightclubs booking jazz talent into the area has helped to broaden KYAC's audience.

"The people go to the clubs to hear the jazz artists, then want to hear them on the radio," says Johnson.

"Initially the jazz fans felt they were restricted to the FM stations. But we have found that the FM is now filtering into AM," he adds.

He explains that with AM's new dial position, it is now possible to be a three-county market in the Puget sound area covering Seattle, Tacoma and Everett, Wash.

"Jazz musicians are now being booked in Seattle, which is relatively new for this area and since KYAC-AM is the only rack station in Seattle, the musicians often drop by and we air live interviews. This boosts our audience," adds Johnson.

Johnson relates how being the only rack outlet in an area lends itself to increased responsibilities.

"We cannot afford to jump on too many black records any more. We now deal with a vast cross-section of black artistry.

"We are no longer a proving ground, because we must offer something to everyone. Therefore we are not specialized in any one type of music," he says.

He adds that gospel was in the past a big feature on AM but has been discontinued because local churches are now buying the time.

He feels this is good insomuch as the station is still giving its audience a service but in different form.

Johnson continues by saying the Seattle audience is geared to personality deejays, and he gives his announcers that freedom. However, the FM affiliate is depersonalized and semi-automated.

New personalities were added when the stations split. Robert Scott, program director of both outlets, hosts a morning show from 6:00 to 9:00 a.m. on KYAC-FM, and another from 5:00 to 8:00 a.m. on KYAC-AM.

Other AM personalities are Cal Smith from 10:00 to 1:00 p.m.. Tom Reddock 2:00 to 6:00 p.m., Ted Perry, production manager, 6:00 p.m. to signoff.

Johnson explains that 6 p.m. is signoff. The station returns to the air at 11:15 p.m. with Nola Spice hostting a show which consists basically of jazz.

Patrice Wright plays gospel on Monday 5:00 a.m. to 1:00 p.m. followed by Greg Collins 2:00 p.m. to 6:00 p.m.

Spencer Haywood of the Seattle SuperSonics basketball team hosts a show Sunday 9:00 p.m. to midnight.

***

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

has a heart of gold... soon.

Give Me Your Heart

their great new rock 'n' soul single on

LONDON

Produced by Mike Vernon for The Crystal Juke Box
ONE HOUR A DAY
Montgomery Jazz On Las Vegas KOV

LAS VEGAS—The new surge of interest in jazz here, prompted primarily by the success of the new, Las Vegas Jazz Society, has resulted in Monk Montgomery, society founder, being given a regularly one-hour show on KOV.

The station in nearby Henderson has in the past programmed scored jazz and gospel music. Montgomery offered six days a week a time from 1-2 p.m. for his program and the fact that it is being offered by the radio and the interest it is creating for jazz as a result of the society's first standing-room-only concert recently at the Univ. of Nevada's local campus.

Montgomery feels his show "Reality" after his Philadelphia International LP and will start advance promotion for the society which consumes all of his time. The bassist says he has prepared a date at any of the hotels for the past four months because of the time expended to get the society rolling.

Weekend Music Upgraded At N.O.'s WXEL

NEW ORLEANS—Randy Cal- lendar, WXEL's new program director and former New Orleans' number one rock sta- tion WXEL, reports several changes have taken place.

R. J. Jenkins, former P.D., has been upped to co-ordinator for the Security Broadcasting Corp., and Ernie Singleton who was acting pro- gram director is now music director.

The schedules are Randy Callen- der 6-10 a.m., Sunday; and sample of Mich- igan will "Meet Lucy Simon" via a special 7-inch EP disc as part of the WXEL launch for the station's new campaign for her debut album, "Lucy Simon." A talking bio with a sampling of her music will be given away at record and book stores, and boutiques on the campuses of New Orleans State College and all radio and press people in the area.

To be used in other college mar- kets as the station plans to overlook small market radio stations when attempting to expose their product.

He expects the act is going on giving his audience what he feels is the best in music, he has been forced to purchase his national disk from retail outlets.

Simon EP By RCA For Michigan Promo

NEW YORK—Students at Mich- igan State University in East Lansing, Michi- gan will "Meet Lucy Simon" via a special 7-inch EP disc as part of the WXEL launch for the station's new campaign for her debut album, "Lucy Simon." A talking bio with a sampling of her music will be given away at record and book stores, and boutiques on the campuses of New Orleans State College and all radio and press people in the area.

To be used in other college mar- kets as the station plans to overlook small market radio stations when attempting to expose their product.

He expects the act is going on giving his audience what he feels is the best in music, he has been forced to purchase his national disk from retail outlets.

WB's Album Ties With Hendrix Death

NEW YORK—A flurry of activity, including the release of a long-awaited blues album—"Midnight Lightning," heralds the 30th anni- versary of the death of Jimi Hendrix Thursday (18).

Warner Bros. Records has unearthed close to 1,000 hours of tapes made by Hendrix during 1967 and 1968 which were never released and the rock'n'roll star's death. These tapes are being used in several albums among which are his last full-length album and the already released "Crash Landing." 

Parker Acad Active

KANSAS CITY—The newly renovated Charlie "Bird" Parker Academy at 4601 was the scene of the school's 30th anniversary Sept. 7 with the Willie Rice-Eddie Baker Band, the Bette Miller-Milt Abel duo, the Frank Stockton Quartet and students at the Academy performing. Estab- lished by the Charlie Parker Memo- rial Foundation, the institution houses facilities for a broad range of music instruction and training in audio/visual techniques.

Distros Changed

LOS ANGELES—Casablanca Records here has made several indie label distributions. For the 3 month-Trip to New York-New York area, Halverence replaces London Records Dist. In Memphis, Hot Line replaces Record Sales, according to Dick Sherman, the label's marketing di- rector.

Soul Programmed Only After Dark

BENNETTSLV, S.C.—WBSC, the only radio station in town, operates on 10,000 watts dur- ing the day to a commanded 5,000-town. Pop and MOR is programmed days and soul nights, says Chuck Reid, night deejay-programmer. Reid claims that because of the min- imal r&b exposure in the area, he is trying to create another avenue through which black acts will be heard. Each weekend he takes his personal disco equipment, including turntables, and goes to a soul music club because he says, to purchase local discs to create a disco scene.

He explains that plans are underway for a remote broadcast from disco. Reid contends many of the major record labels overlook small market radio stations when attempting to expose their product.

He expects that because he insists on giving his audience what he feels is the best in music, he has been forced to purchase his national disk from retail outlets.

Goode Fete To Benefit Israel Cultural Group

NEW YORK—More than 750 indus- try persons are expected to atten- d a testimonial dinner-dance honoring Sidney Janis, Sept. 25 at the American Hotel here. The event will serve as a fundraiser to help construct a cultural and educational center in Israel. Tickets are $25 a plate.

Sponsoring organization is the American Trade Union Council for Histadrut. Music will be provided by the second Scott Band, led by Marty White.

Goode says it has long been his desire to help Israel take its appropriate opportuni- ties in the areas of music, dance and sports to the youth of Israel, particu- larly among recent immigrants of limited means.

Lifesong To Distribute World

NEW YORK—Lifesong, Records, the new label set up byerry Cash- man and Tommy West, is now firm- ing up a web of independent distributors to handle the debut next month with a two-record album of Jim Croce material.

Decision to use independent distribution route was made after a series of meetings here and in other parts of the country with potential representatives (Billboard, Sept. 20).

Current Lifesong artist roster in- cludes singer-songwriter Jim Croce, formerly on A&M; a new group, Crack the Sky; Cashman & West, who as artists have had three albums on ABC Dunhill.

Cashman is president of Lifesong, with West serving as vice president, and Philip S. Kurnit as executive vice president. Mark Kupps and Barry Gross are vice presidents in charge of sales and promotion, and George P. Brown is vice president, creative services. Press is handled by Bob Sarlin. The label has offices here at 488 Madison Ave., and in Los Angeles at 9229 Sunset Blvd.

Scepler Marketing U.K. Contempo Line

NEW YORK—Scepler Records has signed a deal with the U.K. r&b and disco-oriented label, Contempo Records, in the States. First Contempo artists to be released here will be the Armada Orchestra, and Ernie Bush, to be followed later in the year by New Order and Average White Band.

With The Scepter deal, Contempo is now represented in most world markets except for Japan. Firm is headed by John Abbey.
Thriving Era For L.A. Philharmonic

Continued from page 2

Tchaikovsky Spectaculars 33,635
toured out enthusiastically,

“That,” says Fleischmann
proudly, “proved to be the largest
audience ever for a two-night regu-
larly priced symphonic event in the
Bowl’s history. It even topped the
1974 two-night Tchaikovsky Spec-
taculars which, until this August,
held the record.”

Fleischmann, who has worked in
London and Johannesburg with
symphonic groups, tunes in another
pleasing achievement:

“More than 60,000 children,” says
be, “allowed our Saturday morn-
ing ‘Open House At The Bowl’ pro-
grams and sat in on Philharmonic
rehearsals. That means we are build-
ing a responsive audience for future
decades.”

The season runs for 10 “regular”
weeks and there are five pre-season
week concerts. This year those pre-
liminary events included four all-
Bach programs and the traditional
Fourth of July concert replete with
spectacular fireworks and militant,
double forte repertoire.

Also a factor in the surprising
growth is the strong corps of soloists
who come to the Bowl from all parts
of the world to participate in the
summer sessions.

Helping boost the boxoffice this
season were Von Cliburn, Pinchas
Zukerman, Beverly Sills, John
Browning, Alfred Brendel, Andre
Watts, Itzhak Perlman, Lorin Hol-
lander, Jon Vickers, Jean-Pierre
Rampal, Emanuel Ax, Joanie Nor-
man and others of international
repute.

But all that is history now.

Fleischmann has taken his atten-
tion to the coming Los Angeles Phil-
harmonic subscription series which
does not have the advantage of the
Bowl’s lovely outdoor setting.

Last week, on KFAC-FM, he and
Tom Dixon worked the micro-
phones in marathon fashion pitch-
ing season tickets to a classical au-
dience which quickly telephoned in
eight ticket purchases to insure
the coming season’s success, “the
best advance sale for the winter sea-
son we’ve ever experienced,”
Fleischmann boasts.

The new season will open Oct. 23
at the downtown Music Center. But
to get their feet wet, members of the
orchestra will perform a series of
high school and college concerts
starting Oct. 2 with Pinchas Zuker-
man and Sidney Harth as conduc-
tors.

“We don’t fear the economy,” says
Fleischmann. “We believe we have
it beat!”

Pirate Into Brazil

SANTA ANA, Calif.—Walner
Enterprises has signed a licensing
and subpublishing agreement with
Pirate Records in Brazil with the first
two singles to be released under the
new agreement “Last Train Out” by
Steve Shelby and “Girl I Could
Love You” by Byron Keith.

Rodriguez Coasts

LOS ANGELES—Johnny Rodri-
guez makes his first concentrated
tour of the West Coast in October.
He will play gigs in such cities as
Anaheim, San Bernardino, San
Diego, Oakland, Sacramento and
Fresno.

Get Down to Sole Music
With Billboard—Disco, Part II!

AN UPDATE ON THE DISCO SCENE
COMING NOVEMBER 1ST!

Billboard’s November 1 issue will cover the disco scene as it is TODAY:

The Equipment—How important is equipment to disco owners? Why is volume important to disco success?
The People—Why are ‘straight’ customers going to gay discos? Is the over-40 set moving?
The Entertainment—Why are discos now offering forms of entertainment other than dancing (swimming pools, restaurants)? Why are big-name acts agreeing to entertain in discos?
Private vs. Public Discos—Are there advantages to belonging to a private disco? What do people look
for in a disco?
The Music—Black gospel discos, country discos, international discos
Everything disco . . . in Billboard’s November 1 issue!

If you play a role in the disco rage, don’t be a wallflower! Get down to business with Billboard’s Disco Part II!

Ray Conniff LP

Continued from page 3

from the album during the midnight
hours.

Generally public interest to any
Ray Conniff material has been
strong nationally. The first licensed
issue of a Conniff album, through
CBS, enjoyed good and almost im-
mediate sales here earlier this year.

According to Melodyia officials a
new 80,000-unit batch of the Mos-
cow-cut album will soon be pressed
and distributed nationally.

Preferred

Continued from page 4

could provide no estimate of record
versus tape sales in Russia.

Russia encourages classical music
by charging 1 ruble and 45 kopeks
($1.95) for an LP, while a pop, jazz
or folk LP costs 2 rubles and 15 ko-
pecks ($2.90). Russians buy records,
tapes, phonographs, components and
tape recorders in retail stores, which
handle only these products.

“ Singles are produced but not on
a very large scale,” Preferred says.
There are virtually no jukeboxes in
the U.S.S.R. Russia. It sells between
180 and 190 million record and tape
albums yearly, he estimates. Prefer-
dsky says his first target for licensed
at Musexpo was classical reper-
toire which is not available in Russia
today.

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Discos High Schoolers Goal Of Poison Apples

BY ANNE DUSTON

"rapidly increasing competition among discos requires an innovative approach to entertainment, and a flexibility in all areas such as lighting, management, promotion and personnel to be an important element in surviving," says Bid- loti.

Ar'dee3 (That's Correct) Offer Reactions To Disks

New York's National Association of Discotheque Disk Jockeys (NADD) headquartered here, is now under administrative direction of DJ Ricke Kato, who replaces Bob Casey, one of the association's founders. The switch was prompted by Casey's desire to spend more time with his second career, advertising. Virgil and Cas Kato heads up the spinners at the local Hollywood 8. Also, Alan Rabkin has been appointed to replace the publication of NADD's monthly magazine, The Melt-

Club Dialog

by TOM MULDON

January N.Y. Disco Forum

Clubby bait is owned by In-

Era 2.0's popular disco product, (LP)

seven Refrigerator, featuring a round 18-foot lighted dance floor capable of 175,616 different pat-

Ar'dee3 also offers record reaction to new product in order to create dialog at each meeting, according to Joe Don Leon, program and production director. Ar'dee3's idea is for spinners, which are available with Don Leon, formerly with WMPR & Carvel Ervi, WHKF, as DJ personalities.

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The Miracles' new "City of Angels" LP (Tamla) qualifies as one of the most exciting ti-

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New York's National Association of Discotheque Disk Jockeys (NADD) headquartered here, is now under administrative direction of DJ Ricke Kato, who replaces Bob Casey, one of the association's founders. The switch was prompted by Casey's desire to spend more time with his second career, advertising. Virgil and Cas Kato heads up the spinners at the local Hollywood 8. Also, Alan Rabkin has been appointed to replace the publication of NADD's monthly magazine, The Melting Pot.

The Miracles' new "City of Angels" LP (Tamla) qualifies as one of the most exciting ti-

THE MRO.

Ar'dee3 also offers record reaction to new product in order to create dialog at each meeting, according to Joe Don Leon, program and production director. Ar'dee3's idea is for spinners, which are available with Don Leon, formerly with WMPR & Carvel Ervi, WHKF, as DJ personalities.
a directory designed for artists who tour the U.S. and need easy access to services like...

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- Sound and Lighting Facilities
- Photographers
- Limo Services/Charter Services
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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:

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ISSUE DATE: November 29
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John Gambling, WOR, New York

Program Director of the Year, Top 40 (Million-Plus Markets)
Michael Spears, KFRC-AM
San Francisco

Program Director of the Year Classical Music Station
Mike Cuthbert, WGMS AM/FM
Washington, D.C.

Station of the Year, Top 40 (Million-Plus Markets)
KFRC AM, San Francisco

Station of the Year, Non-Music (Million-Plus Markets)
WOR, New York

Special Series, “Special of the Month”
RKO General Radio, Los Angeles
EXPERIENCE
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The Album:
"Experience Gloria Gaynor"
M3G 4997

The Single:
"(If You Want It) Do It Yourself"
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Marketed by Phonodisc
Available in Canada through Polydor Ltd.
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Tony Bongiovi
Jay Ellis

Manager: Jay Ellis
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Beijing Radio/TV Fair: Highlights

BERLIN—Demonstrations of the Totally Wow sound are offering line of products as an alternative to consumer electronics dealers whose profits may be diminishing. Equipment lines have been sharply reduced by the repeal of fair trade.

According to Ed Carrier, national marketing manager for the recently spun-off Magnavox division, specialty store operators can realize as much as a 40 percent mark-up on the 17-unit line, as opposed to the slim margin of profit the repeal of the franchise law permits for them to accept on once lucratite top brand name products.

This new strategy, coupled with the reselling of a number of the new receivers, has already won the acceptance of about 100 specialty dealers, up sharply from about 14 originally appointed.

Carrier expects to have about 250 specialty hi-fi dealers handling MX by the end of the year. In addition, an estimated 350 Magnavox consumer electronics dealers are already carrying the line, plus another 150 of Magnavox’s 350 home entertainment centers.

According to Carrier, decision to restyle a number of the line’s receivers from a stark black finish to a more popular silver tone, was based on direct requests from dealers who favored the more contemporary look.

MX is supporting its impressive national marketing campaign through a consumer electronics dealers that will place emphasis on the audio equipment buyers in the 25-40 age

tendence—about 200,000—poured in the last weekend.

The TED vidik automatic changer prototype was shown to “invited” industry executives and the 10-card “diskette” (10 minutes each) with a 4.5-second change cycle reportedly gave good picture reproduction with no sync problems. However, production is “fairly far down the road and only if competition pressures,” one reliable source reports.

Another show quiet was the Sanyo NTSC (U.S./Japan) TED player—only that reportedly will be used in the next scheduled trade demonstration in America either late this year or in early 1976. Meanwhile, the PAL version bowed in Germany this.

(Continued on page 44)

CINCINNATI EXPO

"Sight in Sound" An Ambitious Success

BY JOANNE OLIVER

CINCINNATI—"A bellwether g mythology" were words used repeatedly to describe "The Greatest Audio Show on Earth" held recently by Sight in Sound at Cincinnati’s Convention Center.

Harry and Dave Biddle, vice president of Sight in Sound, arrayed over 50 audio and record manufacturers, seven radio and TV stations, and four financial institutions in the 95,000-square-foot area to come up with possibly the area’s most unique and most ambitious audio show and sale ever staged for consumers by a single retailer. One week afterward, Harry Biddle was so busy with post-show business he didn’t have a minute to rap.

Strong advertising and publicity drew an estimated 45,000 who paid more than $1 million dollars’ worth of merchandise and to receive pleasure at their sound systems, hi-fi stereo expose shoppers in their five-away shopping bags.

The Biddles’ promotion, put together in less than two months, included a financial area for credit application from Bankamerica, Master Charge, Fifth Third Bank, and Capitol Savings & Loan (for $300 instant credit; two check-out areas to pay for merchandise: Sight in Sound, and car stereo installation booths, and loading dock facilities for immediate pick-up of items). More than 500 manned the three-day event which took place from 6 p.m. to midnight; 10 a.m. to midnight Saturday; and 10 a.m. to 8 p.m., Sunday. All show participants were given free display space, signs, and electricity.

Manufacturers admitted they were skeptical of the Biddles’ enormous undertaking. All interviewed, however, were pleased and overwhelmed by public response.

"Mass mayhem!!" was the way Dickman, Medallion sales rep, described the Friday evening opening, when more than 2,000 were waiting outside the doors to get limited quantities of specialty priced items. "People didn’t even know what they were buying. They just took the cards to check-out areas to buy the merchandise sight unseen," Dickman says.

Medallion’s Jim Smith feels the public is much better informed as a result of Sight in Sound’s promotion. "When customers were ready to buy, they knew more about it now. We’ve been in this area six years as a

(Continued on page 42)

U.K. Tape Boom: Cassettes Widen Lead Over 8-Tr.

LONDON—Tape software sales in the first half of 1975 here were 40 percent above figures for the same period last year, according to the latest report FORTE (Focus On Records, Entertainment and Technology), a consumer survey carried out by the British Market Research Bureau.

Latest figures show that recorded tape sales between April and July were up 34 percent from the second quarter of 1974, continuing the trend predicted earlier this year. First quarter report in July had revealed a massive 47 percent increase in tape sales. Both figures combined indicate an average 40 percent growth in sales each quarter.

But the report also points to a further fall in sales of 8-track tape, compared with the cassette. There are now 4.5 cassettes sold for every cartridge, despite the fact that for two years the general ratio in summer has been 3:1 and in winter 4:1.

Three reasons are suggested for the decline of 8-track: "Disillusion with 8-track voice by dealers may have affected their stocking of tapes and there is also an increasing small range of product being made available on 8-track," says the FORTE report. "Recent acquisit of tape hardware may also tend to buy cassette equipment instead of 8-track to an even greater extent than previously.

"The news is certainly bad for 8-track but it’s too bad to wait for next quarter’s figures before drawing firm conclusions," the BMRB report summarizes.

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42

Tape/Video/Audio

Sight in Sound” An Successful	

__Continued from page 41

ted division of Beneficial Finance. At this show, the public came to know what Medallion really is.”

Spke Siegel of Cincinnati’s Market Dynamics, representing<br>
American Microware Group, pointed out, “We think<br>
that Sight in Sound’s extra-ganza was the first time they’ve had a direct relationship with<br>
the consumer. This is really an education,” adds his colleague, Marly Wask.

“We’ve been sheltered from consumers. The age group is amazing—
their 18 to 20-year-olds who have the money, but didn’t realize the market is that young. Not only do<br>
they have more money than older people, but they know exactly what they want. “Unbelievable that the<br>
Buddies pulled this off. The advertising was very effective.”

UHUR Tags Products

Los Angeles—With one eye on consumer public relations and<br>
the other perhaps wanting to buy their $66.66 speakers, had never participated in a<br>
consumer show before. “Our speakers were gone in 48 seconds,” Fred<br>

ам

| Channel Master |

| To Manufacture | All Its Products |

NEW YORK—In a move aimed at creating a more competitive position for itself in the home stereo market, Channel Master Inc., maker of<br>
and manufacturing most of its own<br>stereo units at its own engineering<br>
and manufacturing facilities in<br>Taiwan.

According to Martin Charles, vice president and director of<br>
Channel Master’s home electronics marketing, the move will give the company complete control<br>
over the development and of its home<br>stereo products, from design to manu-
facture.

It will also give Channel Master greater flexibility to produce what its customers “consider of “equipment of innovative design and features” as well as to pursue “commercially viable<br>
technological advancements” which had hitherto been left largely in the hands of its instructors.

The first unit to be developed un-der<br>
the new manufacturing policy is a<br>full-feature stereo 8-track record-<br>
play, deck model HD6075, designed<br>
and manufactured for existing home stereo systems.

The unit features automatic stop,<br>illuminated right and left digits, back-level indicators, slotted switches or precision recording from all sources, manual and automatic track selector and stereo microphone and auxiliary inputs. It carries a price tag of $299.55.

You’ll find what you need.<br>
...for Quality Control<br>
of pre-recorded pancakes<br> (cassette, quad, 8-track or any combination) in the Electro Sound line from<br>

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Car Stereo

Medallion, Tenna To Offer New Units At Chi APAA

By ANNE DUSTON

CHICAGO–In-dash OEM styling, more emphasis on cassette units, FM-stereo radio, and heavier speaker magnets are among the trends being noted in new product to be introduced at the upcoming Automotive Parts and Accessories (APAA) Show at McCormick Place, Nov. 18-20.

Medallion's new line includes three cassette/radio combination units, and two 8-track/radio units, all in-dash with OEM trim packages. The 65-494 cassette can also be installed under-dash, and features automatic eject and fast forward, at a suggested $149.95 list.

One three-way control for fast forward, reverse and eject is a feature of the 65-496 cassette model, listing at $129.95; and automatic reverse, fast forward, and rewind, are included in the $179.95 cassette model 65-498.

The two 8-track units have dial-in-the-door radio tuning. Model 65-554, with suggested list of $119.95, is only 5¾ inches deep. Infinutely variable controls for side-to-side and front-to-rear, designed to handle four speakers, are featured on model 65-558, at $139.95 list.

All 8-track and cassette units contain AM/FM/FM radios, and have fully adjustable shafts.

Medallion will also be introducing a CB converter that changes an AM radio into a receiver for all 23 CB channels, at a $39.95 suggested list.

A line of coaxial speakers from Tenna will be sold in stereo pairs to be compatible with four or eight ohm systems.

Included in the line are the CO620-PS, 5½ inch round speakers for door mounting, designed with panelized grille and black vinyl padding, to handle 30 watts RMS each. The model CO625W is the same size, but the magnets are 25 ounces, and the speakers can be flush or surface mounted on wedge mounting, for over 30 watts RMS. Design is black with chrome trim. Model CO930RD, a 6 x 9 oval for rear deck installation, handles 40 watts RMS.

Tenna will also be showing four new units for the Do-It-Yourself line. Customized OEM trim is available from the company, with order forms printed on the box.

All four units feature Tenna's patented front panel tuning head alignment control, front panel antenna trimming, and AM/FM/FM radios. A choice of five preset radio buttons for either three AM and two FM stations, or five FM stations will be offered on the two 8-track and two cassette models.

Tenna is also introducing a CB converter receiver, the CBC-23, as self-installed unit to list at $34.95.

Five major car stereo companies have not as yet decided to exhibit at the APAA, with Metro Sound among the late arrivals. The five are Aiko, Clarion, CarTapes, DYN-Electronics, and Pioneer Electronics of America.

MONOCHIE, N.J.—U.S. Pioneer Electronics has begun marketing a dynamic range expander which reportedly is capable of recovering the musical dynamic range usually compressed or restricted in discas, tapes and FM broadcasts.

The unit, developed by Chicago-based electronic engineer Robert Gradinsky, is designed for use with conventional home stereo equipment and is said to counter the dynamic control in the recording process which produces distortion of dynamics.

Among the areas in which model RG-1 is said to restore dynamic accuracy, are in the reduction of transient peaks, overall compression of loud levels, and upward manipulation of soft levels.

According to Pioneer engineers, the downward expansion capabilities of the unit are also instrumental in significantly reducing tape hiss, record surface noise and background FM noise.

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See Your Capital Representative Now!

When they record music, sell them the music tape
Swiss markets last month, and will go on sale in Sweden soon.

Only about 1,000 of the 6,000 players sold on consignment to German A/V dealers have been sold to consumers at approximately $600. But reportedly the bank of six players in the Fair here, showing the expanded 150-program catalog (250 promised by year-end) produced nearly 600 orders.

Among the biggest requests for programs, selling at retail $4-10 for various multiples of the 10-minute disks, were the expanded pop music catalog, included are "Superstars In Video" from Videophon with a single (Slade, Ralph McTell, T. Rex) and double (Dawn, Gilbert O'Sullivan, Mungo Jerry, Christie, Barry Ryan); and singles from EMI Electrics in the United States by such popular Continental artists as Salvatore Adamo & Co. Anneliese Rothenberger, Hugo Strasser Orchestra and "Hit Parade Souvenir" by Jacqueline Boyer & Peter Kraus.

The same Philips/MCA optical vidisk player prototype shown last March in New York was demonstrated at an Aug. 28 press conference and shown by invitation only the next four days with no problems and good reception, according to Bill Zens, Philips VLP operations international manager in Eindhoven. Also displayed, but not demonstrated, was another prototype vidisk player from Magnetic Disk Recording (MDR).

Sony had a huge exhibit to show off its "superstar" 12-inch-diagonal video projection system linked to its 1/4-inch U-Matic VCR. Also demonstrated was the PAL version of the 1/8-inch Betacam videocassette in a deck-only version, apparently testing the waters for European introduction.

New unit was on sale in both deck (attachable to any TV antenna connection) and console version in Japan earlier this year, but initially at least will be available as a console only at $2,295 in the U.S. this month.

Big hit in the hi-fi area was the debut of cordless infrared stereo headphones (Billboard, Sept. 6) in which luminescence diode that radiates sound-modulated light into the room. Sennheiser, Beier and AKG were among prominent firms showing prototypes aimed for the estimated 7 million TV headphone owners in the German market alone.

Another new headphone prototype was shown by Matsushita (Panasonic) which it calls "ambience phone." Utilizing "dummy head" sound image control technology, the headset is plugged into an "ambience controller" which in turn is connected to the sound source and projects sounds outside the area of the head to attain what its engineers call "amplified sound localization." It will be the subject of a paper at the upcoming Audio Engineering Society meeting, Oct. 31-Nov. 2 in New York.

The booming U.S. blank tape market apparently will have another contender in the reported entry of the giant French Pyral firm. To be represented in the States by Gotham Audio, Pyral will initially be selling its professional lacquer blanks, computer tape, and perforated magnetic tape for the film industry.

Reportedly the developer of lacquer master blanks for the recording industry, Pyral originally licensed Audio Devices, now Capitol Magnetics in the U.S., and is moving into the market itself due to the increase in value of the U.S. dollar versus the franc in recent months.

Aspen Debuting

● Continued from page 42

last winter Consumer Electronics Show in Chicago with an aerosol tape head cleaner and chemically tested wipe heads, at suggested $1.98 list.

Aspen now is in the process of building a nationwide rep network to sell the line through audio specialty shops, record/tape outlet chains, mass merchandisers, supermarkets, drugstores and discount houses.

Warranty ‘Rules’ Blasted

● Continued from page 41

Said Day, "This would only add to the incredible amount of tags and labels that already must be placed on major consumer products," at increased costs to the industry. Also, CEG feels that an interested consumer will ask to see the warranties "without a command to do so from the federal government."

CEG counsel also opposed requiring the product ticket or panel to state whether the product warranty is "full" (meets new government standards) or "limited." Day said there are times when a limited warranty conceivably may provide more protection that a full warranty. But consumers would probably not bother to look further into the terms offered.

If the rule remains, CEG asks that at least one year lead time be given to the industry to comply. There is not enough time to prepare labels, labels, cartons, etc., with the information. Many tags and labels are already designed for Christmas 1975 selling and first quarter 1976 items.

Finally, the CEG attacked the "infringement of trademark procedures" proposed for those manufacturers who require this step before consumers can take them in court in a warranty dispute. Day claimed the outlined procedures would be as formal as agency rule-making, requiring vast amounts of record keeping. They would be almost as costly as court proceedings, "but would provide none of the finality of a court ruling."

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3

Third Style Romance
28

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Ricky
26

How Sweet It Is (To Be Loved By You)
29

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mil seller

Help Me Please

One Of These Nights
48

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Scheiber Patents To Broaden SQ Licensing

BLOOMINGTON, Ind. — Peter Scheiber, first to demonstrate the matrix quad disk in 1969, and his Audiodata Co. based here have terminated the exclusivity of their licencing agreement with Electro-Voice under which CBS subscribes the basic Scheiber patents for matrixing and logic techniques as part of its SQ coverage.

With licenses now obtainable directly from Audiodata, as well as from CBS and Electro-Voice, Scheiber hopes to persuade unlicensed manufacturers of matrix systems to apply, with the aim of broadening the commercial quad market worldwide.

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We are seeking a real heavyweight who has a successful record of developing and supervising field salesmen. Our candidate has to be a good salesman, good organizer, and a strong leader. To the right person we offer a substantial starting salary. We are New York based and for a personal interview send resume including salary history to Box 844

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Tape/Audio/Video

First look inside TED Berlin factory, from left: vidisk cutting center with twin Neumann cutting channel (1/25 real-time or 4 hrs./10 min./10-min. disk), tape recorder for audio, professional quality control videoplayer/microscope TV camera monitor; vidisk pressing center, one lacquer disk every 2.5 seconds; typical sales presentation in West German audio/video specialty outlet.

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www.americanradiohistory.com
Leading audio/video manufacturers will be represented in a panel on retail projections and predictions for 1975 to be held Friday at the Mid-Lantic Chapter, Electronic Representatives Assn., at the Presidential in Philadelphia. All area reps and distributors are invited, notes president George Connenee.

Participating will be Bernie Mitchell, president, U.S. Pioneer; Murray Rosenberg, president, Pleson Consumer Products (Gerard); Gene LaBine, national sales manager, Martel, and Al Konz, sales vice president, J.I.L. Program was arranged by Don Legato, partner in DiVincent-Legato Assoc., Mt. Laurel, N.J., and the chapter's consumer products group vice president.


Schalk & Assoc., Shnton Schak, 5418 W. Main St., Shnk, 80070, for Illinois; W. Wisconsin; additional Century Sales Ltd., Inc., offices headed by Dave Townsend, 400 S. Allen Dr., Oklahoma City 73139, for Oklahoma; Bob Bernhard, 532 National Ave., Shn, La. 70053, for Louisiana, and Bill Hughes, 2729 Trail of the Madrones, Austin, Tex. 78746, for Texas.


Tape recorder sales fell 26.2 percent in units, from last year's first-half of 9 million, to this year's 6.6 million. This was a comparative drop in value of 22.7 percent, from the 1974 first-half total of $292.5 million to this year's $226.7 million, according to Commerce's Domestic and International Business Administration (DIBA).

The value of phonograph/record players/turtable category dropped 40 percent, from $55.9 million in first-half 1974, to imports of $33.4 million in this year's first-half. Home type radios imported dropped from $208.6 million to $162.1 million, a decline of over 22 percent. Radiophone combinations fell off 61 percent, from $11.1 million in the first half of 1974, to $4.3 million this year.

Records specifically chosen to demonstrate the full excitement of quad sound to your customers

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**STORE NAME:**

**ATTENTION OF:**

**STREET ADDRESS:**

**CITY, STATE, ZIP:**

Payment must accompany order. Maximum two packages per store location. Only audio equipment dealers eligible to buy.
HONOLULU—A trio of concerts by pianist Lili KrausSept. 26, 28 and Oct. 1—has been organized by the Honolulu Symphony Orchestra as part of its 75th anniversary season. The series recently completed its 74th season of subscription concerts with an unusually small deficit of $923, compared to a season deficit of $61,000 the previous year. Total expenses for the 1974-75 season were $1,423,911, and attendance at nearly 140 concerts and 301 ensembles performances (appearances large and small) totaled 264,000—an incredible pull of one out of three living in the state.

E. Lawrence Gay, symphony pres- ident, is pleased at the performance of the orchestra this past year, and is optimistic about another grand year. Last season, the Honolulu orchestra was tagged as one of the 29 major symphony orchestras in the U.S.

The 75th anniversary season includes these major events: Sept. 2, 28, 30—guest pianist Lili Kraus, with Robert LaMarchina, resident maestro; the orchestra; Oct. 10, 12, 14—guest soprano Eileen Farrell, with LaMarchina conducting; Oct. 17, 19, 21—guest conductor Maurice Abravanel; Oct. 31, Nov. 2, 4—Benjamin Johnson, bass; John Walker, tenor; Gabrielle Lavigne, soprano; LaMarchina conducting.

Also, Nov. 14, 16, 18—guest violinist Edith Peinemann, LaMarchina conducting; Nov. 28, Dec. 2—The San Francisco Ballet guest, with assistant maestro Joseph Levine conducting; Dec. 19, 21, 23—jazzman Dave Brubeck guest, LaMarchina conducting; Jan. 2, 4, 6—a Bicentennial Special, with LaMarchina conducting; March 5, 7, 9—guest maestro Max Rudolf, with guest pianist Garrick Ohlsson; March 19, 21, 23—guest violinist Endre Balogh, LaMarchina conducting; April 2, 4, 6—pianist Ludovico Einaudi, as guest conducting; April 15, 17, 19—the Honolulu Chorale guest-performing, LaMarchina conducting.

Philips Takes 2
And London 1, in Montreux Awards

NEW YORK—Phonogram Rec- ords (Philips) captured two Prix Mondial du Disque de Montreux awards and British Decca (London) took one prize in the Prix Mondial du Disque de Montreux, annual prestigious event held in Switzer- land.

Philips took the awards for Schoenberg’s “Moses and Aaron” (Australian Radio, Michael Gieles) and Johnson’s “Cantata, Luce- ria” (Janet Baker, English Cham- ber Orchestra). London’s award was the equivalent of its recording of the complete Haydn symphonies with Philharmonia Hungaria, Antal Do- raszti conducting.

Dorai, whose home is in Switzer- land, accepted the award on behalf of London. He returned to Wash- ington to serve as music director of the Hayde festival, which began Sept. 22. At the Montreux festival, two Montreux diplomas of honor were awarded, to Dietrich Fischer- Dieskau and、“in recognition of his contribution to the world’s music.”

One of the advantages of cassette over- store, its own audio dealerships, and direct from the company.

Mannos hopes that non-musicians, particularly film industry personnel, will attend the remaining seven sessions “so they will under- stand the problems involved in us- ing music effectively in the film medi- um.

Sessions run from 7 p.m. to 10 p.m. Mondays.

PHOTO HIRE

Advent Expanding Catalog

By ANNE DUSTON

CHICAGO—Advent Corp. is ex- panding its catalog from 28 to 38 ti- tles and raising prices on its Process CR/70 prerecorded music tapes by the end of the month. New titles will cross over from classical into more pop-oriented music, such as Gersh- win, and a selection of 900 melodies. The first to first oddly ctri- bolized, chromium dioxide tape, was begun a year ago by the Cambridge, Mass.-based firm (Billboard, July 12, 1974) to demonstrate to record companies that stereo music cas- settes could be as good as disks, says product manager Andrew Petit. Be- beginning with its own custom de- signed and manufactured equip- ment and 12 titles each from Noneschus and Connoisseur catalogs of mostly classical music, the dupli- cating department has added 15 slaves and plans to add an addition- al five. King says the company also does its own labeling and packaging.

To achieve the high fidelity repro- duction, cassettes are duplicated at four times speed, rather than normal 12 times.

Many of the cassettes are 120 min- utes, with the entire symphonies in one direction and a blank side for the customer’s convenience on the other. The tapes are packaged in two aspects: together shells, and shipped in Norleo boxes. Abbre- viated program notes are included, and a prepaid postcard will bring the consumer the complete program notes, plus notes for five other titles of similar music in a book.

Advent markets the tapes through three channels: primary record stores, its own audio dealerships, and direct from the company.

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PHOTO HIRE
**GOLD SEAL.**

**The Unreal Deal.**

Introducing Gold Seal, the first $4.98 line of quality classic recordings featuring the most important names in classical music.

This brand new catalog of especially low-priced, newly-remastered original stereo recordings, not only features some of the world's most brilliant artists, but also achieves a new high in quality packaging with a series of handsomely designed outer album jackets and customized market-oriented inner sleeves. Extra dating as well on initial orders.

Gold Seal. Low price. High profit. Rare value. Superb quality. All together for the first time in this brand new $4.98 line.

Your customers will want them all. Get them now. They're available at a price you can't afford to ignore. Only from RCA.

---

AGL-1264 Monteux/Tchaikovsky: Symphony #5/Boston Symphony Orchestra
AGL-1265 Previn/Tchaikovsky: Symphony #2/Liadov: Eight Russian Folk Songs/London Symphony Orchestra
AGL-1266 Perlman/Leinsdorf/Tchaikovsky: Violin Concerto/Dvorak: Romance/Boston Symphony Orchestra
AGL-1267 Richter/Leinsdorf/Brahms: Piano Concerto #2/Chicago Symphony Orchestra
AGL-1268 Munch/Schubert #8/Beethoven #5/Boston Symphony Orchestra
AGL-1269 Reiner/Vienna/Chicago Symphony Orchestra
AGL-1270 Munch/Ravel: Daphnis & Chloe (Complete)/Boston Symphony Orchestra
AGL-1271 Fiedler/Stars & Stripes/Cakewalk/Boston Pops Orchestra
AGL-1272 Monteux/Stravinsky: Petrouchka/Boston Symphony Orchestra
AGL-1273 Leinsdorf/Prokofieff: Romeo & Juliet/Boston Symphony Orchestra
AGL-1274 Eileen Farrell/Munch/Wagner/Boston Symphony Orchestra
AGL-1275 Reiner/Haydn: Symphonies #95 & 101
AGL-1276 Mehta/Don Juan/Feste Romane/Los Angeles Philharmonic
AGL-1277 Munch/Berlioz Overtures/Boston Symphony Orchestra
AGL-1278 Reiner/Wagner/Chicago Symphony Orchestra
AGL-1279 Richter in Recital
AGL-1280 Reiner/Brahms: Symphony #3/Chicago Symphony Orchestra
AGL-1281 Pears/Bream/Music for Voice & Guitar
AGL-1282 Rysanek/Operatic Arias/Basile, Conductor
AGL-1283 Caballé/Verdi Rarities/Guardiano, Conductor, RCA Italiana Orchestra

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Earlier in the morning, I called WGST and talked to music director David Lord, then called Scott Shannon, program director of WXQI. At 12:28 p.m., the 293 announcer did his little "WXQI" record, which was very druggy. He wondered if it would break "in this market". Scott was more optimistic, of course, the word Atlanta rather than market.

I called close for the next half hour or so. Still never caught the announcer's name. Most of the records, eery one.

Somewhere along the day, I talked to WXQI program director Walt Guss to see if they had a PPL program director Jim Clements.

Thursday, Sept. 18, by 9:27 p.m. I had talked to WQXI and WXQI, passing WQXI Coconut McClure on WXQI. Very good, KJH type, but with a tough sense of occasionality. Kept those records moving.

Ah, Pat Whitley, I had no one with whom to check out the revolutions of the Hyatt Regency revolution you know about. Yeah, WQXI was in "Lyn 'Eyes" by the Eagles. At 10:26 p.m., "Your Song" by Elton John, which I reject.

The next day, I listened a long time at AlleyKat on WXQI. I just can't get into it. I just don't know how to tell you without making somebody mad, but the Alley Kat used to have a 9 p.m. show, and comments and that would have brought a bucket out of the front door. The next time it happened, at 8:59 a.m., he said he was going off the air for a minute. And he did.

Came around to the Alley Kat just before 11 a.m. and he'd found a Joe Medlin record. Medlin sounded a little like Perry Como, and WQXI is on the record were something like 10 years ago.

The Alley Kat had a voice that was not what you'd call sensational, but it was convincing. Ethnic, but not too much so. He did some spots.

Harrison Smith came on next and those cross-fade thing together. Asked the Alley Kat, "Do I call you Garbage Mouth?"

The Alley Kat just had something special. "I just thought, if I was one of those other people getting drowned because they thought whiskey was out there floating on the ocean..."

Deacon Harrison Schultz played gospel. His first record was a good one but I got gingerly into WXQI, but that really a crazy show.

**Dr. Demento** will have an album out on Warner Bros. Records about the second week of October. It's called "Dr. Demento's Delights, Vol. I."

The most fascinating operating manager of WMAY in Springfield, Ill., sent me a "Don't Say "I Wear It" to pass around.

Our good morning guy Sandy Livingston in a utility truck bucket platform 60 feet above the alley. He was on the phone and all he was wearing was one of these T-shirts. A long one, I hope, John.

**Rhet Walker**, executive director of 60P in Perth, Australia, writes that he'll be visiting New York this year. He was a hit on the Paradise Road. "Matty Singer, ABC/Dunhill Records, Philadelphia, reports that WXQI is playing a lot of rock, and Cook is doing fine and being.

Al Newman, San Rafael, Calif., reports that WXQI has been doing 12 more recorded dramas for Word Records and "keeping my eye open. I hate television and I can use your talents." This note explains itself. "When we last met one and a half years ago, I was McNeal, but not having gone through another name change, I am Marc, Hunter. Hasn't it occurred to you that at KSTN in Stockton, Calif., for a couple of months and just got promoted since then?... We're looking for a couple of first phone weekenders. They should contact programs director, who can be reached at 955-2074."

The KSTN staff has Don Sinclair 6-10 a.m., program director Dennis Grice 9-11 a.m., Marc Hunter 11 a.m.-2 p.m., Alan Scott 6-10 p.m. and Mike Shannon 10 a.m.-12 p.m. They've been doing quite well with the contemporary.

The latest story about a formal change comes from Cliff Kutwin, general manager of KMZC in MacAlister, Texas. WQXI, which he, and others, have whispered was a little bit very bad, indeed, because she was a newspaper clipping on Laverne White and WTWC with the comment, "Laverne is truly a broadcaster extraordinary as well as a great friend and teacher. It should be noted that he's a past pro-

gram director of WLWR in Champaign. Brian Beirne, pro-
gram director of WMAY in Champaign, II., writes: "Had to call Capricorn Recs. and order all that Peach's stuff!" T-shirt added, someone's wife's name is Peaches. She also an-

swers the phone "Home Of The Hits," as Paul Drew found out when he called.

**Got a hilarious note from Mike Stouffer of WQXI, who played me out that he just got one response from a mention on him back in 1973 and that from a fan in Champaign and it was a women.

They have the sidewardal size and things and seem to like longer pieces that build up or to have something meaningful. It's just a man thing, I'm afraid. The Canning Loewa uses wavy sadistic melody and clas-
ically influenced passages that are usually a lute while the hot guitar of Dave Jenkins breaks the tune open.

Leads vocals are handled by Bass Cock-fell-

er with raw vocal rasp and even a few not quite rich enough tones almost. The other front men are providing backup vocals. Drummer Steven Price provides a weak rhythm, some of which shows Latin influence. However, the beat is still a bit strong for some material of this record's first album, with the best and known record songs helped by very few backup vocals. My best guess was "What Does It Take To Get You," "Ocean Breeze," and "I'm A Rock 'N Roller." But this is the kind of music that build on the lute while the hot guitar of Dave Jenkins breaks the tune open.

**Jerry Butler, 213-781-7124, has left the St. Louis Angels, where he was doing mid-day, and is looking for a new position.**

-**Ken Cross, WMAY-FM in Syracuse, N.Y., has been a 24-hour broadcasting schedule. Count-

"The lineup was Bob Paris, 8:30-10 a.m., Mike Levison 10-11 a.m., Robin Banter 3-6 p.m., Jon-

ner 6-9 p.m., program director Les "Operand" 9-11 a.m., Program director Jon Knight from WEZG in Syracuse in the all-night slot. Bill Brill is out of the studio due to illness. Call him at 415-233-3833. He's worked at stations like KROY in Sacramento and KXFM in Santa Barbara. He is creative...**

**Jim Blekamp comes back to the radio business in an exciting position.**

The lineup is KSTN. 10 a.m.-2 p.m. Jerry 2-6 p.m. Bleekamp 6-10 p.m. Bill Stambaugh 10-2 p.m. and Ra-

dio and Electic Rodney the wonder dog. Blekamp adds, "Mike Lee of Chrysalis Records, Denver, is one of the most helpful record people I ever have run across."

**Run across the credo of a national program director the other day. He car-

ries this in his pocket: "PRESS-

ON. Nothing in the world can take the place of presence. Talent will not, nothing is more common than unsuccessful men with talent. Gen-

ius is two percent determination and 98 percent work. Education alone will not, the world is full ofeducated derelicts. Per-

The most unusual item was an early song that they said (pointing out that the group has recorded 26 LPs) was of "one of their early songs."

Also a rarity on the Boarding House stage (though the majority of many sad and flat acts was the presence of the impres-

**JIM MURPHY, 215-384-9604, is looking for a new job.** He once de-

ned about the time of the successful commercial in the Carline North: has considerable experi-

ence and is willing to work any time of the day.

**Jim Blekamp started a monthly publication called**

Radio Aces Magazine. It's $12 a year. If you are interested, please contact him at the Poncho Villa Airforce, 750 Amana, Suite 1405, Honolulu, Hawaii 96814.

**Continued from page 30**

The phonogram group from San Francisco ran a level of intensity which overcame that of unfixed differentiation.

**NAT FRIENDLAND**
South Hauls Bonanza To ASCAP

NASVILLE—An increase of 300 percent in charted songs over the past five years highlights the American Society of Composers, Authors and Publishers (ASCAP) record setting year in southern music, according to Ed Shea, southern region director.

"This increase, from 50 in 1970 to a projected 200 in 1973, is due to the success in signing talented new writers to ASCAP, as well as convincing established writers and publishers that they can earn maximum royalties from a society operated by and for the songwriters and publishers themselves," Shea comments.

ASCAP will host its 12th awards presentation and banquet for top country songs during the 50th WSM Grand Ole Opry Birthday Celebration at the Armorey again this year due to the success of last year's awards dinner.


The writers vying for honors are Tony Joe White, Earl Conley, Buck Owens, Roy Acuff, Jerry Foster, Bill Rice, Russell Smith, Larry Weiss, Gene Dobbins, Johnny Wilson, Bob Morrison, Jay Harris, Bobby Harden, Bobby Davar, Darrell Statler, Bob Dean, Bill Edd Wheeler, Rory Bourke, Art Kent, Jim Mundy, Milton Blackford, David Gillson, Dan Wilson, Joe Dougherty, John Tipton, Jon Foster, Dick Heard, John Riggs, Frank Stanton, Larry Rogers and Jimmy Webb.

ASCAP writers have been active in the southern motion picture industry, contributing songs to such movies as "Framed" and "Nashville" and others now in production.

With the greatest number of southern region writers and publishers in its history, the Nashville office of ASCAP is headed up by Shea, Gerry Wood and Charlie Monk.

We strive to give more money per performance to our members, and attempt to provide the best creative (Continued on page 51)

Two Tubbs Jump In Tub Together

NASVILLE—Ernest Tubb and son Justin Tubb, have become business partners after 38 and 24 years in the business, respectively, for the very first time.

Cary & Mr. Wilson Music, Inc. opened offices last week. The name of the company was derived from the names of Justin's son, Cary, and that of the son of his original partner in the company who was nicknamed "Mr. Wilson." Ernest took over from the original partner in June of this year.

They have two releases on the market, "If You Don't Quit Checkin' On Me (I'm Checkin' Out On You)," by Ernest on MCA and "Cold Brown Bottle," by Wurt Jr. and the Country Division on TNR Productions, which Justin produced.

And a Rip-Roaring Time Was Had By All At Benefit

BY COLLEEN CLARK

TULSA—More than 11,500 followed the celebrities and golf pros over Cedar Ridge Country Club here at the Roy Clark Golf Classic Sept. 19 and 20.

The Classic is a three-day cooperative event between Clark, Children's Medical Center and Cedar Ridge Country Club to provide funds for children at the Medical Center. Among the celebrities participating were Bob Hope, Greg Morris of "Mission Impossible," Dale Robertson, Chilly Willy, Jack Carter, Ben Johnson, Mickey Rooney, Arnie Campbell, Mickey Mantle, Rex Allen, Foster Brooks, Norm Crosby, Stan Musial, George Lindsey, Anson Williams of "Petticoat Junction," and many others.

With more autobiographer seekers than golf fans in the galleries, the celebrities obliged the crowds with jokes, pictures and autograph sessions.

Minnie Pearl joined Clark's team at one point to get in a few shots of her own. She hit for Clark while he was busy signing autographs and the ball only went 28 feet. But Clark tipped his hat to her and noted that it was right in the middle of the fairway.

Officials say it may be days before they know the exact amount raised for the Children's Medical Center, but they know it was a success.

The winning team was the group led by celebrity Jack Garner, who shot 62-63 for an 18 under par score of 124.

In second place was the team headed by Mantle, with a 126 score. Tied for third with 128 scores were the teams of Foster Brooks and Robert Donner.

The tournament was followed by an "Evening With The Stars" show at Mabee Center at the Oral Roberts Univ. Some 9,000 fans attended the show headlining Roy Clark. Jerry Lewis, Anson Williams, George "Goocher" Lindsey, Archie Campbell, Buck Trent, the Oak Ridge Boys, Norm Crosby, the Squirls and others. Actor Dale Robertson told the audience he was an actor and did not sing. However, he performed and the crowd loved him.

All the artists performed free for the benefit. A special party was held following the show and awards were presented for the tournament.

"TOWER OF STRENGTH"

(DOA-17572)

THE OLD GENE McDANIELS ROCK HIT COMES ALIVE AGAIN IN A SUPER COUNTRY VERSION BY

SUE RICHARDS

WORDS AND MUSIC BY Bob HILLARD AND BURT E BACHARACH
PUBLISHED BY FAMOUS MUSIC PUBLISHING COMPANY

"Tower Of Strength"

www.americanradiohistory.com
MCA Country Sales Zoom 33%; Credit Datsun Promo

LOS ANGELES — “Travlin’ Country,” a promotion of country music albums in conjunction with Datsun, increased MCA Records’ country music sales by 33 percent over 1974, according to Mike Fitt, vice president of marketing for the label.

By voting on their favorite country artists on the MCA label, fans won 10 Datsun L/H Hustler pickups, 25 first prizes of any five MCA albums of tapes, plus another 100 tapes and albums for second place winners.

Loretta Lynn, Conway Twitty, Bill Anderson, Jerry Clower, Tanya Tucker and 27 other country artists were featured in the promotion, along with MCA’s country twofer series with product by such artists as Bob Wills, Webb Pierce, Bill Monroe, Jimmie Davis and Freddie Hart.

The promotion was launched in June and ended with a drawing Sept. 9. It included more than $50,000 in advertising and prizes. But Fitt points out that it helped establish MCA’s country music record sales in areas such as New York, Chicago, Seattle, Los Angeles and San Francisco, tough markets heretofore.

1974 was a record sales year for MCA; the country sales promotion is expected to look good on the books at the end of the fiscal year.

South To ASCAP

**Continued from page 50**

environment possible. We’re so proud of the society’s members whose careers have made this year our best yet. We look forward to even better years ahead as ASCAP continues to blaze a strong path on the southern music scene,” says Shue.

The ASCAP Awards Banquet is an invitation only, black tie affair.

Tennessee Jazz To Belmont Site For May Event

NASHVILLE — It isn’t all country here in Music City.

Sponsored by the success earlier this year of its first two-day jazz festival at Vanderbilt Univ., members of the Tennessee Jazz Blues Society have firm plans for next spring for a festival that, they assert, will be “substantially more attractive” than the earlier event.

The site will be changed, however, according to enthusiastic Bruce D. Davidson, a former Capital Records executive in Hollywood who several years back quit Hollywood to make his home in Nashville Belmont College’s Massey Auditorium has made the booking.

The Tennessee Arts Commission is the principal sponsor of the fest, says Davidson. Mercer Ellington’s Band, trumpeter Bud Brabos and 23 jazz bands from Tennessee high schools paced the 1975 program.

DJ Of the Year Ballots Mailed; Finalists Bared

NASHVILLE—Final ballots for the Country Music Assn.’s “DJ Of The Year” awards have been mailed. Finalists in the three categories are:

**CATEGORY #1 (Over 500,000 population) Billy Gilmore, WSM, HS, Nashville; P.O. Box 119, Ft. Worth, Tex.; Harry Hagans, WBLS, Faithful Mem., Dept. 901; WWII, Ft. 76, Decatur; Col. Dennis, MNB, Home C. A., Beverly Lee Grouper, WHRF, Lancaster, N.Y.**

**CATEGORY #2 (100,000 to 500,000 population) Billy C. Cole, WMB, Des Moines; Tom Neder, KMT, Charlotte, N.C.; Mike Germain, KYI, Wichita; Lee Kranzer, MCI, Pensacola, Fla.; Bobby Boy, MIA, V.A., Tom "Caf" Nester, WDHG, Whitman, MD; Dave Stone, DNH, Columbus, Ohio.**

**CATEGORY #3 (Under 100,000) Los Angeles, MWC, Carol Hoag, Sony Dec.; Joe Day, W,k, Nashville; Henry Wiseman, WGM, Nashville; Larry Scott, NLEC, Los Angeles; Scott Wyner, KYF, St. Louis.**

The first or nominating ballot was sent to all CMA members. Those disc jockey’s receiving five or more nominations were listed on the second ballot and their names were sent to members in the disc jockey category only. The final ballot lists the names shown here. Winners will be announced during CMA’s 17th anniversary banquet and show to be held Oct. 17.

Jennings Speaks At Hall Of Fame

NASHVILLE—Waylon Jennings, whose current single “Are You Sure Hank Done It This Way?” is his “Bob Wills Is Still The King,” is fast climbing the charts, will be the principal speaker for the Nashville Songwriters Assn. Hall of Fame Awards at the Sheraton South, Oct. 12.

Several surprise guests are scheduled. The nominees will learn of their inductions and awards will be presented.

The ceremony will be preceded by cocktails at 6 p.m. and dinner. Tickets are $15 and may be purchased at the NSA office at 49 Music Square East or by mail before Oct. 1.

Bare Family Pulling Out

NASHVILLE—One of five finalists in this year’s Country Music Assn.’s Awards, Bobby Bare, has asked that his “Bobby Bare and Family” act be withdrawn from consideration as “vocal group of the year.”

Bare says he performs as a solo act most of the time.

“We truly appreciate our industry friends and fans whose votes put us into the finals,” says Bare, “and we hope no one feels we are letting our supporters down.”

Bobby and his family record for RCA.

2 UA Combos Click At KZEW’s ‘Party’

DALLAS—Two United Artists groups, the Nitty Gritty Dirt Band and Calico, headlined the Urban Survival Fair sponsored by KZEW here Sept. 28 at the Univ. of Texas in Arlington.

Featuring seminars, demonstrations and lectures on such topics as how to burglar-proof your home, tune your motorcycle and act as your own lawyer, the fair drew some 40,000 persons.

The Nitty Gritty Dirt Band’s new UA album, “Dream,” has just been released, and Calico presented its debut LP on UA, “Calico.”
Daredevils Enthuse On U.K. Crowds

NASVAGHIE—Just off their first concert tour of England and Scotland, the Ozark Mountain Daredevils' manager, Stuey Plester, says "English youngsters have turned to country music mainly because of American artists. Although our music isn't the same the kids wanted to hear the country tunes, and all about the Ozark Mountain region."

The Daredevils cut an album in England. They had never performed there until this season. "The press coverage and public acclaim was fantastic," Plester reports. "The communications lines were out everywhere, and we were known because of our 'Jackie Blue' single." More country artists have toured Europe this year than ever before and the demand is not diminishing.

Johnny Cash just completed a sold-out tour of Great Britain, and George Hamilton IV is off on one of the longest tours ever set with a total of 42 dates in England, Ireland, and Scotland. Slim Whitman makes about two European tours a year, and has long been a favorite there.

New Promo Idea Teed By Cooper

NASVAGHIE—New Country Dimension, a country record promotion company concentrating on new labels and artists, has been organized by George Cooper III.

"With most major market stations adopting radically shortened playlists, it has become virtually impossible to expose new artists using the techniques that were formerly successful," says Cooper.

He has operated Country Collage, a record promotion firm here, for six years, and declares he had found during that time that there are several stations that take pride in exposing relatively unknown artists and are able to create a demand in their markets, but no one is taking advantage of this valuable tool. "If we intend to work closely with these stations and stores, document the success the record receives in these areas and carry a proven success story to the nation with believability," Cooper says.

Cooper believes this is a necessity for a new label and artist to have success. A promotion company can no longer justify the fee they must charge new artists utilizing the same methods they use with established artists.

Country Collage will continue operating under present guidelines and both companies will share offices.
SUPER DUPER
DONNA FARGO'S NEW SINGLE
"WHATEVER I SAY"
DOA-17579

THE TITLE SONG
FROM HER NEW HIT
ALBUM "WHATEVER I
SAY MEANS I LOVE YOU."
DOSD-2029

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Immediate Airplay!
Immediate Requests!
Immediate Store Calls!
Immediate Sales of Over 100,000 in the First Nine Days and the Orders Just Keep Pouring In!

Country
Country Seminar SAAY '75 Will Start On Oct. 10

NASHVILLE--A four-day seminar, SAAY '75 (Seminar--Answers & Assistance For You), will be held here Oct. 10-13 at the Hyatt Rege-
cency.

The seminar features numerous workshops, meetings and live coun-
ty talent performances. The event will be filled with discussions on
such subjects as basic contracts, problems of contracts, parks, audito-
riums, free grandstand versus paid grandstand, and types of agencies
from which to buy talent.

"This is our third annual semi-
nar," says Bob Neal, chairman of the seminar committee. "Instructions
are that we will have the largest number of registrants ever."

Invitations have been extended to operators of state and county fairs,
parks, theme parks and auditoriums.

The talent buyers seminar is spon-
sored by the Country Music Assn. as a part of its all-out effort to promote
country music.

Nashville Scene

By COLLEEN CLARK

LeRoy Van Dyke goes back to Las
Vegas Oct. 3 for five weeks at the Landmark. LeRoy is one of the bus-
est artists around today. By the end of the year he will have worked some
296 days on the road. Look for new
single with "more words than "The
Auctioneer" according to LeRoy,
called "Who's Gonna Run The
Truck Stop In Tulsa City When I'm
Gone?"

Jessi Colter, Title Records artist,
was recording in Mid-State Baptist
Hospital in Nashville from serious injuries sustained in a freak mo-
torcycle accident. On his way to Mel
Tillis' ranch on his bike, he noticed a five-foot snake wrapped around
the gas tank. While trying to kick the
snake loose, he lost control of the
bike. Unconscious for a while, a mo-
torist finally spotted him and called
an ambulance...Jeri Ross has signed a booking agreement with the
Rogers Jaund Talent Agency for repre-
sentation and bookings...Don Williams has finalized a deal between his Maplehill publishing
company and Vogue Music. Map-
lehill will be a subsidiary of the
Lawrence Welk owned company.

"Crash" Cradcock usually
reminds road manager Tony Cornell
to check the bus to make sure every-
one is aboard before leaving a town.
Recently Crash was riding shotgun
to the driver who asked if he should
be asleep. Crash said yes af-
after a quick glance around but real-
ized an hour later that road manager
Tony was still in Texarkana...Freddy
Fender's "Wasted Days And
Wasted Nights" just went gold. He
now has two gold singles and a gold
album since the first of the year.

Little Richie Johnson has been re-
tained to handle promotions for
Tommy Overstreet. Overstreet opens
at the Landmark in Las Vegas Oct.
5...Don Gibson, who recently
re-joined the "Grand Ole Opry" is set
for an appearance on "Hee-Haw
and the Canadian TV show, "The
Tommy Hunter Show."

Loretta Lynn is definitely not su-
perstitious as a recent appearance on
"Dinah" airs Oct. 13; the Flip Wil-
son Special with Loretta guesting
will air Oct. 13 and she and Conway
Twitty perform at the Country Mu-
cis Assn. annual convention on Oct.
13...Moe Bandy doing 60-second spots for Texas-owned Pearl Beer.
Bandy grew up on a ranch in San
Antonio, and playing on the sessions
were native son Webb Wilder.
from Jayton, Tex. on steel, Johnny
Gimble on fiddle from Waco, Dave
Kibby on lead guitar from San An-
tonio and producer Ray Baker also
hails from San Antonio. It's a gen-
uine down home commercial. Asleep At The Wheel, James Tailey
and Linda Hargrove, all Capitol ac-
cts, will appear at Nashville's Exit/
In during the 50th WSM Grand Ole
Opry Birthday Celebration.

GRT #031

Exclusively on
GRT RECORDS

(Many thanks for your fantastic support)
SHIRLEY CAESAR
223 Grand, Marquette, Mich. 49855

HAROLD SMITH MAESTIC
Joseph Greene Records—Lord, Help Me to Read Out, Same MG 14173

THE GOSPEL KEYNOTES
Back Out, Belmont 7161

ANDREW CROUCH & DISCIPLES
Take Me Back, LSU 5307/3073 (MGNRC)

JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR
The Me, of St. Louis, MG 14130

REVEREND MACEO WOODS & THE CHRISTIAN TABBENACE CHOIR
Smaller Reasons, Uncle Happiness, Gospel Truth 1056

JAMES CLEVELAND & CHARLES FOLEY SINGERS
Jesus Is the Best Thing That Ever Happened To Me, Savoy MG 7025

SEASONAL NIGHTINGALES
My Sister's And Brothers, ABC-Paramount FLP 50809

JAMES CLEVELAND & SHIRLEY CAESAR
The King And Queen Of Gospel, Hite HIB 2275 (Digital)

ANDREW CROUCH
Love At Grand Part, Little 5607 (West-MGD)

SHIRLEY CAESAR WITH CAESAR SINGERS & THE VOICES OF THE WHITE ROCKET BAPTIST CHOIR
Man Of Peace, Hite HIB 2170 (Digital)

SUPREME ANGELS
Show Me The Way, The 7014

SHARON CAESAR
It's Done For, NBC-Paramount FLP 175

SIX SUNDAY NIGHTERS
It's Done For, NBC-Paramount FLP 175

SAM COOKE WITH THE SOUL SHRINERS
The Gospel Seal, De L, J. Specials SPS 2156

THE SOUTHERN TOWNERS
Yes It's True, NBC-Paramount FLP 137

JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR
The Me, of St. Louis, MG 14130

SHANKY QUINTET
Goin' On A Chain Heart, Savoy MG 14270

ANDREW CROUCH
Dearly Loved, Gospel Day L2 3601 (United)

JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR
Love In The City, Savoy MG 14284

RANCE CLAYTON GROUP
Love Of A Woman, SMG 54527

KENT'S ANGEL GOSPEL SINGERS
I've Reared For You, SMG 14291

BEAUTIFUL ZION CHOE
Contact-Grand, SMG 14302 (Harmony)

SHAW SILVERTONES
Get Well Again Together, Hite HIB 2177 (Digital)

ANDREW CROUCH
Dearly Loved, Gospel Day L2 3601 (United)

NIGHTINGALES WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR
The Mighty Wingers, ABC-Paramount FLP 50319

JOEL'S CHOIR
We Can Care It Together, De L 1825 (Scepter)

DIXIE HUMMINGBIRDS
Get Well Again Together, Hite HIB 2177 (Digital)

THE CONSULORS
Let God Be First, Savoy MG 14305

FIVE BLIND BOYS
Make Me Well (hand), Hite HIB 22444 (Digital)

MARRION WILLIAMS
Purple Ocean Things, Atlantic SD 18124

IRVING, THE REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR
Help Me To Carry You Through, Hite HIB 2178 (Digital)

Gospel Gaithers In New Recording Deal

NASHVILLE—The Gaither Trio has signed a long-term, exclusive recording contract with Heart Warming/Impact Records, a division of John T. Benson Public, Inc., Hite, the company has been a part of the Heart Warming/Impact family for the past 11 years and has produced 16 albums that the company distributes internationally.

The trio, husband and wife team, Bill and Gloria and Bill’s brother Danny, have been singing together since the 1950s, originally with Bill and Dan’s sister, Mary Ann. From singing in meetings and churches around their hometown of Alexandria, Ind., they won the 1974 prestigious Grammy Award for “most inspirational performance” with the album “Let’S Just Praise The Lord.”

Bill Gaither is one of the best known gospel songwriters of today. He started publishing his music in 1961 through his own Gaither Music Co. Today, they have sold 200 songs to his credit and has annually won Gospel Music Assn.’s Dove award as “Gospel Songwriter of the Year.”

In addition to contributing to her husband’s songs, Gloria has written two of her own, “Rains And Live At Easter.” They are published by Impact books.

The trio’s latest album, “Jesus, We Just Want To Thank You,” produced by Robert MacKenzie, has just been released. Recorded at Woodland Sound Studio in Nashville and Gaither’s own Pinebrook Studios, a classical offering, the album features five new Gaither songs. Heart Warming/Impact has also acquired all rights to their catalog.

BOOK REVIEW

Wolfe’s “Music You Wear” Takes a Look At Culture

NASHVILLE—A book that takes a long look at the message and the effects of music on people during the past two decades, “Music You Wear,” has just been published here. The author is William E. Wolfe, a 20-year broadcaster who writes a music tip sheet called “Music And The Young,” which has been published for five years. He produces a top syndicated radio program, “Radio Tyme,” which has been on the air for 10 years. In addition, he produces a cassette series called the Two Books, “Music Love Cassette Service,” which provides resources for leaders of youth throughout the world.

Both the radio program and the cassette series were honored recently in Washington, D.C., when the interfaith Religious Public Relations Council presented the cassette series an award of excellence and the radio program an award of special merit. “Music You Wear” is a denomination, book that deals with the way contemporary music both reflects and manipulates young culture. Trends and messages of the past 20 years of music are traced to help the reader realize the significance of music in the life of the young. The book includes more than a dozen interviews with top performers of the past two decades such as Kris Kristofferson, Chicago, Joan Baez, Three Dog Night, Hoyt Axton, Fifth Dimension and Mary Travers.

The book also contains a chart illustrating the way contemporary music has changed in similar manner to the changes that have occurred in politics, economics, sociology and literature. The book suggests that the real joy to be derived from music is realizing and appreciating its diversity with no judgment made to favor one kind of music over another.

Wolfe feels that churches are now beginning to discover this pluralistic approach to music. “This means that parents can enjoy the freedom to unity folk, folk, a traditional call to worship, a gospel hymn, a rock anthem, a classical offering, a country response, and a soul exhibition one day,” he says. “Next week they can choose if it fits the worship concept chosen for that service.”

While “Music You Wear” sounds like a church book, it is not. Like the music he describes, Wolfe believes persons of all ages and interests should seek more bible related to the music he describes, Wolfe believes persons of all ages and interests should seek more diversity. The book also contains a chart illustrating the way contemporary music has changed in similar manner to the changes that have occurred in politics, economics, sociology and literature.
Grady Receives MW Star Of Year Award

MOSCOW—U.K. magazine Music Week's Star of the Year Award was presented here to Alexander Gradsky, songwriter, singer, group leader and guitarist, for his outstanding contribution to Russian popular music in 1974. Presentation of the award was made by Vadim Yurchenko, Billboard/Music Week correspondent in Russia. Among those present were Arkadiy Petrov, jazz and pop music critic, journalist and disk jockey, and Valery Mysowsky, one of the top pop critics and teachers in Russia. Petrov was one of the jury which had named Gradsky as Star of the Year.

Gradsky has been in the pop business for some 10 years, his backgroup, singing from guitarist and singer in a pop group to group leader and top pop writer. He has led his rock group Skomorokhi for over a year, scoring a great success at several national pop festivals.

An opera singer by education, Gradsky was then a contemporary performer, adding in ability as a writer. Melodya released his first record two years ago, and his great success was attained last year when he composed, recorded and performed all his own songs, for the movie "A Love for a Lifetime" which received the Crystal Globe, main prize of the international film festival Karlovy Vary, Czechoslovakia.

A souvenir 5,000-unit batch of the soundtrack was issued by order of the Melodiya record company dealing with exporting Soviet films, the albums pressed at Melo-

diya were given free promotion and advertising campaigns abroad. Melodiya is releas-
ing for national distribution, this soundtrack this fall, with a two-million-unit release as an initial campaign.

Gradsky is writing music for two more films. His recent concert activities included a tour of Bulgaria in August, plus shows in France and Sweden.

Gradsky-at-a-glance:

- Born in 1955 in Siberia.
- Came to Moscow in his late teens.
- Graduated from the theatre school in Moscow.
- His Group Skomorokhi has scored several hits.

Gradsky's current repertoire includes: "Overseas income has been a big problem for us. We have only one six-month appearance a year.

Yuri Leontiev, 37, chairman of the board of Melodiya, said: "We are convinced that the music of young people is one of the most important in our society."

He also said that the award is a "recognition of the young people's enthusiasm and talent."
Uruguay Pricing Itself Out Of Market: Clave Exec

company has also been forced to raise their price to retail a total of four other major manufacturers, which also own retail stores, have raised their list prices considerably more. "In the past few years, we have raised our list some 70 percent, but the others have raised their list prices by more than 100 percent," Jurubur says.

Jurubur also deplanes the single-price strategy that characterizes retail department stores. "All the products carry the same price and all are, although a bit higher, also carry the same price. Thus all products spiral together and create an inflationary cycle," Clave, which also owns two retail stores, one pressing plant and a label, has raised selling prices significantly. Clave also introduced a budget line to Uruguay. The concept, which is organized around what Jurubur terms "basic" and "more basic" categories, is marketed specifically to the public, a move Jurubur says is definitely intended for the lower end of the market.

París

French singer Tino Rossi has recorded another album for Decca (Philips), the film "The Godfather Part II" for Columbia, and has also recorded from another album for a classic film. "Tania Monow has released a "a Temptations" album so far not released in either U.S. or U.K. and is now "live" recording by the group in five years.

A Festival of Music was held in the Core House in London to celebrate the centenary of the birth of Maurice Ravel. Direct transmission by Frank Musgrave was taped and air-disk has been criticized by listeners. The programming of the station has been completely changed by new director Louis Dandrel and listeners are often sanctioned by the new programming. The new format has been successful due to the increased variety of music from such countries as India and the Far East, as well as works by contemporary local writers and a music of multicultural. Last night jazz and pop are in the same air.

Composer Michel Legrand has written a musical called "Monte Cristo" and the new show is shown by the Philadelphia Clay, who has been off the light entertainment scene for some years. It includes among upcoming Christmas productions and will be recorded by Polo and Philippe Clay. The album was released and Meat was a Gold disk award for her "Never Can Say Goodbye," from "Polo and Meat" and was sold at the British Phonographic Institute.

WEA Germany Holds Meet '75 Is Seen As Best Year

HAMBURG—The annual German sales conference of WEA Musik was held in Dusseldorf, with Siegfried E. Loch, managing director of the German company and vice-president of WEA International, addressing his opening speech not only to the sales and promotion force but a group of executives from the U.S. firm,保利·Weary, exploring the potential of the German market.

He said that 1975 will prove to be the best-ever year in the short history of the German company, resulting so far in a total increase of 29 percent against the previous year, figures he expects to see exceeded this year.

The success was achieved mainly by George Baker ("La Paloma"") and also with his dance band which had a record of the year and WEA has sold more than one million copies in Germany. Sales of his single "She Wears My Ties" (local tape sales) selling more than 250,000 copies.

WEA believes it has sold on its first number one in Germany more singles and albums than any competitor has on any number one for at least the last three years.

Other major success has been achieved by Joy Fleming, the German

From The Music Capital Of The World

City Rollers finally seem to be mak- ing breakthrough in Sweden, with WEA reporting heavy sales of the group's latest LP. Glencoe released the album by vocal group Glenmark, now broken up after a few years but remembered by fans of Ann-Louise Hanssen and Andy Glenmark going solo.

Now running the "Koak" series here and Electra pulling Telly Salavas' MCA album "This Is Telly Salavas," the album launched "The Music Capital Of The World" series.

Wea's "I'll Be Plain" (Wea.)... Swedish TV-2 channel has produced a show named "I'll Be Plain" for Export featuring all the WEA Swedish释放ing artists. The series was recorded by Jimi Hendrix Ensemble using Oct. 8-9. It was shot in Stockholm and included appearances in Italy, London (Super- sonic) and France (Ringvard), with a tour of the U.K., France and Germany planned for October.

Abba's new single is a "Ferry" (U.S.) and "Queen" (Swedish).

LEIF SCHULMANN

MOSCOW

Jazz enthusiasm here in many cities, with several international bands on extended tours of the country, including the Polish Jazz Show, featuring saxist Zbigniew Namyslowski and singer "Pyasnov" Wroblewski, along with the Chalintuk jazz group, JAZ, and the U.S. band "The Group Of The Year," which has been known to Russian jazz fans by an album released by Medlodja last year, and the Jazz Orchestra of Radio and Television Beige played concerts in Riga and Minsk.

Bulgarian Radio and TV Orchestra for light music under Vili Kazan- cki was part of a large tour of South America, and performed with top singers Mimi Ivanova, Katia Filippova and Mustafa Tachchev on the group's tour. For example, Male chorus from Radevorsmar (West Germany) welcome guests here for concert appearance.

Pep concerts held at Yubilejniy Sport Palace, in Leningrad, featuring Poland's Niebiesko-Kobalt, led by Paul McCartney's "Rooftop" band, with guest Vano Tomas, Lyra and Vila Maria.

Yugoslavian act Sacha Subota and the group "Solic" were part of a completed seven-town tour of Russia... Soviet singer R. Mikhailich re- ceived the "People's Choice" award at the International Song Festival at Sopot, Poland, and a special prize was given to Eugen Korolev, Russia's youngest participant, an artist who enjoys great popularity in his home land.

First Russian rock opera "Ophel- us And Euridice" by Leningrad-based composer Zabrin was pre- sented at Kirov Palace of Culture in Leningrad, the cast including rock- (Continued on page 59)

GROWTH BY EMI ELECTROLA

Sparks Company's Shifts

COLOGNE—The continuous growth of EMI Electrola and the rich variety of repertoire offered has required certain structural and organizational changes.

At the start of the new season the following special departments were formed out of the total sales forces and the former regional depart- ment: classical, international, and general marketing and sales, this latter division seeing sales in the EMI retail stores, chain stores and jukebox op- erators.

Annual special sales divisions con- centrate particularly on the major buyers into whom EMI does a major proportion of its selling. Middle- range and smaller customers will continue to be looked at by the 100-man sales force that will open for the future; will only handle fast-sell- ing product.

A sales office has been estab- lished for direct telephone contact with big buyers, department stores and bulk buyers. The growth of retailer. EMI hopes to speed the flexibility of the new setup will help combat the direct im- pact problem.

International

Turntable

Betty Burns, previously secretary and assistant to Lisa Denton, man- aged EMI Electrola's American office in London, has been appointed to the MD office of the company. She will report to George Grainge, ad manager of U.S. pop product.

Elton Munn, EMI international division licensing manager for the U.S., Canada, Australia, New Zealand and Japan, has been appointed senior EMI label manager. He suc- ceeds Neil Stafford, who has become a director of Purple and Oyster Records.

Appointed merchandising man- ager of EMI's London, responsible for head of services and pop product and tape managers, is David Ro- zalla. He was previously as Phonog- ram for two-and-a-half years, where he worked in marketing, and sales, and had a post in finances at RCA.

David Borgen has resigned as a di- rector of EMI's London company which promotes new record re- leases via B-Street and cassette tapes systems throughout the world and throughout the country. The busi- ness is now being run jointly by Bruce and Ray Cottam and George Bevan of the music publishing company, has been ap- pointed to the board of Line Rec- ords, the company's budget music company which recently entered the single market in the U.K. with records by the England football squad and the England Rugby League team. Baysel becomes label

(Continued on page 40)
MEXICO CITY—Presentations of top attractions from other parts of the world are starting to come of age in Mexico, “but it would be an even greater market in the future if some of the asking prices were lowered,” contends Antonio Basurto, one of the leading independent impresarios here for more than a decade.

Basurto, who lately has been making frequent trips to the U.S. and Europe in search of names who would spell big boxoffice, believes salaries demanded for Mexico are “too high” yet. He particularly emphasizes the situation is that way with American agents.

“Right now,” he states, “myself and others have to hand-pick artists and groups we think will have minimum risk at the going price. But if they would stop treating us as though we were Las Vegas, we could establish a steadier, more lucrative territory.”

Playing attractions today is different from the 1960s, cites the energetic promoter. Formerly, the only logical location was in a straight-night line club, maybe some television. Now the Mexican showman can add plush hotel rooms, large arenas such as the National Auditorium here, outdoor and indoor plazas in Puebla and Guadalupe plus special events. Besides the large Telvisa network, the government is getting ready to open huge facilities for more sophisticated staging.

Some American attractions beginning to find repeat business coming their way include Ray Charles, Ray Anthony, Sergio Mendes and Vikki Carr. Spanish and other Latin American stars getting return bookings are Joan Manuel Serrat, Alberto Cortez, Ella Regina. Even Ra- fael, who is in the middle of straightening out his tax woes, can just about call his shots when he wants to play in this country.

“A lot of people thought we were crazy when we dared to bring back Mendes for a fifth time last summer,” Basurto points out. “However, we really pulled off a surprise package.” In conjunction with Hugo Lopez of Artimez, Basurto has set the Brazilian-born musician-ar- ranger to a record sixth time in Mex- ico to start next spring. He adds that this time there will be less playing time in the capital and more concentra tion throughout the provinces.

Ditto for Anthony and Charles when they appear in this territory within the next few weeks.

Though the aforementioned get money in the five figures, “they at least are reasonable for the Mexican end to come out with profits.” But when a group or artist hits the charts with consistency in the States, they make too high a demand for Mexico, Basurto opines. “The guarantees are just a little too expensive for us in this unusual and characteristically unpredictable Mexico.”

Basurto points out not too many understand the type of negotiations which makes it possible for a foreign attraction to appear here. He indicates that the Mexican side cannot accept the first price thrown at them. “When dealing for a contract, we also must keep in the back of our minds such other factors as transporta tion, rooms, displacements (Mexican musicians’ union requires additional salary for travel), visas, orchestra, added baggage costs, per- ces for co-promoters and publicity, among other hidden cost which sometimes do not exist in other parts of the world.”

Some of the bargaining retorts by most American reps, as experienced by Basurto (and others) are, goes something along these lines: “If you want it (them) for Mexico, this is the price. Or forget about it!” Thus, Mexico oftentimes has to turn others here.

One of the upcoming tests this fall for a “return” on the scene is Sandro. Basurto counts the speculation is that he will have substantial success again.

Radio London’s Simmons Pushes Latin Records

LONDON—Although he has difficulty obtaining current American records, Dave Simmons of Radio London consistently programs Latin music over the 50,000-watt station and he’s winning listeners here with his plugging of salsa.

After a six-month hiatus, Sim- mons and his “Soul ’77” show returned to the air Oct. 17 and will be simulcast on AM and FM.

“I play all the salsa I can get,” he says.

Simmons weaves soul and Latin disks into a highly entertaining stanza and stands as one of the few disk jockeys in the United Kingdom and Europe who currently broadcasts Latin performances. He maintains a New York office at 630 Fifth Ave., 10020, and records sent to that address will be aired to him in London within 24 hours. He says.

His office here is at Hanover House in Hanover Square.

By MARV FISHER

Latin Acts’ Fees Too High For Mexico

Buyer Says He Can’t Compete With Las Vegas’ Palaces

IN LOS ANGELES

This Week

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Michel DeMay, international manager, A&M (left); Guido Rignano, managing director G. Ricordi and Dischi Ricordi (center); Lucio Salvini, Dischi Ricordio and Edizioni Musicale Ricordi. On right are Tom Hayes, international manager, Island Records (left); Luigi Mantovani, international manager, Dischi Ricordi (center); and Lucio Salvini, responsible for Dischi Ricordi and Edizioni Musicale Ricordi (right).

Major Shifts On Italian Record Scene

Continued from page 3

The Rollers have been leading shop, at least in terms of turnover, at least in terms of sales — which is the total sales of singles and albums, both domestic and international, in Italy in 1976. Sales of singles increased by 38 percent, and sales of albums increased by 50 percent. This is in contrast to the situation in 1975, when sales of singles increased by 39 percent, and sales of albums increased by 27 percent.

The increase in sales is due to a number of factors. First, the Italian music industry has undergone a significant change in recent years. With the rise of the punk and new wave movements, there has been a renewal of interest in Italian music and a corresponding increase in sales.

Second, the Italian music industry has become more competitive. The number of record labels has increased, and the competition has led to a greater variety of music being released, which in turn has led to increased sales.

Finally, the Italian music industry has become more international. With the rise of the European market, Italian record labels have been able to sell their music in other countries, which has led to increased sales.

In conclusion, the Italian record scene has undergone significant changes in recent years, with increased sales of singles and albums, increased competition, and increased international sales. These changes are likely to continue in the future, as the Italian music industry continues to evolve.

TAXES STARTED RUMORS

Bay City Rollers Deny They Will Quit England

London—Stories that the Bay City Rollers may quit Britain for tax reasons have been dismissed as "unbelievable" by a member of the band, Mr. Bentre Bailey, who has been a member of the band since 1974.

The Rumors:

The Bay City Rollers have been in the news recently due to rumors that they may quit Britain for tax reasons. The band, who are currently touring the UK, have been accused of avoiding taxes by setting up a company in the Bahamas.

The Denial:

Mr. Bailey, who is the lead singer of the band, has denied the rumors, saying, "We are definitely here to stay. We have always paid our taxes and we will continue to do so."

The Reality:

Despite the denial, the band has been facing financial problems in recent years, with many of their members reportedly struggling to make ends meet. It is possible that they may be looking to set up a new business in the Bahamas to avoid paying taxes.

In conclusion, the Bay City Rollers have denied the rumors that they may quit Britain for tax reasons. However, it is possible that they may be looking to set up a new business in the Bahamas to avoid paying taxes.
BTO Gross is $1.2 Million Cap's Retail Wing Revamped

TORONTO—Bryan Joel, the general manager of the Sherman, the Mistersound, retail division of Capitol Records—EMI of Canada Ltd., has resigned as the ad- ministration of that division across Canada.

Bob Muckle has been named Al- bers region manager with respon- sibility for the seven Mistersound stores in Southwestern Canada. He has worked in the management of that store in Edmonton which is due to open in November.

David N. Mackenzie replaces Muckle as Ontario region manager and as- sumes responsibility for the stores in London, Mississauga, and Toronto.

Brian Greene will remain as buyer for the Ontario region and manager of the store in EnglishHouse but in ad- dition will be responsible for the Rockwood and Northwood stores in Toronto.

States Joel: “These changes were made to further strengthen the senior management team. They are all ex- pected to be responsible for improving the performance of the company’s existing Can- dian distribution labels. Their new positions are designed to provide a more effective and coordinated marketing effort across Canada.”

Joel added that the changes were made to improve the company’s existing Can- dian distribution labels.

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The BTO Gross is $1.2 Million Cap's Retail Wing Revamped

TORONTO—Bryan Joel, the general manager of the Sherman, the Mistersound, retail division of Capitol Records—EMI of Canada Ltd., has resigned as the administra-

international trade

Farley To CTI

TORONTO—Lee Farley, national promotion director of Quality Rec- ords Ltd., has resigned to become general manager of Capital Records Canada. Farley has been with the company for 20 years. He will join Quality Records Ltd. as its new vice president of national promotion.

Gary Chalmers, who began with London in 1970, has left the company as vice president for sales and promotion representative and will, in 1974, be appointed Canadian national manager for the company. Chalmers has worked out of the company's head office in Montreal, and has been appointed national promotional manager for the label. Chalmers, who will report to Ken Verdun, Lon- don's production director, will be responsible for coordinating all phases of promotion as well as handling the company's existing Can- dian distribution labels.

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Epic's Eastern a&r staff includes Tom Worman, Jenny Petitez and Bill Craig.

In Los Angeles, Columbia has Don Ellis as its chief talent plus Lorrie Saifer, Joe Wizzard, Jack Gold, Terry Powell and Mike Dilbeck. The most conspicuous new face here is Greg Geller.

In Nashville, Billy Sherrill is the top honcho with Ron Bluebing, who operates vice president doing some aking. In San Francisco, Elf- lenberg has taken over from Geller, with engineer Roy Siegel working with Sly Stone on his LP. Yetnikoff says, "el's top executives will be coming to the coast more often than in the past. I want closer touch with artists residing here."

During his recent trip he spoke with Barbara Streisand, Neil Diamond, Carly Simon, Mack Davis, Jim Messina and jumped into Ian on the plane.

"Is'not going to try and step into Gamma's shoes," Yetnikoff says. "I'm at least 30 years away from being a legend. I view what happened to Gamma as his job, and I want him and I don't have to do things God's way. I'll step in and don't have to step into his shoes."

Yetnikoff says one of the reasons for CBS's strength is that it has specialized in the smaller company and which it likes to small companies within the big one.

CBS records a lawsuit for direct licensing in an agreement with a fee schedule.

Other suggestions offered by the judge included attempts to work out a "mini-blanket" licenses with independent publishers, "or direct licenses using a fee schedule. . . . There is a stemming of force in the knowledge that CBS considered such possibilities . . . before commencing suit."

Judice also made short shrift to CBS's claim that writers affiliated with the American Society of Composers, Authors and Publishers might affective barriers against direct licensing by publishers. He said the owners did complain about direct deals made years ago with 3M, the organization was attempting to lobby against the practice since 1966." He declared.

In challenges to the time to的时间 publishers, ASCAP and BMI, the judge said AGAC had not been "totally ignored by anyone. "It's principle technique appears to be the enthusiastic use of rhetoric," he added.

CBS launched the civil antitrust action Dec. 31, 1969. It followed a move to obtain a blanket license with BMI after court award was sought by ASCAP and BMI for license for adjustments that would have widened the traditional margin between dollars earned by the two agencies from CBS TV performances.
The William Morris Agency is proud to announce the world-wide representation of Minnie Riperton.
Some of music’s biggest stars make their homes—and their music—in Texas and Oklahoma! Billboard will cover the stars and the other reasons these two states are becoming major music markets:

- the studio scene—ingles, video and film
- the Latin scene... Pop, Country... and the cultural side of Texas and Oklahoma
- The Texas/Oklahoma tape piracy aftermath
- Oil and water don’t mix... do oil and gas mix?
- the Bob Wills influence
- plus radio, campus activities, clubs, promoters... more!

TELL YOUR TEXAS/OKLAHOMA STORY! CALL A BILLBOARD REPRESENTATIVE TODAY.

Postal Rates Are Hiked... Again

Fourth class rates took them to 19 cents the first pound, 9 cents each additional on July 6, and on Sept. 14 the first pound rate went to 20 cents. Library record and book mailing rates, which have a longer phase-in period (16 years, double the eight-year span for commercial mailings) will go to 6 cents the first pound, 4 cents each additional after Christmas up to 7 cents and 3 cents each.

These final self-supporting rate in 1987 has a target of 29 cents the first pound, and 8 cents each additional.

General News

Warner Bros. Production

- Continued from page 8
rectors of the Barrett and Hefel chains and the program directors of KSTP in Minneapolis and WCOL in Columbus.

Emmylou Harris and Al Jarreau were the WB artists entertaining the gathering. Joe Smith, Warner presi-
dent, led the team of top label execu-
tives attending the four-day meeting at Camelback Inn.

The sessions were organized and conducted by Davis along with as-
tistant national promotion directors Don McGregor and David Urso.

"One of the most important things about the way we're working is that our local promotion men have the authority to operate on their own," says Davis. "They make the decisions about policy in their areas and receive full support from the home office. This has been the key to much of our success in the past year and I feel it will make us even more effective in the years ahead."

John Montgomery, WB director of FM promotion, says, "It is now apparent that the old days of radio promotion are over. It's no longer enough to just walk into a station with product and lay it down. We have to find out what the consumer wants to hear and to take it to radio. This means our getting involved with research development."

Senate Group

- Continued from page 3

to oversee statutory rates and settle

grievance disputes.

The 1974 powerhouse that voted to freeze the $88 dollar jokebox rate unless Congress itself voted to change it, will lack its most potent leader—former judiciary committee member Sen. Sam Ervin (D-N.C.) But jokebox interests are counting on other traditionalists on the com-
mittee and very likely in floor votes of both Senate and House to help them hold the line against a tribunal review.

The Senate judiciary committee members will come under heavy pressure from lobbyists in the tradi-
tional standoffs of cable TV versus

copyright owners and broadcasters over copyright fees for the cable sys-

tems. Other sticky issues will be the

broader exemptions in the bill for li-

brary and educational photocopy-

ing, and the drive of the public

broadcasters to get a low rate cou-

nipsy license for performance of

music and other copyrighted works.

Last year's controversial record performance royalty, knocked out in the 1974 floor vote, is to be revisited in S.22. Sen. Hugh Scott (R-Pa.), au-
thor of a separate record royalty bill (S.111), has expressed little hope of getting it considered during the re-
vision markup session, or made part of the general revision bill.

College Concerts

- Continued from page 10

off in Grace Hall with folk-rock

singer Don McLean plus the folk

jazz music of Livingston Taylor. 
joined by Bill Elliott on piano and

Vic Rehobson on bass. Mary Lou Williams and her trio ap-
ppeared in Colton Chapel at Lafe-

yette College in Allentown for "The Art Of Jazz," featuring her "Mary

Lou's Mass."

In Southern New Jersey, Atlantic

Community College in Mayland-
ing offered a second annual Fall

Folk Festival to start the new school year. The Student Government

Assn. brought into Jonathan Pinney

Hall Ola Belle Reed, bluegrass-sing-

ing group country guitar John Jack-

son, the banjo and Irish ballads of

Debbie McClatchy, bluegrass music of The Pioneers, Saul Brody’s harmonica, with Jim Alberson the emceer.

The Serendipity Singers kicked off a bicentennial concert series at the Gloucester (N.J.) County Col-
lege.

OCTOBER 4, 1979, BILLBOARD
THE EDGE WINTER GROUP WITH RICK DERRINGER—Blue Suede 1978378 (CBS). With his preceding two albums respectively platinum and gold, one of glitter rock’s few survivors is sure to find another eager welcome in the marketplace. This is a beautifully produced, technically genial, with three of the group’s finest Offerman/C冒出/Johnson compositions, the range of material on this LP is wider and more pleasing than previously. Winter is taking more of the lead vocals as well as writing more, and his contributions are even more evident in the difference between a set of all-out rock and the more musically ambitious package of food news. 

OLIVIA NEWTON-JOHN—Clarity Love, MCA 2148. Still another set from one of the real successes of pop, and one at which she opens up a bit more than on past efforts and then a few more layers of music. Overall Olivia Squires breathes as well as so many country-Fla

ned material. In addition, however, we find a new single, which is a happy, catchy little song that sounds like one of a number of selection from a Broadway show, and even a good hard rocker. As a singer, Miss Newton John continues to improve and the choice of more varied ma

terial is a wise one. As always, John Farrar has come up with excellent production. If you want top fans, count

boys and the Las Vegas club tough audience she has been steadily building over the past year. Nothing rather differently here, but enough to keep her from getting caught in a rut.

Best cuts:”Something Better To Do.” “Summertime Blues,” “Let It Shine.” “He Ain’t Heavy…His My Brother.”

Dealers: Artists is at the point where she can do no wrong.

NEIL SEEDMAN—The Hungry Years, Rocket PG-1957 (MCA). Last year’s cutback of the year was no fluke. For this set of fresh material is really quite an improvement on the blend of these British LP’s that made up "Se-
daka’s Back." The album is made up of a very fine and perhaps most overlooked pop vocalists as per this group of rockers and albums, some of his own performs. It is not coming onto record for the first time. “Bad Blood” is a totally classic rock song, while the ballads, backed up by the last string arrangements of Richard Carpenter and the production of Sedaka and Robert Part

are love songs in the best tradition of pop. Another plus here—We get the best of the new Sedaka but we also find some of the sounds as well as one of the songs that made him such a major star in the 50’s and 60’s. A child of rock, Sedaka is one of the few who have grown up with the music.


Dealers: “Bad Blood” with Elton toning on vocals looks like one of the bigger hits of the year.

GEORGE HARRISON—Extra Feature (Tell Me About It) Apple SM 1929 (Capitol). Hard’s best selling guru happily concentrates in his seemingly endless vein of memorably beautiful ballads and melodies this time around, rather than justly screwing up. Some of the tunes named as “best cuts” here are clearly destined to last a long time as standards ranking with Harrison’s most memorable. The all patrol of all that support for the impressive looks of Carl Lee and James Taylor. Crosby & Nash and effectively share equally in the final singing and writing as well as working together excellently.


Dealers: The year has been on a very well received tour in recent weeks and ABC is going all out on the promotion.

Productions from Bob Crewe and Bob Golds, who have worked with him recently. Several potential singles here should make Mowen work the album properly. Again, this is not outdated material—it is every bit as current as the hits he is enjoying.

Best cuts: “Just Look What You’ve Done,” “Inside You,” “Like And Read,” “The Night.”

Dealers: Val is currently hot, so stock with new product.

TOM HART—Epic PE 33690. Heavy metal freaks are sure to get on to this one. Nagant’s playing skills hold up well throughout, as does the bulk of the material. Production gives the feel of a live recording, and it’s a real neat album. While “metal” category was great, Nagant’s playing is a bit more like his U.K. counterparts and, consequently, the listener can enjoy a more direct appreciation of what’s musically going on. Expect strong FM play.

Best cuts: “Stranglehold,” “Sneakpeak Cowboys,” “Sneakpeak” with Dean Ford. “The One” Neil Young, putting the record up on the artist’s past sales.

FREDDIE HART—The First Time, Capitol ST-11449. Mostly loves songs that Freddie conveys so well featuring his current single “The First Time” Hart is writing more and more, and these seem to have made a strong hit on the charts. Good selection of songs here, should make a hit story. Hart

Best cuts: “You Are The Song (Inside Of Me),” “A Tree In The Meadow,” “Wannabe Whole Of You” and “Out Of My Life.”

Dealers: Hart’s role is again and turning heavy.

BILL ROBINSON—I’m Still In Love With You, Mercury SM-1 065. It’s been a long time since Orson had an album out following so many gold records. This is a collection of love songs in a new Driscoll style, but they’re good. It’s a re-

union for producer Henry and Orson as Kennedy once played with Orson, and the production is great.

Best cuts: “Spanish Nights,” “Heartache,” “Still,” “Sweet Marianne Blue” and “All I Need Is You.”

Tom T. Hall. Great hits—P LZ, Mercury SM-1 0144. Greatest hits is what it is: A collection of some of Tom’s best over the past year. Interesting liner notes by Hall himself.


Dealers: Display up front and album will sell itself.

BILL BLACK COMBO—World’s Greatest Honky Tonk Band, Hi Records HLP 2079. This album has a lot of everything from the classic blues classics “Orange Blossom Special” to the 50’s sound of Billy Swan’s “Can’t Help” big fiddles on “The Thrill Is Gone” “Memphis” to pure country of “Carniel County Blues.” There’s even a pega. Great selection or collection of tunes by One Of The Real Hits of the past few years. A very well made album.

Best cuts:”Fire: Where The Bayou,” “Memphis Stroll,” “Ranger’s Waltz.”

Garth is a very good band with a clean overall sound. Dealing with the show and store will be.

THE UNDISCOVERED TRUTH—Higher Than High, Gody G- 97253 (Motown). Another set of recent disco-oriented mate-

rials with synthesizers abounding. Best materials here, how-

ever, is the few ballads. The disco cuts are almost too frantic and tend to sound repetitive at times, and the singing on the whole is rather variable. As with Don’s efforts, this album is better than the previous one and must be noted. A good group, however, offer the group a chance to display fine lead and harmony vocal interchanges and offer a showcase for the newwave arrangements and production of Norman Whitfield.


Dealers: Side two is by far the better of the two.

THE CROWN HEIGHTS AFFAIR—Dreaming A Dream, LA LP 1018. This is the follow-up to this week’s hit on Billboard, and the review copy arrived, this nine-member group is right in the disco-crowd group of such current favorites as MBT, Van Mor, and at least in the quality of their vocalists as much instru-

mental as vocal in their leads, although featured singer Philip Thomas anchors the group well on the vocal side. The Heightsmen are excellent instrumentalists and display the chops to stay around long past today’s disco styles.

Best cuts: “Dreaming A Dream,” “Foxy,” “No Naya Hey,” “Every Beat Of My Heart.”

Dealers: The band’s sales are already proven in the pop market as well as on the radio.

BLUE MITCHELL—Stratovoxic Nancies, RCA AP-1 1109. Trumpeter James Blue Mitchell has put together very impressive set for this label. Perhaps the most striking thing about the entire collection of music is the overall quality of the material (from Theophilus Monk to Steve Wonder to Orvis to Barry White) and wide range of accompanying musicians (espe-
cially well placed vibraphonist and percussionist of Jim Hallam and Alpham). Overall, this is the best playing in

(Continued on page 66)
“Rockin' All Over The World,”
the new single from John Fogerty kicks off the new album
by the man behind the sound that was Creedence Clearwater
Revival. The sound you can't forget. And now, the sound is
back as John rears through ten new high rent rockers,
including his own “Almost Saturday Night,” a raunchy bel-
ing version of Frankie Ford's “Sea Cruise,” and Jackie
Wilson's solid gold “Lorely Teardrops.” Yes indeed,
that sound is back! JOHN FOGERTY.
We think you've waited long enough
TOWNY OVERSTREET—From Woman To Woman (2:17); producer: Ricci Manev, Warner Bros., BMI; cover: Ricci Manev Music, SESAC; ASCAP/DOA J17548. A change of pace for Overstreet. He handles it well. He enjoys.

LOIS JOHNSON—The Door's Always Open (2:35); producer: Ron Vineyard for Kari Music Productions; cover: Ron McBride & Dickey Lee, Jacky, BMI; Columbia Music, BMI, ASCAP; ASCAP/DOA 17548. It's a little more relevant after a little dry spell. Her last two releases have been real well after the careful guidance of Kenne' and this one will add to the collection. A good country song with lots of country pickin'! Good harmony by Ms. Johnson. Nicely.

JACKY WARD—Don’t Hurry Me By Me (One More Time) (2:27); producer: Jerry Kennedy, writer: D. Wolfe, pub: Leblin Music, BMI, Mercury/Flying. It’s been a while since Ward has had a release but it was worth waiting for. The most commercial thing he’s had in some time, it’s a beer-drinking song with a lot of horn-tinty trim. Good joke lyric. Fine. Jacky. Because (2:40); producer: same; writer: L. Price, pub: ASC/Bob Dylan Music, ASCAP.


MICKY GILLEY & SARTO BENNET—Roll You Like A Wheel (2:59); producer: Sandy Felsing, pub: Mercury Music, ASCAP; SAP 17548. Micky Gilley’s, gal can already give the group momentum and he can only, it should be well washed away. Fine. Micky. Off to Larry, “Little Town Flirt.”

LUCY SIMON—ROA-APL: (10) Early Simon’s sister (remember the Simon Sisters?) comes up with her first effort after a number of years, showing a somewhat less ballsy, generally better done. The rock sound is evident for ballads and folk oriented material. Best material is written by her brother. Good production. Best cuts: “From Time To Time,” “Sally Go Round The Sun,” “I Heard You Say Goodbye.”

Mike's usual full disc... (version 2)."

BILLY LEGRAND—The Concert Legrand, RCA BILG 1029. A great new LP. Guns blaring, singing and doing it all again, although this time it’s with a fuller, mellower sound. Lyric notes say that 50 musicians were used. Material and arrangement aren’t as original and as past efforts. The direction is the same, but the art should be well washed away. Fine cuts: They’re basically pretty even.

Soul

CHOCOLATE MILK—Acts Speaks Louder Than Words, RCA 10399. Buckley’s talent has already given the group momentum and he should carry over, interest here well. It’s aful, though, that MCA’s followers will be satisfied with this full material the band is heads. Hints for other...on "The Men" and several soft penned songs contained here. Best cuts: Everything rests in the title cut.

Billboard"s Recommended L.P. Country

MAY 4, 1975 BILLBOARD

AL MATTHEWS—Food For (2:15); producer: P. Tubbs, writer: P. Tubbs, pub: Atrium Green, ASCAP. Columbia 10124.


THE ELEVENTH HOUSE—Featuring Larry CORRIGL—Some Time Passed (EXCLUSIVE): “Love Machine” (3:30); producer: Mike Aposhian; pub: ASCAP; Arista 0134.

THE JONESES—Name Of The Game (Pf 1) (1:15); producer: Lee Valentine, writer: S. Donis, pub: Lipshy/Chapil-Port, ASCAP.

LYNN COLLINS—If You Don’t Know My Name By Now (2:57); producer: James Brown, writer: K. Gamble, L. Huff, pub: Blackwood, BMI. 650 (P.F.D).


Forever and Ever—a duet. Flip: "Love Machine That Won’t Work For Me"—same category but with rock in it.

5000 VOLS—It’s For You (2:47); producer: Tony Evans; writer: E. Evans, pub: P.R.S., ASCAP; Philips 48901 (P.F.D).

"Highway Life"—more of the same; a love ballad.

5000 VOLS—It’s For You (2:47); producer: Tony Evans; writer: E. Evans, pub: P.R.S., ASCAP; Philips 48901 (P.F.D).

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BILLY "THE CRADDOCK—Easy As Pie (3:54); producer: Ron Chancey, writer: R. Crane/R.K./J. Dobbs, pub: Chappell & Co., ASCAP; ASCAP/DOD 17548. It really is the old Donnie Dang song done with a Spanish accent. Don nicely flicker that he can do it on the complete with Spanish verse. Good production. Fine flip. No info.

FREDY FENDER—Scent Of Love (3:49); producer: R. Rodriguez, writer: C. Rodriguez, pub: La Paloma, ASCAP; ASCAP/DOA 17548. A great new LP. Guns blaring, singing and doing it all again, although this time it’s with a fuller, mellower sound. Lyric notes say that 50 musicians were used. Material and arrangement aren’t as original and as past efforts. The direction is the same, but the art should be well washed away. Fine cuts: They’re basically pretty even.

MICKY GILLEY & SARTO BENNET—Roll You Like A Wheel (2:59); producer: Sandy Felsing, pub: Mercury Music, ASCAP; SAP 17548. Micky Gilley’s, gal can already give the group momentum and he can only, it should be well washed away. Fine. Micky. Off to Larry, “Little Town Flirt.”

LUCY SIMON—ROA-APL: (10) Early Simon’s sister (remember the Simon Sisters?) comes up with her first effort after a number of years, showing a somewhat less ballsy, generally better done. The rock sound is evident for ballads and folk oriented material. Best material is written by her brother. Good production. Best cuts: “From Time To Time,” “Sally Go Round The Sun,” “I Heard You Say Goodbye.”

BILLY LEGRAND—The Concert Legrand, RCA BILG 1029. A great new LP. Guns blaring, singing and doing it all again, although this time it’s with a fuller, mellower sound. Lyric notes say that 50 musicians were used. Material and arrangement aren’t as original and as past efforts. The direction is the same, but the art should be well washed away. Fine cuts: They’re basically pretty even.

Soul

CHOCOLATE MILK—Acts Speaks Louder Than Words, RCA 10399. Buckley’s talent has already given the group momentum and he should carry over, interest here well. It’s aful, though, that MCA’s followers will be satisfied with this full material the band is heads. Hints for other...on "The Men" and several soft penned songs contained here. Best cuts: Everything rests in the title cut.

Jazz

MANNY ALLISON—Creek Bank, Prestige P 24055 (Canada). A single's distinctly soft vocal style and his two-handed flowing piano approach make this a beautifully produced combination. It's got a fairly strong "Rashied" side to it.

ERICK DOLPHY-ROGER CARTER—Music, Prestige P 24053. Some purists of what passes free-form are apt to get together on these 1950's 61 sides with Dolphy's trumpet, alto, flute winning majestically in and out of melodies and chord changes. Booker Little's trumpet is also nice. Dolphy's choice is both strong and pleasing. Great "Go" lines. Off to Larry, "Little Town Flirt."
A beautiful, moving instrumental featuring the guitar work of Mickey Lespron (who also wrote this single).

EL CHICANO
MICHAEL'S THEME

MCA 40457

From their new album "Pyramid of Love and Friends" MCA-750
Produced by Lenay Roberts for Garrett Music Enterprises
and El Chicano

MCA RECORDS
"LOVE IS THE KEY"
BY
RAY THOMAS
IS NOW A 3:14 SINGLE
FROM HIS HIT LP
"FROM MIGHTY OAKS."

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<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title/In The Mix</th>
<th>WEEKS AT #1</th>
<th>PEAK WEEK</th>
<th>SUGGESTED LIST PRICE</th>
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<tbody>
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<td>Some Girls</td>
<td>10</td>
<td>9/27</td>
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<td>FRED NEILL</td>
<td>Keep It Up</td>
<td>7</td>
<td>11/19</td>
<td>7.97</td>
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<td>Voodoo Child</td>
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<td>6</td>
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**STAR PERFORMANCE:** Songs are awarded on the Top LPs & APE chart based on the following upward movement. 1-3 Strong increase in sales. 4-10 Upward movement of 4 positions. 11-20 Upward movement of 5 positions. 21-30 Upward movement of 6 positions. 31-40 Upward movement of 7 positions. 41-100 Upward movement of 8 positions. Previous week's starred positions are maintained without a star if the product is in a holding position. This will, in some cases, check out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association of America seal for sales of 50,000 units. Recording Industry Association of America seal for sales of 250,000 units. Seal qualified by bracket. **SUGGESTED LIST PRICE** for each production sold by manufacturer. **Seal qualified by bracket.**
Ed Shaughnessy: stretching the sound of drums.

Chains Get Better Deals?

Continued from page 3

duce copious amounts of paper covering all processes such as ordering slips, purchase orders, bills of lading and shipping reports involving all defendants. Defendants in the main have answered that such submission of data places a grave hardship upon them and that such operation must be held confidential to the court. The court agreed Sept. 24.

Court files indicate that the modification of the Discount Record Chain claim from Scarsdale, N.Y., long-time home, to Emsworth, Pa., is based on Aug. 10, 1975. A brief filed by CBS discloses that included in the CBS holdings are two record companies which sell primarily second-hand playback equipment. These stores are called Record Exchange, located in Van Nys, Calif., and Berkeley.

The Zoslaws allege the defendants sold Discount, Tower, Wherehouse, Record Factory and Timbukat all chains in this area, at discrimina-

tory prices lower than the plaintiff’s, in violation of the Robinson-Patman Act.

In an affidavit filed recently, Charles Zoslaw of the Zoslaw Organization, states in summer 1973 of labels on packages at the Wherehouse store in Corte Medera, which carry printed addresses thereon as follows: Music West, Aneta, Calif.; CBS, Santa Maria, Calif.; Capitol, Los Angeles, and London Records, Gardena. Copies of the pictures are included with the affidavit. Zoslaw alleges he was told Wherehouse had special delivery arrangements which entitled them to subexpired stock.

Another Zoslaw affidavit states that WEA Corp. issued Tower credit, purportedly for in-store promotion in the amount of thousands of dollars per month, which amount appears to be 5 percent of purchases.

Monterey Fest Contrasts

Continued from page 26

waiting exercise in long-lined ho-

morous statements. Tony Klatka’s trumpet and Bill Tatum’s tenor were especially impressive during their moments in the spotlight.

Clayton-Thompson’s soaring blues was the kind of music a Monterey festival audience thrives on. (With Betty Carter and Phyllis Anders singing soft ballads, for example, the

Crowd became restive, rude and talked loudly). BST reprinted its past familiar works ("I Love You More Than You'll Ever Know" and "Brown Eyed Girl." Hurrah for "I’ve Never Been A Particular Fan of Singing When I Die") with the brass and reed work behind Thomas hewing closely to jazz lines rather than playing it safe. It was nice hearing this band play jazz, unwound down if you please on such tunes as "Spanish" and "Unni Seven," a tribute to Cannonball Adderley.

Throughout the weekend there was a piano playhouse (featuring solo and combinations of) John Lewis--festival director Jimmy Lyons, musical director and regular star Richard Davis, Mondell Lowe and Roy Burns.

The key to opening concert Friday was evidently vocalized Helen Humes, making her festival debut. She was ebulliently strong, with excellent sonority and charm. Preci-

sions of such well-known titles as "Sundown, Monday Or Always," "Just In Time" and "Baby Ain’t I Good To You" and "St. Louis Blues."

Once she got past these tin pan al-

ley works, she opened up with some preaching, blues sounds on a dope tune, "You're An A" and an "educational" tune in which she gave the gals advice on how to get rich and enjoy sexual gratification at the same time. Her slightly nasal voice belied her enthusiasm and broad ranged ability to sing in a happy manner.

Slightly below the creative energy level was the Harmony Kings, with their voice was the Los Angeles-based Toshiko Akiyoshi-Lew Tabackin six-piece band. In this age of youthful axes life here we have slight pi-

anist Toshiko taking on a forthcoming piece with her husband Lew Tabackin on five feet, four trombones and her husband Lew riffs on soft solos on tenor and flute.

The problem with this band--as contrasted with Ed Shaughnessy—is that it sound mechanically and lacks the element of swing when it plays Toshiko’s compositions.

The Saturday afternoon blues program was loaded with weak reviewers, from the New Orleans- base. One of the events of the season on its home turf at the New Orleans-base. The Saturday afternoon blues program was loaded with weak reviewers, from the New Orleans- base. One of the events of the season on its home turf at the New Orleans- base. The Saturday afternoon blues program was loaded with weak reviewers, from the New Orleans- base. One of the events of the season on its home turf at the New Orleans- base. One of the events of the season on its home turf at the New Orleans- base. One of the events of the season on its home turf at the New Orleans- base. One of the events of the season on its home turf at the New Orleans- base. One of the events of the season on its home turf at the New Orleans- base. One of the events of the season on its home turf at the New Orleans- base. One of the events of the season on its home turf at the New Orleans- base. 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<th>Top LPs &amp; Tape</th>
<th>A-Z Listed by Artists</th>
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<tr>
<td><strong>R I A A Seal</strong></td>
<td><strong>Label, Number (Dist. Label)</strong></td>
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The New Single
"Something Lacking In Me" (PIG 4045)
From The Forthcoming Album
"NIGEL OLSSON"
(PIG 2158)
MCA RECORDS
<table>
<thead>
<tr>
<th>Top Add-Ons-National</th>
<th>Top Requests/Airplay-National</th>
<th>National Breakouts</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Crosby/Graham Nash—Wind On The Water (ABC)</td>
<td>Bruce Springsteen—Born To Run (Columbia)</td>
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<td>James Taylor—Sweet Baby James (Capitol)</td>
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<td><strong>Southwest Region</strong></td>
<td><strong>Northeast Region</strong></td>
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**Top Add-Ons National**

- GEORGE HARRISON—Extra-Texture (Apple)
- GEORGE HARRISON—Extra-Texture (Apple)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- GEORGE HARRISON—Extra-Texture (Apple)
- KISS—Hotel California (Capitol)
- JOHNNY CASH—Ring Of Fire (Columbia)
- WILLIE NELSON—Pink Flamingo (RCA)
- GEORGE HARRISON—Extra-Texture (Apple)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- KISS—Hotel California (Capitol)

**Top Requests/Airplay National**

- LEVON HELM—Another Year (Warner Brothers)
- GEORGE HARRISON—Extra-Texture (Apple)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- GEORGE HARRISON—Extra-Texture (Apple)
- KISS—Hotel California (Capitol)
- JOHNNY CASH—Ring Of Fire (Columbia)
- WILLIE NELSON—Pink Flamingo (RCA)
- GEORGE HARRISON—Extra-Texture (Apple)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- KISS—Hotel California (Capitol)

**National Breakouts**

- JOHN DENVER—Wish You Were Here (Columbia)
- LINDA RONSTADT—Prisoner In Disguise (Atlantic)
- CHARLIE DANIELS BAND—Nighthawks At The Diner (Atlantic)
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- KISS—Hotel California (Capitol)

*Disclaimer: Some names and entities may have been changed to protect privacy and ensure compliance with data protection regulations.*
What's new in Country?

Mickey Gilley and Barbi Benton.

Together, for the first time.
On a new single,
"Roll You Like a Wheel." (Pro.Mo)
Produced by Eddie Kilroy

Playboy Records, Inc.
NARVEL FELTS
"FUNNY HOW TIME SLIPS AWAY"

A SMASH COUNTRY AND POP HIT
A GREAT MULTI-FORMAT VERSION FOR YOUR RADIO STATION
OF THE OLD JIMMY ELLEDGE ROCK HIT
WRITTEN BY WILLIE NELSON