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NEWSPAPER

Billboard

81st
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

November 1, 1975 • \$1.50

AFM: 25% Session Scale Bid

By IS HOROWITZ

NEW YORK—The AFM has laid a contract package before record manufacturers calling for a 25 percent increase in session scale payments over the next two years. The proposal could boost session wage grosses by as much as \$5.5 million over the term.

The union and labels began bargaining for a new recording agreement last Monday (20) to replace the current pact which expires Oct. 31. Meetings were still being held at week's end.

The AFM is asking a 15 percent
(Continued on page 12)

Disco Action On All Fronts

Convalescent Home In L.A. Has a Version

By JEAN WILLIAMS

LOS ANGELES—Alice DeCuir, a patient and in-house deejay at the Alecot Convalescent Home here, has jumped on the disco bandwagon by forming her own "come as you are disco."

"The disco idea is to give us something to do on weekends," says DeCuir. So on Saturday morning and Sunday afternoon for a couple of hours, the patients come to the dining room, (which is informal) or the blue room, (a bit more formal) to have a swinging disco session.

Because of her lack of record connections, DeCuir asks that her audience bring its own records, which
(Continued on page 42)

N.Y. Forum Has Exhibitor Appeal

LOS ANGELES—The first exhibitors signed for Billboard's first disco forum in New York, Jan. 20-23, 1976, represent Eastern and Midwestern firms who supply clubs with all forms of hardware.

Signed to have booths at the Roosevelt Hotel are Design Circuit of New York; Disco-Chicago of Chicago; Times Square Theatrical Studio Supply of New York and 2001 Clubs Of America and 2001 Industries, both of Cleveland.

Design Circuit specializes in creating total environments for clubs, from video equipment to sound and lighting systems.

Times Square Theatrical supplies
(Continued on page 40)

Dimples Chain Seeking More Clubs, Its Label

By STEPHEN TRAIMAN

NEW YORK—A singles-oriented Dimples label, a tri-market series of "Disconcerts," conversion of its in-house publication to a monthly consumer magazine and the first move out of its Mid-Atlantic/Northeast locations are in the works for the Dimples disco chain of Emersons, Ltd.

Both John Felizzi, national director of disco operations, and Ron Jenkins, music & artists relations coordinator, emphasize that all the projects are being carefully investigated before the chain moves into peripheral areas to its basic operation.
(Continued on page 40)

AES Item: Hi Fi For Videodisk

NEW YORK—Regardless of which competing videodisk system wins the final nod in the consumer market, all are committed to the basic concept of "hi fi sound" that should do much to pressure an upgrading of the current abysmal state of television sound.

This area will undoubtedly be one theme of the videodisk symposium set as a Sunday (2) feature of the 52nd Audio Engineering Society (AES) convention here, with representatives for the TED, RCA, Philips/MCA and Zenith systems participating.

(Continued on page 49)

Toyota Sponsors Pop Tour

By JOHN SIPPEN

LOS ANGELES—Toyota Motor Sales USA is underwriting a contemporary music tour nationally by Paul Williams, which if successful, could buffer recording artists' concerts.

Toyota is underwriting the complete cost of a six-city Williams' tour that begins Thursday (30) at the Center For Performing Arts, San Jose, and terminates Nov. 8 at the Ambassador Theater, St. Louis.

The Japanese automotive manu-

facturer is subliminally connected with the junket as specially custom-made print, TV and radio advertising and promotion carries unobtrusive plugs for Toyota.

On the 60-second TV and radio spots, for example, seven seconds is allocated to plug Toyota and its local dealers. The 14-by-22-inch posters, imprinted for each date, carry only a small line, "Presented By Toyota and (names of local dealers)."

(Continued on page 18)

Puerto Rico: Seek Equitable Fees

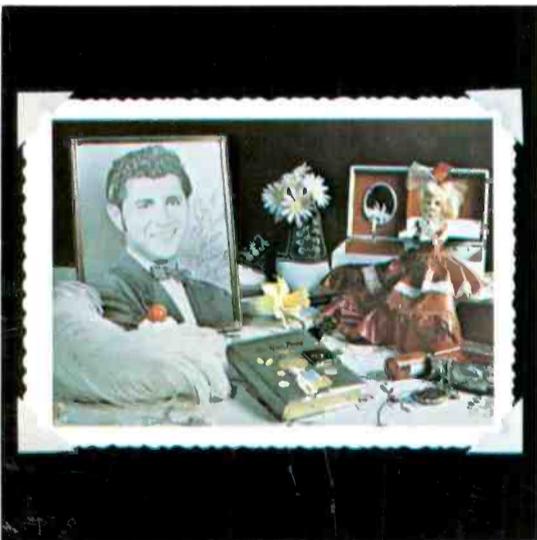
By RUDY GARCIA

SAN JUAN—The Puerto Rican Broadcasters Assn., with expected cooperation from Mainland ethnic radio stations, is prepared to go to the all-industry committee in order to negotiate a "more equitable" fee schedule with ASCAP and BMI when the current contract expires in 1977.

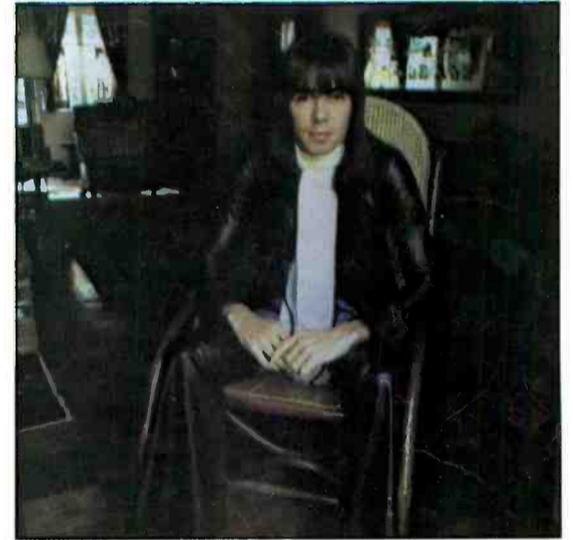
According to Ramon Arcilla, PR

Broadcasters president, who owns a small station in the inland community of Humacao, attempts to renegotiate the existing contract have been fruitless.

The controversy concerns the composer royalty fees paid to the two major composer representative associations. The schedule of fees is
(Continued on page 65)



THE EXCITEMENT ENGENDERED by Freddy Fender across the country smacks of the rebirth of Johnny Cash in the late 60's. Fender mania will be further fueled with the fantastic collection of the best Fender cuts of his early years when his unique style was first developed. A fabulous rack item, with automatic sell-through punch. His latest album is pegged on the success of his current GRT smash, "Since I Met You Baby" (GRT 031). A major rock push will accompany the release of the LP "Since I Met You Baby." (GRT 8005).
(Advertisement)



Nigel Olsson makes his bow as a solo performer on the Rocket label with this album. Nigel had been Elton John's drummer ever since the "Elton John" album. It is only recently that Nigel decided to try a career as performer on his own. Judging from his background, his tremendous popularity and from the cuts on this LP, Nigel is off to a great start. The album includes Nigel's single releases "Something Lacking In Me" and "Only One Woman" as well as "Don't Break A Heart," "When You Close Your Eyes" and "Give Me Something To Believe In." Nigel recorded his LP at Crystal Sound In Hollywood with Robert Appere producing. PIG-2158 (Distributed by MCA Records).
(Advertisement)

(Advertisement)



WARNING: RADIO-ACTIVITY SPREADING SOON TO U.S.



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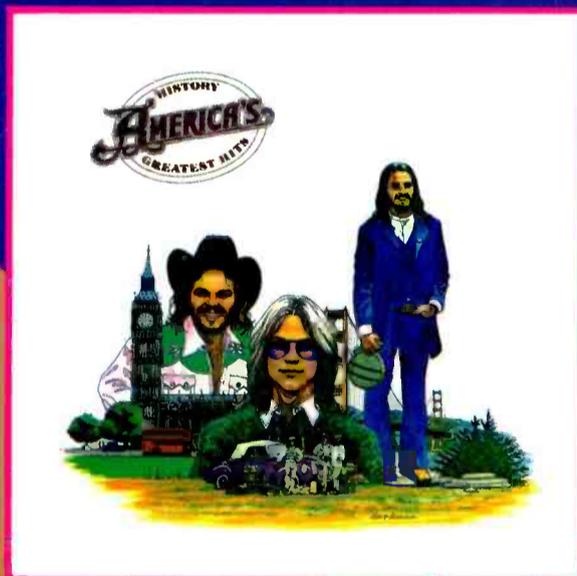
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— Dan Peek

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S. Africa's Concert Boom Stimulated By U.S. Blacks

By RIAAN MALAN

JOHANNESBURG—Live entertainment is booming in South Africa and, ironically, most of the acts which visit the citadel of apartheid are American blacks.

Says impresario Yango John: "In the space of months rather than years South Africa has evolved from a backwater into an exploding live entertainment market."

Both John and the Quibell Brothers, South Africa's premier entertainment impresarios, are being "inundated" with offers to tour the country. "Only a year ago," says John, "I was begging second-rate acts to come out here."

During the past year, Lovelace Watkins, Edwin Starr, the Drifters, Della Reese, Albert Hammond, Betty Wright, Arthur Connolly, Ecstasy, Passion & Pain, and the Supremes have toured South Africa.

Yango John has booked Tom Jones for a three-week tour in November, while the Quibell Brothers have lined up visits from the Chirlites, the Stylistics, Demis Roussos, the Three Degrees and the Staple Singers.

The boom has also meant a bonanza for jazz buffs. Marshall Royal, former Count Basie sideman, visited the country last year. He enjoyed his trip so much he spread the gospel in jazz circles in the U.S.

The result: visits by Barney Kessel, Herb Ellis, Earl Hines, plus violinist Stephane Grappelli.

Says John: "Our big breakthrough came last year when Eartha Kitt and Lovelace Watkins, backed by the Monk Montgomery band, toured the country and liked what they saw."

(Continued on page 63)

Ask Legal Duping In Vt. For Pre-72 Disks

By IS HOROWITZ

NEW YORK—A bill to legalize the duplication of pre-1972 recordings has been introduced in Vermont.

It is the first proposed law to surface that would, in effect, provide for compulsory licensing of non-copyrighted recordings on the state level. Its backers say they plan to push for similar legislation elsewhere in the country.

The move is the latest attempt by unauthorized duplicators to provide a legal cloak for their operations. These have been cut back dramatically by the passage of 30 state anti-piracy laws, and four appellate court decisions denying them access to legitimacy under the compulsory mechanical licensing provision of the copyright act.

Allied to the Vermont move are steps taken

on the federal level that, in their opinion, will open wider the door to large-scale duplication of non-copyrighted recordings.

Duplicators, for instance, claim credit for an addition to the copyright revision bill, during markup earlier this month, they believe will resolve inconsistencies between the proposed Vermont law and federal restrictions on compulsory licensing.

The Vermont bill, S-161, whose stated purpose is "to provide guidelines for the lawful duplication of pre-1972 sound recordings," is sponsored by the independent Record & Tape Assn. of America (IRTA), a group said to comprise a number of small manufacturers. It will

(Continued on page 18)

ITALIAN ENTRY

Milan Firm Forms Pausa To Break Disks In U.S.

LOS ANGELES—Produttori Associati, a five-year-old label operated out of Milan, Italy, by Tony Casetta, has opened an American wing here operated by Jack Bratel.

The new firm, Pausa Records, hopes to break traditional Italian and contemporary rock acts in this market. Label also has catalog and some new recordings by the rock team of Santo and Johnny.

The old material is from the defunct Canadian American label; new material is being recorded now here by the team under the production guise of Italian producer Roberto Dane and U.S. arranger Nick DeCaro.

Bratel met Casetta who has handled Liberty and UA product in Italy as a licensee, while he was in UA's international department.

After leaving UA last July, Bratel and Casetta met to formulate plans for the launching here of the American label.

Pausa's first release encompasses eight LPs including three by Santo and Johnny. Some of the material is disco-oriented, concedes vice president Bratel.

The other material is a mixture of contemporary works plus traditional Italian songs and sounds.

Bratel is starting off with four domestic distributors because he admits "I want to find out how to market this product and keep my inventory controlled."

The distributors are Eric Mainland for Los Angeles, San Francisco and Seattle; MS out of Chicago for Illinois and Indiana; Progress in

(Continued on page 20)

Strike Result: Employees At Disk Shop Will Avoid Polygraph Test

By MILDRED HALL

WASHINGTON—A four-month strike by employees of the Discount Record & Book Shop here finally ended last week. The strike was triggered by the Connecticut Ave. store's attempt to use lie detector tests on employees to stem a rising tide of thefts which the store owner, Robert Bialek, says had become intolerable over the past few years. Now the store says it will no longer use lie detectors on its staff.

A union shop issue was also set-

led, with employees free to join or not to join Retail Store Employees Union, Local 400. So far, Mike Bialek, the owner's son says only one employe has joined the union, the only one of the striking employees who have returned to the store. The more than 20 new hands hired during the strike have so far not joined.

There were many painful aspects to the long strike, admits Bialek, "and everybody lost by it." The store defended its right to use lie detector tests "much as we dislike doing it" or taking whatever steps are necessary to cut back the losses from alleged thefts by employees.

The store posted large signs to this effect in the window. The strikers retaliated with taunts, garnered more recruits for their picket line, and passed out leaflets. Customers were divided, and business suffered.

Ironies in the situation included the switch-over of many customers to the store's mail-order service to avoid the picket lines. A suit for \$1 million brought by four of the striking employees for "infringement of their constitutional rights" was settled out of court for \$3,500.

Today, store management is pleased at being "just about back to normal." In fact, Bialek believes they are better off because they are functioning with fewer employees, after years of "carrying too much deadwood."

At first, the record and book store lost because it could not conduct the usual high volume business with a curtailed staff, and the staff itself

was new. Other repercussions of the strike were a pile up of inventory, and some that was allegedly the result of deliberate over-ordering on the part of a resentful employe.

In any case, this is one store that has sworn off any further attempt to use polygraph tests, to try to curtail employe rip-offs. The answer, found by Discount Book and Record is to hire the "right kind" of help.

FTC Antitrust Force Studying Hi Fi Retailers

NEW YORK—A special FTC antitrust task force is investigating hi fi dealers for possible price fixing in an alleged nationwide conspiracy with manufacturers, other dealers and as individual organizations.

The probe is part of a continuing investigation into pricing policies in the hi fi industry which last August forced TEAC, Sansui, Sherwood and U.S. Pioneer into signing consent orders agreeing that they would refrain from attempting to set retail prices (Billboard, Aug. 30).

The task force, headed by Laura Worsinger, has been in operation for the past 15 months and reportedly has the authority to investigate and subpoena not only manufacturing officials and dealers, but sales reps and distributors as well.

According to Worsinger, the

(Continued on page 43)

Traffic Faux Pas Leads To Arrest On Piracy Charge

LOS ANGELES—Bernard P. Mazel, 45, of Beverly Hills, is accused of violating California Penal Code 653-H, the statute prohibiting piracy of tapes.

Terry Kolhoff, prosecuting attorney for the suburban city of Hawthorne, says the case stems from a Torrance policeman halting the driver of a car for a traffic violation. Subsequent information picked up during this incident led to data which was presented to a local magistrate who in turn issued a search warrant.

Members of the Hawthorne police force thereafter raided the premises at 12581 Crenshaw Blvd. July 29. According to Detective W.L. Salmon, the premises appeared to be the site of a tape duplicating operation. No employees were present when the raid took place.

Judging by the amount of inventory and tape duplicating equipment, the operation was sizable: police confiscated 9,222 fully-packaged tapes. Salmon states that all tapes checked by police were found to be post-Feb. 1972.

Duplicating equipment seized including one Becht BE1010 Master Recorder and 12 Teac slave units. There were thousands of blank tapes, regular and spaghetti boxes, title strips, labels and a complete shrink wrap operation.

The defendant's attorney has entered a motion to traverse the warrant which will be heard Oct. 30 in municipal court.

GRC SEEKS NEW OWNER

By GERRY WOOD

NASHVILLE—Major changes loom for GRC Records with the announcement that the Atlanta-based firm has entered into negotiations to be acquired and "subsequently relocate to one of the major record centers."

Oscar Fields, GRC vice president and general manager, stresses that he plans to remain with the company and that GRC will retain its basic artist roster and its independent distributors.

In fighting rumors that GRC was

(Continued on page 16)

Business And The Economy

RCA's Bradley Did His Soul Searching

By BOB KIRSCH

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

NASHVILLE—"I've never seen things better than they are now," says Jerry Bradley, divisional vice president, Nashville operations for RCA. "But the recession and price increase combination did force us to do the kind of soul searching that we should perhaps do on a regular basis in the future."

Bradley points out that there have been few if any changes in policy in RCA's country division as a result of any economic conditions, but adds that the re-examination of existing policies has paid off for the label.

"We've continued our policy of developing rather than purchasing

artists, and it's paid off well for us," he says. "Artists like Dolly Parton, Charley Pride, Porter Wagoner, Ronnie Milsap, Waylon Jennings (who crosses to pop) and Bobby Bare have been with us all along, and have become major stars."

"The roster is solid now," he continues, "and there has been no trimming other than what we normally would have done. The one change that may have come about as a result of the poor economy and price increase is who gets LP product released."

"For example, at one time we would automatically release an LP on an artist we felt we could do between 15,000 and 25,000 units on. Now that has changed. These artists

(Continued on page 18)

4 Accused In Disk Stealing Ring Against L.A. Dealers

LOS ANGELES—A four-man ring is accused here of stealing 3,000 albums weekly from April 22 to July 9 this year.

Three of the four defendants, John P. Clohessy, 39, and Richard Horne, 28, both of Marina del Rey, and Joseph Francis Frick, 39, Burbank, appeared before superior court judge William Ritz last week.

Deputy district attorney Michael Marcus said the case was developed by the local sheriff's organized crime intelligence unit, which videotaped

the suspects' activities during its surveillance.

The three were indicted last week along with Thomas Diorio, 31, also of Marina del Rey, believed to be out of state. They allegedly stole from stores in Westminster, Hollywood, Redondo Beach and Huntington Beach. They are accused of six counts of burglary and two of grand theft. Police are seeking other rings and possible fences, Marcus says.

SUIT AGAINST TAXE

Action Tests Duping Of Pre-Feb. '72 Titles

By JOHN SIPPEL

LOS ANGELES—A federal district court civil case which would investigate the controversial practice of duplicating without authorization pre-February 1972, recorded performances is pending here against Richard and Ron Taxe, Soundco Corp. and Vintage Corp.

The litigation, filed by J.C. Mills, a Chicago and Highland Park, Ill., firm which deals in promotional merchandise programs for super-market chains, questions the right of the defendants to duplicate two series of compilation tapes, one of which was 16 top hits from each of

the years between 1955 and 1971, called "Heavy Gold." A March 26, 1974, contract called for defendants to produce another series, "Heavy Country," which is not spelled out in the suit.

The Taxes, who are appealing sentences on tape piracy handed down in August 1974 in federal court here, demand a jury trial in the case. They have denied all charges.

The contract, offered in evidence, states that Mills was to pay 95 cents per tape for merchandise to be sold in supermarket programs. Soundco reserved the right to sell the same tapes to mail-order clients in quantities under 500. The pleading asks \$500,000 damages.

It's alleged that defendants failed to make a cash refund for unsold and defective tapes.

Representations and warranties in the pact were false and untrue, it's charged. An additional \$800,000 is asked.

The pact states that defendants must have owned or obtained owners' consent to transactions in the paper. All royalties, fees and commission were to be paid. All works contained therein should not infringe on common law or statutory copyright or constitute piracy or plagiarism, it holds. A recent filing informs Judge Harry Pregerson that "the case is 95 percent settled." A Nov. 3 status conference is slated.

A&M & Motown Distrib Together

LOS ANGELES—The A&M/Motown partnership in distribution, Together Distributors in Atlanta, is "working out extremely well and is teaching us a lot about the distribution business," reports Bob Fead, A&M vice president.

Fead says the firm has added territories, primarily Tennessee, and as a result of this has added approximately eight staff members to bring the total number of employees to around 30.

Fead says the label is "extremely happy with the situation so far." He also adds there are no plans to distribute lines other than A&M and Motown at this time.

Shelter Folds Tulsa Office

LOS ANGELES—While Ron Henry, general manager of Shelter Records continues to deny rumors of the labels folding, the label has closed its Tulsa office.

According to Henry, the Tulsa office was closed because it was losing and not making money. He adds that although the seven employees of that office are no longer on payroll, they have been hired to work in Shelter's studio and are paid on an hourly basis.

In the continuing saga of which of the label's owners will pull out, Leon Russell or Denny Cordell, Henry implies that Cordell will not leave the company.

He says Cordell is the visible head who handles Shelter's business activities. "If anyone will bow out, it will probably be Russell because he wants to devote more time to his other interests," says Henry.

The label is still in the process of meeting with MCA to iron out its distribution differences.

Motown U.K.

Label Into TV Ads While Revamping

By ADAM WHITE

LONDON—The continuing upheaval in the status and staffing of Motown in the U.K. went a stage further last week with the announcement by John Marshall, for six years Motown's man in London, that he has left the company.

Marshall says it had been "mutually decided" that he and Motown part company and that he had resigned his positions as managing director of Motown U.K., the Jobete music publishing subsidiary and as deputy international director of the parent organization.

Formerly Motown's label man-

ager at EMI, Marshall had been the prime mover in the move to an independent association with EMI on a pressing-distribution basis, after a 10-year association with the British company.

However with a staff of 20 appointed—only six are now left—and premises acquired, a sudden change in executive responsibilities in American brought Barney Ales back into the firm, a move which was quickly followed by a renewal of Motown's licensing agreement.

(Continued on page 63)

ABC Records Poor 3d Quarter Affects Parent

By IS HOROWITZ & STEPHEN TRAIMAN

NEW YORK—ABC Records earnings plummeted more than \$12 million below projections for the three months ending Sept. 30 as a result of heavy product returns, inventory re-evaluation, a writeoff of advances to terminated artists, and provisions for pending claims.

The poor third-quarter showing of ABC Records, as well as of some of the other divisions in the company's Leisure Group I, was said to be unrelated to the switch of I. Martin Pompadur from the presidency of the group to the new post of vice president and assistant to the president of American Broadcasting Companies Inc (see Executive Turntable).

All the Leisure Group I divisions, including ABC Record & Tape

(Continued on page 10)

PICKWICK'S WAREHOUSE DOUBLED

LOS ANGELES—Pickwick International Inc., whose wings range from budget label manufacture and distribution to rackjobbing and retailing, has moved into quarters here which double its previous warehousing.

Ira Moss of the firm's Woodbury, N.Y., base says the move indicates that Los Angeles now becomes a key distribution center for the firm.

Addition of the Camden line requires more space for the budget line, while he points out that the sub-distribution and retailing entities under Amos Heilicher will centrally serve the Coast from here.

Dave Brown, Pickwick vice president, heads up the new consolidated operation. Moss says that Pickwick recently had been forced to use several warehouse points here, while the new 112,000-square foot North Hollywood site adequately handles all branches of the firm.

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MIDLAND'S ANNY

Disco Product Keys 1st Year's Success

NEW YORK—Since its birth as a label just a year ago with the release of Carol Douglas' "Doctor's Orders," Bob Reno's Midland International has rapidly established itself as one of the top disco lines, and as a key link in the RCA Custom Labels chain.

Current hit product on Billboard's Hot 100 is "Fly, Robin, Fly" 25 with a star in three weeks, from the Silver Convention LP "Save Me," number 32 in its seventh week on the Top LPs & Tapes chart. Single is also high on the Soul and Disco charts,

outpassing the title out that hit the charts several months ago.

Midland staff remains a tight ship, with Reno aided by Eddie O'Loughlin, a&r director who produced "Doctor's Orders," and Harry Spero, promotion coordinator, who works closely with Weiner and Bob Rifici, RCA Custom Labels field marketing manager.

Also on the Midland label are Touch of Class, whose current single, "I'm In Heaven," is getting both disco and soul play, and J.R. Bailey, whose "The Entertainer" had some recent chart action as well.

Executive Turntable

I. Martin Pompadur promoted at ABC Inc. to vice president and assistant to president Elton H. Rule. He is also a member of the firm's board of directors. He had been president of ABC Leisure Group I, which includes ABC Records, Word Records, the Anchor (U.K.) labels and ABC Record and Tape Sales. His replacement has not been named. . . . Mike Lushka, six years with Motown Records, has been upped from national sales director to vice president of the sales division.



LUSHKA



POMPADAUR



JEFFRIES

Jim Jeffries joins Epic and CBS custom labels as national promotion director. He was vice president of national promotion for General Recording Corp. . . . At RCA Records, Lee Roberts promoted to administrator, Red Seal marketing, from national coordinator, Red Seal promotion. . . . Tom Rogan, most recently with London, to Scepter as national director, pop promotion. . . . Allan LeWinter, ex-music director at WBCR, Brooklyn College, named national promo chief for JEM Records, importers. . . . Lenny Scaffidi shifts from Motown East Coast regional album promotion to Sire/Passport national promo head.

Dick Broderick, most recently head of Tara Records, to Springboard Records as a&r director, where a pop label is planned. Broderick was in international with both RCA and MCA.

Dennis Nowak moves from the singles action desk, WEA, Chicago, to branch marketing coordinator, WEA, Dallas. . . . Bob Delaney, former tape buyer/assistant manager at Tower Records, Sunset, L.A., named manager of the new Tower Records' retail store, Buena Park, Calif. Greg Schmidt replaces Delaney at Sunset. . . . For ABC's Wide World of Music stores, Ed Schacher, former Seattle Univ. store manager, named to new post of Western regional manager and Alan Storey, Brookwood Village Mall, Birmingham, Ala., store manager, appointed Southeastern regional manager. . . . Phonodisc moving Bill Shaler from Atlanta sales manager to head the San Francisco office.

Ron Sunshine, formerly with Creative Management Associates and his own agency, joins Universal Attractions. . . . Veteran Sahara, Las Vegas, musical director Jack Eglash, named talent coordinator for the hotel to assist Lenny Martin, recently appointed entertainment vice president for the eight Del Webb hotel properties.

At TEAC Corp. of America, Allen Novick joins as national sales director from Nikko Electric national sales manager and John Bennett from Inn Keepers/Dohrmann Co., a division of Holiday Inns, takes over as director of operations. . . . Russ Green, vice president, corporate planning and administration, Audio Magnetics, joins Intermagnetics as corporate controller. Harry Hensman, vice president, engineering, Audio Magnetics, moves to Memorex. . . . Don Lombardi named Eastern regional sales manager for Pioneer Electronics of America. He was last with Morse Electrographic.

Temple Sets Class On Music Business

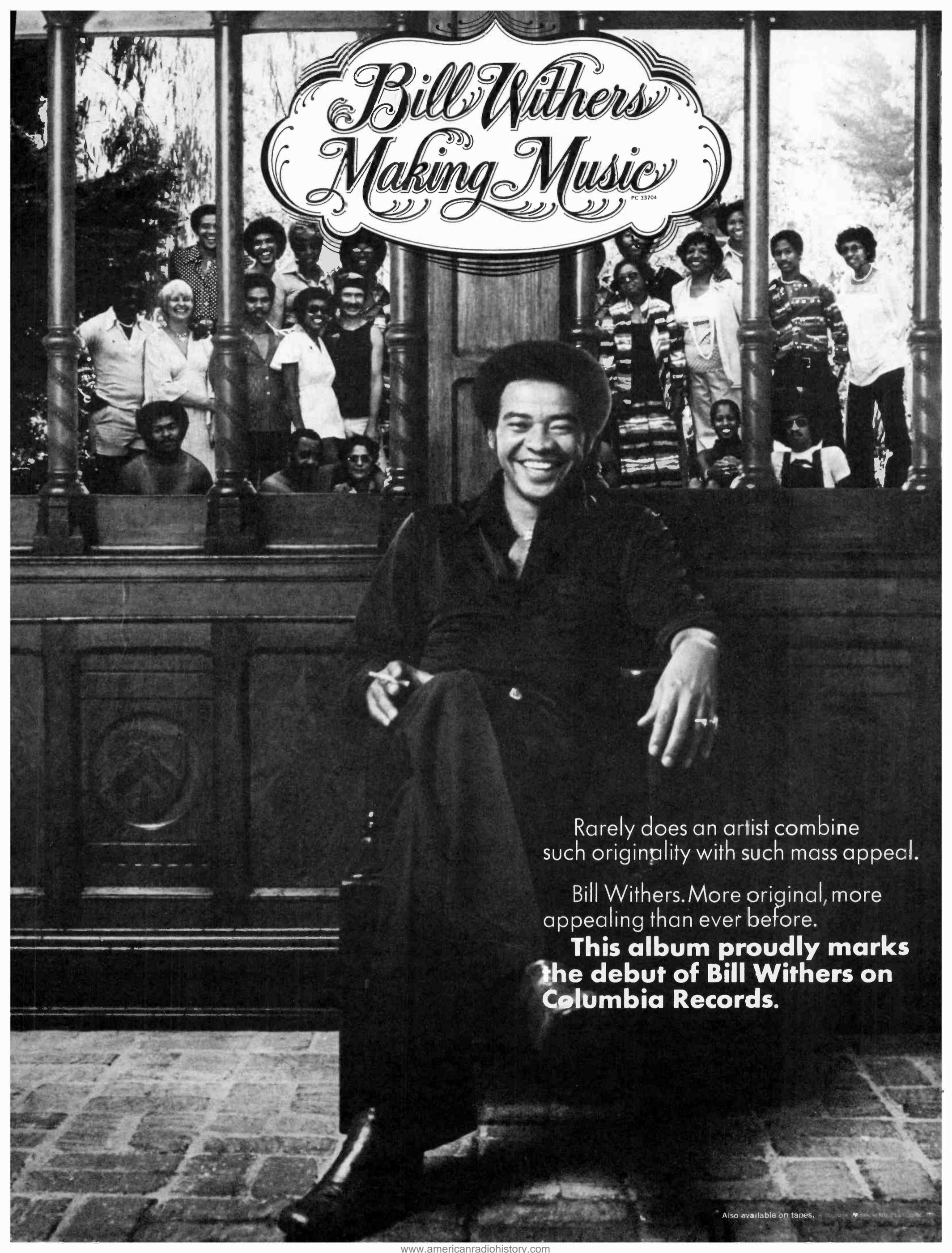
PHILADELPHIA—The success of a pilot course entitled "The Business Of Music" at New York's New School For Social Research has prompted a similar course at Temple Univ. here. Instructor Ron Zalkind has invited many industry people to lecture for his course.

Leading off was Norman Weiser, president of Chappell Music, who spoke on contemporary music publishing. In following weeks, scheduled guests include Kenny Gamble and Leon Huff, Steve Holden of RCA, Stan Catron of BMI, Ray Adler of ASCAP and Moe Septe.

Murray The K Has A Hustle For N.Y.

NEW YORK—A new discotheque, designed and hosted by disk jockey Murray The K, will open on Manhattan's east side Nov. 7 with special lessons on how to dance the hustle, as well as nightly hustle dance contests with prizes including vacations in Puerto Rico.

The club, designated Murray The K's Hustle, will be open six nights a week except Mondays when it will be available for private parties. Admission of Friday and Saturday nights is \$6 per person, all other nights the charge is \$4.

A black and white photograph of Bill Withers sitting on a dark wooden bench. He is smiling broadly, wearing a dark suit jacket and trousers, and holding a cigarette in his right hand. Behind him, a large, diverse crowd of people is gathered on a balcony or walkway, looking towards the camera. The scene is set outdoors with trees and foliage visible in the background.

Bill Withers Making Music

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Vol. 87 No. 44

Jazz Scarce, So Lighthouse's Owner Mixes Pop Acts On Bill

By ELIOT TIEGEL

LOS ANGELES—Despite any new interest in jazz in the U.S., Rudy Onderwyzer, owner of the Lighthouse says he can't find enough jazz acts to fill his schedule and so he's been experimenting with a mixture of pop with jazz.

The former co-owner of the Manne Hole in Hollywood with Shelly Manne, Onderwyzer is the sole owner of the Lighthouse in Hermosa Beach. He bought the club from Howard Rumsey three and a half years ago and today says his phone bills are "ridiculous" because he's constantly on the horn seeking out talent.

Many jazz acts have outpriced themselves for clubs, Onderwyzer moans, so he's been experimenting with such attractions as guitarist John Fehey and magician Rickie Jay, Gene Clark (formerly of the Byrds) and Monday (27) presents bluegrass fiddler Byron Berline (formerly of Country Gazette). He also had Emmylou Harris last April.

Ronnie Laws was a recent booking and the new player "was no

sensation but he wasn't bad." Onderwyzer calls him "contemporary disco," not pure jazz.

Upcoming bookings will present Eddie Henderson (trumpet and flugelhorn), Bobby Hutcherson (vibes), the L.A. Four (Laurindo Almeida, Ray Brown, Bud Shank and Shelly Manne).

"Times have changed and so has the whole jazz cabaret business," says Onderwyzer, a club operator 18 years. "People used to come to a jazz club to hear jazz. Now there's a direct correlation between who they want to hear and what's getting airplay. I have become aware of airplay—something I never worried about in the past. That was for another area of music.

"Because of our seating capacity (184) and our location, we catch acts on the way up and on the way down. I'm thinking seriously about opening a club in L.A., either keeping the Lighthouse or dumping it."

Onderwyzer says he's looking for financing and needs about \$250,000. He has his eye on the

West Los Angeles area for his new site. Opening date? Six months to one year.

He says half his bookings for any new club will be jazz. Calling a club pure jazz can be a liability because it typecasts the room as something which is hard to produce week after week. Besides, Onderwyzer admits, the music is so broad and expansive that it is hard to find pure jazz musicians who are willing to play for the kind of money which clubs can afford as opposed to working colleges and open concerts.

With the advent of jazz acts utilizing more outside influences in their music ala rock and soul, Onderwyzer finds their demands are much different than they were years ago. "It's no longer a flat fee," he says. Now in addition to flat fees, acts want a minimum guarantee and in some cases a percentage. "These are things I was deadset against at the Manne Hole. Some groups have had a taste of \$1,000 to \$1,500 a night

(Continued on page 34)

Reslate C'right Hearing To Oct. 30

By MILDRED HALL

WASHINGTON—The testimony of Register of Copyrights Barbara Ringer, scheduled by the Kastenmeier (D-Wis.) judiciary subcommittee handling copyright revision, had to be cancelled last week (23), due to an early meeting of the House.

Another hearing has been set for her continuing discussion of the copyright office supplementary report on the revision bills S.22 and H.R.2223 for Thursday (30).

Controversial issues, with analysis and suggestions in the copyright office report will include comment on the effect of the Supreme Court's decision in 20th Century Music versus Aiken, which ruled in June that a carryout restaurant with speakers hooked up to a single radio set did not need a music performance license under present (1909) law.

The revision bills indicate that when speakers provide "further transmission" of a public performance even on a home style set, the license is required, but there are still gray areas.

The report and the Register's comments on cable TV will cover all of its copyright ramifications—including its effect on the Aiken decision. The copyright office report points out that the rationale for the Aiken decision was "based squarely" on two previous Supreme Court decisions exonerating cable TV from royalty payment under the 1909 law, because cable retransmission is not a "performance" of the works.

Another music performance issue is the question of whether a ballroom proprietor should be exempt from liability if an independently contracted music group performing

in his location infringes musical copyright.

The copyright office report notes that an amendment has been proposed which would let "vicarious infringers" (proprietors in supervisory control and profiting from the music performed) evade responsibility. The office hopes Congress will not open this particular loophole, especially since a "large body" of judicial authority upholds liability of the proprietor in this situation.

Barring further delays, the Kastenmeier subcommittee on courts, civil liberties and the administration of justice is planning a third hearing, to enable Register Ringer to cover the full scope of the report, including the question of record performance royalty, the jukebox issue, and the functions of the Copyright Royalty Tribunal as set up in the revision bill.

Comment is also expected on the controversial Mathias amendment to provide compulsory licensing of nondramatic musical and literary works for public broadcasters, inserted into the Senate revision bill during the recent markup by the Senate judiciary committee.

Antipiracy Bill Advances In Mich.

DETROIT—An antipiracy bill moved a step further in Michigan as the Senate judiciary committee approved a bill Oct. 22 outlawing the duplication and selling of unlicensed recordings sound without the copyright owner's approval.

The bill was passed without dissent. It now moves to the full Senate, where, if passed it will go to the governor. The House has already passed the bill.

CATENA TRIAL

Ex-Cap Employe Says Cash Reserves Raided To Bolster Sagging \$ Position

By JOHN SIPPEL

LOS ANGELES—Capitol Records was holding back returns and raiding cash reserves for returns, obsolescence and advertising during 1969 and 1970 in order to bulwark sagging cash positions which would represent earnings on financial reports, Walter Bruckner testified for the plaintiff, Rocco Catena, during the second week of trial here in Judge Leonard Gray's federal district court.

The Catena class action suit charges Capitol reported inflated financial statements to the SEC, thus

misleading stockholders and investors.

Bruckner, who worked for Capitol from September 1969, through August 1970, in marketing and sales analysis, alleged that sales were down, returns were stiff and controller Ed Khoury was attempting to bolster the cash position.

He testified last week that he made a 1970-71 business forecast of between \$80 million and \$90 million and was told to raise that figure. Eventually a forecast of \$123 million

(Continued on page 20)

52 Classic reasons why Vox produces **QS** 4-channel records.

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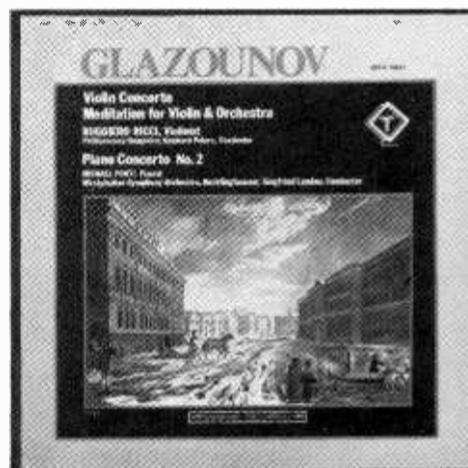
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GLOOMY REPORT

Sales, Earnings Dip For Capitol In '75

LOS ANGELES—There were no fireworks at the annual meeting of Capitol Industries-EMI Inc. despite: —A plunge in earnings for the first quarter of fiscal 1976.

—A sales decline and earnings dip in fiscal 1975.

—A probe of the company's finances by a Los Angeles federal grand jury.

—A class action lawsuit charging alleged violations of the Securities Exchange Act and California Corporate Securities Law.

In fact, only a handful of shareholders bothered to attend the eight-minute meeting Tuesday (21) in the company's recording studio in Hollywood.

(Capitol's shares were formerly traded on the American and Pacific Coast stock exchanges. They were delisted in May 1974 because the number of shares remaining outstanding after a March 1974 tender offer fell below the listing requirements.)

Capitol posted first quarter earnings of \$524,000, or 16 cents a share, on sales of \$33,865,000 for the pe-

riod ending Sept. 30, compared to earnings of \$2,160,000, or 65 cents a share, on sales of \$34,213,000 for the same period a year ago.

Increased manufacturing costs in the quarter were only partially offset by reductions in selling and general and administrative expenses and a lower tax rate on domestic business, resulting in sharply lower earnings.

In fiscal 1975 the label reported earnings of \$5,262,000, or \$1.58 a share, on sales of \$124,996,000, compared to earnings of \$7,322,000, or \$1.72 a share, on sales of \$141,663,000 in fiscal 1974.

The only business conducted at the meeting was the re-election of the board, among them V. Bhaskar Menon, president and chief executive officer, and three executives of EMI Ltd. of England, which owns 98 percent of Capitol Industries-EMI Inc.

Menon, under contract to Capitol through July 31, 1977, receives a salary of \$230,000 yearly, with an additional \$59,700 earned in fiscal 1975 under the company's incentive compensation formula. His incentive bonus was \$75,000 in fiscal 1974.

As part of Menon's contract, Capitol provides and maintains a furnished residence and an automobile and pays certain travel and medical expenses for his family. The estimated value of these benefits was \$38,548 in fiscal 1975.

Re-elected to the Board with Menon were Robert E. Carp, vice president and general counsel, who earned \$86,000 in fiscal 1975; and Charles P. Fitzgerald, vice president finance and treasurer, who received \$68,750 in the fiscal period. Both received \$19,500 in fiscal 1975 under the incentive compensation plan.

Creative World

LOS ANGELES—Stan Kenton's Creative World Records will begin the International marketing of its catalog as a result of an agreement reached with the One World Of Music agency.

Involved are 20 LPs plus several quad packages.

ABC Disks

• Continued from page 6

Sales, Word Records, and Anchor Records, as well as ABC Records, now report directly to Elton H. Rule, ABC Inc. president. There is no immediate plan to name a new Leisure Group chief.

The reorganization does not cue a greater degree of autonomy of the separate Leisure divisions, says Pompadur. As a practical matter, he indicates that he will still exercise considerable control over their operations in his new post. He held open the possibility that the group principle itself may be abandoned at a later date.

Net earnings of ABC Inc. for the quarter were given as \$384,000, as against \$11.4 million for the comparable 1974 period. However, revenues rose 4 per cent to more than \$234.6 million for the three months ended Sept. 30.

Rule attributed the earnings decline to "the magnitude of charges incurred by our domestic recorded music company." Among these, he listed "an unusually high rate of record returns in the third quarter... of approximately \$5.7 million in excess of previously established reserves." A writedown of "obsolete inventories to fair market value, as well as a more conservative basis for inventory evaluation of existing inventories, had an additional impact of \$5 million in excess of the existing valuation reserve."

Rule, in addition, cited a \$1.5 million writeoff of artist advances "due to the elimination of certain artists from the company's roster and a provision for pending claims."

For ABC Record & Tape Sales, revenues rose but operating results were at a break-even level due to creation of reserves against a portion of receivables from W.T. Grant Co., now in Chapter XI of the U.S. Bankruptcy Act (Billboard, Oct. 18). Sales and profits were below anticipated levels at Word, and the U.K. Anchor subsidiary increased revenues and reduced its loss.

Net income for the first nine months of 1975 for ABC Inc. was \$21 million, down 46 percent from \$38.8 million a year ago. Revenue for the same 1975 period were close to \$742.9 million, up 8 percent from the prior year.

Market Quotations

As of closing, Thursday, October 23, 1975

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27%	13%	ABC	8.6	119	22	21%	21%	+ 3/8
7%	2%	Ampex	0	101	5%	5%	5%	Unch.
3%	1%	Automatic Radio	0	4	2%	2%	2%	Unch.
9%	4%	Avnet	4	71	7%	7%	7%	+ 1/8
22%	10%	Bell & Howell	7.8	61	17%	17%	17%	+ 1/8
54	28%	CBS	11.9	433	50%	50%	50%	+ 3/8
9%	2%	Columbia Pic	8.3	105	6	5%	6	+ 1/4
6%	6%	Craig Corp.	5.5	21	6%	6%	6%	- 1/2
55%	21%	Disney, Walt	25.3	485	50%	49	49%	+ 1/2
4%	1%	EMI	14	89	4%	4%	4%	+ 1/8
22%	18%	Gulf & Western	5	396	21%	20%	20%	+ 1/4
7%	3%	Handleman	5.4	41	4%	4%	4%	Unch.
20%	5%	Harman Ind.	5.7	11	17%	17%	17%	- 1/2
8%	3%	Lafayette Radio	7.1	44	6%	6%	6%	+ 1/4
19%	12	Matsushita Elec.	12.7	13	16%	16%	16%	- 1/4
89%	27%	MCA	9.7	237	78%	N.A.	78	+ 1
18%	12%	MGM	5.9	76	15	14%	14%	- 1/8
68	43	3M	27.1	350	59%	58%	59%	Unch.
4%	1%	Morse Elec. Prod.	0	15	2%	2%	2%	Unch.
57%	33%	Motorola	36.6	337	43%	42%	42%	- 1/2
24%	12%	No. Amer. Philips	8.2	11	19%	19%	19%	- 1/8
19%	7	Pickwick Intl.	8.3	124	13%	13%	13%	- 1/8
6%	2%	Playboy	9.8	46	3%	3%	3%	Unch.
21%	10%	RCA	16.1	460	19%	18%	19	Unch.
13%	5	Sony	299	187	9%	9%	9%	- 1/8
18%	9%	Superscope	3.9	7	13%	13	13	Unch.
50%	11%	Tandy	11.6	234	47	44%	47	+ 2%
6	2%	Telecor	5.8	5	4%	4%	4%	- 1/8
3%	1/2	Telex	8.3	47	2%	2	2%	+ 1/8
3%	1	Tenna	15	18	2%	2%	2%	- 1/8
10%	6	Transamerica	10.2	209	8%	8%	8%	+ 1/8
15%	5%	20th Century	8.2	173	14%	14%	14%	Unch.
22%	8%	Warner Commun.	7.8	309	21	20%	20%	Unch.
28%	10	Zenith	80	349	24%	22%	22%	- 1/4

As of closing, Thursday, October 23, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	CLOSE	OVER THE COUNTER*	VOL.	Week's High	Week's Low	CLOSE
ABKCO Inc.	0	2 1/2	1 1/4	1 3/4	M. Josephson	2	8 1/2	7 1/4	7 1/4
Gates Learjet	1	8	7 1/2	7 1/2	Schwartz Bros.	0	1 1/4	1	1
GRT	5	1 1/4	1 1/4	1 1/4	Wallich's M.C.	0	1/2	1/2	1/2
Goody Sam	2	2 1/4	1 1/4	1 1/4	Kustom Elec.	15	2 1/2	2 1/2	2 1/2
Integrity Ent.	0	2 1/4	1 1/4	1 1/4	Orrox Corp.	0	1	52/64	52/64
Koss Corp.	57	7 1/4	6 1/4	6 1/4	Memorex	28	9	8 1/4	9

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above contribution to Billboard by Russ Gallagher of G. Tsai & Company, Inc., Los Angeles, members of the New York Stock Exchange and all principal stock exchanges.

Earnings Reports

INTEGRITY ENTERTAINMENT CORP. (The Warehouse)				SONY CORP.			
Year	1975	1974		3rd qtr. to July 31:	1975	1974	
Sales	\$29,943,112	\$22,279,827		Sales	\$346,600,000	\$341,600,000	
Net income	423,835	890,887		Net income	15,600,000	21,600,000	
Per share	.14	.28		Per share (ADR)	.09	.13	
	SONY CORP.				nine-months		
3rd qtr. to July 31:	1975	1974		Sales	984,200,000	984,600,000	
Sales	\$346,600,000	\$341,600,000		Net income	44,600,000	69,100,000	
Net income	15,600,000	21,600,000		Per share (ADR)	.26	.42	
Per share (ADR)	.09	.13		Above results have been computed at the yen's current rate.			
	nine-months				VIEWLEX INC.		
Sales	984,200,000	984,600,000		Year to May 31:	1975	a1974	
Net income	44,600,000	69,100,000		Sales	\$28,700,000	\$40,200,000	
Per share (ADR)	.25	.42		Net loss	(12,900,000)	(5,300,000)	
Above results have been computed at the yen's current rate.				a—Restated.			
	RCA CORP.				EMI LTD.		
3rd qtr. to Sept. 30:	1975	a1974		Year to June 30:	1975	1974	
Revenues	\$1,219,600,000	\$1,180,700,000		Sales	\$1,030,000,000	\$815,600,000	
Net income	32,800,000	30,200,000		Income	27,000,000	27,500,000	
Per share	.42	.39		Extr item	b29,500,000	a500,000	
	nine-months			Net loss	2,500,000	c28,000,000	
Revenues	3,464,900,000	3,408,200,000		Per share income	.32	.35	
Net income	76,600,000	96,700,000		Per share net loss		c.36	
Per share	.97	1.24		a—Credit. b—Debit. Primarily from the sale of an Italian subsidiary. c—Income. Above results have been computed at the pound's current rate.			
Average shares	74,551,000	74,463,000					
a—Restated to reflect change to LIFO method of accounting.							

Off The Ticker

MCA and G.P. Putnam's Sons signed a definitive agreement for the previously announced acquisition of Putnam's by MCA. ... Sony Corp. declares a 25 percent stock dividend on Japanese shares to be distributed in January to stock of record Oct. 31. ... Cramer Electronics, Newton, Mass., says it has arranged a three-year \$30 million credit line with four banks.

MINNESOTA MINING (3M) reports net income declined 26.9 percent in the third quarter, continuing the effects of customer inventory liquidation. ... Sharply higher third quarter revenues and earnings were attributed to significant improvement in sales of leased equipment at Memorex Corp. ... Earnings declined 60 percent in the third quarter, Motorola Inc. states. ... Sony Corp. declared a 25 percent stock dividend on Japanese shares to be distributed in January to stock of record Oct. 31.

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- War "Why Can't We Be Friends".....U.A. LA 441G
- Quincy Jones..... "Mellow Madness".....A&M SP 4526
- Outlaws "Outlaws"Arista AL 4042
- Cat Stevens..... "Greatest Hits".....A&M SP 4519
- Crown
- Heights Affair..... "Dreaming A Dream".....De-Lite DEP 2017
- Esther Phillips..... "What A Difference A Day Makes".....Kudu KU 23
- Bob Marley..... "Catch A Fire".....Island ILPS-9241
- Diana Ross..... "Mahogany"Motown M6-858
- Smokey Robinson.. "A Quiet Storm".....Tamla T-6-337

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Hoyt Axton 2 Awards
Jeff Barry 2 Awards
Carl Belew
Chuck Berry
Rory Bourke
Don Bowman
Bobby Braddock 2 Awards
L. Russell Brown
Ed Bruce
Felice Bryant
Mickey Buckins
Jimmy Buffett
Larry Butler
Wayne Carson 2 Awards
Tommy Cash
Jerry Chesnut
Johnny Christopher
David Allan Coe
Jerry Crutchfield
Mac Davis
Harold Dorman
Don Earl
Donna Fargo 2 Awards
John Clifford Farrar (PRS)
Dick Feller
Jerry Foster
Wiley Gann
Larry Gatlin
Don Gibson 2 Awards
Gerry Goffin
Peter Gosling (PRS)
Earl Green
Merle Haggard 2 Awards

Tom T. Hall 2 Awards
Tim Hardin
Don Harris
George Harrison (PRS)
Freddie Hart
John Hartford
Alan Hawkshaw (PRS)
Ronald Hellard
Jerry House
Harlan Howard 2 Awards
Bob Jennings
Waylon Jennings
Vivian Keith
Carole King
Pee Wee King
Kris Kristofferson 4 Awards
Dickey Lee
Jerry Leiber
Irwin Levine
Sammy Lyons
Barry Mann
Layng Martine Jr. 2 Awards
Ronald E. McCown
Warner McPherson 2 Awards
Aileen Mnich
Chips Moman
Kenny O'Dell 2 Awards
Buck Owens
Dolly Parton 4 Awards
Gary S. Paxton
Ray Pennington
Jimmy Peppers
Ben Peters
Anita Pointer
Bonnie Pointer
Curly Putman 2 Awards

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Jerry Reed
Allen Reynolds
Bill Rice
Denzil Rice
George Richey 2 Awards
Betty Jean Robinson
John Rostill (PRS) 2 Awards
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James B. Shaw
Billy Sherrill 5 Awards
Shel Silverstein 3 Awards
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Joe Stampley
Ray Stevens
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Carmol Taylor 2 Awards
Chip Taylor
Dewey Terry
Mel Tillis
Conway Twitty 2 Awards
Porter Wagoner
Daniel T. Walls
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Cynthia Weil
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Kent Westberry
Jerry Wexler
Marijohn Wilkin
Hank Williams
Norro Wilson 6 Awards



BROADCAST MUSIC INCORPORATED
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N.Y. Judge Rules N.Y. a Fine Place For Beatles Suits

By RADCLIFFE JOE

NEW YORK—A State Supreme Court judge here has dismissed defenses by the now-disbanded Beatles that New York is not a proper forum for the hearing of a string of suits brought against the legendary rock group by its former business manager, ABKCO Inc.

However, in delivering his opinion, Judge Jacob Markowitz also noted that "an amazing corporate web" had been woven to exploit the rock regents during their heyday as a performing group.

Judge Markowitz noted further that the entire corporate system of the group's musical empire was a complex interwoven structure of which the Beatles themselves formed only a part.

The complex corporate structure, comprised of performing, recording and publishing activities, was so hopelessly entangled that it took special court-appointed referee Dean Joseph McLaughlin of Fordham Univ. Law School a year of study before he was able to deter-

mine that the courts here did in fact have jurisdiction over the complex matter.

The Judge's ruling on jurisdictional rights is just another step in a \$24 million suit against the Beatles and the British-based corporations, Apple Records, Apple Music Publishing, Apple Films and Apple Corps. Ltd, which has dragged on for several years.

Another motion by the defendants that the New York actions should be dismissed or at least stayed pending the outcome of litigation against ABKCO filed in the U.K., was also rejected by Markowitz.

In throwing out this claim, the

Judge said that "the mere fact that there is an English action pending between the litigating parties, is no basis for a showing that New York is not a convenient forum."

He adds, "No undue hardship has been demonstrated against the New York action continuing, nor is the court swayed by the proposition that English courts should resolve questions of English law."

In a further opinion, Judge Markowitz contends that New York courts also have jurisdiction over Ringo Starr—given name Richard Starkey—because Starkey does business here. Markowitz argues that "in all but the physical, defendant Star-

key is here, pervasively, unmistakably."

The special referee had recommended that local jurisdiction could not be maintained over Starkey, a non-resident who had not been served in this country, because "jurisdiction over an individual cannot rest on a finding that he is doing business in this state, unless the cause of action arises out of that business."

In summary, Judge Markowitz said, "My view is that too little is shown to require dismissal of the pending actions. The rights and interests of the respective parties can be fairly and intelligently adjudicated in the courts of this state."

Franklin Opens 1st Music World

NEW YORK—Veteran retailer Al Franklin opened his first wholly owned store in Hartford, Conn., last week—a giant outlet that will serve as the pilot in a projected Northeast chain under his name.

Called Al Franklin's Music World, the 7,000-square-foot facility is located in a recently-constructed mall in center city that completely surrounds Hartford's new civic center. Franklin says he also has an option on an additional 3,500 square feet of space adjoining his store to allow for expected expansion.

The store carries a full line of recordings and audio. Inventory levels of about \$180,000 in records and tapes, and \$140,000 in audio, musical instruments and printed music will be maintained, Franklin says.

Franklin started with Franklin Music Store chain in 1968 in association with Raymond Rosen. The web had grown to nine outlets by January 1974, when he left to head up ABC's retail operations. Franklin left ABC last month to prepare entry into music retailing on his own.

B'WAY TODAY Musicals Begin Picking Up Pace; Fund Created For Troubled Plays

By ROBERT SOBEL

NEW YORK—Broadway boxoffice receipts, with the exception of the take at four musicals, declined in the week following the musicians 25-day strike.

However, the dip is seen as normal by several producers and is already beginning to show signs of slow but sure recovery as the second week of business began.

"The Wiz," "A Chorus Line" and "Chicago," the three mainliners whose boxoffice receipts flourished before the strike, picked up steam immediately as the strike ended and are once again doing a land-office business. Also, "Shenandoah" reportedly increased its sales in the week

following the strike. For the other five musicals involved, the going has been slow, with receipts down over the weekly average.

An aftermath of the strike of a more affirmative nature has been the establishment of a private fund to assist three musicals most severely hurt by the strike. Some \$95,000 has been allotted to "Candide," "Raisin" and "Shenandoah," with monies coming from The Theatre Development Fund, the Independent Booking Office, and from the League of New York Theatres and Producers, which started and developed the program.

Financing from the development fund and the booking office will be made in the form of loans, to be repaid in several ways. The league's funding may be a gift outright but this has not yet been determined, according to a league spokesman.

Philip Rose, co-producer of "Shenandoah," which increased its average weekly gross from \$70,000 to \$75,000 last week, says that the money received from the fund will be used for promotional purposes. The three shows have received more than \$30,000 each.

"Candide" was averaging some \$60,000. Last week's intake was \$45,000. Last week the show began television advertising and looked for an improvement based on the push. "Pippin," which is nearing its third anniversary, had done more than

\$67,000 worth of business. The show's weekly average was somewhat more. A spokesman for the show says that business the latter part of the week was brisk.

"Raisin" had been averaging about \$50,000 weekly. The receipts dipped to \$30,000 last week. However, advance sales were growing, according to Robert Nemiroff, producer of the show. "The Magic Show" had been grossing about \$60,000 weekly; it took in some \$10,000 less in its first week after the walkout. "Grease" last week did nearly \$50,000, including a special twofer "celebration" policy the first four performances. It had been doing about \$72,000 weekly on average.

The strike, which delayed the opening of "Treemonisha" until Oct. 21, also delayed the Deutsche Grammophon original cast recording. Although DG could not be reached for comment, it's known that recording began the latter part of last week and was to continue for two days into this week.

"Originally, "Treemonisha" was scheduled to be recorded at the CBS 30th Street studios. However, the recording was shifted to RCA when the CBS location became unavailable for a new time.

The cast recording of "Me And Bessie," which opened Oct. 22, has been tentatively scheduled by Columbia Records for Sunday (2).

AFM Seeks 25% Rise

• Continued from page 1

increase in wages during the first year of the new contract, and 10 percent for the second year. In fiscal 1975, total recording wages amounted to \$20.8 million (Billboard, May 31).

While a veil of official silence was drawn over the negotiations, it was learned that among the AFM demands is an increase to 10 percent in pension and welfare contributions by the industry, from the current 9 percent. Additional raises are also being sought in manufacturer payments to the Trust and Special Payments Funds.

Negotiations during the early part of the week were devoted mainly to terms affecting symphonic recordings, with bargaining on non-symphonic guidelines scheduled for later attention.

The union is seeking to eliminate the optional four-hour session in symphonic recording, a concession welcomed by the industry in the expiring pact. Instead, it seeks to return to the traditional three-hour segment, with overtime at bonus rates.

According to some reports, there exists a strong likelihood that both sides will agree on some form of special rate for opera recordings, to stimulate a noted trend let in such recordings in the last two years.

For many years now opera recordings have almost exclusively been produced overseas to take advantage of lower costs.

Current symphonic rates call for \$106 per three-hour session. For all other recordings the rate is \$100 a session.

Viner Outdoor Suit

LOS ANGELES—Michael Viner of Pride Productions is being sued for \$21,600 allegedly due on a 12-month contract with Melvin Genser Outdoor Inc.

Actual plaintiff in superior court here is Plastik Pak Co., Inc., which merged with Genser Outdoor. The two Sunset Blvd. billboards ran \$1,800 cumulatively and there were assorted production charges and credits totalling \$21,600.

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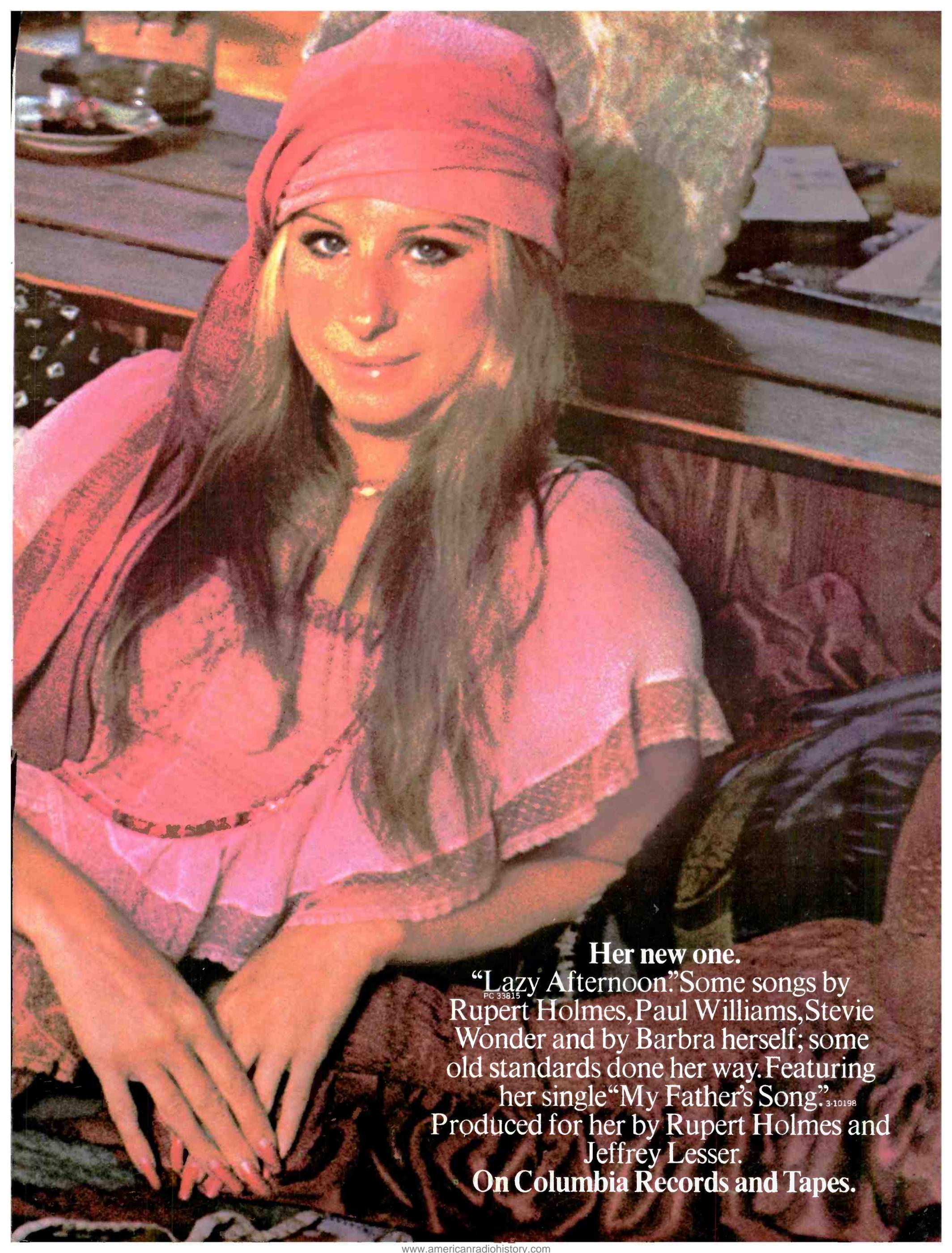
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4 Jackson 5s Say Motown Can't Use Sides After '76

LOS ANGELES—Four of the Jackson brothers, Torinano, Sigmund Esco, Marlon and Michael, are hassling with Motown Records in superior court here over whether the group owes the label outstanding sides on its contract.

The Jackson brothers are charging that Motown cannot require the personal services of the group, and cannot enforce the recording agreements after March 11, 1976, the termination date of its contract to the label.

The group further claims that it is not required to record additional material and will not violate its recording agreements. Or that Motown not be permitted to release for public sale after the end of its contract, any recordings made by the group or individual members which were not released prior to March 11, 1976.

Joseph Jackson, father of the family ensemble, has been appointed guardian for Michael, the only minor of the group.

General News Jazz Dealer Buys Ads To Defeat Slump

LOS ANGELES—Joey Jefferson, owner of Jazz City record shop, a specialty retail jazz outlet here, reports business is at its lowest ebb.

The reason: over the past few months, he cut 70 percent of his advertising budget. He contends that is the reason for his serious business slump.

He now claims that advertising is the key to his retail business. So he's not only picking up his former radio stations, but increasing the spots, plus adding more stations.

In addition to KAGB, KJLH and KBCA, he is including KUTE, all FM stations in Los Angeles.

"With jazz merchandise, the customers are geared to buying albums as opposed to singles, and FM stations tend to sell LPs," says Jefferson.

The present economy situation has also forced him to cut back on personnel. He says he is in the process of rehiring them for the holiday season.

"With my increased advertising, I strongly feel that business will pick up at least to where it was a year ago," he says.

Jefferson has reactivated his Mutt and Jeff record label which he says will boost retail business.

"Because I am operating both businesses out of the same building, people who are merely interested in visiting the record label, will have to see my retail shop, which I hope will cause a word of mouth advertising situation," he explains.

GRC seeking

• Continued from page 5

about to fold. Fields says: "We had 40 people when I came, and then cut the staff to about 15. When you cut staff, everybody feels you're going out of business." Claiming the future lies in album acts, Fields points out that GRC recently signed two artists to long-term contracts.

Fields predicts "it's a matter of weeks from closing" the deal for purchase of GRC Records and the five companies comprising the Thevis Music Group.

Meanwhile, in Nashville, a federal district judge issued a temporary restraining order against GRC. The order restrains GRC from selling or disposing of master recordings by country music star Moe Bandy. A suit filed by Nashville attorneys Richard H. Frank Jr. and Harris A. Gilbert on behalf of Ray Baker Productions alleges that GRC "repeatedly breached the provisions" of its contract with Baker Productions—the firm which produced Bandy.

The temporary restraining order has been extended through Nov. 6 with a hearing set for Nov. 5 concerning a possible preliminary injunction.

New Music Booklet

CHICAGO—The American Music Conference here has released a new publication, "The Plugged-In Era," which examines the development of electronic music and its use in the classroom. The 12-page booklet examines the concepts, techniques and various means involved in producing electronic music. It also explores the influence of these instruments upon amateur and professional composers in pop and the symphonic field.

AMC is making the publication available for 25 cents.

SCHOOL CONCERTS A SUCCESS

Miami's P.A.C.E. Works To Enhance Culture Scene

By SARA LANE

MIAMI—Slightly over a year ago, the Performing Arts For Community and Education (P.A.C.E.) was begun here with an initial grant of \$3,500 from the Music Performance Trust Fund and matched by \$3,500 from the Florida School Desegregation Consulting Center.

Today, P.A.C.E. now has well over \$100,000 to work with, according to Stephen Parsons, one of the three directors. P.A.C.E. is the collective effort of a performing artists' coalition which is striving to develop a more constructive atmosphere for artistic and cultural development.

During its pilot year, a series of 35 to 40 concerts was presented in public schools from Boca Raton to Marathon in the Florida keys. As a result of its success, these projects will be repeated in three counties, Dade, Broward and Palm Beach.

"This was basically a series of in-school concerts in which we tried to ease racial tensions and show a cross-section of the different multi-ethnic populace of the communities," says Parsons.

"We started with black funk, then went to Latin, then to a white American folk ensemble and from there to European backgrounds," Parsons explains.

Parsons believes that the Miami endeavor is one of the first times a project of this type has been tried. "It has been taken out of the hands of the local musicians union," he continues. "The Music Performance Trust Fund spends \$9 million a year in the United States, Canada and Puerto Rico. Because they have a small staff in their main New York office, we were chosen to act as an independent committee to administer to this area."

Fifty percent of the total P.A.C.E. budget is allocated for general com-

munity concerts in museums, libraries, recreation centers, shopping malls, downtown lunch-time sites and other community art and cultural events. Twenty-five percent goes toward educational purposes, in-school concerts, and the remaining 25 percent is allocated for patients in hospitals, clinics, nursing and convalescent homes as well as for prisoners in the communities' jails.

Discretionary money is also available to P.A.C.E. and with these funds Parsons has started a "Saturday In The Park" series featuring a variety of artists including noted jazzmen Ira Sullivan and Joe Diorio, Phyllis Hyman and the pH Factor, Carmen Lundy and the Sound of Nimbus, Steve Morse and the Miami Rock Ensemble, the Univ. of Miami Jazz Band, and the Don Goldie Dixie Land Band.

"Anyone who's a member of Local 655 is welcome to offer his services. Not only are we providing the community with a service, but this type of performance provides local musicians with work as they are paid at every performance."

The future of P.A.C.E. involves a series of contemporary trends concerts fusing the classical idioms with folk, rock, jazz and more contemporary forms of music, dance and the theater.

Hawaiian Firm Denied \$41,000 Arbitration Pay

LOS ANGELES—Superior court here has denied the petition of Hawaii International Productions (HIP), a concert promotion firm, to obtain payment of a \$41,000 arbitration award.

HIP signed a booking pact with Ken Roberts Enterprises, New York City, for Sly & the Family Stone to work three consecutive Tokyo concerts, starting Dec. 20, 1974. HIP, per the contract, filed for hearing by the American Arbitration Assn., March 12, 1975. The July 21 arbitration awarded \$41,000 to HIP. No information as to the complaint is contained in the pleading.

The three one-nighter pact called for \$60,000 against a 60 percent over \$250,000. If HIP wanted Sly to do a TV commercial to plug the gig, the contract called for a \$15,000 payment.

Atlantic Promotes A Halloween Theme

NEW YORK—Atlantic Records is launching a special Halloween campaign for Alice Cooper's new single, "Welcome To My Nightmare," from the soundtrack album of the same name.

The label has manufactured 25,000 Cooper face masks (based on the LP cover illustration) and these are being distributed to 36 radio stations participating in the promotion. In addition, the stations will receive Cooper albums and singles for giveaways.

Disney Follow-Up

LOS ANGELES—Disneyland Records follows up its hit Mouseketeer LP with "Mickey Mouse Club Song Hits With A Personal Mouseketeer Cast Photo Album." LP includes 25 cuts from the "Mickey Mouse Club" TV show plus 16 pages of photos and autographs of the TV cast.



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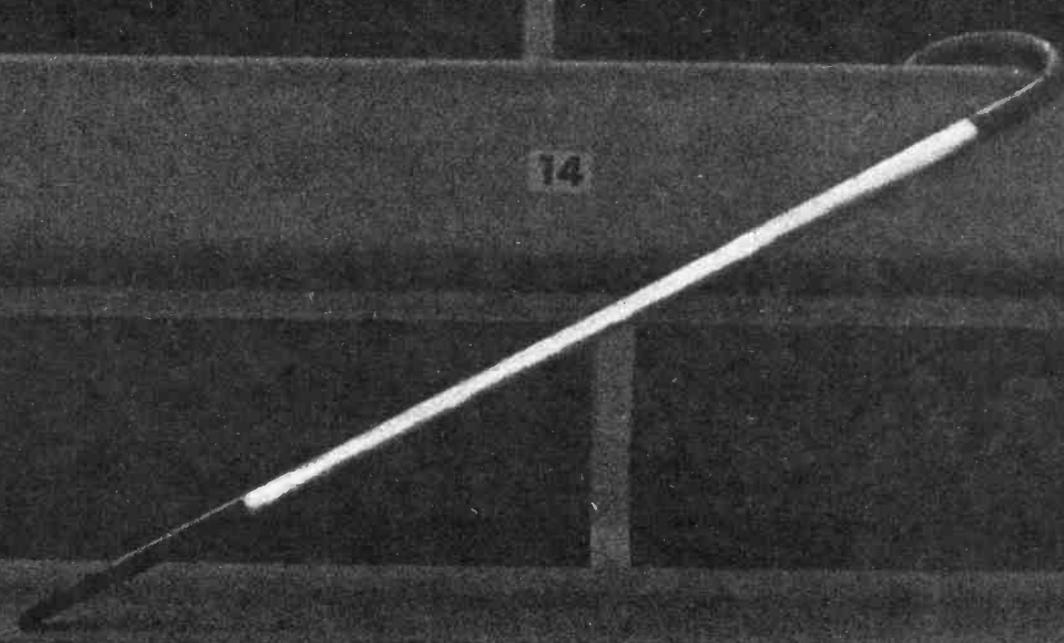
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—Kal Rudman

Kenny Starr
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Produced by Snuffy Miller



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MCA RECORDS

Seek Legal Duplication Law

• Continued from page 5

come up for consideration when the state assembly convenes in January.

At the same time, the assembly will also consider an antipiracy bill, S-59, that was introduced a year ago but not acted upon by legislative body. Latter bill provides for penalties for the unauthorized duplication of records. It also calls for confiscation of equipment and material used by pirates.

S-161 states that any person desiring to manufacture and/or sell tape duplications in Vermont must provide a \$50,000 bond to the secretary of state "as security" for all payments due to the owners of recordings and performing artists. Both owner and artist are to receive equal shares of a royalty of 2 cents, or 5 percent of suggested list, "whichever is greater," for each copy sold in the state or manufactured for sale elsewhere. This payment is to be made for each tune recorded, total payment to be multiplied by the number of selections on the tape.

Duplicators who do not meet the

requirements of the law, or file false statements, may be fined up to \$5,000, and/or imprisoned for one year.

To become eligible for royalty payments, proprietors of original recordings must register each of their recordings at a fee of \$50.

The bill states: "Any proprietor who registers a sound recording, and pays the accompanying fee, shall be afforded protection and compensation for a 50-year period." Non-registrants "shall not be entitled to protection or compensation under the laws of this state."

State Senator Dick Soule, sponsor of the bill, said last week that he had introduced it at the "request of Tom Gramuglia, a constituent. Gramuglia, who operates a small recording company in Vermont, is also an officer of IRTA.

Another IRTA spokesman, Mike Fink, says that similar bills will shortly be introduced in New York and New Jersey, as well as other states.

Fink also disclosed that the addition in the copyright revision

markup of the qualifying phrase, "unless he has first obtained the consent of the owner of that sound recording," to the restriction to duplicator licensing, was made at the request of IRTA.

This insert was not challenged by record manufacturers and publishers, since it was thought merely to spell out current practice. But Fink says IRTA theorists feel that inclusion of the phrase will underpin an argument that in the case of non-copyrighted recordings (pre-1972), the granting of consent must be considered as automatic.

Apparently, Fink, Gramuglia, and the IRTA hope that as Vermont goes so goes the nation.

London's Christmas Stocking Program

NEW YORK—London has unveiled a Christmas stocking program, "76 For '76," that will feature the 228 top-selling LPs—76 top pop albums, 76 top Phase-4 albums and 76 top opera/classical albums.

Special order forms will be used through the Christmas season and the re-stocking January and February period. The program will be in effect from Oct. 20-Nov. 28.

Artists included in this special are the Rolling Stones, ZZ Top, Bloodstone, David Bowie, John Mayall, Mantovani, the Moody Blues, Justin Maynard and John Lodge, Ray Thomas, Graeme Edge, Al Green, the Bill Black Combo, Ten Years After, Cat Stevens, Tom Jones, Engelbert Humperdinck, Savoy Brown, 10cc, Bernard Herrmann, Ted Heath, Frank Chacksfield, Lorin Maazel, Zubin Mehta and Joan Sutherland, among others.

Bradley's Soul Searching

• Continued from page 5

must have at least one, probably two solid hit singles for us to come with an LP. So an artist that might have had two LPs per year now gets one and an artist that may have had one LP per year now gets one every other year. This is what I mean by the recession forcing us to think good business and helping us fortify policies we should have been working with all along."

Bradley points out that, despite adverse economic conditions, the idea of tour support from the Nashville office has been developed over the past year and has worked well so far.

"Gary Stewart is the perfect example," he says. "One of our producers came up with the idea of supporting a tour for Gary, which is not a novel idea, but is still reasonably new in country. Everywhere we sent Gary his record kept selling and nationally it kept moving up the charts. We decided, if he keeps rising, let's keep him traveling.

"The object, of course, is not to do this type of thing unless you do have something to sell."

What about earlier rumors that RCA would close its Nashville studios? "Basically, we were overstaffed by three people and had been for several years," Bradley answers. "When we let the three people go and brought in new management, it was really an efficiency move. I won't deny that the question did enter our minds as to whether to close the studios or not. But we decided they are a money making proposition and should remain open. We've also been bringing in a lot of custom business."

Bradley points out that there has been no reduction in the country

Toyota Sponsors Pop Tour

• Continued from page 1

Greg Wood, who directs Toyota's youth promotion program, tested the very low-profile tie-in with music concerts in February at the Atlanta Municipal Auditorium, where Olivia Newton-John did capacity 5,500 business.

Glenn Duncan and John Barrett of Sed-Bar, Los Angeles, who are actually putting the tour together for Toyota, emphasize that all Toyota wants out of the concerts is a link to the 18-to-30 marketplace provided through music.

In each city, a Toyota Corolla car is being given away in a drawing at the concert site. In order to participate, a person must drop a coupon in a dealership box, but need not be present at the concert to win the car.

Wood has instructed Sed-Bar that every possible detail to insure success of the Williams' tour must be adequately covered. In each city, the

concert is being promoted by an established promoter in that area.

Bill Graham and Mike Belkin are two involved. Promoters detail where every detail of concert promo goes. All ad and promo cost is being covered by Toyota. Tickets are scaled up to \$6.50 for the gigs.

Williams was chosen because of his crossover possibilities between a youth and MOR audience. Duncan says A&M Records' capability and willingness in assisting in the concert promotions was another important factor.

The six-city effort, if considered financially feasible by Toyota, will grow to a 12-city major market tour next time, Duncan says. Williams' schedule precluded more than six dates. Other stops on the Toyota tour include: Paramount, Seattle, Oct. 31; Community Theater, Berkeley, Nov. 1; Orpheum, Boston, 6; and Music Hall, Cleveland, 7. Comedian Mike Neun is the opening act. Williams will carry nine musicians.

BORCHETTA SYMBOLIC

Like Doctors, Promo Men Are Becoming Specialists

LOS ANGELES—Mike Borchetta, who spent time promoting for Capitol, RCA and Mercury and has been an independent for the past seven years, says the scene "is all specialized now. You have to deal in MOR, rock, r&b, gospel, classical, jazz, progressive..."

Borchetta has confined himself to three markets—"MOR, West Coast rock, and Nashville country. I stay away from real hard rock. I steer

clear of black promotions. I can't break a black record on the Coast. I steer clear of progressive music. I'm not a long hair. I must be comfortable in what I touch."

The youthful-looking record promoter won't take certain accounts. "You have to believe in the record or the artist. I hate to turn down the money sometimes, but you have to do it. Certain artists, even if they're not singers, you can handle. I had Lorne Greene once, and we sold lots of records. Now I'm handling Ted Knight's album, because he is popular."

Borchetta feels sorry for the record company promotion man. "He has to wear all hats—classical, jazz, rock, soul. You can't like every record you're given, so how can you honestly push it? In a few years, record companies will have specialized promotion men. Even today they have to have Spanish-speaking guys in some markets."

As do other indies, Borchetta works with several record and publishing companies. Among his clients: Glen Campbell, Barbra Streisand, Marv Hamlisch, Vikki Carr, Freddy Hart, Loggins & Messina, Tony Orlando & Dawn, Pat Boone, Teresa Brewer and Al Martino.

Borchetta works on referrals, word of mouth, and reputation. There are, he estimates, about 15 top independent promotion men in the Los Angeles area.

Borchetta, who spent 45 days on the road last summer, covers every state by phone. He traveled through four New England states, New York, Oregon, California, Nevada and Arizona. There still has to be the individual touch, he says.

Borchetta, after picking up a record, sends it (single or album) to the station. "After that my first call to them is just to call attention to the record—make sure they got it. A station gets maybe 50 records a day. I call back a couple days later and give the guy information on what's happening with the record in other markets. I'll call a third and fourth time. Now I'm asking them to get on the record."

"I may call 50 to 70 stations on a record, depending on what the client pays, and how much coverage he wants. I can plug several records with one call."

NOVEMBER 1, 1975, BILLBOARD

mediasound chart hits

Artist	Recording	Producer	Rec. Co.	1. Record 2. Mix 3. Mastered
ACE SPECTRUM	LOW RENT RENDEZVOUS	TONY SILVESTER ED ZANT	Atlantic	mediasound 1 2 3
AVERAGE WHITE BAND	CUT THE CAKE	ARIF MARDIN	Atlantic	mediasound 1 2
JIMMY CASTOR	KING KONG Part 1 & 2	JIMMY CASTOR JOHN PRUITT	Atlantic	mediasound 1 2 3
JIMMY CASTOR	BUTT OF COURSE		Atlantic	mediasound 1 2 3
CLIMAX BLUES BAND	SENSE OF DIRECTION	RICHIE GOTTEREHER	Sire	mediasound 1 2 3
	STAMP ALBUM	RICHIE GOTTEREHER	Sire	mediasound 1 2 3
CROWN HEIGHTS AFFAIR	DREAMING A DREAM	FRIEDA NERANGIS BRITT BRITTON	Delite	mediasound 1 2 3
DISCO GOLD	VARIOUS ARTISTS	TOM MOULTON	Scepter	mediasound 2 3
CAROL DOUGLAS	DOCTOR'S ORDERS	TONY BONGIOVI MECO MENDARDO	Milford	mediasound 1 2
AL DOWNING	I'LL BE HOLDING ON		Cheas/Jones	mediasound 1 2 3
FAITH, HOPE & CHARITY	TO EACH HIS OWN	VAN MCCOY	RCA	mediasound 2 3
GLORIA GAYNOR 1	NEVER CAN SAY GOODBYE	TONY BONGIOVI MECO MENDARDO	MGW	mediasound 1 2 3
GLORIA GAYNOR 2	IF YOU WANT IT, DO IT YOURSELF		MGW	mediasound 1 2 3
JIMI HENDRIX	CRASH LANDING	ALAN DOUGLAS TONY BONGIOVI	Warner Bros	mediasound 1 2 3
BEN E. KING	SUPERNATURAL	BERT DE COTEAUX	Atlantic	mediasound 1 2
PETER NERO	EMANUELLE	TONY SILVESTER	Arista	mediasound 1 2 3
KOOL & THE GANG	SPIRIT OF THE BOOGIE	RON BELL	Delite	mediasound 1 2 3
KOOL & THE GANG	LIGHT OF THE WORLDS	RON BELL	Delite	mediasound 1 2 3
KOOL & THE GANG	WILD & PEACEFUL	RON BELL	Delite	mediasound 1 2 3
BARRY MANILOW 2	MANDY • IT'S A MIRACLE	RON DANTE BARRY MANILOW	Arista	mediasound 1 2
BARRY MANILOW 1	COULD IT BE MAGIC		Arista	mediasound 1 2
HERBIE MANN	WATERBED	HERBIE MANN	Atlantic	mediasound 1 2 3
VAN MCCOY	DISCO BABY—THE HUSTLE	HUGO & LUNGI	Avco	mediasound 1 2
VAN MCCOY	FROM DISCO TO LOVE	VAN MCCOY	Buddah	mediasound 3
VAN MCCOY	DISCO KID	HUGO & LUNGI	Avco	mediasound 1 2 3
TODD RUNDGREN	EUTOPIA	TODD RUNDGREN		mediasound 1
TOM RUSH	LADIES LOVE OUTLAWS	MARK SPECTOR	Columbia	mediasound 1 2
JOE SIMON	GET DOWN GET DOWN	RAY GERALD JOE SIMON	Spring	mediasound 1 2
SISTER SLEDGE	LOVE DON'T YOU GO THROUGH NO CHANGES ON ME	TONY SILVESTER BERT DE COTEAUX	Atlantic	mediasound 1 2
CAT STEVENS	TWO FINE PEOPLE	CAT STEVENS	A & M	mediasound 1
STYLISTICS	THANK YOU BABY	HUGO & LUNGI	Avco	mediasound 1 2
STYLISTICS	LET'S PUT IT ALL TOGETHER	HUGO & LUNGI	Avco	mediasound 1 2
STYLISTICS	HEAVY	HUGO & LUNGI	Avco	mediasound 1 2
FRANKIE VALLI	MY EYES ADORED YOU	BOB CREWE	Pvt Stock	mediasound 1 2
FRANKIE VALLI	SWEARIN' TO GOD	BOB CREWE	Pvt Stock	mediasound 1 2
STEVIE WONDER	INNERVISIONS	STEVIE WONDER	Motown	mediasound 1 2
STEVIE WONDER	FULLFILLINGNESS	STEVIE WONDER	Motown	mediasound 1

mediasound

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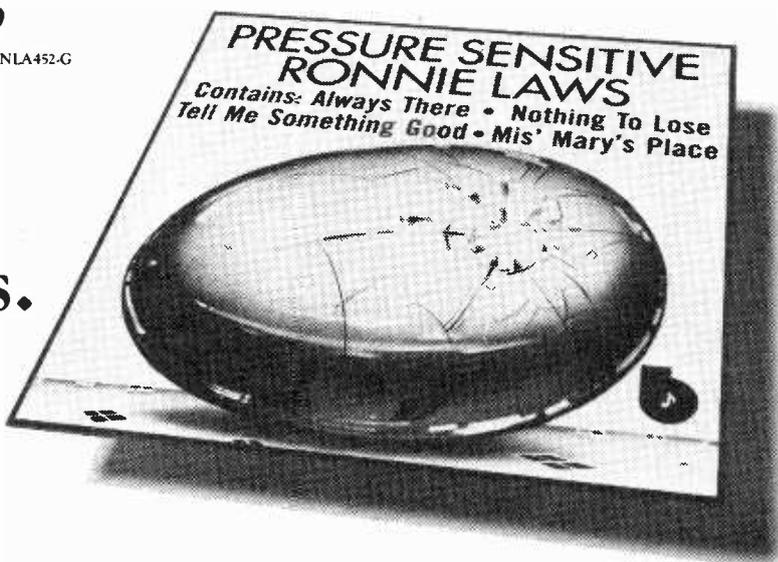
Laws, a former member of Earth, Wind & Fire, played tenor sax and flute with Quincy Jones, Hugh Masakela and most recently his brother, Hubert. His session work has established him as one of the most sought-after reedmen in the business.

Now, at only 24, he's fronting his own powerhouse band - Pressure. Their very first album, "Pressure Sensitive", is already a crossover success, bulletting up all the charts. The first single, "Always There", has just been released by BNXW738-Y overwhelming popular demand and he's now on tour mesmerizing sellout crowds.

We've broken Laws and he's breaking records. "Pressure Sensitive" BNLA452-G by Ronnie Laws. On Blue Note Records and Tapes.



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Film Co. Develops 2-Hour Feature For Discotheques

NEW YORK—Indie-Pix Releasing Corp. of New York has developed a two-hour disco movie, "Cin-A-Disco," for marketing to discos, that will feature footage of music, dance steps and deejays from around-the-world. The company, which gave birth to the multi-media "Cin-A-Rock" and "Cin-A-Country," will market the movie on a worldwide basis. Sales negotiations begin in mid-November.

Bert Tenzer, president of the company, says this film will be offered to discos on a one-year contract, and each week or so, a series of new mu-

sical footage will be cut into the original.

Although Tenzer would not specifically state the cost to discos, he did say that it would cost less for one month's use of the film, than it would for one night of a live, local disco band.

Under the terms of each agreement, discos will be supplied with the film, a projection unit and a playback screen, in addition to constant updates in film footage.

Indie-Pix has been successful with its rock and country movies, according to Tenzer, with a high gross of \$62,000 for one-week at a theater in Chicago.

The film will be in stereo with full hifi sound, according to Tenzer, and he says it will provide a method of presenting inexpensive programming in which the discogeer can join in and take part.

WJA Adds To Its Concert Bill

LOS ANGELES—Phineas Newborn has been added to the roster of artists appearing at the World Jazz Assn.'s first annual fundraising concert at the Shrine here Nov. 14.

Already announced are Bob James, Quincy Jones, Neal Hefti, George Benson, Stan Getz, Jimmy Smith, Les McCann and vocalist Randy Crawford.

Jerome Richardson has put together the all-star band which includes Bud Shank, Ray Pizzi, Lew Tabakin, Bill Hood, Bobby Bryant, Snookie Young, Bill Berry, Buddy Childers, Dick Nash, Britt Woodman, Garnet Brown, Maurice Spears, Don Grusin, John Williams, Ralph Humphrey and Mundell Lowe.

Tickets are scaled from \$8.50 to \$6.50. Show is being promoted by Lou Robin working with WJA official John Levy.

Ex-Cap Employee Says Cash

• Continued from page 8

was presented, which Bruckner said he did not sign because he felt it was inflated. John Jossey sales vice president and a&r executives Mickey Kapp and Maury Lathower indicated they felt the figure was overly high, Bruckner said.

Financial brass at Capitol felt "a floodgate was building" when returns were held back and so informed Khoury, Bruckner claimed, but Khoury said "it will take care of itself." Khoury made similar comments when various executives complained about the problems caused when reserves were depleted, Bruckner alleged.

Return problems were heightened when Capitol's managers of nine district sales depots ordered heavily even after significant product allocations because they did not wish to run out of product, Bruckner stated.

In a memo dated July 10, 1970, Bruckner said, Jossey informed Don England, vice-president and general manager, that "we hold many of our returns (all that we could get our hands on) in June in order to salvage the month. These returns were undoubtedly in excess of \$1 million. Most of this is now flowing through our billing system."

The report went on to explain that Capitol, like the industry, had been hurt during the year by over-estimating the salability of cassette product. Returns on the "Hey Jude" album "still haunt us," Jossey reported, according to Bruckner. Transcon, then Capitol's second largest customer, was in "considerable (financial) difficulty," Jossey said, Bruckner noted.

Jossey predicted a 25 percent return for July; 20 percent, August; and 15 percent in September 1970, Bruckner said, adding the biggest LP sales during his tenure was "Abbey Road," which sold over \$4 million at wholesale.

According to Bruckner, Khoury advised him to fill the void between his estimated forecast and the forecast figure which Khoury said Brown Meggs, Stan Gortikov and Sal Iannucci wanted by adding \$30 million in catalog sales. Bruckner said he advised Capitol of the danger in simultaneous release of 8-track, cassette and LP product at that time because shortage of hardware cut down on tape sales.

He said he also advised Capitol to emulate RCA, where he previously had worked five years in a similar

capacity by producing only four-color covers in quantity instead of fully-finished product which was far more costly in inventorying. An October 1969 report disclosed that 13.1 million units of album product were over 90 days old, Bruckner said.

Bruckner said he pointed out this obsolescence figure to Khoury to encourage a bigger obsolescence reserve. At that time, Bruckner said Capitol was selling overstock for distressed price of 75 cents per unit. He advised Capitol that this hurt catalog sales because consumers would substitute a schlock LP for \$1.50 instead of buying an LP at the normal price.

The Invictus production deal was considered a "stiff" by some Capitol executive personnel, Bruckner alleged. Documents filed showed the strongest selling Invictus LP was a Chairmen Of The Board unit, which totalled 123,000.

Bruckner was terminated by Capitol in mid-July 1970. During his tenure, he received an Iannucci commendation letter for increasing profits by \$262,000 with suggestions he made, he said. The increased profits came from \$122,000 saved in a switch from outside to house ad agency; \$104,000 from changing Seraphim's price to \$2.98 net and \$36,000 from switching to plain inner sleeve on Angel product.

Capitol's counsel began Bruckner's cross examination at presstime.

Memphis Scribes To Name Top Man

MEMPHIS—The Memphis Songwriters Assn. presents its annual showcase from 2 to 5:30 p.m. Nov. 16 at the Hilton Inn to name its Best Professional Songwriter of the Year.

Nominees are: Harold Dorman for "Mountain Of Love" and "Mississippi Cotton Picking Delta Town"; Danny Hogan and Ronny Scaife for "Countrified"; Willie Mitchell, Al Green and Tennie Hodges for "L-O-V-E"; Dan Penn and B. Carson for "another Woman"; Red Williams, T. G. Sheppard and Elroy Kahanouek for "Tryin' To Beat The Morning Home"; Russell Smith for "Third Rate Romance"; Don Miller and Rick Levantino for "Take Your Time And Love This Woman"; Paul Craft for "Keep Me From Blowing Away" and Charlie Owens for "Half A Life."

Milan Firm Forms Pausa

• Continued from page 5

Cleveland and Alpha in New York for New York and New England.

Artists in the debut package are Fabrizio De Andre (an Italian poet), Maxophone, a pop group; Reverberi, a studio orchestral group; Johnny Sax, a jazz saxophonist and Piergiorgio Farina, a violinist working with a studio orchestra.

Bratel says the company believes this music can be sold in the American market. The one key question which is unanswered, is whether Italian Americans will be stimulated to buy records by Italian groups, especially ethnic material.

Bratel has to figure out the best way of marketing this music, with radio stations which have Italian programs one obvious outlet.

The three Santo and Johnny LPs include one film theme, one gold record compilation and one "classics" package.

While the emphasis will be on LPs, Bratel says there are singles in

the can which will be released once LPs prove successful. One of these singles acts is called Cappuccino.

There are other singles which run 5-6 minutes long and could be used for discos, Bratel feels. "But we're not sure we'll release them right away until we get a feel of the market."

Will the label sign American talent? "That's down the way a bit," Bratel answers. Pausa hopes to issue between 10-12 LPs during its first year once its initial package is released. If Italian Americans don't want music by Italian acts in Italian singing traditional Italian songs, then what? "We'll have to aim our future product recording-wise for the American market."

Overseas, Casetta has begun lining up licensees and is already represented in the Philippines, Singapore, Germany, Austria and Switzerland.

Working with Bratel here is Jack Newman who is setting up the corporation. Bratel says the office at the outset will be run with three people.



October 21, 1975

Mr. Frank Barcelona
Premier Talent
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Dear Frank;

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Radio-TV Programming

NRBA a Thorn In Side Of NBA; Friction Evident

By CLAUDE HALL

LOS ANGELES—With the NAB claiming that radio and TV are "inextricably entwined," there is still a growing faction of radio broadcasters fighting for total separation, notably, the fledgling National Radio Broadcasters Assn.

The NRBA, quite frankly, has become a thorn in the side of the NAB. One NAB top executive a few weeks ago made the statement in public that three people and a mimeograph machine, referring to the NRBA, do not make an association.

The NRBA, however, continues on its way—getting involved in projects in Washington in direct confrontation of the NAB. For example, the NRBA argued for separate license renewal bills for radio apart from TV; the NAB had campaigned for a combination.

So much has the NRBA become a problem to the NAB that Vince Wasilewski, president of the NAB, said in a speech before Missouri and

Illinois broadcasters recently that radio and television interests are "inextricably entwined" and the NAB is well equipped to represent both for the good of all.

In previous times, he wouldn't have had to make such a statement. Wasilewski claims that "when radio's problems are unique, they are separately handled at the NAB."

Robert G. Herpe, chairman of the board of the NRBA, felt called upon last week to send out an open letter to the radio industry. In essence, he was denying widespread rumors that the NRBA would weaken the lobbying effect of radio overall on Capitol Hill. "Let me state the goals and concerns of the NRBA are only to promote a stronger and more effective radio industry. We seek to cooperate with the NAB, or any other organization, in any and all efforts that may be beneficial to radio."

Herpe further states: "The NRBA will rifle-in on specific target needs that are not receiving proper attention." This, naturally, is an allusion to the NAB not treating all that it should on behalf of radio.

Many broadcasters have not been harkened to at the NAB level. A few years ago when Bruce Johnson, then president of the RKO Radio chain, raised some static, the NAB tried to pacify him by placing him on a com-

mittee. He was pacified, but not daunted.

And the same can be said for many general managers in radio who feel—privately for some time and publicly more and more—that the NAB is not doing enough for them. Wasilewski, in his St. Louis speech, pointed out that the NAB has a radio re-regulation committee, a small market radio committee, a radio information office committee, a radio code board, and a 29-member radio board of directors. "The most difficult single task involved in representing broadcasters in Washington," he said, "is achieving unity among them, to draw people together and develop a position in the common interest which a majority can support."

"A trade association cannot function unless it has the support of a strong majority of its members... if the industry is divided, then a trade association goes into battle with a squabbling, disorganized army, and it is almost inevitably fated to lose."

"There comes a time when the maverick who refuses to make any concessions and believes only he is right becomes a liability."

The maverick, of course, is the NRBA.

And Herpe states, "We intend to
(Continued on page 30)



KALO photo

RECORD BREAKER—Bob Shivers, Little Rock, Ark., air personality, shoots down the Guinness Book of Records sleepless on-air radio show with 216 hours. He went on the air Oct. 6 and did not sign off until noon Oct. 15. The stint earned more than \$12,000 for the United Negro College Fund. If approved, his feat will be recorded in the next edition of Guinness. The old record listed 208 hours. Shivers is program director of KALO; he did the show from the display window of a local record store.

New Firm Inspects, Analyzes Stations

WINSTON-SALEM, N.C.—A radio station inspection and analysis service has been formed under the corporate umbrella of Broadcast Specialists Inc. First customer is the Georgia Assn. of Broadcasters and Broadcast Specialists is already negotiating with other state radio associations.

Broadcast Specialists is headed by George Curtis, a former investigator for the FCC. Main purpose of the new firm is to help radio stations uncover potential violations before the FCC does, thus avoiding possible fines or even the loss of the broadcast license.

Serving as legal consultant to BSI is Gary S. Smithwick, a Washington attorney who spent several years with the FCC and, prior to that, was an air personality. Cliff Bond is also a consultant to BSI. Curtis is a former radio station manager and served with the FCC more than 12 years as a senior investigator.

The BSI inspection program covers not only technical matters, but business operations. For example, fraudulent billing, improper contests, payola, hyping of ratings, equal employment. And, of course, the inspection service is confidential to the radio stations. In the case of the Georgia group, member stations receive the service at a special low cost.

Ray Anthony Show Prepped For TV

LOS ANGELES—Four Star International is developing a half-hour syndication television show featuring Ray Anthony and his orchestra. The show—"Then And Now"—will be musical variety featuring both contemporary and nostalgic music and will accent guest artists with songs and skits. Anthony just finished 14 weeks at the Royal Hawaiian Hotel in Honolulu.

50 Stations Buy 'Opus '75' Show

DALLAS—Century 21 Productions has entered production of its annual radio special "Opus '75" which will be syndicated to radio stations as a year-end special. Larry McKay, who has worked as a personality at such stations as KHJ in Los Angeles, will again host the eight-hour special, according to Dick Starr, executive producer of Century 21.

More than 50 stations have signed for the show, including KYA in San Francisco and WFIL in Philadelphia. The show, featuring a top 100 countdown of the year with customized jingles, celebrity promos and production aids, is in its fifth year. Free demos are available from Starr.

Wauk Into Country, But By Slow Fade

WAUKASA, Wis.—WAUK, an MOR station here on the AM dial, is using a slow fade to segue into a country music format, according to president Earlene Stebbing and vice president Paul Stebbing, director of operations.

Ms. Stebbing and her son have owned the two stations, WAUK-AM-FM, for the past month. At one time, they owned WCLR in Evanston, Ill., which they built in 1961 and operated until selling to Bonneville Broadcasting in 1970.

Ms. Stebbing is still on the WCLR board of directors and Paul has been occupied with engineering duties at Bonneville Broadcast Consultants, a radio syndication firm, New York.

The FM side of WAUK now programs beautiful music; the call letters will be changed but the format will be retained.

Paul Stebbing expects the AM side will be totally country formatted in about a month. He started phasing in country records into the format a few weeks back. The AM station is 10,000 watts; the FM is a class B operation.

Testing Service At Mutual Network

WASHINGTON—Mutual Radio Network has introduced a new personnel testing service for affiliated stations, according to executive vice president Gary J. Worth. Actually, the network has endorsed the Marketing Survey and Research Corp., Princeton, N.J., and network stations get a 20 percent discount. The idea is to test key sales and management applicants.

Do UFOs Really Exist?

The UFO REPORT explores this, and more, in a daily 5-minute radio feature.

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LONDON WAVELENGTH PRESENTS

BBC



THE WORLD'S ONLY GLOBAL ROCK SERIES
HOSTED BY ALEXIS KORNER

NOV. 2

THE ROLLING STONES

A BBC Special

NOV. 16

TODD RUNDGREN

Launching the 1975-76 Series for the U.S.

With these two programmes, THE ROLLING STONES and TODD RUNDGREN, London Wavelength opens its 26-part BBC ROCK HOUR series, and welcomes its new host, Alexis Korner.

Artists scheduled to appear in the upcoming weeks include: Paul McCartney & Wings; Uriah Heep; The Allman Brothers Band; Rod Stewart; Robin Trower; Ian Anderson/Jethro Tull.

Worldwide, the BBC ROCK HOUR will be aired to a population of 763,000,000 in 38 countries, including Scandinavia, Japan, Australia, Canada, Germany, Mexico.

For further information: contact Mike Vaughan, Don Eberle or Anne Ferguson of London Wavelength at (212) 826-4240.

The London Wavelength U.S. Programming Network

KASI/fm - Ames/Des Moines, IA Sun 7:00 p.m.
 WAMX/fm - Ashland, KY Sundays 11:00 p.m.
 WJSR/fm - Athens, GA Sundays 11:00 p.m.
 WFRI/fm - Auburn, AL Saturdays 11:00 p.m.
 KMYR/fm - Albuquerque, NM
 KRMH/fm - Austin, TX
 WKTK/fm - Baltimore, MD Mondays 9:30 p.m.
 KWIC/fm - Beaumont, TX Sundays 8:00 p.m.
 WNRR/fm - Bellevue, OH Saturdays 9:00 p.m.
 KLSM/fm - Bellingham, WA Sundays 10:00 p.m.
 WBRN/fm - Big Rapids, MI Saturdays 10:00 p.m.
 WIHN/fm - Bloomington, IL Mondays 10:00 p.m.
 WHLM/fm - Bloomsburg, PA Sat. 11:05 p.m.
 KLIZ/fm - Brainard, MN Sundays 7:00 p.m.
 WBCN/fm - Boston, MA
 KLRB/fm - Carmel, CA Saturdays 8:00 p.m.
 WVAF/fm - Charleston, WVa Sat. 10:00 p.m.
 WROQ/fm - Charlotte, NC Fri. or Sat. 11:30 p.m.
 WXRJ/fm - Chicago, IL
 KFME/fm - Chico, CA Sundays 9:00 p.m.
 WMMS/fm - Cleveland, OH Sundays 10:00 p.m.
 KFMZ/fm - Columbia, MO Sundays 9:00 p.m.
 WWRH/am - Columbus, GA Sundays 9:00 p.m.
 WDHP/fm - Caribou, ME Mondays 10:00 p.m.
 KAWY/fm - Casper, WYO Saturdays 10:00 p.m.
 KQKQ/fm - Council Bluffs, IA
 KZEW/fm - Dallas, TX Saturdays 10:00 p.m.
 WABX/fm - Detroit, MI

WXXY/fm - Elmira, NY Sundays 10:00 p.m.
 WIRB/fm - Enterprise, AL Sundays 9:00 p.m.
 WDMI/fm - Erie, PA Sundays 9:30 p.m.
 KZEL/fm - Eugene, OR Sundays 9:00 p.m.
 WKDQ/fm - Evansville, IN Sundays 10:00 p.m.
 KWIM/fm - Fargo, ND Sun. or Mon. 12 Midnight
 KKEG/fm - Fayetteville, AR Sun. 8:00 p.m.
 WWCK/fm - Flint, MI Sundays 9:00 p.m.
 WQLT/fm - Florence, AL Sundays 8:00 p.m.
 KISR/fm - Ft. Smith, AR Sundays 10:00 p.m.
 WPTH/fm - Ft. Wayne, IN Sundays 7:00 p.m.
 KFYE/fm - Fresno, CA Wednesdays 9:00 p.m.
 WSHE/fm - Ft. Lauderdale, FL
 WGVF/fm - Gainesville, FL Sundays 9:00 p.m.
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 KRFG/fm - Greenfield, MO Sundays 9:00 p.m.
 WRQK/fm - Greensboro, NC Sundays 10:00 p.m.
 WRQR/fm - Greenville/Farmville, NC Sun. 10 p.m.
 WHCN/fm - Hartford, CT Saturdays Midnight
 KL0L/fm - Houston, TX
 WAHR/fm - Huntsville, AL Sundays 10:00 p.m.
 KIKI/am - Honolulu, HA
 WNAP/fm - Indianapolis, IN Sundays 8:00 p.m.
 WVBR/fm - Ithaca, NY
 WAIV/fm - Jacksonville, FL Mondays 11:00 p.m.
 (formerly WPDQ/fm)
 KHIG/fm - Jonesboro, AR
 KSYN/fm - Joplin, MO Sundays 11:00 p.m.

WRHY/fm - Lancaster, PA Sundays 10:00 p.m.
 WVIC/fm - Lansing, MI
 WKQQ/fm - Lexington, KY Sundays 11:00 p.m.
 WVCC/fm - Linesville, PA Sun. 5:00 or 8:30 p.m.
 WGOL/fm - Lynchburg, VA Sundays 9:00 p.m.
 KMET/fm - Los Angeles, CA
 WMC/fm - Memphis, TN Saturdays Midnight
 WNUW/fm - Milwaukee, WI Sundays
 KYLT/fm - Missoula, MT Sundays 9:00 p.m.
 WABB/fm - Mobile, AL Sundays 9:00 p.m.
 KNOE/fm - Mnoroee, LA Sundays 8:30 p.m.
 WY00/am - Minneapolis/St. Paul, MN
 WKDA/fm - Nashville, TN
 WRNO/fm - New Orleans, LA Sundays 10:00 p.m.
 WPLR/fm - New Haven, CT
 WNEW/fm - New York, NY
 WOKI/fm - Oak Ridge/Knoxville, TN
 WORJ/fm - Orlando, FL
 WPFM/fm - Panama City, FL Sat. 10:00 p.m.
 WIBZ/fm - Parkersburg, WVa Sundays 7:00 p.m.
 WMMR/fm - Philadelphia, PA
 KDKB/fm - Phoenix, AR Sundays 10:00 p.m.
 WYDD/fm - Pittsburgh, PA Sundays 10:00 p.m.
 KINK/fm - Portland, OR
 WBRU/fm - Providence, RI
 KKLS/fm - Rapid City, SD Sundays 10:00 p.m.
 WCMF/fm - Rochester, NY Sundays 9:00 p.m.
 WYFE/fm - Rockford, IL Sundays 9:00 p.m.

KXOA/fm - Sacramento, CA Sundays 11:00 p.m.
 KEXL/fm - San Antonio, TX Saturdays Midnight
 KOLA/fm - San Bernardino, CA Sundays 8:30 p.m.
 KGB/fm - San Diego, CA Sundays 8:00 p.m.
 KXFM/fm - Santa Maria, CA Fridays 11:00 p.m.
 WQSR/fm - Sarasota, FL
 KISW/fm - Seattle, WA Sundays 8:30 p.m.
 KHQ/fm - Spokane, WA Sundays 9:00 p.m.
 WAQY/fm - Springfield, MA Sundays 11:00 p.m.
 KSHE/fm - St. Louis, MO Sundays 10:00 p.m.
 KROK/fm - Shreveport, LA Sundays 10:00 p.m.
 KXOR/fm - Thibodaux, LA Sundays 9:00 p.m.
 WIOT/fm - Toledo, OH
 WQTC/fm - Two Rivers, WI
 WOUR/fm - Utica, NY Wed. or Thurs. 10:00 p.m.
 KQIC/fm - Willmar, MN Wednesdays 10:00 p.m.
 KAGE/fm - Winona, MN Mondays 7:30 p.m.
 WAAF/fm - Worcester, MA Sundays 9:00 p.m.
 WIFC/fm - Wausau, WI



Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/23/75)

TOP ADD ONS - NATIONAL

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- (D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- PAUL McCARTNEY & WINGS—Venus And Mars Rock Show (Capitol)

PRIME MOVERS - NATIONAL

- ELTON JOHN—Island Girl (MCA)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

BREAKOUTS - NATIONAL

- PAUL McCARTNEY & WINGS—Venus And Mars Rock Show (Capitol)
- (D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)

D—Disco/Crossover

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

Pacific Southwest Region

TOP ADD ONS:

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- 5,000 VOLTS—I'm On Fire (Phillips)

PRIME MOVERS:

- ELTON JOHN—Island Girl (MCA)
- LEON RUSSELL—Lady Blue (Shelter)
- WAR—Low Rider (U.A.)

BREAKOUTS:

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- 5,000 VOLTS—I'm On Fire (Phillips)
- ART GARFUNKEL—I Only Have Eyes For You (Columbia)

KHJ—Los Angeles

- SIMON & GARFUNKEL—My Little Town (Columbia)
- PETE WINGFIELD—Eighteen With A Bullet (Island)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 29-15
- ★ LEON RUSSELL—Lady Blue (Shelter) 6-2

K100 (KIQQ-FM)—Los Angeles

- 5,000 VOLTS—I'm On Fire (Phillips)
- NATALIE COLE—This Will Be (Capitol)
- NONE
- ★

KIIS—Los Angeles

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ ELTON JOHN—Island Girl (MCA) 17-11
- ★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 25-20

KFXM—San Bernardino

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- D★ FOUR SEASONS—Who Loves You (W.B.)
- ★ LEON RUSSELL—Lady Blue (Shelter) 22-11
- ★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 18-10

KAFY—Bakersfield

- BEE BEES—Nights On Broadway (RSO)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ JIGSAW—Sky High (Chelsea) 24-14
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 26-16

KCBQ—San Diego

- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- ★ ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- ★ ELTON JOHN—Island Girl (MCA) 8-1
- ★ LEON RUSSELL—Lady Blue (Shelter) 14-9

KENO—Las Vegas

- ★ SIMON & GARFUNKEL—My Little Town (Columbia)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ WAR—Low Rider (U.A.) 28-18
- ★ ABBA—Sos (Atlantic) 19-10

KBBC—Phoenix

- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- ★ 5,000 VOLTS—I'm On Fire (Phillips)
- ★ LEON RUSSELL—Lady Blue (Shelter) 23-18
- ★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 27-22

KRIZ—Phoenix

- ★ LEON RUSSELL—Lady Blue (Shelter)
- ★ ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- ★ WAR—Low Rider (U.A.) 29-20
- ★ ELTON JOHN—Island Girl (MCA) 17-10

KQEO—Albuquerque

- ★ BEE GEES—Nights On Broadway (RSO)
- ★ JIGSAW—Sky High (Chelsea)
- ★ ELTON JOHN—Island Girl (MCA) 19-11
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 20-12

KTKT—Tucson

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★
- ★ ELTON JOHN—Island Girl (MCA) 14-5
- ★ LEON RUSSELL—Lady Blue (Shelter) 20-16

KFRG—San Francisco

- ★ ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- ★ STAPLE SINGERS—Let's Do It Again (Curton)
- ★ PETE WINGFIELD—Eighteen With A Bullet (Island) 18-10
- ★ NATALIE COLE—This Will Be (Capitol) 20-13

KYA—San Francisco

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ FAITH, HOPE & CHARITY—To Each His Own (RCA)
- ★ LEON HEYWOOD—I Want's Do Something Freaky To You (20th Century) 28-17
- ★ ELTON JOHN—Island Girl (MCA) 11-2

KLIV—San Jose

- ★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- ★ SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ ELTON JOHN—Island Girl (MCA) 17-11
- ★ SWEET—Ballroom Blitz (Capitol) 10-5

KNDE—Sacramento

- ★ SIMON & GARFUNKEL—My Little Town (Columbia)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 12-8
- ★ NATALIE COLE—This Will Be (Capitol) HB-16

KROY—Sacramento

- ★ SIMON & GARFUNKEL—My Little Town (Columbia)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ LEON RUSSELL—Lady Blue (Shelter) 17-9
- ★ EAGLES—Lynin' Eyes (Asylum) 11-4

KJR—Seattle

- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- ★ 5,000 VOLTS—I'm On Fire (Phillips)
- ★ ELTON JOHN—Island Girl (MCA) 16-9
- ★ ABBA—Sos (Atlantic) 22-15

KING—Seattle

- ★ BEE GEES—Nights On Broadway (RSO)
- ★ NATALIE COLE—This Will Be (Capitol)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) HB-17
- ★ ART GARFUNKEL—I Only Have Eyes For You (Columbia) 29-21

KJRB—Spokane

- ★ 5,000 VOLTS—I'm On Fire (Phillips)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 7-2
- ★ JIGSAW—Sky High (Chelsea) 25-22

KTAC—Tacoma

- ★ BEE GEES—Nights On Broadway (RSO)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ ELTON JOHN—Island Girl (MCA) 13-6
- ★ ABBA—Sos (Atlantic) 10-5

KGW—Portland

- ★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ JIGSAW—Sky High (Chelsea) 30-16
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 20-11

KISN—Portland

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ NATALIE COLE—This Will Be (Capitol)
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 16-8
- ★ BEE GEES—Nights On Broadway (RSO) HB-26

KTLK—Denver

- ★ NATALIE COLE—This Will Be (Capitol)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ JIGSAW—Sky High (Chelsea) 26-15
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 31-21

KKAM—Pueblo, Colo.

- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- ★ SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 24-12
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 16-10

KYSN—Colorado Springs

- ★ GLEN CAMPBELL—Country Boy (You Got Your Feet In L.A.) (Capitol)
- ★ HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ FLEETWOOD MAC—Over My Head (Reprise) 32-25
- ★ NEILSEDAKA—Bad Blood (Rocket) 2-1

KCPX—Salt Lake City

- ★ JOHN DENVER—Calypso/I'm Sorry (RCA)
- ★ SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ KATFISH—Dear Prudence (Big Tree) 28-19
- ★ WAR—Low Rider (U.A.) 23-15

KRSP—Salt Lake City

- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- ★ 5,000 VOLTS—I'm On Fire (Phillips)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 18-8
- ★ ELTON JOHN—Island Girl (MCA) 10-1

KYNO—Fresno

- ★ PETE WINGFIELD—Eighteen With A Bullet (Island)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 19-9
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 16-7

KARB—Houston

- ★ PETE WINGFIELD—Eighteen With A Bullet (Island)
- ★ BEE GEES—Nights On Broadway (RSO)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 35-23
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-29

KRBE-FM—Houston

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ NATALIE COLE—This Will Be (Capitol)
- ★ ISAAC HAYES—Come Live With Me (Hot Buttered Soul) 20-17
- ★ JIGSAW—Sky High (Chelsea) HB-19

KLIF—Dallas

- ★ MELISSA MANCHESTER—Just Too Many People (Arista)
- ★ ALICE COOPER—Welcome To My Nightmare (Atlantic)
- ★ ELTON JOHN—Island Girl (MCA) 16-5
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 20-14

KNUS-FM—Dallas

- ★ SIMON & GARFUNKEL—My Little Town (Columbia)
- ★
- ★ ART GARFUNKEL—I Only Have Eyes For You (Columbia) HB-16
- ★ ELTON JOHN—Island Girl (MCA) 9-3

KFJZ—Ft. Worth

- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia) 14-9
- ★ ELTON JOHN—Island Girl (MCA) 10-6

KXOL—Ft. Worth

- ★ ELTON JOHN—Island Girl (MCA)
- ★ JIGSAW—Sky High (Chelsea)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 23-13
- ★ WAR—Low Rider (U.A.) HB-20

KONO—San Antonio

- ★ SIMON & GARFUNKEL—My Little Town (Columbia)
- D★ FRANKIE VALLI—Our Day Will Come (Private Stock)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 38-19
- ★ FREDDY FENDER—Secret Love (ABC) 24-14

Southwest Region

TOP ADD ONS:

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- BEE GEES—Nights On Broadway (RSO)
- PETE WINGFIELD—Eighteen With A Bullet (Island)

PRIME MOVERS:

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

BREAKOUTS:

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)

KELP—El Paso

- ★ JOAN BAEZ—Diamonds & Rust (A&M)
- ★ NATALIE COLE—This Will Be (Capitol)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 25-15
- D★ TAVARES—It Only Takes A Minute (Capitol) 15-9

XEROK—El Paso

- ★ 5,000 VOLTS—I'm On Fire (Phillips)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 15-6
- ★ WAR—Low Rider (U.A.) 11-4

KAKC—Tulsa

- ★ WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ ELTON JOHN—Island Girl (MCA) 16-9
- ★ ART GARFUNKEL—I Only Have Eyes For You (Columbia) 14-8

KELI—Tulsa

- ★ MANHATTAN TRANSFER—Operator (Atlantic)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ 5,000 VOLTS—I'm On Fire (Phillips) 28-18
- ★ ROGER DALTRY—Come And Get Your Love (MCA) HB-26

WKY—Oklahoma City

- ★ NONE
- ★
- ★ ELTON JOHN—Island Girl (MCA) 23-12
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 10-5

KOMA—Oklahoma City

- ★ JOHN FOGERTY—Rockin' All Over The World (Elektra)
- ★ ABBA—Sos (Atlantic)
- ★ ELTON JOHN—Island Girl (MCA) 14-7
- ★ BEE GEES—Nights On Broadway (RSO) 25-20

WTIX—New Orleans

- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ ELTON JOHN—Island Girl (MCA) 22-6
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 14-9

KEEL—Shreveport

- ★ STAPLE SINGERS—Let's Do It Again (Curton)
- ★ FREDDY FENDER—Secret Love (ABC)
- ★ JAMESTAYLOR—Mexico (W.B.) 23-12
- ★

Midwest Region

TOP ADD ONS:

- WAR—Low Rider (U.A.)
- MANHATTAN TRANSFER—Operator (Atlantic)
- (D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)

PRIME MOVERS:

- ELTON JOHN—Island Girl (MCA)
- JEFFERSON STARSHIP—Miracles (Grunt)
- JOHN DENVER—Calypso/I'm Sorry (RCA)

BREAKOUTS:

- WAR—Low Rider (U.A.)
- MANHATTAN TRANSFER—Operator (Atlantic)
- WINGS—Venus & Mars Rock Show (Capitol)

WLS—Chicago

- ★ NONE
- ★
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 20-9
- ★ ELTON JOHN—Island Girl (MCA) 6-2

WCFL—Chicago

- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- ★ MANHATTAN TRANSFER—Operator (Atlantic)
- ★ ELTON JOHN—Island Girl (MCA) 18-10
- D★ FOUR SEASONS—Who Loves You (W.B.) 22-14

WOKY—Milwaukee

- ★ NONE
- ★
- ★ ABBA—Sos (Atlantic) 24-16
- ★ MORRIS ALBERT—Feelings (RCA) 16-11

WZUU-FM—Milwaukee

- ★ FRANKIE VALLI—Our Day Will Come (Private Stock)
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic)
- ★ ABBA—Sos (Atlantic) 20-15
- ★ WAR—Low Rider (U.A.) 15-12

WNDE—Indianapolis

- ★ WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ EAGLES—Lynin' Eyes (Asylum) 14-5
- ★ ELTON JOHN—Island Girl (MCA) 13-7

WIRL—Peoria, Ill.

- ★ WAR—Low Rider (U.A.)
- ★ NATALIE COLE—This Will Be (Capitol)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 25-10
- ★ HEAD EAST—Never Been Any Reason (A&M) 16-9

WDGY—Minneapolis

- ★ WAR—Low Rider (U.A.)
- ★ ABBA—Sos (Atlantic)
- ★ ELTON JOHN—Island Girl (MCA) 18-8
- ★ SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 9-5

KDWB—Minneapolis

- ★ WAR—Low Rider (U.A.)
- ★ MANHATTAN TRANSFER—Operator (Atlantic)
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 15-8
- ★ JOHN DENVER—Calypso/I'm Sorry (RCA) 25-11

KOIL—Omaha

- ★ WAR—Low Rider (U.A.)
- ★ WINGS—Venus & Mars Rock Show (Capitol)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 28-12
- ★ OLIVIA NEWTON-JOHN—Something Better To Do (MCA) 27-15

KIOA—Des Moines

- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
- ★ 5,000 VOLTS—I'm On Fire (Phillips)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 23-8
- ★ SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 12-2

KKLS—Rapid City, S.D.

- ★ MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
- ★ SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ JOHN DENVER—Calypso/I'm Sorry (RCA) 28-17
- ★ NEILSEDAKA—Bad Blood (Rocket) 4-1

KQWB—Fargo, N.D.

- ★ ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- ★ WAR—Low Rider (U.A.)
- ★ ELTON JOHN—Island Girl (MCA) 21-10
- ★ BEE GEES—Nights On Broadway (RSO) 22-13

(Continued on page 26)

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NOVEMBER 1, 1975, BILLBOARD

JANIS IAN

AT LAST. THE RE-RELEASE OF THE ORIGINAL COLLECTOR'S EDITION OF JANIS IAN'S LEGENDARY ALBUM FEATURING "SOCIETY'S CHILD!"



PD 6058

And the re-release of one of the music industry's most significant, most controversial single records.

"Society's Child," by Janis Ian. PD14299



Marketed by Polydor/Distributed by Phonodisc.
Available in Canada Through Polydor Ltd.

Billboard Singles Radio Action

Based on station playlists through Thursday (10/23/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 24

KXOK—St. Louis

● **SIMON & GARFUNKEL**—My Little Town (Columbia)

D● **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK)

D★ **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.) 18-12

★ **MORRIS ALBERT**—Feelings (RCA) 13-8

KSQJ-FM—St. Louis

● **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

●

★ **ELTON JOHN**—Island Girl (MCA) 10-5

D★ **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.) 15-10

WHB—Kansas City

● **ELTON JOHN**—Island Girl (MCA)

● **WAR**—Low Rider (U.A.)

★ **NONE**

KEWI—Topeka

● **MELISSA MANCHESTER**—Just Too Many People (Arista)

● **MANHATTAN TRANSFER**—Operator (Atlantic)

★ **VICKI LAWRENCE**—The Other Woman (Private Stock) 38-28

★ **MIKE POST**—Manhattan Spiritual (MGM) 39-29

North Central Region

TOP ADD ONS:

SIMON & GARFUNKEL—My Little Town (Columbia)

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

BAY CITY ROLLERS—Saturday Night (Arista)

PRIME MOVERS:

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

(D) **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.)

WAR—Low Rider (U.A.)

BREAKOUTS:

BAY CITY ROLLERS—Saturday Night (Arista)

BEE GEES—Nights On Broadway (RSO)

5,000 VOLTS—I'm On Fire (Phillips)

CKLW—Detroit

● **FOUR TOPS**—We All Have To Stick Together (ABC/Dunhill)

● **PETER WINGFIELD**—Eighteen With A Bullet (Island)

D★ **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK) 26-13

★ **PETE WINGFIELD**—Eighteen With A Bullet (Island) HB-18

WGRD—Grand Rapids

● **NONE**

●

★ **MORRIS ALBERT**—Feelings (RCA) 16-6

★ **ELTON JOHN**—Island Girl (MCA) 6-2

Z-96 (WZZM-FM)—Grand Rapids

● **BEE GEES**—Nights On Broadway (RSO)

● **CAPTAIN & TENNILLE**—The Way I Want To Touch You (A&M)

★ **KISS**—Rock 'n' Roll All Night (Casablanca) 15-7

★ **LINDA RONSTADT**—Heat Wave/Love Is A Rose (Asylum) 12-8

WTAC—Flint, Mich.

D● **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK)

● **ALICE COOPER**—Welcome To My Nightmare (Atlantic)

★ **ELTON JOHN**—Island Girl (MCA) 10-1

★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia) 30-22

WIXY—Cleveland

● **SIMON & GARFUNKEL**—My Little Town (Columbia)

D● **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK)

★ **LEON RUSSELL**—Lady Blue (Shelter) 30-20

D★ **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.) 31-21

WGCL—Cleveland

● **WINGS**—Venus & Mars Rock Show (Capitol)

● **SIMON & GARFUNKEL**—My Little Town (Columbia)

★ **PEOPLES CHOICE**—Do It Anyway You Wanna (TSOP) 7-1

★ **BEE GEES**—Nights On Broadway (RSO) 18-14

13-Q (WKQT)—Pittsburgh

● **BAY CITY ROLLERS**—Saturday Night (Arista)

● **KISS**—Rock 'n' Roll All Night (Casablanca)

D★ **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.) 29-10

D★ **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK) 9-1

WKBW—Buffalo

● **SHANGRILAS**—Leader Of The Pack (Mercury)

● **CAPTAIN & TENNILLE**—The Way I Want To Touch You (A&M)

★ **JOHN DENVER**—Calypso/I'm Sorry (RCA) 21-8

★ **ELTON JOHN**—Island Girl (MCA) 10-3

WSAI—Cincinnati

● **BAY CITY ROLLERS**—Saturday Night (Arista)

●

D★ **TAVARES**—It Only Takes A Minute (Capitol) 30-24

D★ **BIDDU ORCHESTRA**—Summer of '42 (Epic) 29-25

WCOL—Columbus

D● **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.)

● **5,000 VOLTS**—I'm On Fire (Phillips)

★ **BAY CITY ROLLERS**—Saturday Night (Arista) 23-12

★ **BEE GEES**—Nights On Broadway (RSO) 37-27

WAKY—Louisville

● **LINDA RONSTADT**—Heat Wave/Love Is A Rose (Asylum)

● **BEE GEES**—Nights On Broadway (RSO)

★ **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK) 29-10

★ **WAR**—Low Rider (U.A.) 28-16

WBGN—Bowling Green, Ky.

● **WINGS**—Venus & Mars Rock Show (Capitol)

D● **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK)

★ **NEIL SEDAKA**—Bad Blood (Rocket) 15-6

★ **MANHATTAN TRANSFER**—Operator (Atlantic) 16-7

WJET—Erie, Pa.

D● **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.)

● **5,000 VOLTS**—I'm On Fire (Phillips)

★ **LINDA RONSTADT**—Heat Wave/Love Is A Rose (Asylum) 31-10

★ **LEON RUSSELL**—Lady Blue (Shelter) 15-6

WRIE—Erie, Pa.

● **PEOPLES CHOICE**—Do It Anyway You Wanna (TSOP)

● **SIMON & GARFUNKEL**—My Little Town (Columbia)

★ **WAR**—Low Rider (U.A.) 39-24

★ **JIGSAW**—Sky High (Chelsea) 25-16

WCUE—Akron

● **STAPLE SINGERS**—Let's Do It Again (Curton)

● **WINGS**—Letting Go (Capitol)

D★ **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK) 50-40

★ **ART GARFUNKEL**—I Only Have Eyes For You (Columbia) 14-7

Mid-Atlantic Region

TOP ADD ONS:

PETE WINGFIELD—Eighteen With A Bullet (Island)

(D) **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.)

BARRY MANILOW—I Write The Songs (Arista)

PRIME MOVERS:

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

ELTON JOHN—Island Girl (MCA)

WAR—Low Rider (U.A.)

BREAKOUTS:

PETE WINGFIELD—Eighteen With A Bullet (Island)

BARRY MANILOW—I Write The Songs (Arista)

(D) **FRANKIE VALLI**—Our Day Will Come (Private Stock)

WFIL—Philadelphia

D● **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.)

●

★ **ELTON JOHN**—Island Girl (MCA) 15-10

★ **NATALIE COLE**—This Will Be (Capitol) 22-18

WIBG—Philadelphia

● **BARRY MANILOW**—I Write The Songs (Arista)

● **PURPLE REIGN**—This Old Man (Gorilla)

D★ **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK) HB-16

★ **SIMON & GARFUNKEL**—My Little Town (Columbia) 28-20

WPGC—Washington

● **PETE WINGFIELD**—Eighteen With A Bullet (Island)

● **JIGSAW**—Sky High (Chelsea)

D★ **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.) 28-16

D★ **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK) 16-11

WCAO—Baltimore

D● **FRANKIE VALLI**—Our Day Will Come (Private Stock)

● **PETE WINGFIELD**—Eighteen With A Bullet (Island)

★ **ELTON JOHN**—Island Girl (MCA) 19-8

★ **WAR**—Low Rider (U.A.) 18-12

WGH—Newport News, Va.

● **FLEETWOOD MAC**—Over My Head (Reprise)

● **ALICE COOPER**—Welcome To My Nightmare (Atlantic)

★ **LEON RUSSELL**—Lady Blue (Shelter) 16-9

★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia) 19-12

WYRE—Annapolis, Md.

● **PETE WINGFIELD**—Eighteen With A Bullet (Island)

● **5,000 VOLTS**—I'm On Fire (Phillips)

★ **WAR**—Low Rider (U.A.) 24-16

★ **NATALIE COLE**—This Will Be (Capitol) 21-14

WLEE—Richmond, Va.

● **BARRY MANILOW**—I Write The Songs (Arista)

● **MANHATTAN TRANSFER**—Operator (Atlantic)

★ **PEOPLE CHOICE**—Do It Anyway You Wanna (TSOP) 14-8

★ **JEFFERSON STARSHIP**—Miracles (Grunt) 5-1

Northeast Region

TOP ADD ONS:

WINGS—Venus & Mars Rock Show (Capitol)

BEE GEES—Nights On Broadway (RSO)

(D) **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.)

PRIME MOVERS:

CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

ABBA—Sos (Atlantic)

ELTON JOHN—Island Girl (MCA)

BREAKOUTS:

WINGS—Venus & Mars Rock Show (Capitol)

BEE GEES—Nights On Broadway (RSO)

(D) **B.T. EXPRESS**—Peace Pipe (Roadshow)

WABC—New York City

● **LINDA RONSTADT**—Heat Wave/Love Is A Rose (Asylum)

● **WAR**—Low Rider (U.A.)

★ **SPINNERS**—They Just Can't Stop It (Games People Play) (Atlantic) 11-1

D★ **FOUR SEASONS**—Who Loves You (W.B.) 16-9

WPXI-FM—New York City

● **BEE GEES**—Nights On Broadway (RSO)

D● **B.T. EXPRESS**—Peace Pipe (Roadshow)

★ **SIMON & GARFUNKEL**—My Little Town (Columbia) 20-10

★ **JEFFERSON STARSHIP**—Miracles (Grunt) 16-9

WBBF—Rochester, N.Y.

● **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol)

● **LEON RUSSELL**—Lady Blue (Shelter)

★ **LEON RUSSELL**—Lady Blue (Shelter) AO-17

★ **ABBA**—Sos (Atlantic) 10-3

WRKO—Boston

● **WINGS**—Venus & Mars Rock Show (Capitol)

D★ **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK) 26-15

★ **PETE WINGFIELD**—Eighteen With A Bullet (Island) AO-21

WBZ-FM—Boston

● **WINGS**—Venus & Mars Rock Show (Capitol)

● **ALLMAN BROS. BAND**—Louisiana Lou & 3 Card Money John (Capricorn)

D★ **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK) HB-14

★ **ABBA**—Sos (Atlantic) 20-9

WVBF-FM—Framingham, Mass.

D● **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.)

● **SIMON & GARFUNKEL**—My Little Town (Columbia)

★ **ELTON JOHN**—Island Girl (MCA) 21-18

★ **EAGLES**—Lynin' Eyes (Asylum) 7-5

WPRO—Providence

D● **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.)

● **BEE GEES**—Nights On Broadway (RSO)

★ **CAPTAIN & TENNILLE**—The Way I Want To Touch You (A&M) 17-7

★ **LINDA RONSTADT**—Heat Wave/Love Is A Rose (Asylum) 19-12

WORC—Worcester, Mass.

● **MARK JAMES**—Moody Blue (Mercury)

● **WINGS**—Venus & Mars Rock Show (Capitol)

★ **NATALIE COLE**—This Will Be (Capitol) 15-10

★ **BAY CITY ROLLERS**—Saturday Night (Arista) 7-3

WDRG—Hartford

● **5,000 VOLTS**—I'm On Fire (Phillips)

● **FRANKIE VALLI**—Our Day Will Come (Private Stock)

★ **LINDA RONSTADT**—Heat Wave/Love Is A Rose (Asylum) 21-13

★ **ELTON JOHN**—Island Girl (MCA) 25-18

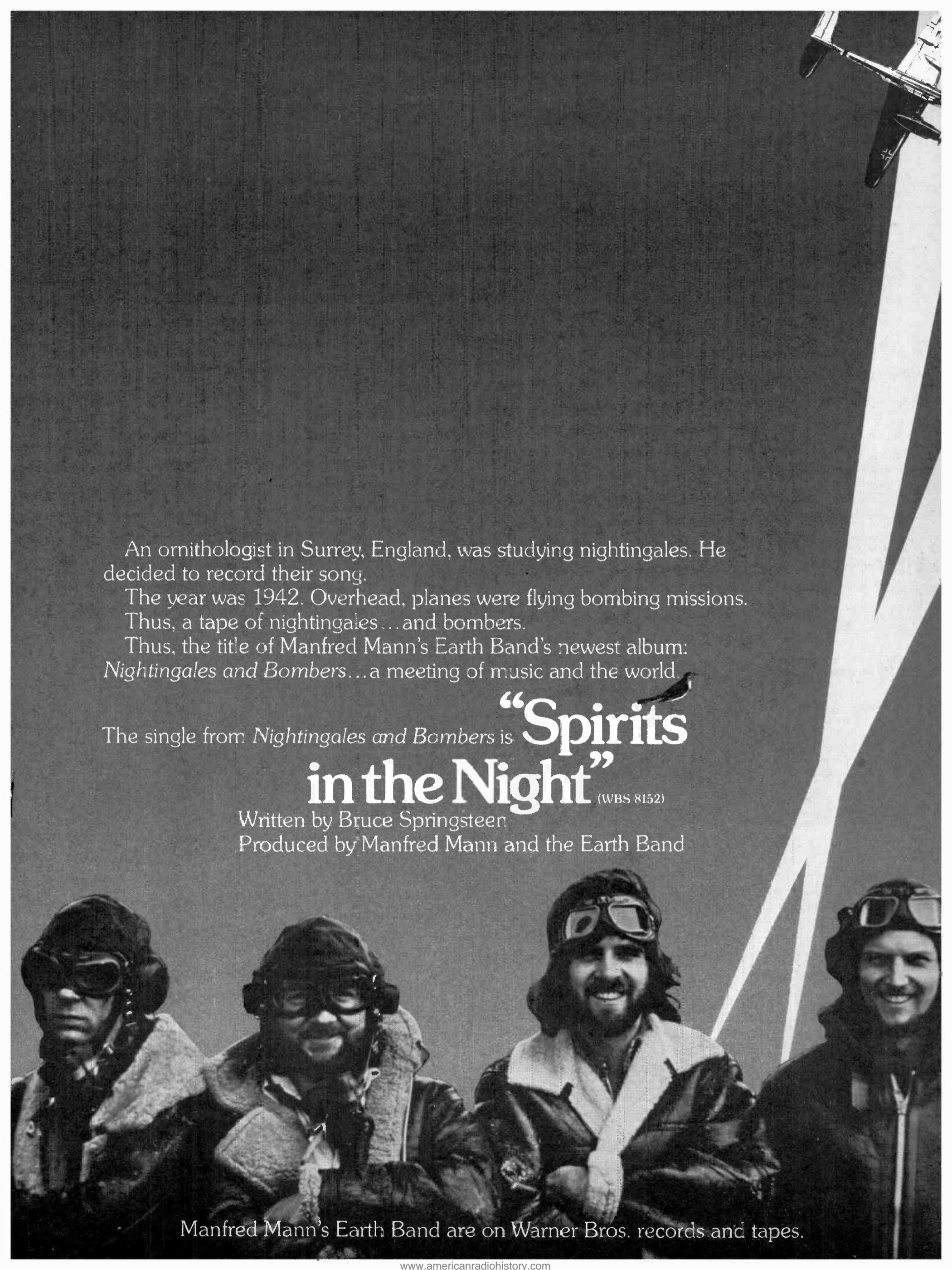
WTRY—Albany

D● **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.)

D● **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK)

★ **ELTON JOHN**—Island Girl (MCA) 11-3

★ **ABBA**—Sos (Atlantic) 14-10



An ornithologist in Surrey, England, was studying nightingales. He decided to record their song.

The year was 1942. Overhead, planes were flying bombing missions. Thus, a tape of nightingales...and bombers.

Thus, the title of Manfred Mann's Earth Band's newest album: *Nightingales and Bombers*...a meeting of music and the world.

The single from *Nightingales and Bombers* is **“Spirits
in the Night”** (WBS 8152)

Written by Bruce Springsteen

Produced by Manfred Mann and the Earth Band

Manfred Mann's Earth Band are on Warner Bros. records and tapes.

Sacramento New Concept Address

SACRAMENTO—Concept Productions has shifted its base of operations to KROI here, according to president Dick Wagner and operations manager Jay Trachman of the syndication firm. The operation now programs WKLH in Montgomery, Ala.; KBTM in Jonesboro, Ark.; KULY in Ulysses, Ark.; KIOU in Bishop, Calif.; as well as KROI.

Previously, Concept headquartered with a radio station in Fresno.

Trachman reports that the firm is planning to launch a new progressive rock syndication service soon. Currently, Concept markets an adult Top 40 programming service and an MOR music service for automated radio operations.

Pitt's WKOI Call Letters To WJOL

PITTSBURGH—WKOI has changed call letters to WJOL, according to program director Jerome S. Roberts. The station is programmed to reach the young to middle adult beautiful music in a brighter and more contemporary curve. Robert G. Clarke is general manager.

WGST—ATLANTA MAJOR ADULT/ CONTEMPORARY OPPORTUNITY

WGST needs a music and production director who also can do top-flight weekend and vacation relief on-air.

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Send resume and tape. If you want tape returned, send stamped, self-addressed envelope.

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LOS ANGELES—Tom Black, news director, WADA in Shelby, N.C., writes: "I found your article on WGST very interesting. I'd have to agree that when oldies are played too often, they can be very irritating. As one of my co-workers has said before: 'We ain't trying to revive them, just make 'em remember the old ones'. Unfortunately, this station's manager puts in about 25 oldies to be played by the staff and leaves them in for 10-14 days. That's way too long."

Dale Evans visited last week and we got to talking about Uvalde, Tex., where she was born as Francis Octavia Smith. She mentioned that it was Joe Eaton, then program director of WHAS in Louisville, Ky., who gave her the name of Dale Evans because it sounded better on the air. I wonder if Joe Eaton is still around. By the way, Dale has a new LP out with some American tunes—it's called "Heart Of The Country" on Word Records.

Gary Hunter, 203-523-7589, is still looking for Top 40 air work. . . . Jon Horton, music director of WTTS in Bloomington, Ind., sends me his music list every week. It's damned good; he also lists local appearances coming up. Says the best current LP cut is "My Little Town" by Art Garfunkel from "Breakaway" or Paul Simon from "Still Crazy After All These Years."

Keith Ashton reports in from "somewhere in the Mediterranean Ocean" on the Voice Of Peace.

which he bills as the only legal pirate radio station in the world. "It broadcasts messages of love and peace 24 hours a day. All of the profits of the station go toward building schools, scholarships, etc., to encourage Arabs and Jews to live together peacefully. We broadcast in English, Arabic and Hebrew with 50,000 watts across the middle east from six miles off Tel Aviv on 1540 KHz. We play Top 40 records and need material desperately. We also need a broadcaster engineer who can handle transmitter and studio equipment; wage is \$700, plus free board and no taxes and air fare paid to Israel. Write to Abe Nathan, Voice of Peace, P.O. Box 4399, Tel Aviv, Israel." Ashton, an Australian, previously worked at Radio Capital in London as a deejay. I guess you could send records, too, to Abe. Shalom.

Steve Fox reports that he has left WIVY in Jacksonville, Fla., and is looking for air work; 904-246-8308. . . . Steve Weldon, air personality at country-formatted KVET in Austin, Tex., has a new record out called "Cathy" that he wrote and recorded for Python Records; Sam Neely produced it. . . . Which brings to mind that Jimmy Rabbit is currently finishing up an album and Waylon Jennings is producing it. Rabbit currently does the evening radio show on KGBS-FM in Los Angeles. . . . If you aren't tuned into the Hall Radio Report, 203-227-6615, then I suggest you call and ask for a sample copy.

Format Change At Richmond's WCBR

RICHMOND, Ky.—WCBR-FM here, which has been simulcasting a modern country format with sister station WCBR-AM, will switch to a separate format featuring half oldies and half current singles and recent MOR records, according to program director John Quincy. "The new format will consist of about 50 percent rock oldies from 1955 to 1967. We'll be starting from scratch as far as records are concerned and so are looking for oldies."

WCBR-AM will continue to program country music. The lineup at the AM station currently features Tom Friend 6-9 a.m., Quincy 9 a.m.-9 p.m., Bill Highes 2-7 p.m., and George Robbins 7-midnight, with weekends worked by Darryl Weaver and Robert Paul.

Vox Jox

By CLAUDE HALL

It's published weekly by Doug Hall, no relation.

Robert W. Morgan is slated to hit the air in Los Angeles by the time you read this: I should have further details soon and will try to pass them on to you. . . . Felix Templeton, program director of WFON in Fond du Lac, Wis., pleads for records. The station features uptempo MOR in the day and progressive at night. Lineup includes Bob Beck 5-10 a.m., Curt Peterson 10 a.m.-2 p.m., Don Phillips 2-6 p.m., Kip Schaefer 6-10 p.m., and Abe until 2 a.m. Templeton says the station is willing and able in the 500,000 market to break records. "We've got a lot of dreams, but are realistically resorting to tradeouts with local head shops for music at the moment."

Bob Stuart, who used to do a couple of hours of telephone talk and then the all-night music program on WEZE in Boston, is looking for something in the nature of MOR radio work; you can reach him via 617-879-6265. WEZE has gone semi-automated with the Audio Graphics programming service. . . . Do you know that Mike Joseph has consulted 56 stations during his almost 20 years as a programming consultant. Joseph writes: "A few weeks ago, you mentioned that San Juan was being rated by a major rating service for the first time. Yes, Pulse came in for the first time since 1961. And it showed what every other survey has shown for the past seven years: My station, WKAQ, is still far and away No. 1 with an all day share of 19 percent. Bob Bennett's WBMJ is No. 2 with 12 percent. Look at WKAQ's 6-10 a.m. share of 30 percent in a 22-station market. It's an all-Spanish Top 40 station. Now I wonder what kind of audience I'd be able to get if I could speak any Spanish. Ironically, I can't speak or understand a word. I have to work through interpreters. You should see me fill up a legal pad page on a half-hour critique and yet not know what's being said. It just proves that radio basics, techniques, information, production, talent, music, and news is universal, international. I am very proud of the station. I knew it could be done, since in 1957 I hit No. 1 in Hawaii with Japanese, Chinese, and Filipino, mixed with the top 30. Now if I could hit No. 1 with American music, I'd have it made." Of course, Joseph has hit No. 1 many, many times in the U.S. with American music; WABC in New York and WFIL in Philadelphia were two of his children.

Dr. Don Rose, morning man at KFRC in San Francisco, broke his leg in a weird accident on a hunting trip in Washington State. He's laid up in Room 214, Olympic Memorial Hospital, Port Angeles, Wash. 98362, for a week or so from the time you read this, then will be placed in a body cast like a mummy for about three months. In between time, with ratings rushing down on San Francisco like a herd of gophers, program director Michael Spears, general manager Pat Norman, and a crew of engineers were building a studio in Rose's bedroom in San Francisco so he can do his usual nonsense from bed each morning until out of the bodycast.

If you'd like to phone him, ask for the room number and use his air name and if you're lucky the nurse will figure out who you want to talk to since his real name is something else.

Ron Thompson, formerly the music director of WUBE in Cincinnati and KERE in Denver, has been named program director of WWVA in Wheeling, W. Va. . . . Curtis Dane, who has been doing news and announcing at KULH in San Bernardino, Calif., is looking for radio work on Top 40 or progressive station; 714-683-4838. . . . Coming by the office this past week were Bob Shannon and Mike Villani, both of KWIZ in Santa Ana, Calif. Mike does the all-night show and Shannon does the morning stint.

Dan DiLoreto has been named general manager of WLYF, Miami; he'd been general sales manager at WIOD in Miami. . . . Jimmy Pipkin, jazz personality, has joined KQIV in Portland, Ore.; he'd been with KYAC in Seattle. He'll also serve as assistant program director. . . . Lee Whittlesey is now at KOMA in Oklahoma City under the air name of Pat Stevens. He had been with KTOK in Oklahoma City.

Remember Johnny Rabbitt? Well, he's still alive and kicking and doing commercials and assorted labors in Los Angeles. Just recently did the announcing for a Jerry Fairbanks' industrial film. Once, Rabbitt was No. 1 personality in Phoenix on KRIZ. Prior to that, he was No. 1 in St. Louis on KXOK. I was pondering just how weird radio is today—because it passes by such talents as Rabbitt, who belongs on a personality Top 40 station, or Tom Clay, who really should be the late evening personality on KFI in Los An-

(Continued on page 61)

Bubbling Under The HOT 100

- 101—NICE, NICE, VERY NICE, Ambrosia 20th Century 2244
- 102—SUNDAY SUNRISE, Anne Murray, Capitol 4142
- 103—PUT ANOTHER LOG ON THE FIRE, Tompall, MGM 14800
- 104—LOVE HURTS, Nazareth, A&M 1671
- 105—LOOKOUT, Sons Of Champlin, Ariola America 7606 (Capitol)
- 106—YOU WERE SO WARM, Dwight Twilley Band, Shelter 40450 (MCA)
- 107—OH BABY, Wayne Miran & Rush Release, Roulette 7176
- 108—DISCO SAX, Houston Person, 20th Century/Westbound 5015
- 109—TONIGHT'S THE NIGHT, S.S.O., Shadybrook 45019
- 110—I GOT A SONG, Sugarloaf & Jerry Corbetta, Claridge 408

Bubbling Under The Top LPs

- 201—JIMMY CLIFF, The Harder They Come, Island ILPS 9202
- 202—FIRESIGN THEATRE, In The Next World You're On Your Own, Columbia PC 33475
- 203—CABARET/SOUNDTRACK, ABC ABCD 752
- 204—BE BOP DELUXE, Futurama, Capitol ST 11433
- 205—BILLY SWAN, Rock 'N Roll Moon, Monument PZ 33805 (Epic/Columbia)
- 206—JOHNNY "GUITAR" WATSON, I Don't Want To Be Alone, Stranger, Fantasy F 9484
- 207—THE SONS OF CHAMPLIN, Ariola America ST 50002 (Capitol)
- 208—THE DUDES, We're No Angels, Columbia PC 33577
- 209—STACKRIDGE, Extravaganza, Sire SASD 7509 (ABC)
- 210—CHILLIWACK, Rocker Lox, Sire SASD 7511 (ABC)

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Make your Christmas sparkle by inviting one of America's top contemporary/MOR talents to brighten your listeners' holidays. "Tuna" comes gift wrapped in a four-hour package of pure pre-XMAS magic.

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Radio-TV Programming

NRBA/NBA Complications

• Continued from page 22

maintain the flexibility to act quickly on problems that in the past have all too often been strangled in bureaucratic red tape. If along the way a more 'radio active' NAB can be nurtured, we will certainly not be opposed. But, should there be no action, the NRBA will see that the radio broadcaster is heard loud and clear."

Dwight Case, president of RKO Radio today believes there should only be one organization for all broadcasters, but that radio should be more separated within the framework of the NAB. The most advanced

tageous situation would be for the Radio Advertising Bureau to also be folded into the NAB. At the moment, the NAB covers management and ownership and engineering. Why not sales? Why not programming?

Many other broadcasters are much more critical of the NAB—this is evidenced by the growing support that the NRBA is gaining day by day.

To some extent, the NAB fails to rejuvenate itself from within the radio ranks... it fails to capitalize on the bright young people constantly entering the industry and, instead, continues to cater to the older heads... it has little place for many of the driving forces of radio today such as a Stan Kaplan, George Duncan or David Moorhead or Herb Salzman, a Bob Richer, a George Wilson, a Paul Drew or Ron Jacobs or Jack McCoy, a Tim Sullivan, Les Smith, Egmont Sonderling or Sis Kaplan, or Sebastian Stone. The list is endless.

Perhaps the NRBA will be good for the NAB. Perhaps, as Herpe states, the NAB will be "nurtured" back into the mainstream of radio.

Maine's WJTO To 50,000 Watts

BATH, Me.—Top 40 station WJTO-FM is increasing its power from 5,000 to 50,000 watts. This will bring WJTO-FM to just about all the populated areas of the state. The proposed date to go on the air with the increase is February 1976, according to WJTO's new program director, Charlie Stewart. The four-year court battle over wattage was resolved by changing the station from 95.3 to 105.9 on the FM band, simulcast with WJTO-AM at 73.

Stewart, coming to WJTO from WGCL, Cleveland, is also doing a 2-6 p.m. airshift. The rest of the staff includes Bob Anderson 6-10 a.m., Ian E. Morgan 10-2 p.m., and Phil Chase 6 p.m.-midnight, with Mark Reynolds on weekends.

Mutual Network Airs Country Spec Nov. 1

WASHINGTON—A live country music special featuring Tom T. Hall will be broadcast over the Mutual Radio Network, headquartered here, Nov. 1 10-11 p.m.

The show will originate from the Southern Theatre in Columbus, Ohio, and cleared over network stations. Appearing with Hall will be the Sgro Brothers, the Laymen Brothers, and Kevin Mayberry, along with the regular cast of the North American Country Cavalcade which broadcasts regularly from the theatre over local radio.

Florida's WPAS To MOR Schedule

ZEPHYRHILLS, Fla.—WPAS, a 1,000-watt station here that broadcasts 5 a.m.-midnight, has changed to a contemporary MOR format, according to station manager Bob Rice. The station previously featured country music.

"WPAS will be using Billboard's 'Easy Listening' Chart to program the station's music," Rice says, "as well as some hits from the 'Hot 100' Chart."

Zephyrhills is 15 miles northeast of Tampa. Oldies will also be programmed.

The air staff has Dave Ayres 5-10 a.m., program/music director Ernie Dale 10 a.m.-3 p.m., Bobby O. Neal 3-7 p.m. and Rick Stone 7-midnight. Guy Keating, formerly with WSPB in Sarasota, Fla., has been named news director.

WBRE Dropping Music For News

WILKES-BARRE, Pa.—WBRE radio, for both AM and FM, will drop its musical sounds on Nov. 10 to become the first radio station in northeastern Pennsylvania to go with an all-news format. Mrs. Muriel Baltimore, station president, said WBRE will offer 24 hours of news, seven days per week, along with community-oriented talk features. Staff will be enlarged for local coverage with NBC providing national and international stories.

Rock Singles Best Sellers

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As Of 10/20/75

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

- | | |
|--|--|
| 1 BALLROOM BLITZ—Sweet—Capitol 4055 | 21 JUST TOO MANY PEOPLE—Melissa Manchester—Arista 0146 |
| 2 BAD BLOOD—Neil Sedaka—Rocket 40460 | 22 BLUE EYES CRYIN' IN THE RAIN—Willie Nelson—Columbia 3-10176 |
| 3 FEELINGS—Morris Albert—RCA 10279 | 23 WASTED DAYS AND WASTED NIGHTS—Freddy Fender—ABC/Dot 17558 |
| 4 ROCKY—Austin Roberts—Private Stock 45020 | 24 SKYHIGH—Jigsaw—Chelsea 3022 |
| 5 MR. JAWS—Dickie Goodman—Cash 451 (Private Stock) | 25 NIGHTS ON BROADWAY—Bee Gees—RSO 515 |
| 6 MIRACLES—Jefferson Starship—Grunt 10367 | 26 BORN TO RUN—Bruce Springsteen—Columbia 10209 |
| 7 LYIN' EYES—Eagles—Asylum 45279 | 27 GET DOWN TONIGHT—KC & The Sunshine Band—TK 1009 |
| 8 RHINESTONE COWBOY—Glen Campbell—Capitol 4095 | 28 I ONLY HAVE EYES FOR YOU—Art Garfunkel—Columbia 3-10190 |
| 9 I'M SORRY—John Denver—RCA 10353 | 29 BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasha Band—Pye 71012 |
| 10 THE WAY I WANT TO TOUCH YOU—Capt. & Tennille—A&M1725 | 30 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049 |
| 11 AIN'T NO WAY TO TREAT A LADY—Helen Reddy—Capitol 4128 | 31 BRAZIL—Ritchie Family—20th Century 2218 |
| 12 ISLAND GIRL—Elton John—MCA 40461 | 32 JIVE TALKIN'—Bee Gees—RSO 510 |
| 13 WHO LOVES YOU—4 Seasons—Warner Bros./Curb 8122 | 33 LOVE WILL KEEP US TOGETHER—Captain & Tennille—A&M 1672 |
| 14 HEAT WAVE—Linda Ronstadt—Elektra 45282 | 34 THE HUSTLE—Van McCoy & The Soul City Symphony—Avco 4653 |
| 15 DANCE WITH ME—Orleans—Asylum 45261 | 35 IT ONLY TAKES A MINUTE—Tavares—Capitol 4111 |
| 16 FAME—David Bowie—RCA 10320 | 36 LOW RIDER—War—United Artists 706 |
| 17 LADY BLUE—Leon Russell—Shelter 40378 (MCA) | 37 RUN JOEY RUN—David Geddes—Big Tree 16044 |
| 18 SOMETHING BETTER TO DO—Olivia Newton-John—MCA 40459 | 38 I'M ON FIRE—5000 Volts—Philips 40801 |
| 19 GAMES PEOPLE PLAY—Spinners—Atlantic 3284 | 39 HELP ME RHONDA—Johnny Rivers—Epic 8-50121 |
| 20 SOS—Abba—Atlantic 3265 | 40 THERE GOES ANOTHER LOVE SONG—Outlaws—Arista 0150 |

Rock LP Best Sellers

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As Of 10/20/75

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

- | | |
|--|--|
| 1 WINDSONG—John Denver—RCA Asylum 7E-1039 | 21 KC & THE SUNSHINE BAND—TK 603 |
| 2 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 22 GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045 |
| 3 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 | 23 SEDAK'S BACK—Neil Sedaka—Rocket 463 |
| 4 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142 | 24 IV—Led Zeppelin—Atlantic SD 7208 |
| 5 WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453 | 25 EXTRA TEXTURE—George Harrison—Apple SW 3420 |
| 6 CLEARLY LOVE—Olivia Newton-John—MCA 2148 | 26 ALIVE!—Kiss—Casablanca NBLP 7020 |
| 7 GREATEST HITS—Elton John—MCA 2128 | 27 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280 |
| 8 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 28 WIN, LOSE OR DRAW—Allman Bros. Band—Capricorn CP 0156 (Warner Bros.) |
| 9 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020 | 29 PICK OF THE LITTER—Spinners—Atlantic SD 18141 |
| 10 CAT STEVENS' GREATEST HITS—A&M SP 4519 | 30 THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157 |
| 11 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 | 31 THE HEAT IS ON—Isley Bros.—T-Neck PZ 33536 |
| 12 PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045 | 32 TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502 |
| 13 HONEY—Ohio Players—Mercury SRM-1-1038 | 33 DARK SIDE OF THE MOON—Pink Floyd—Harvest 11163 |
| 14 GREATEST HITS—John Denver—RCA CPL1-0374 | 34 MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis CHR 1082 (Warner Bros.) |
| 15 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 | 35 BORN TO RUN—Bruce Springsteen—Columbia PC 33795 |
| 16 HEARTS—America—Warner Bros. BS 2852 | 36 VENUS AND MARS—Paul McCartney & Wings—Capitol SMAS 11419 |
| 17 FANDANGO—Z.Z. Top—London PS 656 | 37 THE BAY CITY ROLLERS—Arista AL 4049 |
| 18 BETWEEN THE LINES—Janis Ian—Columbia PC 33394 | 38 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358 |
| 19 BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 39 ATLANTIC CROSSING—Rod Stewart—Warner Bros. BS 2875 |
| 20 STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413 | 40 BLUES FOR ALLAH—Grateful Dead—Grateful Dead GD-LA494-G |

Phoebe Snow Name Subject Of Dispute

LOS ANGELES—Shelter Records threw a possible roadblock in the path of Phoebe Laub's first release on Columbia under the pseudo name Phoebe Snow.

Shelter, in a federal district suit, claims the name Phoebe Snow is a trademark registered by the label with the California Secretary of

State. The suit asks the court to enjoin Columbia from using the name Phoebe Snow temporarily and asks a permanent injunction.

There is a correlative litigation still pending in superior court, wherein, Shelter is contending Phoebe Snow's rights to record for Columbia.

Jukebox Programming

5 Box Mfrs. At Chicago's 1975 MOA Exposition

By ANNE DUSTON

CHICAGO—The burgeoning electronics games market is creating renewed excitement in the jukebox area, with five jukebox companies displaying product at the Music Operators of America Exposition here, Oct. 17-19.

Two German firms, NSM and Deutsche Wurlitzer, are developing plans for increased activity in the U.S. market. NSM has appointed Bert Davidson, Chicago, formerly with Seeburg and Wurlitzer, to coordinate regional distribution plans that will incorporate service and parts availability. "We are approaching the development of this market slowly because of a five months delivery schedule on machines, and to establish dependable back-up service," says Herbert Nack, partner and chairman of the board, NSM.

Furniture-styled consoles have attained a stable and accepted niche in sales, with NSM adding a larger 160-selection model, the Consul 160-D, to the eight-year-old 120-selection Consul still being produced.

Deutsche Wurlitzer officially introduced its Cabaret 160-selection console at the show.

Rock-Ola has also added a second model to its furniture style line, the 100-selection Princess. Production is continuing on the 160-selection model.

A greater acceptance of 2/25-play is drawing greater interest in the dollar bill acceptor as optional equipment, as operators expect more bills used in play.

Color continues on the subdued side except for boxes also directed to the European market. The new Deutsche Wurlitzer X2 and Baltic models, both 160-selections, feature vivid combinations of purple, yellow and red. Colors are limited on the Baltic model to the front panel, but surround the X2 on top, front and sides.

Seeburg's 100-selection Magna Star, developed for the export market, has stripes of blue, green and pink in varied thicknesses running down the vertical face of the solid state machine.

Moving lights, an illusion created by hooking lights up in a blinking series, and backed by mirrors for a three-dimensional effect, run across the front of Seeburg's new Entertainer in a graphic asymmetrical pattern. The cabinet design is black with chrome trim. The light sequence can be set at various speeds.

Rowe plans to introduce complete solid state into both floor and wall models next year. Digital selection was introduced this year on 1,000 prototype models. Solid state on wallboxes will eliminate the need for step-up power units.

Rock-Ola will be introducing a new 160-selection stereo box at its distributor showing in November, but details are not available at this time.

E.C. Wolet Dies

SWEET SPRINGS, Mo.—Retired operator Edward C. Wolet, 79, owner for some 25 years of Wolet Music & Vending Co., here, died Sept. 28. Wolet served the Central Missouri area. His company is now owned and operated by Bill Johnson.



Cristof studio photo

QUAD HONOR—Jim Gabbert, left, president of KIOI in San Francisco, is honored by the Electronic Industries Assn. consumer electronics group for his station's support of the National Quadraphonic Radio Committee. Presenting the plaque to him is Walter C. Fisher, president, Zenith Sales company and chairman of the EIA consumer electronics group.

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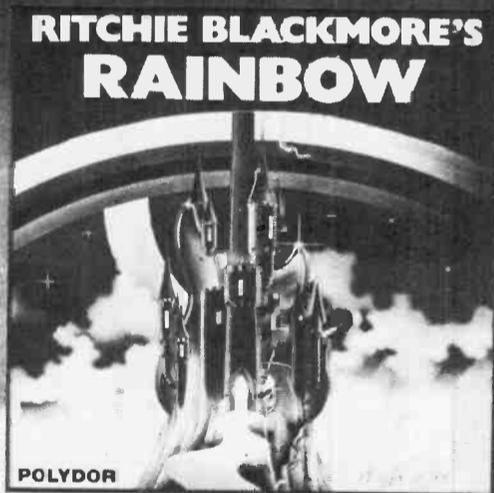
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12	New York	Beacon Theater
13	Waterbury, CT	Palace Theater
14	Hempstead	Calderone
15	Philadelphia	Tower Theater
16	Akron	Civic Theater
18	Detroit	Ford Auditorium
19	Milwaukee	Uptown Theater
20	St. Louis	Ambassador Theater
22	Chicago	Auditorium
28	Berkeley	Berkeley Theater
29	Santa Monica	Civic Auditorium

Dec.	TBA Portland, Ore.	Paramount Theater
	TBA Seattle, Wash.	Paramount Theater
	TBA Vancouver	Queen Elizabeth Theater
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	TBA Boston	Orpheum



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McDill's Craving: Hits In Pop Market

By BOB KIRSCH

NASHVILLE—"I write two kinds of songs, one kind for me and one for the country market. Don't get me wrong, I love country and I'll never stop writing it. But I think I might feel a bit unfulfilled if I never hit the pop side as well."

So says Bob McDill, at 31, one of Nashville's most successful writers (four records currently on the coun-

try charts including Don Williams' No. 1 "Turn Out The Light And Love Me Tonight") and a man whose totally candid comments sometimes seem out of place in an industry where many temper their feelings.

McDill's list of writing credits read like a "best of" of the past few years, with "Come Early Morning," "I Recall A Gypsy Woman," "Catfish John," "Rednecks, White Socks & Blue Ribbon Beer," "Our Marriage Was A Failure," "Overnight Sensation," "Wilma Lou" and the classic "Amanda" just a few of the hits he has written. And he still writes a song a week.

"I came up to Nashville from Memphis, about five years ago to be a rock writer," he says. "I'd had songs cut by Perry Como, Sam the Sham, James Carr and a few others in markets other than country. And I got into country by accident. Jack Clement bought the company I was working for and I thought I'd be a rock and roller. Well, I couldn't, and nobody else could either. I did an LP because Clement gave me the money to produce one and I couldn't find anyone to work with, so I did it myself. It wasn't real successful. But writing was what I had always wanted to do. The thing is, Nashville was and is kind of closed to pop writers."

(Continued on page 34)

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Talent Modify L.A. Grove Operation

Bradshaw Group Will Make It a Small Concert Hall

By JACK McDONOUGH

SAN FRANCISCO—Tom Bradshaw and partners, owners of the local Great American Music Hall, who have taken over the operation and booking of the Grove in the Ambassador Hotel in Los Angeles, plan to book the 1,000-seat Grove as a small concert hall.

This is the approach with Great American Music Hall here and Bradshaw expects the emphasis to

be on jazz, also after the fashion of the San Francisco club.

He expects the joint proprietorship of the two enterprises to "increase our buying power for the West Coast. Before with a lot of small concert acts we had to wait for leftover dates. Now with clubs in two major California cities we can help determine when these acts might play the West Coast, we can offer them a package of dates and encourage them to book other engagements around those."

"For the first month or so," says Bradshaw. "We may be open just one, two or three nights a week."

"One of the main problems with the Grove is that it has been booking Thursday-Sunday slots. That's traditional booking and you can't do that anymore. There are damn few acts that could do the room for four nights. The crucial question to ask about any act is, 'How many will it draw?' If the act can draw 1,000, you book it for one night. If it can draw 2,000, you book it for two nights."

Bradshaw indicates that another reason the Grove has not been successful is that the hotel maintained a hold on the liquor license, with independent promoters booking the room exclusive of the bar. Now the liquor license has reverted to the bookers; Bradshaw credits Milt Handman, who started the Grove Concerts, with effective help on this move.

"With 1,000 seats and our own liquor operation," says Bradshaw, "we are competitive with concerts. There is no really big club in this area that does a lot of jazz, so we will find our chief competition from concert pro-

motors. But we will be able to pay as much as the performer could expect to make, and they will still be in a goodlooking, intimate room with good acoustics. The difference, of course, is that a performer will have to do two shows a night. But it will still be a good showcase and a better artistic presentation."

Bradshaw expects door charges to range from \$4-\$6.

Bradshaw estimates that his local room now does about 60 percent jazz and is the only big club in San Francisco so active with that type of music, although he also emphasizes that there are other things offered—"adult rock, rhythm and blues, some country, some Afro-Indo-European be-bop—everything."

Bradshaw expects this small-concert-hall tactic to be as successful in L.A. as in San Francisco. "The Grove is a big place with a famous name, and we're successful in reviving white elephants. We did it in San Francisco with a club that had been dead 30 years."

Bradshaw runs back over the names of some of the acts to have played the San Francisco hall: Ray Charles, Duke Ellington, Count Basie, Woody Herman, Carmen MacRae, Sarah Vaughan, Morgana King, Dory Previn, Bonnie Raitt, Jerry Jeff Walker, "Van Morrison and Jerry Garcia consider it home," he says.

The Music Hall, run by Bradshaw and his wife with a group of employe-stockholders, was the first venture into the night club world by Bradshaw, a former New York chemist, journalist and publicist.

BROADWAY REVIEW

Linda Hopkins Resembles Blues Queen Bessie Smith

By RADCLIFFE JOE

NEW YORK—"Me & Bessie," the musical production of the turbulent life of the late Bessie Smith, reopened on Broadway last Wednesday (Oct. 22) following enormously successful runs in Los Angeles, San Francisco and Washington, D.C.

Linda Hopkins who conceived and wrote the review along with Will Holt, plays Bessie Smith, faithfully recreating the styles and mannerisms of the "Empress" of blues with whom she was personally acquainted.

Hopkins bears a close resemblance to Smith. She also possesses an incredible vocal range and an ability to interpret the blues that is closely reminiscent of her late idol. There are also other parallels between the two entertainers. Both are products of the South, and both began their careers by singing gospel at church services.

The parallels are so close and the comparisons so frequent that Hopkins is forced to repeat on several occasions during the performance that she is NOT Bessie Smith but a gospel singer. However, she concedes that there is a "whole lot of Bessie" in her.

The two-hour production features 23 of Smith's best-known songs including "Gimme A Pigfoot," "Empty Bed Blues," "A Good Man Is Hard To Find," "T'aint Nobody's Bizness If I Do," and "Nobody Knows You When You're Down And Out."

There is very little dialog in the

performance, but then there is hardly any need for it. The songs themselves are vivid word portraits of the artists, recounting her life on the road, her struggle with alcohol, her chaotic love life, and her almost constant despair.

Excellent musical accompaniment is lent by a quintet of players under the direction of Howlett Smith. Lester Wilson and Gerri Dean are the two dancers that lend peripheral support.

Staging is stark, but adequate, with a giant marquee of the name of the play, some live potted plants, and a giant road trunk behind which quick on-stage changes are made.

17,000-Seater Due In Florida

HOLLYWOOD, Fla.—The Sporatorium, a 17,000-seat arena, is set to open here by December as a sports and entertainment complex.

Features of the arena include a 200 by 85 foot arena floor, gardens and waterfalls surrounding the outside of the facility and seating designed for viewing from any area of the auditorium.

Bruce Johnson, general manager of the Sporatorium, says several major acts and events have been booked for the opening months.

Piping for remote video facilities is also included in the structure.

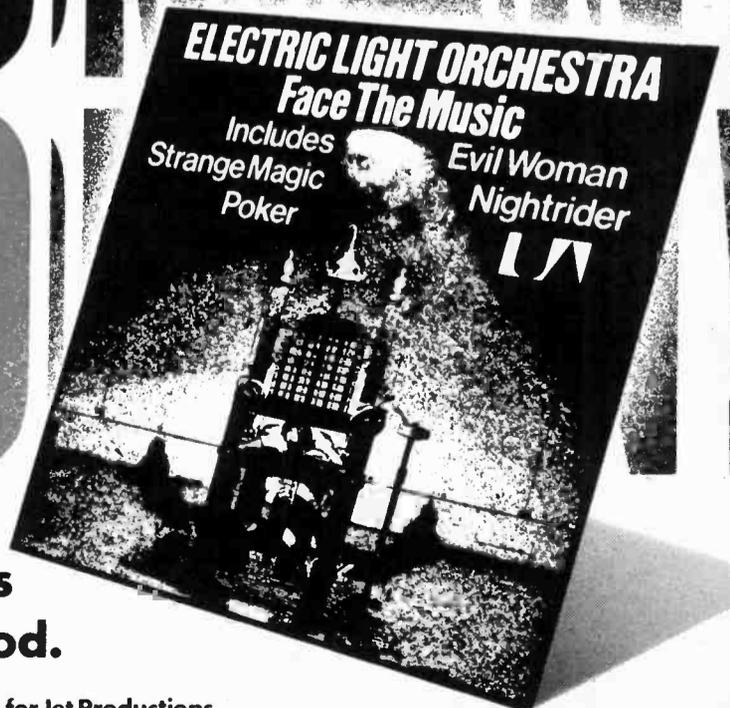
Dylan Teams With Baez On Upcoming Gig

BOSTON—Bob Dylan's one-month tour of the upper Northeast commences Thursday (30) and will differ from his previous tours in several ways. For this one, he will only play small halls in minor markets that seat 3,000-4,000 people, and co-billing will be shared with Joan Baez, Rambling Jack Elliott and the Bobby Neuwirth Band.

In all markets the show will not be announced until five days before the actual date, and the tour will only visit secondary and tertiary markets. Cities will be visited in Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island and upper New York state.

Stops will fall on several college campuses, in addition to commercial facilities, and in several cities the tour will play more than one concert.

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McDill's Craving

• Continued from page 32

How does McDill define a country as opposed to a pop song? "I have no definition," he says. "I just know that country artists like certain subjects and at the end of writing a song you can just tell what market to aim it at. I think I understand country artists and producers because I've been around them and they've been around me. The same is not true in pop.

"Now, you can write a formula song for country, just like for pop, by using certain words or subjects, but that does not mean they aren't good songs. It just means there is a way. And I'm not saying I can sit down and write a good formula time every time I try either."

McDill is also strikingly honest in a number of other respects. "I happen to do most of my writing in an office, straight and sober. Sure, I get ideas other places, but does it make a song any better if it's written in the middle of the night or at 9 a.m.? It just happens that I need a place to come into every day and hack away. Some days it flows and some days I look for any excuse to go home.

"I can make and do make a good living writing country and it's still a thrill to have a country song cut," he continues, "and I like to think my starving days are over. But I would like to cross to pop as well. To be honest, I'd like more money. But it's really a matter of having more people hear and hopefully appreciate my material.

"I am in writing for money. But if there isn't something more to it, you'll never make it through those early years, the ones when I told people I was a writer and made my \$25 a week."

McDill also looks at writing as a craft, and sees nothing wrong with

that viewpoint either. "I'm a fan too," he adds, "and that's the necessary part. There are writers who look at it only as a craft, but I don't see much of a future for them.

"I also feel sure that I'll dry up someday," he says. "Most people do and I'm no different than most people. Maybe the fact that I'm aware that can happen will prevent it from happening, but I don't know. You can try and keep up with the times and remain open minded, but you must be a unique person to handle that and I don't know if I'm that unique. Still, to be near the top and fall is a tragedy and who wants to have a tragic life?"

McDill also believes that "writers are better educated than ever. You must be intelligent now, know business, taxes, publishing and so on in order to survive. But I also think songwriters, like authors, are people who are afraid to do anything else. If my song stiffs, I can say it was an artist or producer or lack of promotion or whatever and Bill Hall can pitch it again. Now it may be my fault the song stiffs, but you can pass it on."

Finally, what about his move to pop? "Lawrence Welk's company is handling a lot of our material on the West Coast now, and that will probably help," he says. "I'm certainly happy with my straight country songs, however, and will never stop doing them. And there are tunes like 'Amanda' and 'She's In Love With A Rodeo Man' that were written for me and not strictly for country that have made it. The country market is a sophisticated one. I won't get into publishing myself, because that's just an ego thing to me. But I do want that pop thing.

"I will stay here and make it. There are doors opening, and there are people willing to listen. And I'll stay sober. Most older writers in Nashville are either millionaires or drunks, and I don't want to be a drunk."

Lighthouse Acts

• Continued from page 8

and they want that kind of money from clubs."

Onderwyzer says there is no set pattern to the terms of an employment pact with musicians, but he does feel that owning a nightclub is a "gambler's game."

The Lighthouse charges \$3 at the door weekdays and 50 cents more on weekends, plus a one drink minimum per show. Once in a while it has to adopt a show policy in which the crowd clears out after the first show. However, "if there's no line waiting, you let it slide." Only once at the Manne Hole did the club clear the house after the first show and that was for Miles Davis—who earned the highest salary paid by management.

Onderwyzer admits that if a label wants to break an act in the L.A. area it goes to either the Roxy or Troubadour—locations with larger seating and greater gross potential.

The Lighthouse's chief competition comes from Howard Rumsey's operation in nearby Redondo Beach, Concerts By The Sea. And with the Grove in the Ambassador Hotel in L.A. booking jazz shows, that room's large seating capacity, also cuts into Onderwyzer's business.

Local name acts don't pull as well as established headliners. Onderwyzer says. One surprise was a booking for Helen Humes right after the Monterey Jazz Festival. "But nobody came." Onderwyzer believes there is no longer an entity called a jazz specialty club because music has become so "homogenized."

Reading's Rajah A New Site For Rock, Jazz Acts

READING, Pa.—For the first time in many years, local fans will not have to travel outside the city to attend a regular rock or jazz concert.

Ken Honsberger, business manager of the Buccaneers, a local youth organization, says a series of name concerts will be promoted here at the Rajah Theater. First booking brings Maynard Ferguson and his orchestra for the first concert Nov. 8. In earlier years during the big band era, Reading was a favored one-night stop for the name bands.

Earlier this year, Jim Jones, head of Gavin Associates, promoted a James Gang concert at the Rajah, but it turned out to be a no-show event.

Instead, Gavin is now confining his promotional activities to local area bands and for his first try this season, attracted some 800 to the Astor Theater here for Moxie, a nearby Norristown, Pa., favorite.

He is now clearing a date in November with the movie house for a concert with Hall & Oats, plus Billy Joel or Alex Harvey, local area favorites.

Signings

Conway Twitty and Loretta Lynn re-signed with MCA, with the announcement made on stage during the United Talent Show at the Grand Ole Opry Oct. 15. The pair will continue to record as a duo as well as separately for the label. . . . Rick Stein & the Alley Cat Band to Moon-Hill Management in Austin. Moon-Hill's Steve Fromholz also joins Capitol as an artist. . . . Streetwalkers to Mercury, with group made up of former Family members Roger Chapman and Charlie Whitney, Bobby Tench who has played with Jeff Beck, Jon Plotell and Nico. Also to Mercury, Skyhook and British songwriter/performer Lynsey DePaul. Alphonse Mouzon, soul/pop artist re-signed to Blue Note. Mouzon recently left Larry Coryell's Eleventh House and is putting together his own band. . . . Songwriter Dave Gilton to Moss-Rose Music Productions, Inc. under an exclusive agreement. Gilton is currently on the charts with Roy Clark's "Heart To Heart." . . . Singers Ray Sanders and Tom Holbrook to Mega, through Dave Franer's Hillside Productions. . . . Ted Taylor, veteran soul artist, to Alarm Records. . . . Reuben Bell also to label as an artist and writer. . . . Artist Tom Sullivan to ABC Records.

Billy Proctor and Love System to Epic. . . . James Cotton Band to Gemini Artists for bookings. . . . Illinois-based group Shadowfax to Passport. . . . World-renowned French singer-composer Michel Poinareff to Atlantic, worldwide. . . . Back Street Crawler, led by former Free member Paul Kossoff, to Atlantic, worldwide. . . . Silver Convention co-lead singer Linda Thompson to Midland International. Also newly-signed to the label is the Canadian-based Band of Angels. Paris to Capitol Records, with group headed by former Fleetwood Mac guitarist Bob Welch.

John Paul Young to Ariola America. His kick-off release is "Yesterday's Hero," which was No. 1 in his native Australia for seven straight weeks. . . . Flight, New York horn quintet, to Capitol. . . . Baby, Texas rock group which has sold some 25,000 units of its independently released LP in the Midwest, to Mercury.

Michael Fennelly, Mercury artist, to Al Ross's Super-Star Productions for management. Ross is the controversial sports lawyer who has recently branched into music clients. . . . Mel Larson & Jerry Marcellino, who wrote three Jackson 5 gold records, to Filmways' BMI publishing house, Musicways. The team's current project is an al-

(Continued on page 61)

New High For John

LOS ANGELES—Elton John has become the first recording act in the '70s to rack up 13 top 10 singles. Currently the Carpenters are runners-up with 12 top 10 hits, with Chicago and Paul McCartney & Wings tied for third place with 10 top 10s each.

Talent In Action

THE FRANKIE MILLER BAND

Keystone Berkeley, Berkeley, Calif.

The Frankie Miller Band is the best new act this reporter has seen on a Bay Area nightclub stage this year.

Miller, who had one previous Chrysalis LP produced by Allen Toussaint in Atlanta and Bogalusa, La., chose San Francisco studio His Master's Wheels for his new LP, "The Rock," produced by Wheels owner Elliot Mazer, and remained in the Bay Area to do selected club dates. His Oct. 2 performance here was his second go-round at this niter, where the patrons made good use of the large dance floor, moving to the irresistibly tough and classic English-style r&b beat of Miller's band.

Miller plays some rhythm guitar but that is clearly secondary to his voice, which contains the gravelly influences of some of the best r&b vocalists. There is some Joe Cocker in there, not a little bit of Van Morrison (to whom Miller bears a certain physical resemblance), some Dylan, and on some tunes Miller sounds as much like Otis Redding as any white singer to have crossed my ears.

The Scotsman's band consists of Henry McCullough (ex of Spooky Tooth) on lead guitar; Chrissy Stewart (ex of Wings) on bass; Mick Weaver on keyboards; and Stu Perry on drums.

JACK McDONOUGH

JIMMY CLIFF TAJ MAHAL

Beacon Theatre, New York

If Cliff's recent two-concert show here is any barometer, then Jamaican reggae music is indeed finally reaching beyond the restricting confines of a totally ethnic audience, to a broad base of socially and racially integrated music lovers.

Unfortunately, to achieve this breakthrough, Cliff has been forced to sacrifice some of the authenticity of the music in favor of a more commercial mix of words and music.

Nevertheless, the grassroots sensuality that underlined the success of "The Harder They Come" and fired the imaginations of many top pop artists who have dabbled with the format at one time or another, remains intact.

Cliff is a versatile performer, as well as a talented artist with the awareness and expertise to capitalize on the cult hero image that has been thrust on him through the success of his movie.

Collectively these talents can, and are helping to play a major role in proliferating reggae's growth. Two sellout concerts, back to back in a hall the size of the Beacon, is often only achieved by artists of immense stature, and if Cliff bastardizes the music just a little in his efforts to achieve reggae's golden dream of becoming an internationally accepted music form, then who can fault him?

Taj Mahal, despite a faulty sound system, treated his audience to a masterful set of interpretations of blues, soul, pop and even some reggae. The set, backed by Mahal's six-piece band, spanned a repertoire of some of the artist's best loved music.

RADCLIFFE JOE

ASLEEP AT THE WHEEL LINDA HARGROVE

Exit/In, Nashville

Two of the most improved acts in music closed up convention week here Oct. 17, with Asleep At The Wheel showing itself totally adept at handling contemporary as well as old time Texas swing music and Linda Hargrove demonstrating as much development as a performer as she has already shown as a writer.

Asleep At The Wheel, the 10-person group out of Austin, has shown improvement in all areas. Chris O'Connell is now a fine female vocalist working in country or pop. Handling rockers or torchy ballads equally well, the lady now has the stage presence she lacked a year ago as well as a stronger voice.

Ray Bensen and Leroy Preston on guitars are also fine singers, while Floyd Domino is a creative and fun to watch piano player. Most impressive now is the ability of the band to move through material reaching from the '30s to the present, and seeming at home on all levels.

Whereas a year ago it was somewhat listless on stage, it is now energetic as well as technically skillful. Tommy Alsop, the band's producer and a fine guitarist himself, joined the group for several numbers.

For more than an hour and close to 15 songs, there was not a dull moment—a rarity in any musical from.

Linda Hargrove, already established as a top writer through cuts like "I've Never Loved Anyone More" and "Just Get Up And Close The

Door," showed herself a fine singer and guitarist as well. Avoiding the temptation of many young country oriented female vocalists to sound like Linda Ronstadt, she moved through a strong 40-minute set of original compositions backed by an exceptionally good band.

BOB KIRSCH

PEGGY LEE

Empire Room, New York

Lee shows why she is still among the top echelon of posh club attractions in her current Waldorf-Astoria run that winds up Nov. 8—presenting an effective combination of her old standards dressed up in sparkling new arrangements and highlights from the just-released "Mirrors" LP on A&M.

With onstage kudos to "Mirrors" composer Mike Stoller and lyricist Jerry Leiber, she ranges from a rousing "Professor Hauptmann's Performing Dogs" circus march through her lively opening number, "I've Got Them Feelin' Too Good Today Blues" and a haunting ballad "I Remember" to the macabre but effective lyrics of "Little Tango-Tango" and lilting harp-backed melody of "Say It."

With several cuts already getting airplay on a couple of metro area stations, this should help both her run and the disk sales, to say nothing of enhancing what has become an enduring image.

Johnny Mandel's arrangements get as much credit for the production's overall success, with a really new sound to such Lee standards as "Love Me Or Leave Me," backed by conductor John Pisano on electric guitar; "I've Got You Under My Skin," with a sparkling Latin beat; "Fever," one of her all-time best sellers, and "Is That All There Is," with a strong bass drum best most effective.

A little Lee philosophy interspersed with the 20 tunes helped the 70 minute-set fly by, including her comments on "Mirrors"—"It reflects people, their experience memories, happiness, sadness, and takes you on a cruise—a voyage of the mind."

"I'll Be Seeing You," her traditional sign-off, was capped by her closing comment: "I like to leave part of me with you and take some of me with you," and the first night audience echoed her own statement: "There's nothing as exciting as a New York opening."

STEPHEN TRIMAN

RON CARTER

Keystone Korner, San Francisco

It's amazing that Carter, the world's most peripatetic studio bassist, finds time to perform live. A champion of the acoustic bass despite the electronic revolution, Carter has gone one step further, and is now introducing audiences to his personally designed "piccolo bass." This is a lead instrument three-fourths the size of a double bass, and according to Carter is "strung like a cello, only upside down."

At Keystone, Carter (himself always a rhythm mainstay) had his own rhythm section—pianist Kenny Barron, drummer Ben Riley and bassist George Mraz, who played relatively simple lines while Carter plucked and bowed with controlled abandon.

(Continued on page 36)

Austin's World Back Swinging

AUSTIN—The 1,500-capacity Armadillo World Headquarters re-opened its doors last week after undergoing a \$13,000 remodeling. Improvements in the club's interior include a portable dance floor and long carpeted platforms along both sides which have increased visibility and "eliminated all the bad seats in the house," according to manager Bobby Hedderman.

Hedderman says the club also has improved its recording capability for live performances by arranging for Austin's Union Audio to build a studio behind the stage.

Once associated mostly with Austin-area music, the Armadillo now books an average of four local and two national acts weekly, scheduling a wide variety of music that includes jazz, blues, rock and ballet. The refurbished club will feature such name performers as Shawn Phillips, Jose Feliciano and Jimmy Cliff in the coming weeks.

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Studio Track

By BOB KIRSCH

LOS ANGELES—At Wally Heider's here, **Batdorf & Rodney** have been in working with producer **Tom Sellars** and engineer **Joe Sidore**. New artist **Peter Foldy** has been busy with producer **Mylon Kymlicka** and **Brian Ingalls** handling the control boards. **Franki Valli** is back with producer **Bob Crewe** and engineer **John Arrias**. **Cal Tjader** has also been in, working with producer and musician **Airto** and engineer **Bill Bross**.

The remote unit has been active, cutting **Blood, Sweat & Tears** at Monterey with **Jimmy Jenner** handling production and **Dave Palmer** working the controls. **Johnny & Edgar Winter** were also cut together in Oakland, San Diego, San Bernardino and San Francisco with **Shelly Yacckus** engineering and **Rick Dobris** coordinating.

At **Cherokee Recording Studios** in Los Angeles, receptions for **Elton John** and **Neil Sedaka's** latest LPs have highlighted the past few weeks. **United Artists** and producer **Bob Ezrin** also converted the facility into a New Orleans nightclub and invited such guests as **Ringo Starr**, **Alice Cooper**, **Edgar Winter**, **Rick Derringer**, **Eric Clapton**, **Joe Cocker** and **Minnie Riperton**. The whole scene was recorded for the next **Dr. John LP**. **Richard Perry** has been in cutting singles on **Manhattan Transfer** and **Carly Simon** as well as wrapping up overdubs on the recent **Art Garfunkel LP**. **Mike Lloyd** came by to record the **Mike Curb Congregation** as well as soundtracks for the "Land Of The Lost" TV show. **Lloyd** has also been busy with new artists **Hero**, **Norman Granz** has been cutting **Count Basie**, and **Don Costa** stopped by to produce **Frank Sinatra's** new single.

At **RCA Studios** in Los Angeles, **Terry Melcher** has been working on a project for **Equinox Productions**. **David Cassidy** has also been in, working with producer **Bruce Johnston** and engineer **Richie Schmitt**. **Joe Reisman** did some work for **Manor Productions**, and **Steven Schwartz** has also been cutting with producer **Brian Christian**.

Down in Miami at **Criteria Recording Studios**, the **Bee Gees** have booked **Studio C** for three months starting in January. The **Ohio Players** are due in soon to begin work on their next LP, with **Robin McBride** producing and **Karl Richardson** engineering. **Bill Szymczyk** is producing **Jay Ferguson** for Elektra with **Ed Marshall** acting as assistant engineer. **Szymczyk** is also producing **Michael Stanley**. Producer **Brad Shapiro** and engineer **Mack Emerman** were in working on string overdubs for **Wilson Pickett**. The **Freeman Sisters** and singer **James Scott** are working on a single to be produced by **Scott** and engineered by **Jack Adams**. Local group **Brimstone** are in working on an LP arranged by **Stan Webb** and produced by **Richardson**.

In notes from around the country: **Ayres Rock** is in the **Record Plant** in Los Angeles working on its second A&M LP. **Stevie Wonder**, **David Bowie**, members of the **Eagles** and **Jim Keltner** have been among the guests. Producing the set is **John Stronach**. At **Mama Jo's** in North Hollywood, producer/engineer **Larry Brown** has wrapped up an LP for **Andy Williams** and will soon begin working with **Claudine Longet**. **Skekol**, **Tempchin & Shear** will be in soon to begin work on its Atlantic LP, while **Michael Finnigan** is working on overdubs with engineer **Billy Taylor**. **Agency Recording** in Cleveland is in the process of expanding its facilities to include 8-track and a 24-track multi-session studio. At the **Hit Factory** in New York, **ETHOS (Ardour)** is cutting an LP with **Stuart Alan Love** producing and **Ed Sprigg**, **Howie Lindeman** and **Greg Riker** working on production.

At **Independent Recorders** in Studio City, Calif., **Jackie DeShannon** did some work with producer **Michael Stewart** and **Ron Malo** engineering. **David Axelrod** will produce himself as part of a three-LP project. The artist will also produce jazz trumpeter **Nat Adderley**, working with studio chief engineer **Maurice Leach**. The **Butts Band** and **Lynne Redgrave** have been in working with engineer **Michael Easley**, while the

Butts Band also sampled the newly remodeled **Studio B** with **H.B. Barnum**, **Easley** and **Terry Rango** worked the board.

Spence Proffer has signed **Allan Clarke**, lead singer of the **Hollies**, to his production company. **Proffer** is also at **Devonshire Studios** putting the finishing touches on the next **Carl Graves LP** with arranger **Jimmie Haskell**. **Ron Malo** worked on the engineering. **Tom Scott** and **Joe Sample** came in to lend a helping hand, with **Danny Jarrard** helping on the backing vocals.

Down in Nashville, **Tompall Glaser** is wrapping up his next LP at **Glaser Sound**, producing himself with **Kyle Lehning** engineering. Also at the studio, **Waylon Jennings** is busy working on a soundtrack and **Ron Haffkine** is in producing a number of acts including **Billy Ray Reynolds** and **Goose Creek Symphony**. At **Woodland Sound**, work is being wrapped up on the soundtrack to "The Girl From Nashville," with **Rory Burke** handling much of the writing. **Billy Swann** has also been busy rehearsing with his new band at **Combine**.

At **Clover Recorders** in Los Angeles, congratulations to **Lenny Berman** who has moved up from studio manager to director of publishing for **Midnight Hour Music** (owned by **Steve Cropper** and **Lee Housekeeper**) as well as director of publishing for the West Coast offices of the East Memphis publishing catalog of **Stax Records**. **Coy Owen** comes aboard as new studio manager, while **Dorothy Melvin** is now business director and controller. Also at **Clover**, the **Cate Brothers LP**, with production from **Steve Cropper** and engineering from **Barry Rudolph**, has been wrapped up.

Talent In Action

• Continued from page 34

There were problems in keeping the sounds of the two basses distinct, especially at lower registers, but when **Carter** soloed during the classic "All Blues," "Willow Weep For Me," or his newer "Noche Del Sol," the effect was dazzling and novel.

Even when he experiments, as he did here Oct. 3, **Carter** always pleases his audiences. His music may go out onto intricate limbs, but he communicates with compelling logic and unsurpassed technique.

CONRAD SILVERT

GARY BURTON QUINTET OREGON

Bottom Line, New York

Burton, with bassist **Steve Swallow** right beside him, has been creating new and contemporary sounds with his groups and his vibraharp for quite some time now. His latest quintet Oct. 3 proved to be another highly competent unit.

The vibraharp, which can be a cold instrument in the wrong hands, has been thoroughly seduced by **Burton's** special touch. He expects and gets a lot out of his instrument and out of his sidemen. **Swallow**, who has been associated with **Burton** for a long time, was on top of things the entire evening. **Guitarist Mike Goodrick** was also outstanding, particularly on **Carla Bley's** composition "Valtuma."

Oregon, a quartet that plays eclectic modern music, opened with a fine performance. This past July, Oregon played at the Newport Jazz Festival to a very enthusiastic reaction. **Ralph Towner's** fine acoustic guitar work teamed with **Paul McCandless' oboe**, **Collin Wakott's tabla** and **Glen Moore's bass** results in a blend that is as beautiful as it is unusual.

LAWRENCE FROST

(Continued on page 38)

Campus

TIM WEISBERG FIRST

A&M Act Promotion Keys On Colleges

By JIM FISHEL

NEW YORK—A&M Records has begun a publicity barrage in support of several touring artists aimed primarily at college students. In addition, the label's campus department under the direction of **Rob Wunderlich** is preparing itself for the initial releases in the **Horizon jazz series**.

"For the first time in our history, we are launching campaigns that are being done strictly with college students in mind," **Wunderlich** says. "Our first one is in support of (flutist) **Tim Weisberg**, who is on a tour of campuses through Dec. 10."

For the **Weisberg** promotion, the label printed 50,000 stickers, in the shape of three-by-five cards, that read "Students Wanted" and list where **Weisberg** will perform on campus.

"We are sticking up these stickers all over the place and hoping to catch the attention of students, who will look at the cards in the same way that they do other cards on college bulletin boards," he says.

"In addition, we have posters all over campus with the concert date, and because of this promotion, we have all of the record company's other departments working behind us."

Another campaign that was recently carried out under the watchful eye of the campus department concerned the label's new artist, **Valdy**, who performed at the

NEC regional Midwest conference, Oct. 12-14, in Alexandria, Minn.

As a special buildup to this appearance, A&M sent out a special mailing to every campus concert director who would be attending the meetings. Inside this promotion packet was an artist bio, press clippings, a copy of **Valdy's LP** and a letter from **Wunderlich** explaining his company's support of this performer.

In addition, the label held a special showcase in Boston with **Valdy** and another new performer, **Joan Armatrading**.

The **Horizon jazz series** is a special project of **Wunderlich**, who feels that it will tie in perfectly with his department.

"Because so many campus radio stations have jazz hours, we expect to get a lot of good response to our **Horizon records**," he states. "Another reason this series will be good is because it will give our campus reps a chance to work in several other areas, including publicity and merchandising."

Wunderlich explains that his more than 15 campus representatives across the country have been getting more into other areas of the record business like the above mentioned.

"Whereas the duties of our reps used to be almost 100 percent radio, this has changed by about 20%," he says.

Spokane Will Host First NEC Regional Conference

NEW YORK—The first Pacific Northwest regional NEC fall conference will be held in Spokane, Wash., Nov. 9-11 and will feature a wide assortment of participants from the entertainment industry as well as area colleges.

Invited to participate are student bookers from **Montana**, **Idaho**, **Washington**, **Oregon** and **Canada**, according to **Maria Cooper** the regional coordinator.

The meetings will be run in the same fashion as other NEC regionals, and will include showcases and film screenings, in addition to roving artists, exhibits and educational tracts.

The meetings will cover bloc booking, coffeehouse programming, outdoor programming, performing arts funding, lecture series, contracts and negotiations, major concerts, boxoffice problems and the aspects of technical productions in programming.

Resource people include: **Dan Spellens** of **William Morris Agency**, **Sara Lukeman** of the **Harry Walker Agency**, **Ron Sallon** of **Torrence/Petrotta Agency**, **Barbara Scherwin** of

Swank Films, **Jim Parker** of **Universal**, **Phyllis Parsons** of **Betty Kaye Productions**, **John Morrison** and **Ivy Bauer** of **John Bauer Productions**, **Moondog** and **Muledeer** from **Stone County**, **Ken Kinear** and **John Strawn** from **Albatross Productions**, **Brent Steele** and **Tom Matthews** of the **NEC** and many more.

Working on this conference with **Cooper** of **Western Washington State College** are **Jeff Hanson** of **Whitworth College** and **Ed Gladder** of the **Univ. of Idaho**.

Northeast Tour For New Bands

NEW YORK—College Entertainment Associates has put together a special tour of Northeast colleges for a package composed of two **Grateful Dead** off-shoot bands. Both groups include members of the **Dead**, and **CEA** is offering them to schools as a package or separately.

Kingfish, composed of **Bob Weir** and former **New Riders** member **Dave Torbert**, is being offered with the **Keith and Donna Band**, that features **Keith** and **Donna Godchaux** and **Bill Kreutzman**.

Handling these bookings is **Jim Kramer**, who says the show is being sold to fit the budgets of all-sized schools.

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I certify that the statements made by me above are correct and complete. (Signature of editor, publisher, business manager or owner)

(Signed) Lee Zhitto, Publisher
Billboard Publications, Inc.

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Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	SOMETHING BETTER TO DO Olivia Newton-John, MCA 40459 (ATV, BMI)
2	3	5	THE WAY I WANT TO TOUCH YOU Captain & Tennille, A&M 1725 (Moonlight and Magnolias, BMI)
3	7	11	I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
4	10	6	LYIN' EYES Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
5	6	8	DIAMONDS & RUST Joan Baez, A&M 1737 (Chandos, ASCAP)
6	4	10	CAROLINA IN THE PINES Michael Murphey, Epic 8-50131 (Columbia) (Mystery, BMI)
7	9	9	WHO LOVES YOU Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP)
8	16	5	JUST TOO MANY PEOPLE Melissa Manchester, Arista 0146 (Braitree/Rumainia Pickleworks, BMI)
9	2	12	GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI)
10	14	8	SUMMER OF '42 Biddu Orchestra, Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
11	11	9	MY FATHER'S SONG Barbra Streisand, Columbia 3-10198 (Leeds/Wild Screen, ASCAP)
12	5	7	HELP ME MAKE IT (To My Rockin' Chair) B.J. Thomas, ABC 12121 (Baby Chick, BMI)
13	13	9	LADY BLUE Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI)
14	-	1	MY LITTLE TOWN Simon & Garfunkel, Columbia 3-10230 (Paul Simon, BMI)
15	19	4	SAD EYES Andy Williams, Columbia 10208 (Don Kirshner/Kirshner Songs, BMI)
16	24	7	VOLARE Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
17	NEW ENTRY		OUR DAY WILL COME Frankie Valli, Private Stock 45043 (Almo/Shamler, ASCAP)
18	26	4	MEXICO James Taylor, Warner Bros. 8137 (Country Road, BMI)
19	38	3	SUNDAY SUNRISE Anne Murray, Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
20	12	11	I GO TO PIECES Cotton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI)
21	31	3	SKY HIGH Jigsaw, Chelsea 3022 (Duchess, BMI)
22	29	7	CASTLES IN THE SAND Seals & Crofts, Warner Bros. 8130 (Dawnbreaker, BMI)
23	23	4	MIDNIGHT SHOW Bobby Vinton, ABC 12131 (Don Kirshner, BMI)
24	22	7	ROCKY Austin Roberts, Private Stock 45020 (Strawberry Hill, ASCAP)
25	32	6	BAD BLOOD Neil Sedaka, Rocket 40460 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
26	8	12	I'M SORRY John Denver, RCA 10353 (Cherry Lane, ASCAP)
27	47	5	MIRACLES Jefferson Starship, Grunt 10367 (RCA) (Diamondback, BMI)
28	41	2	HEAT WAVE Linda Ronstadt, Elektra 45282 (Jobete, ASCAP)
29	34	3	MANHATTAN SPIRITUAL Mike Post, MGM 14829 (Zodiac, ASCAP)
30	25	10	I DON'T BELIEVE IN IF ANY MORE Roger Whittaker, RCA 10356 (Arcola, BMI)
31	15	11	AIN'T NO WAY TO TREAT A LADY Helen Reddy, Capitol 4128 (Colgems, ASCAP)
32	35	5	KEEP ON TRYIN' Poco, ABC 12126 (Fools Gold, ASCAP)
33	49	3	BLUE EYES CRYIN' IN THE RAIN Willie Nelson, Columbia 3-10176 (Milene, ASCAP)
34	33	6	ALL OVER ME Charlie Rich, Epic 8-50142 (Columbia) (Ben Peters/Charys, BMI)
35	36	5	WHAT A DIFFERENCE A DAY MAKES Esther Phillips, Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)
36	37	4	JUST OUT OF REACH Perry Como, RCA 10402 (Four Star, BMI)
37	42	2	SECRET LOVE Freddie Fender, ABC 17585 (Warner Bros., ASCAP)
38	17	10	GONE AT LAST Paul Simon & Phoebe Snow, Columbia 3-10197 (Paul Simon, BMI)
39	43	2	THEME FROM "MAHOGANY" (Do You Know Where You're Going To) Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
40	NEW ENTRY		SOS Abba, Atlantic 3265 (Countless, BMI)
41	NEW ENTRY		THIS IS WHAT YOU MEAN TO ME Engelbert Humperdinck, Parrot 40085 (Oceans Blue/Friday's Child, BMI)
42	40	6	BIG MABLE MURPHY Sue Thompson, Hickory 354 (MGM) (Acuff-Rose, BMI)
43	30	10	MORNING Michael Kenny, Tom Cat 10327 (RCA) (Cataclysmic/Dantroy/Kenny Tunes, BMI)
44	48	2	OPERATOR Manhattan Transfer, Atlantic 3292 (Conrad, BMI)
45	45	5	ONCE IS NOT ENOUGH Henry Mancini, RCA 10355 (Famous, ASCAP)
46	46	4	COMING IN OUT OF THE RAIN Gayle McCormick, Shady Brook 017 (Little Peanut, ASCAP)
47	NEW ENTRY		SKYBIRD Tony Orlando & Dawn, Arista 0156 (Dramatis/New York Times, BMI)
48	NEW ENTRY		I'M STILL GONNA NEED YOU Osmonds, MGM 14831 (Mafundi/Unichappell, BMI)
49	44	6	I STILL LOVE YOU (You Still Love Me) Mac Davis, Columbia 3-10187 (Screen Gems-Columbia/Songpainter/Sweet Glory, BMI)
50	50	2	HEY THERE LITTLE FIREFLY Firefly, A&M 1736 (Sound Of Nolan/Chelsea, BMI)

NOVEMBER 1, 1975, BILLBOARD

Talent

Talent In Action

Continued from page 36

ANTHONY BRAXTON Five Spot, New York

Appropriately presented amid the no-frills seriousness of this East Village club, Oct. 12, Braxton played uninterrupted 45-minute sets. The first began with one of his esoteric notated musical abstracts. Gradually longer solos with bluesier sonorities filled out the spaces and finally the quartet climaxed with some stimulating up-tempo straight-ahead jazz. Having started out sounding brittle and intellectual, the music concluded with an accessible, even earthy re-interpretation of classic jazz roots.

Braxton's quartet was the same who play on his new Arista LP "Five Pieces 1975," Dave Holland (bass), Barry Altschul (drums), and Kenny Wheeler (trumpet, flugelhorn). Braxton, an extraordinarily prodigious artist, played seven reeds and flutes, including the rare and difficult soprano saxophone and contrabass clarinet.

Braxton's widely divergent influences include Charlie Parker, Ornette Coleman and John Cage (the first two for voicings, Cage for the use of silence). Arista producers Michael Cuscuna and Steve Backer deserve credit for airing Braxton's uncompromising experiments, though commercial success will be limited. However, they could penetrate the charts by recording Braxton's downhome alto sax improvisations, since he's one of the very best on that instrument since Parker.

CONRAD SILVERT

MOSE ALLISON JOAN ARMATRADING The Bottom Line, New York

Fresh from a number of successful stints as Bonnie Raitt's opening act, Mose Allison headlined this Oct. 21 bill and showed why he is being picked up by younger rock audiences and jazz crowds alike.

At a time when jazz' most prominent practitioners use loud, dissonant, electric ravings to

achieve their effect, Allison's lighter, more traditional approach to jazz and blues made his music completely accessible, requiring no great effort to appreciate his fine sense of phrasing and harmony.

Allison was backed by traditional acoustic bass and drums which added color to the sound with their concise and tasteful solos. Although the mix could have been better—the bass was mixed down and the drums were too muddy—the performance was stimulating.

Joan Armatrading creates a unique sound by pitting a traditional blues vocal against a more contemporary funky sound, and the result works nicely on a number of different levels.

The visceral surge provided by the Movies, her backup band, rivals the best work of Stevie Wonder, while Armatrading's staccato delivery of her probing lyrics added a dimension to the performance that one would associate only with the most talented singer/songwriters.

By keeping an easy pace to the performance, Armatrading optimized the impact of powerful, low-keyed numbers ("Love and Affection" and "Dry Land") as she managed to build shattering climaxes.

JOE BIVONA

SHIRLEY SCOTT TRIO BRIAN AUGER Bottom Line, New York

The rock hounds in attendance Oct. 9 showed little manners for the well-respected Scott and her trio of Louis Hayes on drums and George Coleman, substituting for Harold Vick, on tenor sax. Scott was about as subtle as one could get on the organ, using soft tones and harmonies just a few steps away from basic gospel. Her aim is not to grab your ears and shake you about, but rather to roll sweetly between them. The fact that Coleman, who can blow with the best anytime and anywhere, also failed to kindle the audience indicated an absence of a basic sympathy that reflected taste more than talent.

The elements missing from Scott's set were

in abundance in the music of Brian Auger's exciting sextet, Oblivion Express. Auger has floundered in the past but appears to have really put it together this time around. He displayed a hefty, dynamic style on the organ and two electric keyboards while his group provided thick layers of rhythms and guitar work around him. Auger's selection of songs, including some by Eddie Harris and Wes Montgomery, was well-balanced and fairly sophisticated. The vocals of the group could stand some improvement, but they play a small and therefore hardly detrimental role in their over-all sound.

LAWRENCE FROST

EARL HINES EUBIE BLAKE BILLY TAYLOR Hotel Biltmore, New York

A full-house assembled under the dimly-lit chandeliers of Biltmore's Grand Ballroom for an Oct. 4 benefit concert for the Overseas Press Club Foundation that featured three pianists whose careers span three generations of jazz history from ragtime to the present.

In the late twenties when Eubie Blake was in his '40s and Billy Taylor was in his diapers, Earl "Fatha" Hines was a young man recording with Louis Armstrong and emerging as one of the first great piano soloists. Hines' opening set reached back to those early years as well as progressively more modern tunes from Duke Ellington, George Shearing and Herbie Hancock. His elegant syncopated style is still quite distinctive and full of surprises that make Hines a rare pleasure for jazz fans of any persuasion.

The 92-year-old Eubie Blake is a living archive of jazz history and a fascinating musician and speaker. For this occasion Eubie recalled meetings with Scott Joplin and Lucky Roberts, then played some of their music, first the way they performed it and then ala Eubie. He also included "Eubie's Classical Rag" and a Gersh-

(Continued on page 61)

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 - 3 CARAVAN/WATUSI STRUT—Deodato—MCA (LP)
 - 4 I LOVE MUSIC—The D'Jays—Phila Intl
 - 5 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 6 UNDECIDED LOVE—The Chequers—Scepter
 - 7 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
 - 8 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 9 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst)
 - 10 SUNNY—Yambo—Montuno
 - 11 OVERTURE/LOVE MACHINE—The Miracles—Tamlam (LP)
 - 12 SUMMER OF 42/EXODUS—Biddu Orchs.—Epic (Exodus—import only)
 - 13 PEACEPIPE—B.T. Express—Roadshow (LP)
 - 14 MESSIN' WITH MY MIND—Labelle—Epic
 - 15 HOOKED FOR LIFE—The Trammps—Atlantic (long version)

Downstairs Records (New York) Retail Sales

- This Week**
- 1 I LOVE MUSIC—The D'Jays—Phila Intl
 - 2 CHANGE (MAKES YOU WANT TO HUSTLE)—Yambo—Montuno
 - 3 SUNNY—Yambo—Montuno
 - 4 LET ME BE THE #1—Dooley Silverspoon—Cotton
 - 5 DATE WITH THE RAIN—Frankie Gee—Claridge
 - 6 LOVE TO LOVE YOU BABY—Donna Summer—Dasis (LP)
 - 7 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye (LP)
 - 8 NOWHERE—Hocus Pocus—Black Magic
 - 9 FASCINATION—Richie Family—20th Century (LP)
 - 10 JOYCE—Papa John Crech—Buddah (LP)
 - 11 DISCO SAX—Houston Person—Westbound
 - 12 FIRE—Tina Charles—Columbia
 - 13 I'M IN HEAVEN—Touch Of Class—Midland Intl
 - 14 UNDECIDED LOVE—The Chequers—Scepter
 - 15 OVERTURE/LOVE MACHINE—The Miracles—Tamlam (LP)

Top Audience Response Records In Boston Discos

- This Week**
- 1 BABY FACE—Wing And A Prayer Fife & Drum Corps—Wing & A Prayer
 - 2 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 3 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
 - 4 FLY ROBIN FLY—Silver Convention—Midland Intl
 - 5 UNDECIDED LOVE—The Chequers—Scepter
 - 6 MAGIC OF THE BLUE—Blue Magic—Atco (Special Disco Version)
 - 7 CHANGE WITH THE TIMES—Van McCoy—Avco
 - 8 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 9 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 10 NEW YORK CITY BUMP—Black Rock—Black Rock
 - 11 FIRE—Tina Charles—Columbia
 - 12 LOVE ON DELIVERY (L.O.D.)—The Reflections—Capitol
 - 13 CARAVAN/WATUSI STRUT—Deodato—MCA (LP)
 - 14 SUNNY—Yambo—Montuno
 - 15 OUR DAY WILL COME—Frankie Valli—Private Stock

Colony Records (New York) Retail Sales

- This Week**
- 1 I LOVE MUSIC—The D'Jays—Phila Intl
 - 2 NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
 - 3 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 4 LOVE TO LOVE YOU BABY—Donna Summer—Dasis (LP)
 - 5 CARAVAN/WATUSI STRUT—Deodato—MCA (LP & 45)
 - 6 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 7 UNDECIDED LOVE—The Chequers—Scepter
 - 8 THAT'S THE WAY I LIKE IT—KC And The Sunshine Band—TK
 - 9 OVERTURE/LOVE MACHINE—The Miracles—Tamlam (LP)
 - 10 DISCO SAX—Houston Person—Westbound
 - 11 HEAVY LOVE—David Ruffin—Motown (LP)
 - 12 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
 - 13 I'M IN HEAVEN—Touch Of Class—Midland Intl
 - 14 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 15 JOYCE—Pape John Creach—Buddah (LP)

Melody Song Shops Retail Sales

- (Brooklyn, Queens, Long Island)**
- This Week**
- 1 LOVE TO LOVE YOU BABY—Donna Summer—Dasis (LP)
 - 2 SUNNY—Yambo—Montuno
 - 3 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 4 I LOVE MUSIC—The D'Jays—Phila. Intl
 - 5 HEAVY LOVE—David Ruffin—Motown (LP)
 - 6 SUMMER PLACE '76—Percy Faith—Columbia
 - 7 UNDECIDED LOVE—The Chequers—Scepter
 - 8 DATE WITH THE RAIN—Frankie Gee—Claridge
 - 9 BOOM BAM BUMP—Freeman Nehls—RCA
 - 10 OVERTURE/LOVE MACHINE—The Miracles—Tamlam
 - 11 AGGRAVATION—Martha Velez—Sire (LP)
 - 12 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 13 MAGIC OF THE BLUE—Blue Magic—Atco (LP)
 - 14 NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
 - 15 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)

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

- This Week**
- 1 FLY ROBIN FLY—Silver Convention—Midland Intl (LP)
 - 2 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK
 - 3 LOVE MACHINE—The Miracles—Tamlam (LP)
 - 4 PEACEPIPE—B.T. Express—Roadshow
 - 5 CHANGE WITH THE TIMES/EARTHQUAKE—Van McCoy—Avco
 - 6 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 7 MESSIN' WITH MY MIND—LaBelle—Epic
 - 8 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
 - 9 BRAZIL/LIFE FASCINATION—Ritchie Family—20th Century
 - 10 HOLLYWOOD HOT—Eleventh Hour—20th Century
 - 11 DRIVE MY CAR—Gary Toms Empire—PIP
 - 12 WHO LOVES YOU—Four Seasons—Warner/Curb
 - 13 DANCE DANCE DANCE—Calhoon—Warner/Spector
 - 14 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 15 HIGHER THAN HIGH—Undisputed Truth—Motown

L.A. Clubs Seen As 'Dreadful' British Designer Says They're All Alike: Drab, Dull

By DAVE DEXTER JR.

LOS ANGELES—Neil Tibbatts is a 26-year-old British discotheque designer and consultant whose track record in the U.K. is indisputably enviable.

On his first visit to the U.S. last week, he despairingly shook his head and deplored the Southern California disco scene.

"It is," moaned Tibbatts, "dreadful. I am appalled by what I see."

Tibbatts says they're all alike. Dull. Drab. A mix of bad equipment, bad furnishings and bad taste.

"Over here," he says, "there is no integration of decor, lights and sound. A disco owner apparently buys chairs from one source, tables from another, lighting from a half-dozen suppliers and most of them employ a shoddy little home stereo set that is incapable of providing the proper sounds that attract patrons—and keep them coming."

"A discotheque can't be operated by amateurs successfully." Based in Birmingham, England, the articulate Tibbatts carries with him a handsome folio of four-color reproductions of British discos, all of which appear luxurious. He and his partner, Michael Gibson, oper-

ate Gibson-Tibbatts Associates and have been the architects of successful disco sites all over the U.K.

"Our current chore," says Tibbatts, "is designing a modest but beautifully appointed disco in the London Hilton Hotel. It's a comparatively small project—about \$112,000—but it will become an immediate attraction when it opens next year."

Motivating the Britisher's visit to Los Angeles was his firming Aristocrat Discotheque, headed by Jane Brinton and Viscount Richard Newport, as U.S. representative of the Gibson-Tibbatts operation. Aristocrat will endeavor to find and assist American entertainment moguls who are willing to invest in a British-type, fully integrated establishment.

"I haven't yet visited New York or other American cities," says Tibbatts, "but I understand their discos are no better than Los Angeles' and that's a shocker to me."

"Most of the discos I've seen here are dumps. They lack class. They provide no atmosphere, no mood. The managers and owners with whom I've spoken are unbelievably incompetent and un-

knowledgeable. And they all wonder why they are not doing well."

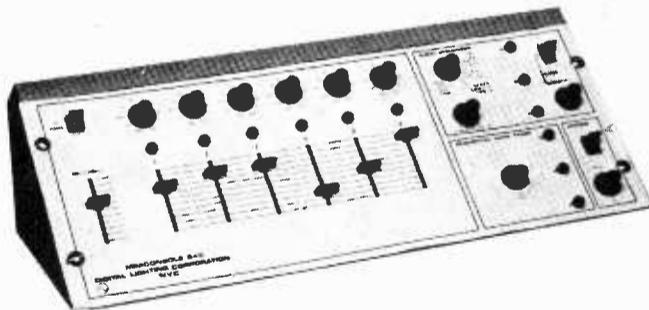
Some of the British discos feature indoor pools, moving carousels, smoked glass screens, split level stages, fibrous plaster marquee-styled ceilings, go-go dancer pliths, geometric framed seating cages and mini-movie screens in addition to the myriad of lighting and fountain effects common to U.S. discos.

Tibbatts, a six-year consulting veteran, says that discotheques have been popular in the U.K. and Europe for "many more years" than in the U.S. and he believes it's merely a matter of time before American rooms will catch up with those abroad. "But," he warns, "it's high time they get started. The discotheques I visited will all be out of business by next spring. They don't deserve to exist."

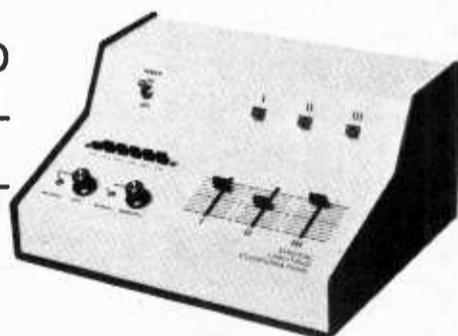
Along with Brinton and the viscount, Tibbatts will attend the international disco forum sponsored by Billboard at the Roosevelt Hotel, New York, next Jan. 20-23. He hopes to project color slides of the interiors of the most successful British discos for the edification of American colleagues.

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NOVEMBER 1, 1975, BILLBOARD

Discos

Dimples Seeking Expansion

• Continued from page 1

But with the 25th and 26th locations opened late last month in Emersons restaurants at Parsippany, N.J., and Frederick, Md., Dimples will make its first appearance in the Atlanta area at three existing locations being remodeled into Emersons/Dimples by early next year. It will be just about 20 months since the first Dimples bowed in Plymouth Meeting, Pa.

Conversion of the magazine is already well along. Also planned is distribution through the 100-plus outlets of Charles Benjamin's Baltimore-based Merry-Go-Round boutique chain, and newsstand distribution in major disco markets.

The pair already has talked to a number of disco-oriented producers on product for the label, and reports

contacts with several major companies on a distribution deal. Nothing has been finalized, however, and the time-table calls for a spring 1976 debut if all goes as planned.

The "Disconcert" promotions would be flexible in choice of acts due to the fast-changing disco playlist, but would include the more pop-appeal acts such as Tavares, the Stylistics, the Spinners and The Main Ingredient, Jenkins says.

They reportedly have talked with Sid Bernstein's group and Drew Cummings, whose Raberry Productions had the recent successful Great American Disco Concert that pulled some 8,000 at \$7.50 each to Rockland Community College in Suffern, N.Y. Faith, Hope & Charity and Crown Heights Affair were among the headline acts, and also featured were the "Dimples Dancers" organ-

ized by Mike Polk and soon to go professional as "Michael & Co."

The concerts would play the Boston-Philadelphia-Washington, D.C. markets, all key disco activity centers, but stay out of Manhattan where Emersons has chosen to ignore club exposure as well. "It would cost three times the typical \$500,000 investment to turn an existing facility into an Emersons/Dimples here," Felizzi notes, "and the potential doesn't justify the grief."

Merchandising of the Dimples name also will be expanded beyond the current T-shirt offering, he says, but it will be a carefully chosen selection of quality clothing, jewelry and take-home items when this part of the program gets attention later next year.

Both Felizzi and Jenkins have good credentials to back their roles in Dimples expansion. Felizzi was with Columbia for five years in various capacities and was assistant manager at the New Brunswick, N.J., club before joining the "headquarters staff" Jenkins has been in the business for Rockville, Md. more than 10 years, at several key Washington radio stations, then with Schwartz Bros. and Joe Zomoiskie record/tape distributors in D.C. and Baltimore before joining in his current capacity last March.

They are both pragmatic about the overall expansion, emphasizing that the basic premise is aimed at protecting each Emersons/Dimples license and business that aims for \$1 million a year food and drink sales at each location.

Finnish Clubs In Move To Vtape

By KARI HELOPAITIO

HELSINKI—Artistit AB, the leading talent and booking agency here, is gaining positive results from its use of video programming in Finnish discotheques.

Linked internationally with a British and a Norwegian supplier of prerecorded videotapes, Artistit is leasing its repertoire, mostly of pop and sporting programs, to nearly 30 outlets round the country.

Sony U-Matic ¼-inch tapes are used and most of the hardware is provided by Helvar/Sony and Nivico.

Finland now has some 300 discotheques. As a kind of saturation point is reached, owners of locations look for special presentation gimmicks.

Though it is obvious that live entertainment is on the way back to popularity, smaller locations find it too expensive. The use of video programming, therefore, may grow fast, particularly if the small monitor can be replaced by a more practical large screen, which is still a rarity even in the Helsinki metropolitan areas.

Candy Stripe Moves

NEW YORK—Candy Stripe Records, large Long Island distributor, rackjobber and one-stop formerly located in Island Park, has moved to larger quarters at 371 South Main St. in Freeport. Firm's new building provides 15,000 square feet of space.

Disco Forum's Exhibitors

• Continued from page 1

special effect equipment like strobes, spotlights, bubble machines and other forms of lighting.

2001 Clubs is a disco franchising operation.

The exhibit area will be open each afternoon with software and hardware products on display.

Concurrent with the signing of

these first exhibitors, Bill Wardlow, the forum director, announces the first of his advisory committees.

Dickie Kline of Atlantic Records heads the record manufacturers group.

Tom Moulton, specialist in disco mixes, heads the disk jockey committee. Producer Bob Crewe of Clockwork Orange Productions, heads the producers group.

Stephen Cowan, general manager of several disco in San Francisco, will chair the session on opening a new discotheque.

Michael O'Hara of Emerson's Ltd. will chair the panel on disco franchising. Panelists named thus far are Bo Crane, disco consultant with Steak & Brew in New York and Jerry Goodman of the Giraffe chain in Chicago.

Norman Dolph, who runs the Mobile Disco in New York, will chair the panel on mobile discos.

Dickie Kline and Chuck Gregory of SalSoul Records are the first panelists named for the session on marketing special disco product.

And Bob Crewe will chair the panel on how to produce a disco hit.

The opening plenary session on Jan. 21 is tied to the topic, "Disco Power—Myth Or Reality?"

It will be followed by sessions on "The Disco/Radio Connection," "Opening A New Discotheque," "Disco Programming," "Disco Franchising," "Discos On Wheels," "Marketing Special Disco Product," "The World Of Disco Equipment And Accessories."

These concurrent sessions will span the Wednesday through Friday forum with a workable schedule planned for mornings and afternoons and the forum encompassing visits to New York clubs on the opening evening Wednesday. Live entertainment is planned for Wednesday and Thursday early evenings.

An awards presentation will take place Friday evening with accolades to top disks, companies, artists and spinners.

The final plenary session on Friday involves a hot seat format in which spinners and others field questions from the audience.

The forum anticipates pulling attendees from such fields as record companies, hardware manufacturers in audio and video, lighting and sound firms, disco disk jockeys, disco owners and franchisers, hotel operators, broadcasters, amusement park operators, concert promoters and disk producers.

The forum is being developed with the assistance of advisory panels who are selecting the proper experts for the various panels.

Club Dialog

By TOM MOULTON

NEW YORK—Van McCoy's classic production technique is available again this week on the new David Ruffin LP (Motown), with "Heavy Love" already showing up in store reports as the strongest cut. Equally strong is "It Takes All Kinds Of People To Make A World," which is more up-tempo but just as melodic. Several other cuts worth noting are "Love Can Be Hazardous To Your Health," "I've Got Nothing But Time" and Van's remake of his Choice Four hit, "The Finger Pointers."

Motown is doing more outside productions now, with the Ruffin LP recorded, mixed and mastered at Media Sound here, and Norman Harris and Allen Felder producing Eddie Kendricks' new LP at Sigma Sound Studios in Philadelphia.

This month All Platinum will be releasing two strong LPs. Retta Young's "S.O.S." will have the complete version of the title cut single, and a new single to be released in two weeks, the old Mary Wells' hit, "You Beat Me To The Punch."

It will be commercially available as a 6 minute disk and has a strong rhythm break in the middle which takes it even higher. The song also is much faster than her last hit, but more exciting. The other new release will be the new Rimshots, with two strong disco cuts—"Do Do Do What You Feel," which will probably be available as a single prior to the LP release, and "Hyper-tension." This LP is funkier and has a full orchestration backing the group.

Flamingo had its seasonal "grand opening" Saturday (18) with Vincent Caleo returning as DJ. About 2,000 were on hand to see the complete redecoration, including a special "wall of lights" for fantastic light shows. As one guest observed, "It was a spectacular event and Vincent couldn't have been better."

Already getting some good play in the clubs is a cut from the new Black Blood LP on Mainstream called "Chicano," featuring the Afro-Latin sound extremely popular in this area, and

(Continued on page 42)

New Machine Aids

NEW YORK—Lee-Myles Associates, packaging and design firm here, has installed a new "Comp/Set 500" computerized phototypesetting machine which will cut the time in half to set type for most back liners. The new machine was recently developed by Addressograph/Multi-graph.

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For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040

Join us in New York January 20-23, 1976 — and talk disco!

Alcot Features Adult Disco For Recuperating Patients

• Continued from page 1

she plays on an outdated Decca phonograph donated by the family of one of the patients.

Unlike commercial discos, many

of DeCuir's records date back more than 20 years from Lawrence Welk to Dick Haymes' to classical compositions.

The vibrant 68-year-old DeCuir contends that her disco swingers

have developed their own special tastes in music, but she is updating these musical appetites by introducing them to newer types of music.

To liven up the party, during disco hours, she serves hors d'oeuvres.

"I don't want them to have a reason not to come, so I serve food. I have also tagged my disco 'come as you are' because I don't want to hear 'my hair is not done' or 'I couldn't get out of my pajamas,' I just want

them here to enjoy my music," says DeCuir.

Belle Yarmish, administrator of the establishment points out that DeCuir with her disco is bringing something into the lives of the other patients (several who are over 90) which has not existed for many years.

She has also come up with the idea of inviting musical acts to the home. She has had several film stars including Denise Nicholas, but she says, "I don't know how to go about inviting recording artists," adding, "I guess they are too busy to come here although music is now a very vital part of our family."

Ivie Stevenson, director of recreational therapy, agrees with DeCuir



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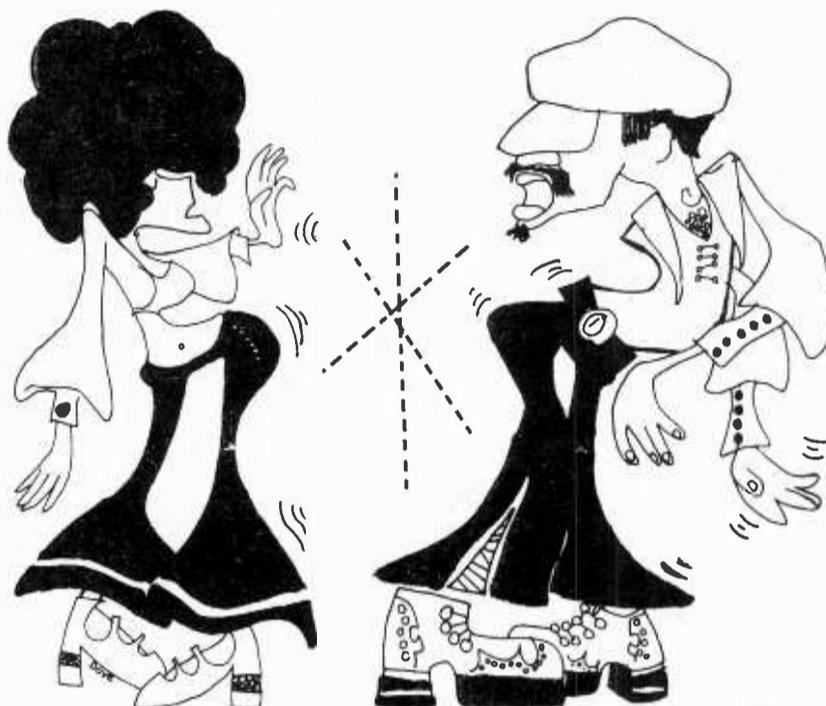
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Alice DeCuir, right, thanks California Congresswoman Yvonne Burke for her recent visit to the home.

that at Alcot, music has become the common denominator and the most vital part of the patients' therapy.

Many patients come in their wheelchairs. Those who are not able to stand, merely sit and bounce to the music.

She explains that she encourages the patients to do the rumba as opposed to labeling it "exercise."

DeCuir says her dream is to play records on an automatic turntable—something the home doesn't have.

Club Dialog

• Continued from page 42

it is also catching on in a number of other larger cities.

"Baby Face" by Wing And A Prayer Fife & Drum Corps on Wing And A Prayer label is the top audience response cut in Boston for the second week. The record was given out in the area as a "pre-release test," and apparently proved out well as several stations added the cut before its official release this week.

The new Notations' single on Gemico, "It's Alright (This Feeling)," is very much in the Spinners' sound vocally, with the drums and tambourines way out in front of the mix, a very popular effect at the clubs. This disk should do much better than their last single.

More news on John Addison's new club in Boston, which will be called 15 Lansdowne St. instead of Brazil. Official opening is set for Wednesday (29), for members only. David Rodriguez from New York is set as the deejay. It is said to be one of the most expensive renovation and decoration jobs on any disco.

Scruggs Film Bow

LOS ANGELES—"Banjoman," a full-length filmed tribute to Earl Scruggs, world premieres Nov. 16 at the Eisenhower Theatre of the Kennedy Center for the Performing Arts in Washington, D.C. Film features performances by Scruggs and his revue, Joan Baez, David Bromberg, the Byrds, Jack Elliott, Tracy Nelson and Mother Earth, the Nitty Gritty Dirt Band and Doc and Merle Watson.

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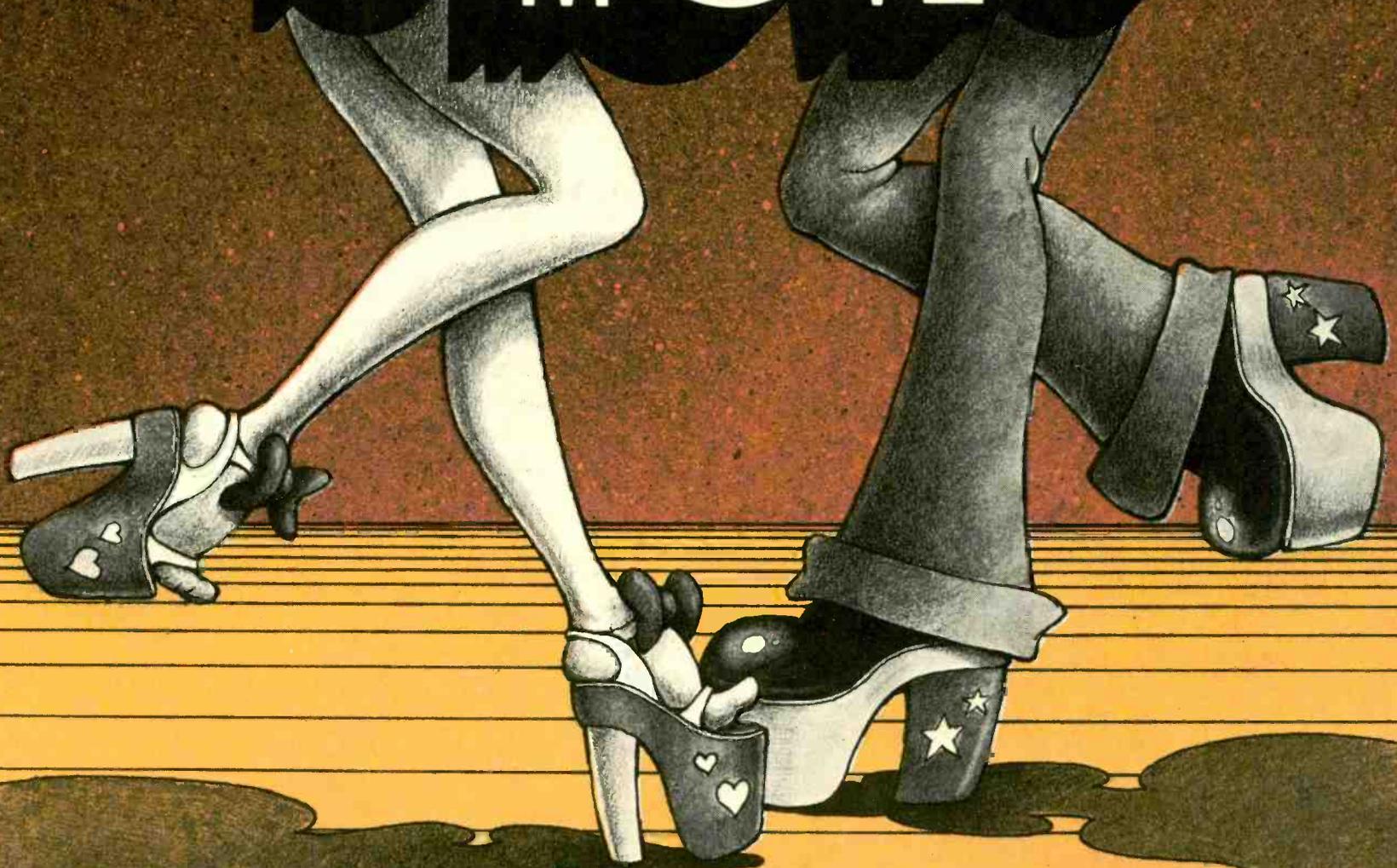
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The Disco Phenomenon Goes On And On

Artists Born Again, Hits Without Radio, New Retail Action, Playback Equipment Boom, Lights Bonanza

By JIM MELANSON

The re-emergence of the discotheque in this country has been nothing short of phenomenal, and while some holdouts are still shouting "fad," it now appears that the dance clubs are going to be with us for some time to come.

Just how important then is the disco market?

Talk to audio equipment manufacturers who are creating disco lines for new-found customers springing up everyday; talk to the custom lighting and sound firms, many of which have quadrupled their business in the last year because of disco activity; talk to the artists who are having their first, or even a second or third, chance of making into the national spotlight because of disco followings; or talk to the record manufacturer who has pounced on a new promotional avenue to move his product.

Yes, the action has been hot and heavy, and the indications are that there's a lot more to come.

Look for the dance message to be delivered into American homes this fall via syndicated disco-formatted television shows.

A number of concert promoters have already begun to package dances with top-named concert attractions and the results have been promising. In fact, one such firm, Raz-berry Productions, is planning a tour of several major cities, showcasing a bill of well known disco acts.

You can also expect a rush from television mail-order packagers looking to jump onto the bandwagon.

But, while the opportunities will be there for the disco community, so will the challenges facing it.

The immediate one will be the sound and feel of the music itself.

There always comes a point of having too much of a good thing, and it won't be any different for the disco world.

As the competition grows, so will the need for newer and fresher sounding songs. The chore will be to keep danceable beat, but with a new ingredient, be it in the mix, arrangement or performance itself. The disco listener wants to be in the avant-garde and it's up to the industry to keep him there.

The competition will also take its toll on disco operators, especially as city after city increases its rolls of dance spots catering to the dance public. Once again, the final winners are sure to emerge from those owners with the best interest of their patrons in mind, and not just the ring of cash registers.

As for musical tastes, the disco movement is still generating a number of positive changes. It's giving Latin-oriented songs a greater chance of acceptance on the Anglo market and it's also giving added impetus to the already skyrocketing sound of r&b in this country.

Notably, West Coast discos, basically known for programming white rock groups, have already begun to switch into the black music bag.

Ironically, even country music discos have sprung up.

The past six months have also seen the disco

disk-jockey and the record manufacturer draw closer together, to the benefit of both. In New York, a key ingredient in the closer ties has been the formation of the Record Pool, a non-profit distribution center for promotional product, run by the spinners themselves.

The idea is for the Pool to supply labels with a deejay list (all of those on it are certified by the Pool as working spinners) and for the labels, in turn, to ship promotional product direct to the Pool for member distribution.

The New York Pool is still in its growing stages (200-plus spinners have joined to date), but already talk is coming from such cities as Boston, Philadelphia, Washington, D.C., and San Francisco about forming additional pools.

While the word from most spinners a year ago was that they were having a hard time finding and getting hold of good disco records, today they too have their hands full when it comes to selecting from what's available to them.

Such labels as Atlantic, Scepter, 20th Century, Roulette, Wing And A Prayer, Midland International, among others, are even pressing special disco mixes for the sole use of the spinners in their respective clubs.

The reaction to the disco craze varies from label to label, but all are involved to some degree. While some swear by it as a direct cause of sales (without the use of radio airplay), others are more reserved. The latter group, though, doesn't deny that discos can be a valuable promotional tool to have in their overall marketing arsenal.

It also seems that the disco is having a positive effect when it comes to exposing imports in this country. Several European and South American songs have been sought out by domestic labels for distribution here after disco deejays proved that they could have a strong following.

Good vibes are also coming from the retail level on disco touted records. In several markets, a number of retailers have dropped part of their inventory to be better able to cater to disco music fans. And, it won't be long before manufacturers pick up the pace on providing point of purchase aids zeroed in solely on the disco reputation of a record.

As for radio, the disco message has been well received. Stations across the country have reported an increasing number of disco songs added to their playlists, while others have gone the full route and have created formats of wall to wall disco music.

Retail sales remain the key to cracking a tight AM playlist, but don't believe that music directors aren't keeping close tabs on what's happening on their local disco scene as an early warning signal.

Yes, the disco scene is as important as the answers that the industry at large is looking for to keep itself growing during these staggered economic times.

The fronts on the disco market for a healthy dollar return on an investment are plentiful, ranging from the above mentioned areas to increased revenues for the performance societies on licensing fees from newly-opened clubs.

The dollars pumped into the industry by such clubs are sure to help keep a lot of people working and a lot of potential record buyers tuned in and turned on.



Billboard photo by Jim Melanson

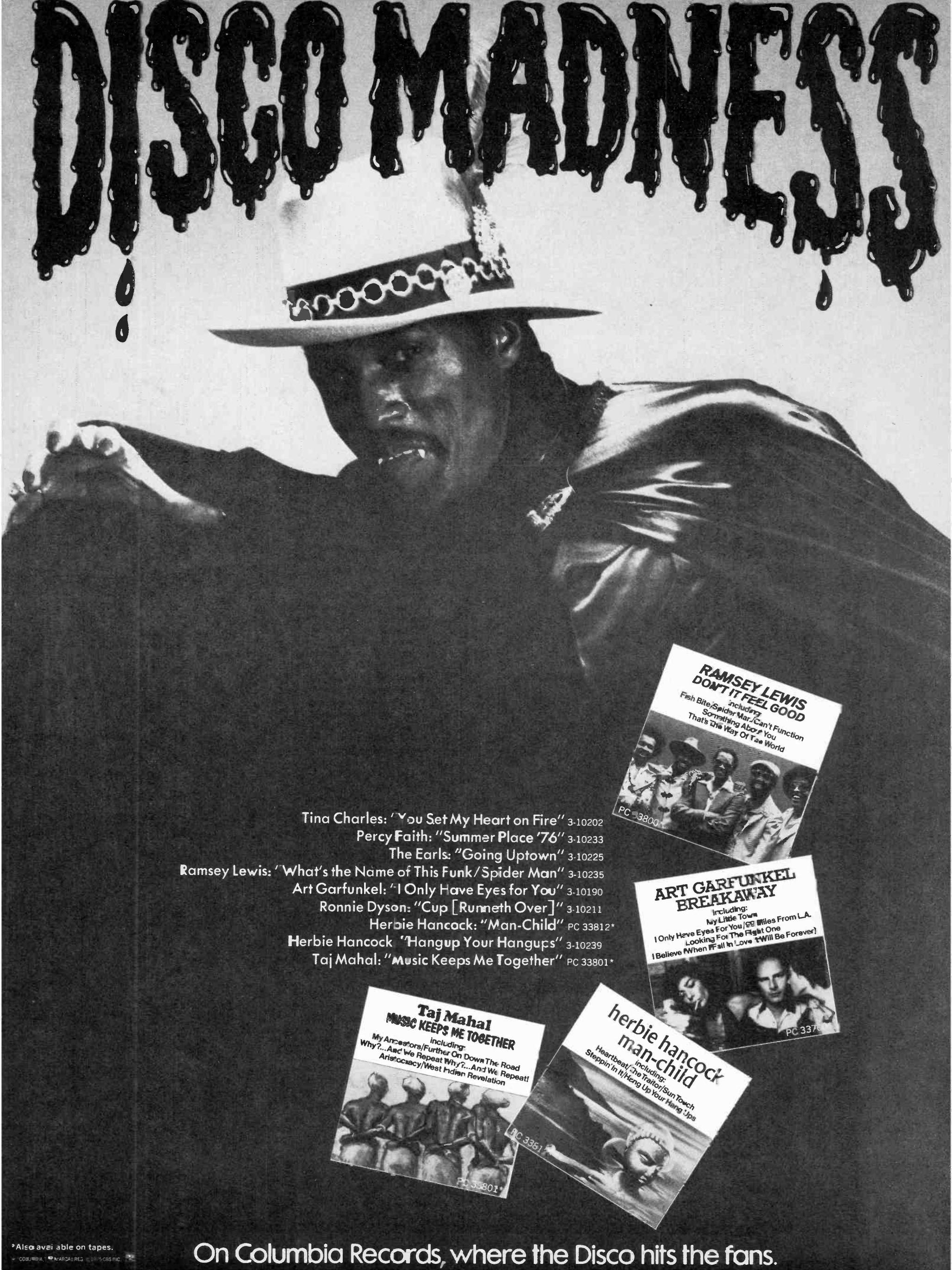


Other Billboard photos by Bonnie Tiegel



Disco action starts with deejays such as Joe Palminteri at Sound Machine in New York (top) and is expressed in various ways as shown in shots from principally Los Angeles area spots.

DISCO MADNESS



- Tina Charles: "You Set My Heart on Fire" 3-10202
- Percy Faith: "Summer Place '76" 3-10233
- The Earls: "Going Uptown" 3-10225
- Ramsey Lewis: "What's the Name of This Funk/Spider Man" 3-10235
- Art Garfunkel: "I Only Have Eyes for You" 3-10190
- Ronnie Dyson: "Cup [Runneth Over]" 3-10211
- Herbie Hancock: "Man-Child" PC 33812*
- Herbie Hancock "Hangup Your Hangups" 3-10239
- Taj Mahal: "Music Keeps Me Together" PC 33801*

RAMSEY LEWIS
DON'T IT FEEL GOOD
 including:
 Fish Bite/Spider Man/Can't Function
 Something About You
 That's The Way Of The World

PC 33800

ART GARFUNKEL
BREAKAWAY
 including:
 My Little Town
 I Only Have Eyes For You/99 Miles From L.A.
 Looking For The Right One
 I Believe (When I Fall In Love It Will Be Forever)

PC 33700

Taj Mahal
MUSIC KEEPS ME TOGETHER
 including:
 My Ancestors/Further On Down The Road
 Why?...And We Repeat Why?...And We Repeat!
 Aristocracy/West Indian Revelation

PC 33801*

herbie hancock
man-child
 including:
 Heartbeat/The Traitor/Sun Touch
 Steppin' In It/Hang Up Your Hang Ups

PC 33510

*Also available on tapes.

On Columbia Records, where the Disco hits the fans.

Disco Spawns Hardware Boom That Shows No Signs Of Stopping

By STEPHEN TRAIMAN & ANNE DUSTON

The disco hardware boom shows no signs of let-up, and activity in the past six months has been phenomenal—with both the new custom sound and light designers and the established companies who are bringing out entire disco lines incorporating amplifiers, consoles, turntables and speakers.

On the retail scene, a growing number of chains are adding "disco corners" to demonstrate the expanding array of equipment being offered, and those on the ground floor—like Harvey Sound in New York—are rap-

four speakers that most discos now locate at the corners of the dance floor.

• **Harvey Sound** has seen its disco volume grow steadily since it opened the first showroom at its 45th Street Manhattan store, and by month's end will have demo areas in all seven of its metro outlets. Using its tagline "Harvey Sound, Home of the Professional," the chain has pushed service as hard as sales, Neil Blatt notes. "The staff knows what it's doing and as a result our sales have expanded to many areas outside New York and New Jersey."

Average disco equipment sale is about \$6,500 says

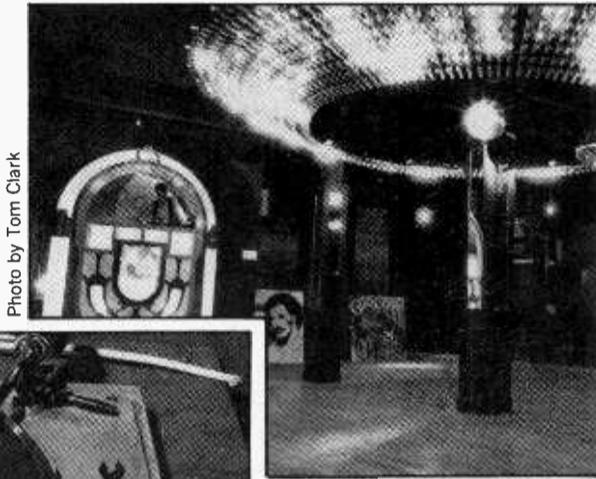
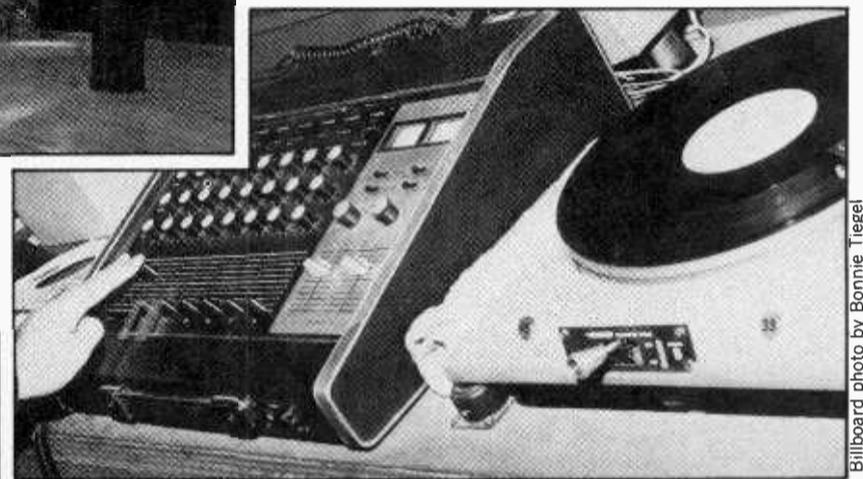


Photo by Tom Clark



Billboard photo by Bonnie Tiegel



Billboard photo by Bonnie Tiegel



Disco On The Run photo

idly establishing themselves as a full-service location for the disco operator.

And the key word is "service" with all the attendant pitfalls of rugged demands for continuous power output night after night on every component in the system. No disco can afford even one-night of "down-time," which has led to the growth of "pair and a spare" installations of two or four 2-channel amplifiers as back-up systems. All of which is good news for the equipment supplier.

In the Midwest, the first disco equipment one-stop bowed as the Disco Chicago Showroom in September, with a \$150,000 inventory of equipment from major manufacturers including Technics, TEAC, Dynaco, Crown, Soundcraftsmen, JBL, Electro-Voice, BML, Shure, Stanton, Meteor, Digital, Diversitronics, Maytronics, Cosmic Lighting, Roscor and Advent. To be expanded nationwide, the venture was conceived by Rufus Smith, Disco Chicago; Wayne Tignor, Focus Lighting, and Lee Windmiller, Windmiller Sound.

Based on the equally valid premise that if they can't come to you (a one-stop), then go to them, Ar'dcee 3 recently bowed its mobile sound and disco showrooms last month as a distributor for leading sound and light firms. Equipment is being showcased in two units, with accompanying entertainment, and Ar'dcee launched the idea last month at the Jam Factory game arcade in Bloomington, Ind. Astral Signal, the sound unit, features units from Kustom Acoustics, distributor for Dunlap Clarke, BGW and Dynaco among other firms with a complete line of mixers, mikes, turntables and accessories. The Satellite lighting unit features equipment from Grandstage Lighting, Flexible Light, Rocktronics, Meteor, Digital, Diversitronics, Maytronics and Roscor.

While it's difficult to single out companies who are doing a solid job in reaching the disco market, here are capsule highlights of hardware action across the continent.

• **Meteor Light & Sound**, Syosset, L.I., brought its disco knowhow across the Atlantic from its U.K. home base as a subsidiary of Revox, and has seen the disco boom both on the continent and here in the U.S. At the firm's recent 10th anniversary party in its newly expanded custom disco showroom, Meteor used market researchers to interview attendees as to what they need in specialized training, shortcomings of equipment, desirability of changing effects every two or three months, product esthetics vs. robustness and workmanship. These and other topics will form the basis for a series of appropriate seminar sessions, notes Peter Giddings, marketing vice president, plus expanded production of deejay training tapes.

As sole agents for Revox and Beyer Dynamic equipment, and manufacturer of Lamb Laboratory mixers and other special recording studio devices, Meteor also has gotten much acceptance for its Clubman Two disco mixer and just bowed a portable DJ unit. Featuring a foldaway design into a transportable 18 by 52 by 21-inch

container, the unit becomes a full-height floor-mounted control console. It can be supplied with the Clubman Two, twin turntables, power amp, mike and cueing headphones to choice, or without any units to incorporate existing deejay equipment.

Giddings has seen the disco expansion start in Manhattan, move into Long Island, upstate New York, New Jersey and Philadelphia, then take off in Chicago about nine months ago. Meteor also has been involved with installations in Florida, Atlanta, New Orleans, St. Louis, Dallas and Denver, but final confirmation to him that the technically sophisticated disco had arrived came with orders from Topeka, Kan., and Salt Lake City. He feels that California, although it's always had its fair share of locations, has been the last to "really get in the act."

• **GLI** (Gerantium Labs Inc.) is one of the most successful new breed custom designers that grew from the interest of a quartet of Harvey Sound employees. President Mike Klasco was instrumental in getting the chain into the disco act, and now is busy with a continuing group of more sophisticated disco products.

The new GLI 5880 creative controller due next month at \$675 will offer inputs switchable from phono to tape or other high-level source; cueing system; headphones with any input in one ear and program in the other; voice-over built into mike control, and a dynamic range expander. A new high-end product is a \$2,000 Super Pumper bass horn add-on capable of up to 135 dB with two 25-inch woofers and electronic crossover circuitry.

Klasco is also a believer in the quad potential at discos and is using a Sansui QSD-1 variomatrix decoder/synthesizer in the new GLI quad mixing console that also includes an SQ decoder and CD-4 demodulator. At \$6,000 the unit also offers four mike inputs, quad pan pots for each channel and a master reverb with "anti-bong" circuitry, plus an RG expander. He feels even in a stereo setup the QS synthesizer does a better job of getting sound through the

Steve Golub, assistant manager of the flagship store in charge of the disco room. Among the biggest movers are the entire GLI line, the BGW 250B/500D/750A power amps, Stanton 681-SE cartridge, Thorens 125-AB and Technics SL-1500 turntables, and McIntosh 2300 power amp. He sees portable units growing to half the volume, with an average \$1,200 package going to a mushrooming group of young, black deejays. He also points to the three-man repair shop on premises, and Harvey's "loaner" policy to prevent any devastating down-time.

• **Sansui** is typical of the hi fi company with firm credentials that is moving into the disco market. Gaining acceptance is the firm's entire "Definition" series, topped by "The Monster" BA 5000 power amp with 300 watts RMS per channel in stereo, or 600 watts RMS strapped for mono operation, at \$1,200. A step down is the 3A 3000 at \$900, with 170 watts RMS in stereo. The BA 3000 low distortion pre-amp complements the line.

Jerry LeBow, who handles Sansui advertising/promotion for the firm's Frank Barth Agency, believes the quad disco market is growing, with recent QSD-1 decoder/synthesizers installed in major discos in Denver and Steamboat Springs, Colo., by Sansui's Denver dealer, Sight & Sound, and in Seattle and Los Angeles. GLI, a QS licensee, is using QS variomatrix boards in two mixers, and he feels that with even the synthesizer mode the typical disco gets "a much more spacer effect" in its music.

• **Cerwin-Vega**, headquartered in Los Angeles, is another firm with top hi fi credentials that has developed a complete disco line after early acceptance of its high-power speaker systems. Called the "Bumper Group," the growing disco line features both single-cabinet speakers and modular systems, power amps and a new equalizer, Rob Lewis explains. He objects to the typical public address loudspeaker approach to disco sound, preferring C-V's slogan "Loud Is Beautiful—If It's Clean!"

Top of the speaker line is the L-48 SE (Super Earthquake) modified, improved version of the unit used to give the "Earthquake" flick Sensurround effect in tandem with custom BGW amplifiers, at \$950 each. Within a month a companion D-32 unit specifically for discos at \$500 each will offer two 12-inch speakers and high-frequency horns, providing a smoother response than the current V-32 model. Most popular power amp is the A-18001 at \$700 with 225 watts per channel RMS, with the step-up A-30001 with 365 watts per channel RMS at \$1,199. Both have built-in electronic crossovers for bi-amplified systems. Also new is a stereo graphic equalizer with 1/2-octave bands in the bass area, to sell at around \$500.

• Giant speaker companies such as **JBL** are expanding via disco growth into more amplifiers and JBL is pushing hard its "Ice Cube" 6233 amp rated for 150 watts into 8 ohms and 300 into 4 ohms. Of its two most popular disco speakers, the \$1,400 Model 4350 is rated

(Continued on page D-22)

**20TH CENTURY RECORDS
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**THE
DISCO
DANCEABLES**



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TC-2218 "BRAZIL" THE RITCHIE FAMILY

WT-5013 "GRANNY'S FUNKY ROLLS ROYCE" JUNIE

TC-2215 "HOLLYWOOD HOT" 11TH HOUR



Disc Jockeys:

How Professional Audience Response Takers And Spinners Seek To Get Their Crowds Up, Up & Away

By ELIOT TIEGEL

The disco disk jockey is a night owl who stands out on a limb each night. He has to musically motivate an audience audience of hundreds of people only there's no formal training ground which prepares him for this psychological guessing game using recordings as the stimulus.

There are some spinners who have shifted over from commercial radio into the pulsating work of disco record playing, but in the main across America, the people behind the turntables in discos small or large have gotten there without any indepth background in music programming.

Still, they seem to be doing the job—playing the music which stimulates, motivates, caresses, excites, invigorates, emasculates.

Without the record spinner, the discotheque wouldn't work since there are no automated clubs where machines play the music.

A human form is very noticeable within the disco and he physically manipulates the records on the turntables. But since many of them don't do much talking, their role is more subliminal below the surface than as a dominant personality factor within the club.

It is what they play—or do not play—that makes for a

successful evening or set or jam, depending on which person you are talking to.

Richie Kaczor is 22 and has been a spinner at Hollywood in New York City for two years. He is also director of the National Assn. of Disco Disk Jockeys—a body created as a liaison office between record companies and disk jockeys.

Kaczor got to New York via Asbury Park, N.J., where he worked the El Moroccan Room and then did some mobile stuff.

He says he feels his strength as a programmer is his ability to listen to a song and recall another record which has something in common with it and thus bamo—a natural mix or blend. "I play music the way I like to hear it," he says.

Kaczor says there are no guidelines for programming an evening's music—everything depends on the crowd and its mood.

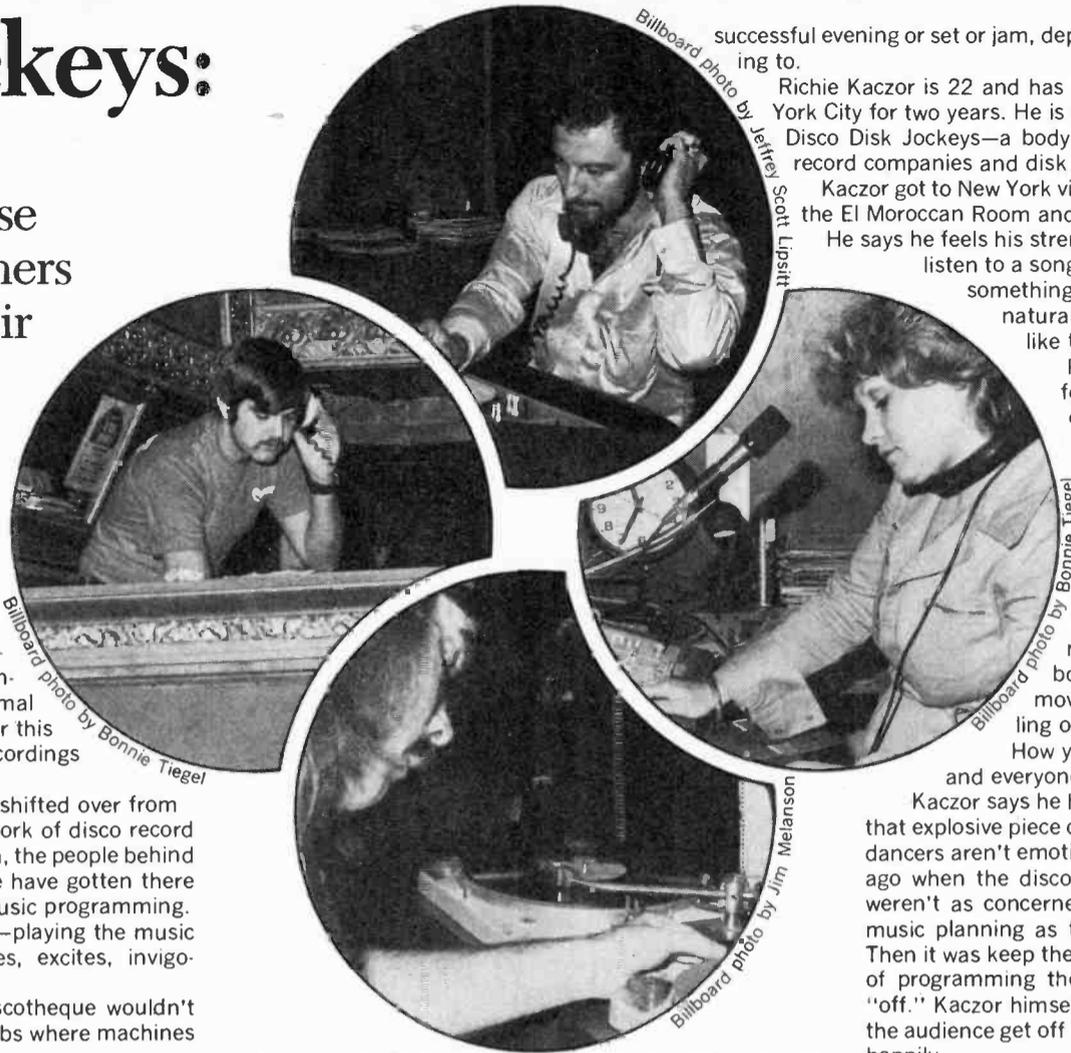
But there is one cardinal rule which emerges after speaking to a number of spinners: they all want to get the crowd up to a frenzy, a high emotional peak where there's plenty of body movement and the only thing that matters is that movement, that next step, that next bounce, that next glide, that next arm movement, that next bit of sweat trickling off one's forehead.

How you get to that peak is anyone's guess and everyone's challenge.

Kaczor says he has to make sure that he doesn't play that explosive piece of music at the wrong time—when the dancers aren't emotionally ready to go off the edge. Years ago when the discos first invaded the States, spinners weren't as concerned with the psychological aspects of music planning as their latter day confreres are today. Then it was keep the tempo happy; today, spinners speak of programming the right sounds to get the audience "off." Kaczor himself admits to "getting off on watching the audience get off on the music. It's reciprocal," he says happily.

Kaczor is concerned about keeping the beat similar. He even tries to play records with the same frequency range back to back. "Do It Yourself" by Gloria Gaynor has a lot of highs while "One Way Street" by Becket Brown which has the same tempo has more bass so that won't work. But the

(Continued on page D-8)



Billboard photo by Jeffrey Scott Lipsitt

Billboard photo by Bonnie Tiegel

Billboard photo by Bonnie Tiegel

Billboard photo by Jim Melanson

Deejays counterclockwise: John Luong: he makes his own mixes on the turntables at Boston's Rhinoceros, Debbie Backus: she brings Eastern sounds to the New York Experience in L.A.; Richie Kaczor: He keeps the beat constant at Hollywood in Manhattan; Mark Seavey: he spins music in the suburbs and at Cabaret in L.A. proper. Photo shows him working at Cabaret.



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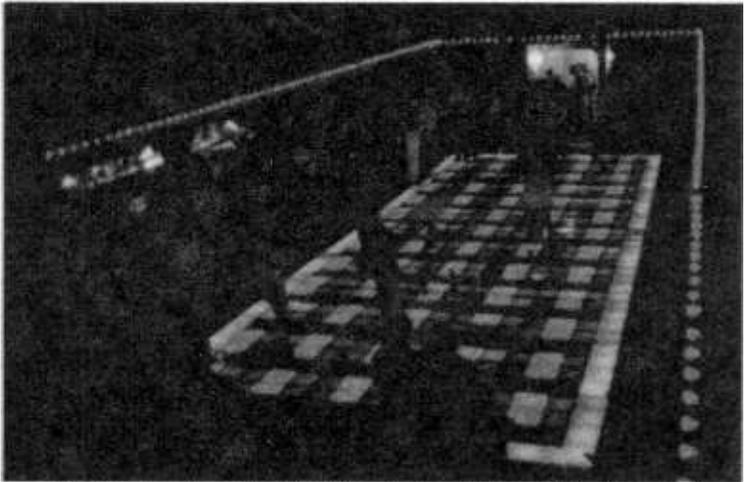


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Disc Jockeys

• Continued from page D-6

'Summer Of 42' theme by the Biddu Orchestra and 'Caravan' by Deodato have almost the same bass line, they flow right into each other."

Kaczor doesn't do much announcing. He watches the crowd and programs to its feet. He likes records which have "breaks" which feature a different instrument or sound.

He will use the electronics in the console to add bass or strengthen treble so he feels like he's creating a new sound.

There's nothing mysterious about the concept of starting off slowly and then building in tempo to get the dancers to that frenzied peak. Kaczor says too much frenzy is no good.

The beauty of being a disco spinner is the instant reaction from the audience to a new piece of material. "If the people clear the floor it's either because the new record's bad or the crowd is unresponsive." He says he gets around 10-15 new releases a week (singles and LPs) and listens a lot at home.

Debbie Backus listens to a lot of music at home also. She works at the new New York Experience in Los Angeles by way of Scottsdale and Phoenix and Asbury, N.J. And she's a friend of Kaczor's. "He's my idol," she exclaims while the Richie Family booms out at the Experience.

Debbie, 23, one of the few female disco disk jockeys in the business nationwide, spends considerable time at home listening to new releases so she can see "what goes together. This saves me the problem of worrying at the club what should I play next."

She says Kaczor sends her new records out of New York and also supplies her with a playlist so she can make the club's music as close to the New York scene as possible.

Like all spinners, Debbie plays to her audience's "needs." How does she know them? "By their screams and hollars. If they're not screaming they're bored and I know I'm doing something wrong and you can't have bored people at a discotheque."

Debbie has been a spinner two years and she finds some discernable differences between the New York and Los Angeles markets. There are too many other things for people to do in L.A. so people aren't as yet aware of discos there, she says. "If I say I'm a disk jockey, people in L.A. say, 'What station?'"

"In New York the discos run radio; in L.A. radio runs discos." By that she means music played first on discos in the East will get picked up by radio. On the Coast the stations don't worry about programming music which discotheques are playing.

Debbie feels her audience has a hesitancy to dance to a piece of music it is unfamiliar with. But "if people have confidence in the disk jockey they'll dance to anything."

Debbie has her singles in neat piles by category: new stuff, "real black" and "typical gay." (The club is private with an emphasis on black membership). What's typical gay? "Music that's always happy."

She likes to build to a high point and keep it there "for as long as I see people want it that way." She does little talking and wants the dancers to inquire about a new song. When everything's cooking Debbie says she's happy "and I feel I want to get out and dance."

Hollywood Breeze is the show business monicker for Daniel Clayton, 29, who heads up Music Unlimited Street Jocks in Washington, D.C.—an organization which specializes in on-location gigs and some club situations.

Breeze is a throwback to his days as a disk jockey on WOOK. He left that station six years ago and recently returned to broadcasting with a weekend job on WOL where he plays disco flavored music.

Breeze likes to emphasize that he's a personality and in his own words "I believe in exhibiting a lot of energy when I play." That means a lot of jumping around and verbal communication. He wants the audience to know who they are listening to. In fact, having visited New York and Los Angeles clubs, he finds spinners in both cities are reticent to open their mouths. That's not his trip.

"We have to be lively at all times," he exclaims. By "we" he means the 18 people working for his firm—including five gals—who are trained to go out on location and get people happy.

"All our people are trained to adjust to any environment," Breeze says, and by that he means his library and staff have to be hip enough to play the right records for the right folks.

"We've never been into a thing of black or white music," he explains. "Music has no color, but people react to different beats." For a white audience Music Unlimited DJs will play J. Geils or Elton John, making

sure the music is the "heaviest things they play."

"On the other hand we might have to go to a location where the audience is 60 percent black so we'll have to go to Jimmy Castor or Casey and the Sunshine Band."

Breeze, the only one in his organization with some radio experience, knows first-hand the difference between being on the air and on the street. In a studio he says he can't gauge an audience's reaction to a song. At a party he sees the response.

Breeze says his company is geared to breaking new songs and he takes an inventory on retail sales every two weeks. He puts out a playlist which he claims goes into record shops and from which consumers buy disco disks.

Breeze's firm has been in business two-and-a-half years. He feels there is a difference in what his people can do and what a gay, white disk jockey can do planning-wise. "The gay jocks can map the things they'll play; a black cat can't do that because you can't know before hand the number of people you'll have so you have to react on the spur of the moment."

Across the country, disco spinners are improvising their program-

(Continued on page D-18)

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Spirit of '76
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Bogart's
Odyssey |
|---|---|--|---|

Discos continue to grow in importance in the minds of record companies, yet most manufacturers still feel that discos are really best at getting a record started. And while most promotion people don't belittle discos as a means for breaking new product, they almost all agree that discos offer the best chance to get new records heard by the masses.

Because of the tightened radio station playlists, discos have become known as a location for testing the selling power of a new group. One company that has enjoyed remarkable sales strength from the discos is one-year-old Midland International.

According to label president Bob Reno, he moved more than 100,000 copies of the label's first hit, Carol Douglas' "Doctor's Orders," before the song ever hit the airwaves.

"Another case where we took the word of the discos was with Silver Convention's 'Fly Robin Fly!'" Reno says. "We communicate with disco deejays on a constant basis and decided to release the song as a single after they told us it was a natural, and the rest is history."

Reno says his label, and most of the others with black disco product, have only recently begun to get airplay in Los Angeles clubs which have been partial to white rock and roll.

"Up until now, we haven't been able to break through in the L.A. discos, but all of that has changed," he says. "As far as New York, they program everything and we are very pleased with our success."

Reno, like almost all of the other labels, goes through the Record Pool—a disco clearinghouse. He says by using the Pool, he is able to "eliminate a lot of floor traffic" and only service legitimate disco deejays.

Mike Milrod of Buddah Records also feels the Record Pool is an important promotion vehicle for record companies.

"Even though we have our own disco department, we still use the Record Pool, because we believe in what it stands for as a service organization," he says. "I really think that discos will continue to grow as long as there is a depression, because people are looking for ways to express themselves, and they do it on the dance floor in a sexual, sensual and sensitive way."

Although discos have been very helpful in building the careers of many of his groups like the Modulations and Black Ivory, Milrod feels that radio airplay is still the key to selling product, although disco play is helpful.

Norm Gardner of Avco Records concurs with this thought. He says that discos are usually overplayed in importance.

"Although we really think highly of discos, because they can get records started, there are times when we get perturbed because the deejays think of themselves as God," he says. "We are always having problems with illegitimate jocks, but all of that seems to be changing, and for the first time there seems to be a concrete tie-in between discos and stores."

Gardner is quick to point out that Van McCoy's ("The Hustle") has been a hot commodity in the discos with his trend-setting dance music, and this is one example where a dance craze started in the discos and spread outwards.

Delite Records' Reggie Barnes directly credits the discos with picking up on records before radio, and really getting them started. He says Crown Heights Affair, Pat Lundy, The Kaygees and Kool and the Gang have all enjoyed excellent response in the discos, prior to gaining entrance on radio playlists.

Harry Coombs of Philadelphia International says his label's City Limits single reached the AM airwaves only after it broke wide open in the East Coast discos. This sentiment for getting records debuted in the discos is echoed by most record company promotion people.

"With a black roster like we have with Gloria Gaynor, Crystal Grass, Joe Simon, Millie Jackson, The Creative Source and others, we depend very heavily on getting our product initially broken in discos," says Randy Roberts of Polydor-MGM Records. "Discos are still as important, or even more important to us, because they usually give our records the first chance, before it crosses over into the radio."

Perhaps the most active company in the disco market is Atlantic Records, which has implemented several innovative approaches as pertain to this "virgin" market.

Six months ago, the label hired Doug Riddick to begin a special disco department and since that time, it has become another key area for the company. Besides being the first manufacturer to begin servicing discos on a mass scale, it also introduced the first 12-inch, 33 $\frac{1}{3}$ disco disc. Since that time, most of the companies have also come out with product in this fashion, making it easier for disco deejays to program.

"Right after I started work here, I took one of the engineers down to a disco and showed him that a long-play single had a much greater range fidelity, and so Jerry Greenberg went along with me and we decided to

Large And Small Labels Push For Disco Exposure

By JIM FISHEL



Scepter photo



CBS photo



Capitol photo

B.T. Express visits New York's Record Pool (top). Kokomo's saxophonist (center) and Tavaras.

experiment," he says. "Since that time, we have come out with a large number of singles in this manner, and it is all really an outgrowth of the same thing that I did when I was a deejay."

Before beginning at Atlantic, Riddick was a disco deejay, who often would have his own long-playing singles cut in the same way to eliminate distortion.

"Latin and gay disco-goers have very keen ears and because of this we have to put out the best possible product in the best possible way," Riddick states. "I still listen to all of the competition's product, so that I can keep attuned with the whole disco market, because that is a key element in working on this new frontier."

Riddick says a good record is anything that is different, and most good disco deejays take a chance on all types of product, regardless of its musical genre.

Through the Atlantic philosophy of one-to-one contact with disco deejays, the label has successfully built the careers of many acts in this area, including the Spinners, Blue Magic, Jimmy Castor and the Average White Band.

Henry Stone of Miami's immensely successful T.K. Records says his main strength lies in the ability to give discos the exact records they are looking for at any specific time.

"We never go into the studio with the idea of producing a disco single, instead we just record the right songs at the right time, and because we have the beat, sound and feel, disco deejays trust us," he says. "We can't tell them what to play in their clubs, so we just give them quality dance material by acts like K.C. and the Sunshine Band, George McCrae, Betty Wright and Gwen McCrae."

Several labels follow a slightly different route and sometimes attempt to cater to the needs of discos with product geared at that market, almost entirely.

Twentieth Century Records has one of disco music's most popular performers—Barry White—on its roster. In order to meet the growing needs of the growing disco scene, the label version of White's Greatest Hits, that will only be available to disco deejays.

According to the label's Paul Lovelace, 20th Century will continue to actively promote in the disco area, because he feels it is still on the way up.

"We have had very good response in discos with product by Barry, Love Unlimited, Leon Haywood, the Eleventh Hour, the Fantastic Four, and most recently with The Ritchie Family," he says.

Mel Cheren of Scepter Records says disco-mania is far from an overnight fad.

"Although some of the clubs will fall by the wayside along the way, there are still enough that will survive, because people never get bored with music when it keeps changing," he says. "Because most of the things that we put out are finished masters, we depend on the feedback from the discos, and several times they have turned us on to import hits like 'El Bimbo.'"

When Scepter picks up a record like this, it looks for several key elements, according to Cheren. These include pop appeal, r&b appeal, disco appeal and especially radio appeal.

Besides the label's highly touted B.T. Express and South Shore Commission, Cheren is also looking to the future with groups like Don Downing, The Chequers, Ernie Bush and the Armada Orchestra.

Capitol has responded to the disco market with a full scale project under the direction of Skip Blackburn. It includes special mailings, special edits and a special disco disk series (that is similar to Atlantic).

According to Capitol's promotion head Bruce Wendell, Blackburn stays in direct contact with all of the label's key people, as well as with stores. He says this is most successful in New York, where "everyone is into the disco trip and the disk jockeys are real professionals."

Besides the usual array of black performers like the well-accepted Tavares and Natalie Cole, Capitol has also had disco success with Paul McCartney and Bobby Keys.

RCA has been laying low with discos until recently, but has now gone into it full-steam, according to disco coordinator David Todd. He says many companies are killing the disco market by releasing far too much product for the disco deejays to consume.

"It's getting kind of crazy as far as discos go, especially when you have people like Engelbert Humperdinck going to Philly to record a disco release," he says. "RCA is going into this market slowly but surely with acts like Faith, Hope and Charity, Rockin' Horse, Zulema, Tymes, Vicki Sue Robinson and Silver Convention."

Perhaps the strangest twist to musical acceptance in the discos, concerns jazz. CTI Records, with its roster of soulful jazz artists, has had remarkable success with artists like Hubert Laws, Grover Washington Jr., Esther Phillips, George Benson and Ron Carter. The label's Tony Sarafino credits this to the fact that CTI makes good dance records, that are also good jazz records.

"I have a direct line to our president and producer

(Continued on page D-16)

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GLI

Mobile Discos Rolling To Campuses, Military Bases, Almost Anywhere

Party Discos Big Chicago Business

By ANNE DUSTON

Attraction of permanent discos to the money-spending public is being more critically perceived by other types of establishments who are turning to the portable disco setup to fill their coffers, and many promotion-minded disco organizations are preparing for the expected deluge of jobs.

The staid, conservative 50-year-old Conrad Hilton Hotel on Michigan Ave. will turn its elegant Boulevard Room into a swinging portable disco during a February convention, as a way to compete with the proliferation of posh disco clubs on Rush St.

The light and sound show will hopefully attract the 12,000 conventioners attending the Midwest Beauty
(Continued on page D-32)



Disco On The Run co-owners Ilene Raskin and Jeff Baugh pause during normal hour of set up time for their New York operation, which is seen (right) set up and ready for the party to begin.

The Jumping Military Disco Scene

By LARRY OPPEN

In 1958, before discotheque was known as discotheque, Bob Tooley was running his own version of Dick Clark's American Bandstand on television, beginning what has since evolved into a multi-unit corporation called "Disco on the Go," an operation consisting of five Dodge Van mobile units operating independently of each other.

One of these disco shows is run by Art Spencer, an ex-disk jockey and retired Navy man who operates his mobile unit out of San Diego's Spring Valley area. Spencer joined forces with Tooley four years ago and is currently doing shows under his own banner, "Art Spencer Discotheque," working the military disco scene and covering this specialized market throughout San Diego and the Southern California area.

"Although Bob was instrumental in getting me started," he says, "I don't work directly for him or his wife Felicia, who runs her own show and who I believe has the world's first all-girl show in Southern California. I operate my own discotheque with Glenn McAllister, a professional disk jockey, and Jerry Smith, another disk jockey under training who will eventually be on the board doing his own show, working for me. Together we've handled the 32nd Street Naval Station in San Diego, Camp Pendleton, the Marine base at 29 Palms, March Air Force Base, George Air Force Base, and Norton Air Force Base, private military parties as well as those given by squadrons, divisions and ships, and associated organizations such as the Veterans of Foreign Wars and the American Legion."

Because discotheque is a popular form of entertainment for members of the military, with permanent disco clubs like the Odyssey and Barbary Coast in San Diego
(Continued on page D-16)

Florida Provides Hot Area For Mobiles

By SARA LANE

Bo Crane has been one of several behind the rapid rise in Florida discotheques. He's installed systems in most of Miami and Fort Lauderdale discos and has served as programmer, operator, general overseer as well as spinning records. Six months ago he expanded his burgeoning operations and invested a good \$10,000 in equipment and additional monies for a van for his mobile discotheque which is simply called Bo Crane Mobile Discotheques. "Not a fancy or even innovative name, but I think it best describes what it does. Then too I have a certain following from my various disco operations here, and like Miami band leader Jerry Marshall who calls his firm Jerry Marshall Orchestra, I think Bo Crane Mobile
(Continued on page D-16)



Disco On The Run photos

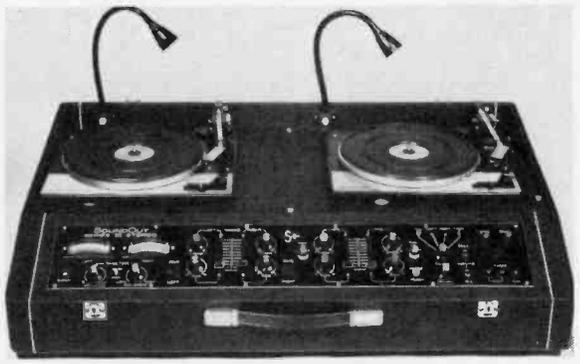
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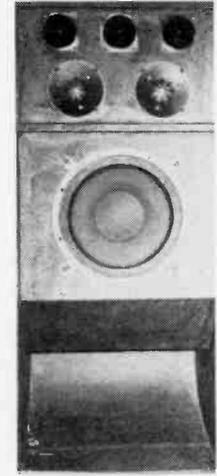
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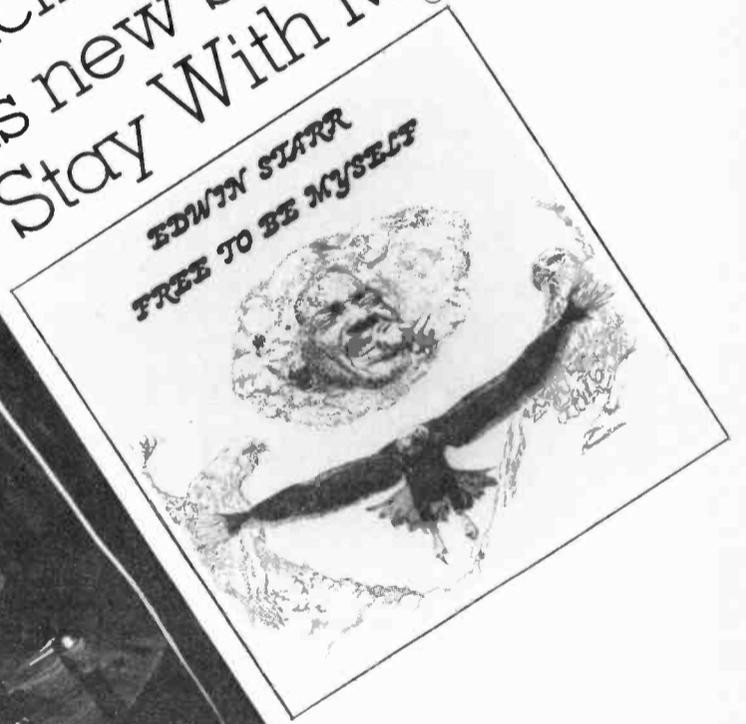
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Disco Boom Builds Acts

By NAT FREEDLAND & JEAN WILLIAMS

From the Average White Band to War, any soul-oriented act that turns out longish cuts with a powerful dance beat can be said today to be a disco artist.

But there are many of the hottest currently creative talents and artists whose success is especially identified with disco exposure.

Gloria Gaynor, generally acknowledged the Discotheque Queen, set an early style of intense vocals with disco backing. "Never Can Say Goodbye" and earlier "Honey Bee" established the previously little-known New Jersey-born vocalist.

The Ohio Players and their string of imaginative novelties have come a long way after they got together in Dayton in 1968. The eight-man group has been a national phenomenon since "Funky Worm" and disco exposure was a major factor in giving them their first No. 1 single, "Fire" when they switched to Mercury. They're still riding high with "Skin Tight" and their current hit, "Sweet Sticky Thing."

Graham Central Station exploded out of a disco base to get Warner Bros. first No. 1 soul ever, with "Your Love." Leader Larry Graham is of course best known as Sly Stone's long-time bassist.

The remarkable run of Hialeah, Florida's T.K. Productions is still going strong as K.C. & the Sunshine Band, the Sunshine Band minus K.C. and Gwen McCrae all join George McCrae as top-selling artists. Particularly striking is the fact that many of the T.K. hits seem to be variants of the same basic rhythm track and melody line that started the whole thing with George McCrae's "Rock Your Baby."

K.C., of course, is the very hot and very young writer-producer team of H.W. Casey and Rick Finch, who did everything in the studio except sing the lead on "Rock Your Baby." Casey got started in the record warehouse next door to the T.K. stu-



T.K. Productions photo



Warner Bros. photo



Motown photo



Epic photo

Some of the few prominent disco-famous acts (top to bottom): Gwen McCrae, Graham Central Station (left middle), Eddie Kendricks and Labelle.

dio while Finch got into the studio as the lowest-rung engineer. Finch, 20, plays bass on the team's productions besides handling the audio controls. Casey, 23, is the band's lead vocalist and plays keyboards.

Ten funky Britishers from a variety of groups ranging from avant-garde King Crimson to Joe Cocker's Grease Band got together in 1973 to form Kokomo and have established themselves as a bona fide U.S. disco sensation with songs like their version of Bobby Womack's "I Can Understand It." Their distinctive floating vocal harmonies come from use of no less than four lead singers.

Van McCoy, the man who made the hustle a worldwide household word and the latest dance craze, is undoubtedly the hottest disco discovery of the year. He's been around for a dozen years, as a writer and production wizard, but it took a New York disco step to give him the style identification needed to make him a superstar. He led other groups recording material quite similar to what ultimately turned out to be the hustle, on other labels during the last couple of years.

Motown naturally has no shortage of disco product and the Commodores have perhaps emerged as the soul factory's most disco-identified group with material like "Machine Gun." It's given the veteran sextette a much better life than they had on the chitlin' circuit or as opening act for the Jackson 5. And of course, Eddie Kendricks' "Boogie Down" with its extremely basic lyrics and lengthy, hypnotic instrumental sections, not only established the former Temptations tenor as a soloist, it set the mode for Motown's disco direction.

Consumer Rapport was assembled for a studio session to cut "Ease On Down The Road" from the all-black Broadway musical, "The Wiz." The song took off as a disco smash and a permanent group was organized.

Scepter's B.T. Express was established via a powerful disco merchandising campaign that won a Billboard Trendsetter Award last year. The seven-member band featuring big-voiced vocalist Barbara Joyce is more than one-hit aggregation, as "Do It Till You're Satisfied" was followed by an almost equal monster in "Express."

The very newest disco discovery as well as the latest thing out of Philadelphia is 20th Century's Ritchie Family, named after producer/arranger Richard Rome and basically a studio group. "Brazil" was the old standard done in an arrangement (Continued on page D-20)

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The Military Disco Scene

• Continued from page D-12

being credited with spurring interest in this field for the servicemen going off base, Spencer reports that he maintains a heavy schedule which keeps him and his wife Jane, who is the booking agent and manager of the show, busy all year.

The exclusive military market has become very lucrative for his mobile operation and he's developed his own show to a point where it's been an enticement for personnel to remain on the base. His setup transforms their entire club into a disco complete with atmospheric lighting and sound required to successfully turn their facility into an entertainment center.

To accomplish just the right atmosphere, he utilizes strobes, black lights with black light signs, spotlights, projectors for special effects, and quality radio equipment such as CMA 120DL Bozak mixers, Crown amplifiers, Cerwin-Vega speakers and Garrard turntables, which he prefers to use exclusively because they conveniently have their cues up front.

"Our show is different from most discotheques," he said. "We can change the mood to suit every taste and every occasion, from a night club act to a private party. While we're on, we sit at the turntable like a radio station disk jockey, and take requests, which is something a lot of the other shows aren't doing. Besides this, we're able to run anything from 1930 to 1975 because retired military and a lot of groups like the Fleet Reserve Association, VFW and American Legion book us with specific instructions to play oldies and middle of the road. So we provide music from the 30s and 40s such as Artie Shaw and Benny Goodman for their benefit.

"But the kids like hard acid rock, and we have the capability to put on a full-scale production, complete with live Go-Go dancers, backed by Iron Butterfly, Led Zeppelin or David Bowie."

To keep the show lively and interesting, Spencer employs the use of crowd pleasers, running concerts and giving away records, promotional T-shirts and posters, all of which he said are popular with the crowds.

Like the other mobile units within Bob Tooley's unique operating circle, Spencer has access to 6,000

Labels Push

• Continued from page D-10

Creed Taylor and since I know the discos, I tell Creed exactly what kind of thing they are looking for," he says. "When he records new songs, he does them with discos in mind, although he never compromises producing good jazz for commercial sales."

He says that jazz plays no real part in the disco acceptance, it's just the fact that CTI makes "good dance records and that's what people are looking for these days."

One of the smallest disco labels to emerge with success is New York-based Cotton Records. According to Cotton's Rich Pampinella, the company is trying to eventually develop into self-contained entity like Philadelphia International.

"Our president Sonny Casella was the man behind 'Brazil' and he is actively trying to build Cotton into a label that can record in part or as a unit," Pampinella says. "We call it the Sound of New, New York, or Sonny."

Thus far, Cotton has released three singles, all meeting with considerable success, including Dooley Silverpoon, Jeanne Burton and Black Rock.

records which are categorized and color coded for the operator in order to minimize any downtime between songs. When a particular song is requested, the disk jockey merely has to turn in his seat, refer to the area where the record is located, then thumb through the alphabetized stack until the recording is found. Each record contains basic information he can use such as the year recorded, the tempo, and introduction time which is needed to advise him of the amount of lead-in time he has in order to help him pad the music to play the show tight.

Occasionally, Spencer runs into difficulties with amateurs who are out to ruin his business by attempting to break into the market. "But they don't last long," he said. "After a month of less than professional performance, without the ability to hold an audience, these amateurs are usually dropped, and we're called back to get the show rolling again."

Florida Area

• Continued from page D-12

Discotheques mostly aptly describes what I do," the youthful, bearded University of Miami graduate explains.

Crane feels there are two reasons why discos—mobile or non-mobile—are the current craze. "First of all the economy slowdown has affected most people's pocketbooks," he says. "It's cheaper to hire a mobile disco than to hire a three-piece band. Then too, discotheques are socially acceptable now. There isn't a social stigma attached to bringing in a phonograph player to entertain at functions. A few years ago no one would have thought to use records as musical entertainment. They looked down at this. Not any more. In New York the most expensive limousines pull up to discotheques discharging elegantly dressed customers.

"Of course," he continues, "a mobile disco is more than merely a record player. I've spent a good deal of time and money to put together a really good sound system."

Crane uses a Panasonic Technic turntable, the SL 1500, a Bozak CMA 10-2-D mixer, two Crown DC-300-A amplifiers, and JBL 43-30 speakers. He also has an 8-track tape deck for playback.

He does the usual weddings, bar mitzvahs, and private parties.

"One of the big things we're doing now is the Oldie Goldie-type party. That's really catching on. At several, people have come dressed in the 40s and 50s fashion—you know, bobby sox, saddle shoes and whatever. A couple of times I've gone in costume too. I look like a one-man Sha Na Na," he grins.

With a library of over 7,000 records, Crane can provide music for whatever his client wants. "If they want music for a dinner party, we play dinner music while they're eating, then maybe we'll go into some Sinatra tunes. And when things get going we'll play Barry White, LaBelle, Betty Wright, K.C. and the Sunshine Band—whatever is current. For an older crowd, I'll omit the hard rock. With a disco you can cover all styles of music. I find out what type of an affair it is, the age demographics, location, number of people attending and the program from those statistics."

Another selling point Crane says is that disco music is continuous whereas a band works 40 minutes with 20 off—Miami union ruling.

Currently he's preparing a product presentation for RCA Records for their albums and 45s. It will incorporate a slide show with tape

(Continued on page D-20)

Harvey is Pro Disco.

Sound disco advice from Harvey, The Home of the Professionals.

The difference between home hi-fi and disco equipment.

If home equipment goes out, the most you suffer is an inconvenience. When disco equipment fails, business stops.

The demands you put on home equipment are slight by comparison to what happens in a disco. Sure, you may jack up the volume for short periods, but most of the time, home equipment just loafs. Disco equipment operates at full capacity nearly *all* the time—sometimes without even as much as a break between songs (the DJ's mixing style.)

The Harvey Disco Professionals recommend disco equipment only after they are absolutely satisfied that it can withstand the demands of disco use. See what we mean.

The Phono Cartridge and Stylus.



You would never dream of subjecting your home phono cartridge to the stress of *back* or *slip cueing*. Many home cartridges won't survive the potential damage of an accidentally dropped tone arm.

One cartridge Harvey recommends for disco use is the **Stanton 681SE** because it is designed to be strong enough to cope with the strains of disco use. It can track at a heavier stylus force (for cueing, etc.) and still provide the full fidelity that the best disco's demand. A lower-priced model, the **Stanton 500AL**, has all the necessary strength of the 681SE, with a slightly less extended range.

Regardless of the cartridge recommended, the Harvey Disco Professionals always insist that their customers have at least one spare stylus on hand.

The Turntable.

Before the Harvey Professionals can recommend a turntable for disco use, they must analyse several factors.

For instance, does the disco's floor bounce so much that the vibration is transmitted back to the turntable, causing the stylus to skip?

Two other types of feedback can cause equally annoying headaches for the DJ. Mechanical feedback occurs when powerful speakers actually cause the building structure to vibrate, transmitting the vibrations back to the turntable. Acoustical feedback causes the same type of problem, except that it arises when the speakers transmit their vibrations through the air.



THORENS TD125AB/MARK II



TECHNICS MODEL 1500

To lick feedback problems, the turntable design must provide for sufficient isolation from the feedback sources. One turntable recommended by the Harvey Disco Pros is the **Thorens TD125AB Mark II**, providing an excellent tone arm, an isolated, balanced platter, a built-in speed strobe and unmatched reliability.

Another critical disco requirement for disco use is starting torque for virtually instant cueing. The Harvey Disco Pros feel the new **Technics Model 1500** is unsurpassed for starting torque.

The Pre-Amplifier.

Contrary to home pre-amps where the race is on to see who can jam more controls onto the faceplate, the ideal disco pre-amp should be as simple as possible. Most of the audio controlling should be accomplished with a mixer.

If additional hardware is desired (ex. equalizers, reverbs, quad decoders, etc.), this can be added via tape monitor circuits. Few basic pre-amps combine simplicity with the flexibility of two tape monitor loops (for add-ons) like the **GLI 3200**, designed specifically for disco use.



THE GLI DISCO 3200 STEREO PREAMPLIFIER/GLI DISCO 3800

The Mixer.

This is the "brain" of a disco set up. There's a big difference between mixers used for recording and a disco mixer.

GLI, an amazing company devoted exclusively to the design and manufacture of disco equipment, offers the **GLI 3800 mixer**. The Harvey Disco Pros feel a brief description of the GLI 3800 is enough to make it clear why this mixer has become the favorite of disco operators.

The GLI 3800 provides two separate adjustable stereo phono inputs with a transition slide pan control for the smoothest *segues*.

But most important is the 3800's complete *pre-cue facility*, which allows for professional *pre-cueing* of mixes without interfering with the program output.

The Harvey Disco Pros stock the full GLI line of disco products. Like the 3800 mixer, all GLI products are designed to help the disco operator deliver truly professional results.

The Microphone.

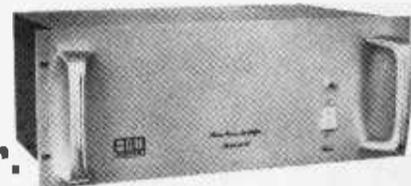
The DJ's microphone must be capable of rejecting unwanted noise emanating from the rear. The Harvey Disco Pros recommend *cardiod* pattern mics, and also specify mics with a *bass roll-off* to avoid boominess when the mics are used at close talking distances (almost always the case in discos).

Furthermore, low impedance, balanced wiring will preclude *high frequency roll-off* and susceptibility to *hum*.

Among the Harvey Disco Pros' favorite mics for disco use are the **AKG D58E**, and the **AKG D558** (which

includes a built-in gooseneck stand adapter—a must for keeping two hands free for simultaneous turntable/mixer operation.

The Amplifier.



For disco use, an amplifier must be rugged far beyond the normal call of duty. It probably will operate at full capacity for hours on end, day after day.

The Harvey Disco Pros usually recommend the **BGW Models 750A, 500D, and 250B** (the amps that shook you in "Earthquake"), and the **McIntosh Models MC 2105, MC 2300 and MC 2505** for the highest reliability and the clean, dynamic sound that can make or break a disco.

The Speakers.



Speaker selection and placement truly requires the knowledge of experts like the Harvey Disco Pros. The many influencing factors, like *speaker efficiency*, *power handling*, *room size*, and *acoustical characteristics* all must be carefully weighed in designing a system.

The Harvey Disco Pros' wide selection of makes and models from **JBL Professional, GLI, Bose, Bozak, Meteor**, and others, permits unprecedented flexibility in solving this most critical disco need.

There's also a big difference between regular hi-fi salesmen and disco equipment salesmen.

Harvey in no way wants to discredit the knowledge and skill required to service the needs of the home hi-fi enthusiast—our business was founded in this field. But our regular hi-fi salesmen will be the first to admit that when it comes to disco, they'll leave it to the Harvey Disco Pros.

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Photo by Mitch Weinstock



Billboard photo by Jim Melanson

Disco deejays (from left) Scott Tuckman: the brunt of his audience at the Sun Devil Lounge in Phoenix is collegiate; Mike Capello at Le Jordia, New York; Jane Brinton with Stevie Wonder.



Aristocrat Discoteques photo

Disc Jockeys

• Continued from page D-8

ming, so Breeze is in line with national actions. There is no way ahead of time to plan out the music for the evening for no one knows the size of the crowd nor its mood.

"If you don't program the record at the right time," says Artie Feldman, 30, "you're screwed. And when the kids scream the second or third time they hear a new song you know you've got a monster." Feldman has been a spinner at Chicago's Den One for one year. He's a former vocalist who has on occasion done his own disco mixes.

He "loves to break a new record." He will announce a song at the right moment, noting he doesn't want to sound like a Top 40 jock. "People don't want to listen to the radio on a Friday night. They want to dance."

Feldman booked Gloria Gaynor for two shows—the only time the club had any live talent. Otherwise its records for the predominantly

gay and black patrons. He listens to new releases at home and will hold onto something "until I know where I can put it."

The formula for programming? "Listen to the rhythm and look at the crowd to figure out where they are. You want to keep them in a mood that is up. Records get louder and softer but the rhythm stays the same."

Feldman prefers to program female vocalists. "Chick vocalists have a high pitched range that holds people's attention." He plays new records during the early 9-11 p.m. hours after hearing them at home. "I want to hear how they sound in the club," he says. "After 11, people want to hear the new things mixed in with the established things."

Advance programming? No way. "Sometimes you can boogie them and boogie them and they'll sit at the bar, so I'll play some new music because if they're going to sit at the bar they might as well be exposed to it."

Feldman once played a demo of a ChiLites tune. "Not many people got off on it," he recalls, "so they didn't release it."

Scott Tuckman, 21, is the program director for a new club in Phoenix, Sun Devil Lounge. He comes to discos from Las Vegas radio and has worked in such discos in Phoenix as the SOB Room and Prof. Pudge's.

Tuckman says he plays a conglomeration of sounds which fuse the key elements in disco music from New York, Los Angeles and San Francisco with Phoenix's own tastes to come out with: Van McCoy, Faith Hope and Charity, Hamilton Bohanan, Bachman-Turner Overdrive, Edgar Winter, Trammps, Tavares, B.T. Express, Gloria Gaynor.

The club is near Arizona State so that's where the brunt of the crowd comes from. Tuckman says most clubs in Phoenix won't play anything which has "objectionable lyrics. This is a population which is conservative and cowboy." "It's

been hard for discos to overcome the country sound."

Like Washington's Hollywood Breeze, Tuchman has a good comparison between being a radio DJ and a disco spinner. Top 40 means a hard sell personality and talking to one microphone. You don't have any one-to-one situation with your listener. At the club there is physical contact and you can talk slower or not talk at all.

Tuchman says he likes to play music in cycles—"going through 8-15 solid cooking tunes which will clear the dance floor and then get the people sitting down to get up." Arizona's liquor law says the bar has to close by 12:45 a.m. so he programs his powerful records so they are all played by midnight-12:30.

He receives new releases from three sources: Provocative Productions and DJ Picks, both in Los Angeles and Associated Distributors in Phoenix. His formula for selecting new material for the club: "if I like

the song within the first 10-20 seconds it'll go."

John Luongo of Boston's Rhinoceros has his own method of creating "new sounds." He takes two copies of the same song and as the first is half way through, he starts the second so that the music weaves from a mid point back to the launch point.

"You make a new record this way," the 25-year-old spinner says. "It's becoming more common to mix your own record this way. Sometimes you can take a bland record and remix it to make it a monster. In a regular night I might take an average of 10 songs that I want to give special preference to which are short time lengths. The records come in at 2:50 for radio play so we have to lengthen them."

Luongo tries not to repeat a tune during an evening, but if he has a strong new record, he'll play it during the first half of the evening, and if it gets the crowd crazy, he'll re-

(Continued on page D-38)

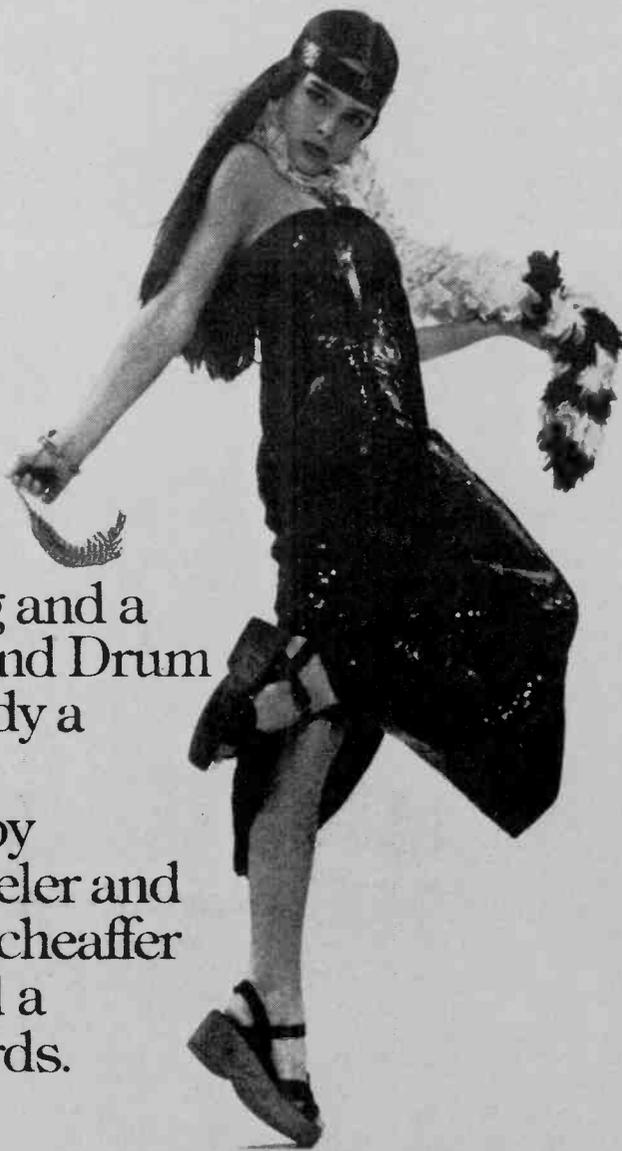
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Discos: Music To Move To



Happy couple at Dimples in Tysons Corner, Va. (above) just won \$200 in a contest dance. Marilyn McCoo of Fifth Dimension tries a Dimples T-shirt at K St. in Washington, D.C. (circle right). Members of the Dells and Fifth Dimension get "grogged."



Ankers photo



Ankers photo

Andrick Studios photo



Ankers photo

"Grease" national touring company visits Tysons Corner Dimples (above). Carol Douglas and deejay Ritchie Del Geurcio (middle below) visit the Paramus, N.J., Dimples and Main Ingredient stop by Dimples in Philadelphia.



Dimples photo



T.K. Productions photo



Avco photo

Disco acts (from left): K.C. & the Sunshine Band, Van McCoy and the Commodores.



A&M photo

Disco Boom

Continued from page D-14

that combined Barry White's Love Unlimited Orchestra style with MFSB licks. Now the group has an entire imaginative album of similar novelty treatments of oldies. The Ritchies thus become the first to combine disco sound with the art deco nostalgia craze.

The Kay Gees got started as a New Jersey high school r&b band and got taken under the wing of the Kool & the Gang organization. "Keep On Bumpin'" featured their distinctive style of massed synthesizers and was their first hit.

Wes Farrell's Chelsea label brought back Monti Rock III in his new guise as Disco-Tex with "Get Dancin'" which also kicked off Kenny Nolan as perhaps the most consistently inventive disco song-

writer. Nolan has just started recording as an artist on A&M.

"We have found that the people who started and stuck by Labelle are the gays and bi-sexuals, and as these people moved into the discotheques, they took us with them," says Nona Hendricks a member of the Labelle trio.

She admits their spaced-out garments are a vital part of their attraction to the gay set, explaining "the gay people seem to jump on new trends first, and without fear," she adds.

Hendricks claims the group does not necessarily record what it feels are disco tunes, including "Lady Marmalade" and its newest record "Messin' With My Mind," but she says, "our music takes you on another trip. You can dance to it, but you find yourself thinking about what we are saying and taking in our message.

"Most discos play 45s," she con-

tinues, "but we find they even play our LP cuts. We frequent these clubs particularly in New York, Boston, Los Angeles and San Francisco because they really turn us on."

To show their appreciation to discos, Hendricks, Sarah Dash and Patti Labelle who form Labelle recorded the tune "Cosmic Dancer," writer by Hendricks and dedicated to discotheques.

"This song deals with a guy and a girl going to a disco to pick-up partners. These couples vow to take the relationships as far as they will go, be it one day, one year or forever," says Hendricks.

On the other hand, veteran singer Joe Simon has come to the youth of America via the same route. Only with Simon the Southern states seem to be his strongest supporters.

"Discos are responsible for bringing me back into the music industry," he says, continuing, "I admit

that there was a terrible slump in my career pre-disco days.

"When I wrote 'Get Down On The Floor' and 'Music In My Bones,' (both disco hits) I realized while producing these tunes that I should update my material and get with the groove.

"At that time, discos just getting off the ground, and not many artists were hip to them. I knew the time for me to approach them was right, and it worked."

When speaking of the Southern states, he adds that in this area, his most ardent fans were older persons who could relate to his message.

He admits that this situation existed because of his bluesy sound.

He claims that even in very small towns in Mississippi, Alabama and other Southern states the people are moving to discos for entertainment which is not only changing his audiences but broadening them.

Florida Area

Continued from page D-16

narration and music being piped over his systems.

"After dinner and slide presentation, we'll turn the place into a discotheque. The record companies are taking advantage of mobile discos—they're a viable form of entertainment for almost any kind of function." Crane feels that promotion is an important aspect of his business. He's begun a heavy mailing with a graphically impressive brochure. He's taken space at the upcoming Miami Singles Convention where his unit will be on display.

"By the end of the year I intend to have three mobile discos in operation. I really haven't concentrated on it so far, but now with advertising and promo I'm sure it will go on a fulltime basis," he concludes.



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 ○From the album "To Be True"
 ■From the album "Universal Love"





GLI photo



GLI photo



Meteor photo



C&A photo

Sound and lighting at The Soho Place in Manhattan were custom designed by owner Dick Long, whose Disco Sound Associates also is a leading systems installer/designer. Deejay Bruce Bongiorno is seen checking out prototype of new GLI 5880 Creative Controller, with twin Thovens TD-125AB turntables and special lambswool slip-cueing pads; Zero 88 (U.K.) lighting console; Sony 850 open-reel tape deck; a Crown D-60 power amp and 12 BGW amps, including the 250B, 500D and 750A models, and a Pioneer electronic crossover modified for disco use. The Soho Place in Manhattan is kept alive with powerful speaker battery including sets of GLI Disco 3s, Disco 3s with high end, Disco 4s and a Community Light & Sound "Ex-

tended Leviathan." Two experimental GLI bass horns were on loan as well. Hanging amid balloons is one of two tweeter arrays using JBL ring radiators with special protective circuitry, all by Disco Sound Associates. New soundproof control room at Meteor Light & Sound (second from right) incorporates a number of firm's lighting controllers plus its Revox open-reel tape deck, Clubman Two disco mixer, several Lamb audio mixers, Beyer mike, HK Citation 16 amp and two Technics turntables. Seen through the double-glazed glass is new Meteor portable DJ system. C&A Light's "Light Hustler" (far right) adds to mood at Rumbottoms, Hollywood, Fla.

A Billboard Spotlight

Disco Sign

Continued from page D-4
for 4 ohm operation. The other model, the 4-way 4341 at \$1,200, while being rated for 8 ohm actually delivers in the range of 6 ohm. The 4350, often called the "Texas Bookshelf," has to be bi-amplified, says Peter Horseman, manager of the professional division. "It's 250 Hz

at the low frequency crossover and that would mean a choke so large that we have to bi-amplify." This is accomplished with one 6233 amp using each of the two channels for the job.
Another giant speaker firm ready for the disco explosion simply because it has so much product is Altec Sound Products, where Irwin Zucker, product manager, says the Voice of the Theater A7-500 at

around \$530 and the Valencia 846-B at \$479 are both very popular. Altec has also the 9849-8A (gray paint finish) and 9849-8D (oak) at \$390. Heart of Altec's amplifier line is the 9440 at \$999 with 220 per channel into 8 and 440 into 4 and bridged for 800 watts in 8 ohms mono. Its aptness for discos includes bolt-on fan cooling accessory, three range VU meters, all front-panel operation, direct or balanced line oper-

ation and power protection circuit. "It won't go down under any but catastrophic conditions," Zucker says.
A budget priced speaker line for discos that don't require very high volume, or large area coverage, is manufactured by BML. The bass design is the subject of a patent application, and the tweeters are piezoelectric. The units, called Tracer 2, can handle 100

watts of power each, and are robust enough to eliminate equipment failures, at a \$160 price.
Lee Windmiller, Windmiller Sound, custom designs wood speaker cabinets from two to five feet high, with the largest made of 3/4-inch plywood, equipping them with brand name drivers such as Electro-Voice, JBL and Wilder, to fit specific room requirements. Windmiller believes in simple operation, and has designed a room mixer, cue channel control and fault control system with a minimum of switching functions "so as not to distract the deejay from his primary occupation with the music." The mixer has stereo pots for simpler turntable change, and eliminates the talkover button. The cue channel control has three buttons select for sound sources. Enough switching is included in the fault control system to determine by phone where the problem is, while at the same time, sound is maintained independently.

No tonal change switches are included on equipment that only requires about five minutes to learn to operate. "Most deejays are not technically oriented, and when you give them bass and treble controls, and all the switches found on commercial product, you are just asking for trouble."
Disco Products has a competitively priced portable stereo mixer at \$350 with space in the unit to incorporate a turntable. The controls, in four sections, will feature tape, mike and turntable faders and master output with bass and treble equalizers, with 15 dB cut or boost rotary pot. All sliders are capacitor coupled to prevent dc into pot. A voice-over button has a 2 1/2 second automatic rise time when released. A monitor level control is included for the five-button cue select.

The self-contained console is designed for standard 19-inch rack mounting, with 1/4-inch jacks, and is the first of three mixing boards and consoles planned.
A 12-way solid state chaser by Diversitronics can be controlled by audio or automatically, with seven different special effects, including sequential or multi-directions. The six-foot lengths have 1,500 watts incandescence per channel.
Maytronics has been showing a color organ to tie overhead lighting to audio, and will be going national with a line of six models, including strobes, organs and controllers, in November, with multi-functions.
A two-channel mixer "all the way through" including the 3-select cue for tables and deck is designed and built for rack mounting by Sound & Light Co., says president Jim Hildebrand. Plug-in modules allow flexibility with a long list of options, but standard equipment includes four monitoring meters for output power, single panning con-

(Continued on page D-24)

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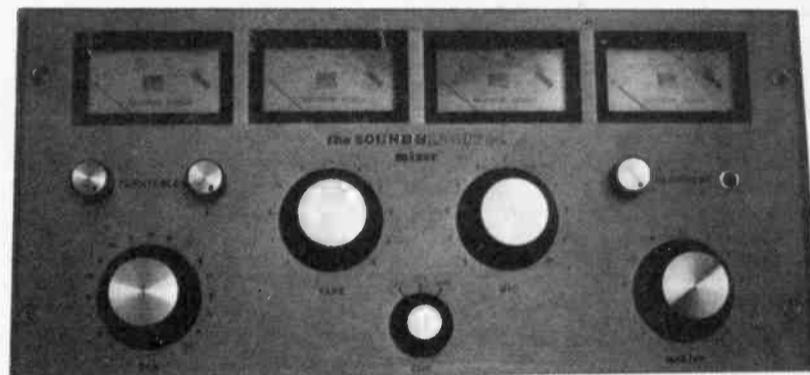
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Disco Sign

• Continued from page D-22

trol, independent volume controls for each turntable, tape and single mike inputs, output for light systems, and a master gain control for the entire system.

The firm will be introducing a 10-band two channel equalizer this month, and plans speaker protectors and compressors, feedback stabilizers and 4-channel synthesizers for the near future.

• Two mini-computers for lighting displays introduced by **Electronic Environments**, the 36-channel Model MX707D and the 72-channel MX707E, with digital control and readout, offer approximately 6 million variations in light-

ing display. The units can control the firm's neon floors, or with minor wiring changes, are adaptable to any light floor.

• A do-it-yourself computerized dance floor in a choice of sizes from 12 x 12, is available from **Cosmic Lights**. The package, with four weeks delivery, includes the computer, light troughs for under the floor, complete diagram, and information on the type of plexiglas and how to support it.

• **Design Circuit, Inc.**, was formed in New York about two years ago by Fillmore East lighting veteran Bob Lobi, European designer Georgina Leaf, industrial designer Renzo Olivieri and sound technician Dante Arrigo to provide a custom lighting/audio/design service. Among the results the

group claims was the first quad disco, Nirvana, in Manhattan, succeeded on the site by Pachyderm, an even bigger 4-channel investment. Basic package for this and other disco installations is built around Cerwin-Vega speakers, Crown amplifiers, Bozak mixers, Technics turntables and TPI dimmers.

Other recent jobs include the new Max's Kansas City; Take One, a full-line disco layout for the Philadelphia Hilton featuring sequential neon design with custom-built electronic controls; and a portable system for Metamorphosis at the New York Hilton. Firm has seen the typical club's budget for sound and light go up about 15 percent during the boom of the past two years, but Leaf for one feels that quad mixing

is still too expensive for the average disco and that synthesized quad from stereo doesn't really do the job.

• Another successful firm is **Rosner Custom Sound** in Long Island City, headed by electronics engineer Alex Rosner, formerly with Kollman Instruments and Sperry Gyroscope. Believing a sound system is the most important tool—regardless of price—in the operation of a club, he looks forward to a new generation of discos with audio packages in the \$20,000 to \$50,000 range.

From his start in business as a "hobby" with the installation of Canada A-Go-Go and Carnival A-Go-Go discos at the New York World's Fair in 1965, Rosner has credits at more than 150 clubs in the U.S., with about 50 percent of the jobs in the "renovation" or "redoing" category. Despite some current fears of overbuilding in the industry, he feels "we will have a disco for every movie house in the country within five years."

• **Audio Transport Systems** has made its mark in New England from its headquarters on a 12-acre farm in Bridgewater, 30 miles south of Boston. Rich Mansur, who began as a musician and in studio recording before operating one of the largest factory authorized audio equipment repair centers in the area, has equipped about 35 clubs in New England in the past two years, and at the same time expanded his custom equipment line to a growing list of dealers throughout the U.S.

Included is a DC-202 pre-amp with mixing facilities for two turntables and auxiliary input, mike with tone controls and reverb, all inputs cueable and a built-in 30-watt amp for cueing speakers. Portable system includes a desk with twin turntables, either the Russco Studio Pro or Cue Master, or Technics SI-1200. Three disco speaker models range from 50 to 200 watts power handling capability, from \$111 to \$389 each.

• Sacramento, Calif.-based **Ess, Inc.**, is offering three disco sound packages featuring power amps, crossovers, speaker systems and headphones as part of a bid to establish itself as a prime supplier of professional and consumer electronics equipment. Included are two-Kw and one-Kw mono systems and a 500-watt stereo system, featuring various combinations of the firm's new Eclipse model 2240 electronic crossover, Eclipse 2-channel power amps, Blue Ox high SPL woofer systems and Heil air-motion transformer high frequency systems, new Eclipse RM620 mixer and Heil air-motion transformer headphones.

Long recognized as one of the leading speaker system manufac-

turers for the professional market and high-end consumer, Ess is a prime example of the growing number of major hi fi firms using the disco market to expand its expertise and broaden its reach in both the "pro and home" areas, and president Victor Comerchero is committed to a continuing input of potential "crossover market products."

• **Showco** in Dallas, long known as one of the top contemporary music sound and lighting companies, also is moving into new areas, including discos, to help keep its overall sales volume expanding solidly. Jack Calmes, president, is building a complete sound system around the firm's patented Pyramid speakers that will include a small control room. He claims the new speakers are designed as a hi fi system, not a simple public address arrangement, and will be competitively priced with Showco handling the installations.

• Another firm noted for its public address/outdoor sound systems, **Sculptured Sound** in Phoenix, has added another of its unique circular speakers to its disco line that began with the MIS (Music Information System) 2 and MIS 3 models. At suggested list of \$600 each, the new MIS 5 has a reinforced full range frequency response that Henry Richter, marketing vice president, says adds up to 5 dB sensitivity to the base end octave band. Sculptured Sound also is working on a home unit prototype based on its successful professional applications.

• **Dunlap Clarke Electronics'** Dreadnaught 1000 and 500 audio power amps, whose prototypes previewed at Audio Engineering Society and Consumer Electronics Show displays in 1974 and this year, are going into production for both the audiophile and professional disco markets, in Waltham, Mass. The 1000 model offers 250 watts continuous power output per channel, both channels driven into eight ohms, or 500 watts at four ohms. Model 500 has 150 watts into eight ohms, or 300 at four ohms. Both are designed for use at high sound pressure levels which cause many other amps to distort or go into a shutdown mode—both of which are devastating for a disco operation.

• Best known for its speaker systems that range to the model 1000 Tower with up to 250 watts power handling capacity (at \$1000 each), **Epicure Products**, also in the Boston area, is offering its audiophile model 1 power amp to the disco mart as well. Field tests by several hi fi books placed the claimed continuous power output of 125 watts RMS into eight ohms on the con-

(Continued on page D-35)



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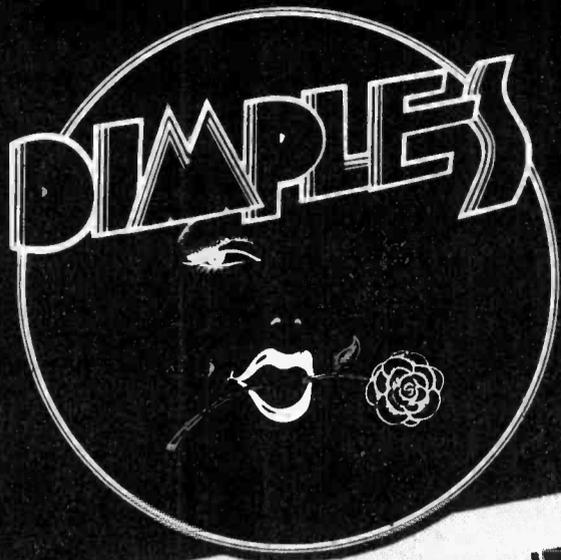
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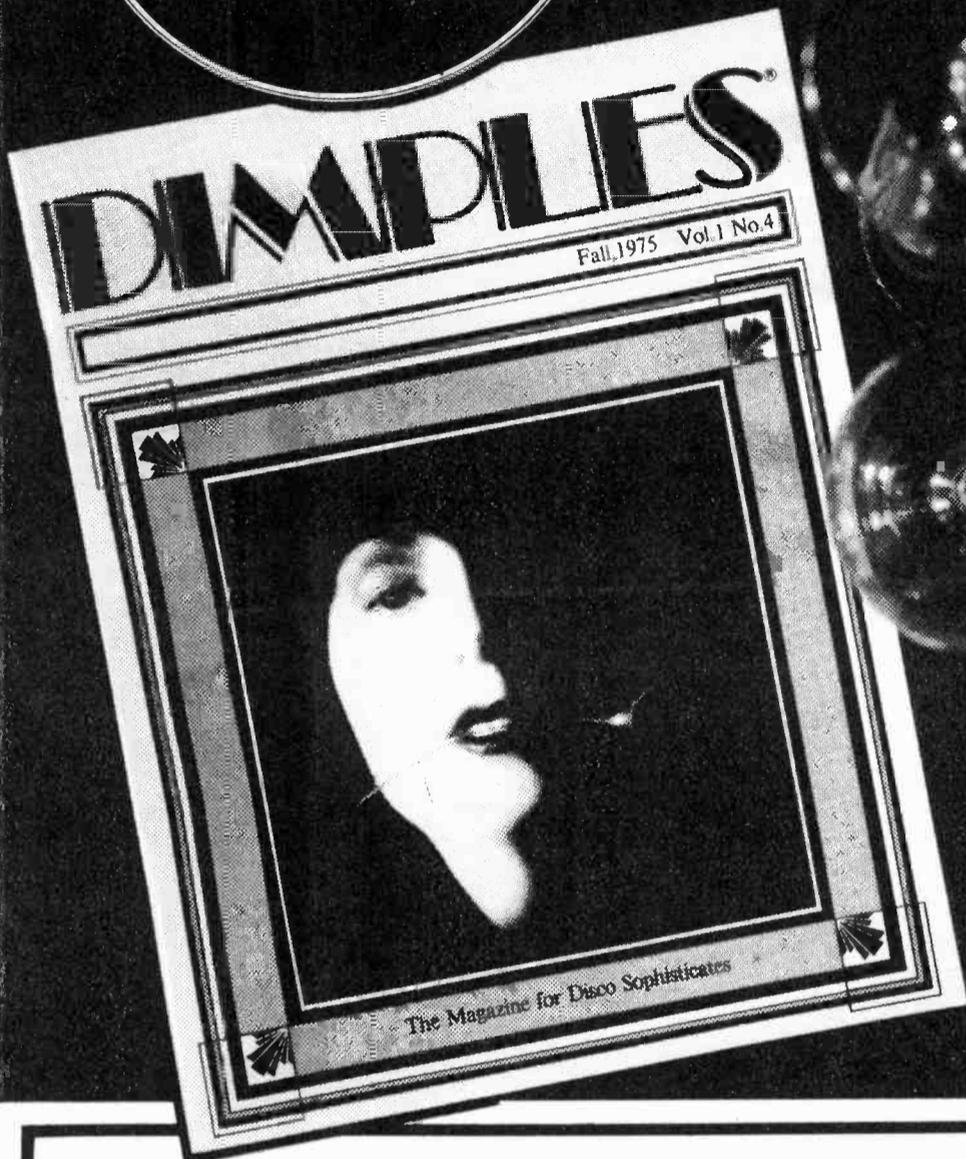
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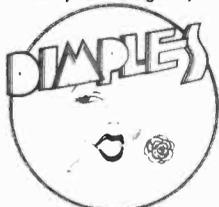
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Speaker Engineer Emphasizes Sound Reproduction As Key To Disco's Life

By JOHN SIPPEL

"Disco sound must authentically reproduce the actual sound of a group so well because that's the magnet that brings dancers to the floor," Jerry Laidman, founder of the 10-month-old Sound Chamber, explains.

Laidman, 11-year veteran of producing custom-made sound systems for travelling record acts and now discotheques, emphasizes that dance spots live or die with their sound systems. While he realizes that other factors, such as poor service, overcrowding and inflated tabs, can damage a disco's reputation, the high disco mortality rate is rooted in faulty sound.

Any sound system needs constant surveillance and maintenance. A club may open up with a consistent one-third attendance and build to capacity. A system requires change as crowds build. And good sound systems, like expensive cars, deserve frequent overhaul and repair.

Laidman credits Gene Czerwinski, founder of Cerwin-Vega (C-V), for his vigilant attitude. When he got out of the Air Force in 1964, he was undecided about whether he should obtain a degree in business administration or go directly to work. He chose the best of two worlds, attending several junior colleges while working originally for John Ulrick, co-owner of Infinity Systems, Chatsworth, another pioneer in sound systems. The firm was small. Employees had to be versatile. Infinity bought OEM speakers from Cerwin-Vega.

Czerwinski got Ulrick's permission to hire Laidman. In 1966, C-V was housed in 4,000 square feet in N. Hollywood. There were about a dozen workers. Today, C-V based in the same suburb, has 40,000 square-foot buildings and 150 employees. By 1968, Laidman was purchasing agent. The staff was still small. Everybody doubled. Czerwinski firmly plugged his equipment and the fact that the firm stood 100 percent behind its quality. C-V's reputation was building. Rock groups were coming to the factory to get a sound system personalized for the road.

The Allman Brothers band came in late 1968. Mike Callahan was the main roadie. He would be responsible ultimately for handling their travelling sound. Dickie Betts and Barry Oakley showed up during the formative conferences. Laidman went on the road for a month with the group. Then he stayed with them for a while at their Macon, Ga., base. Eventually they settled on a 32,000-watt RMS sound system. It included: 22 one-kilowatt amplifiers, enclosed by C-V in 16 individual enclosures; eight bass enclosures; 10 midrange enclosures; 10 high frequency enclosures; a complete monitoring system; an assortment of 24 SM-58 Shure and AKG D-1000E speakers and a 24 channel C-V mixer. In addition, Laidman had to string it together with thousands of feet of wiring and umbilical cables. Then the entire four tons had to be compacted into Anvil portable cases.

Laidman spent almost another month on a road shakedown cruise with the \$28,000 sound package.

They made considerable change. Experience proved that a change in the midrange horns from long-throw to shorter-throw with wider dispersion helped the Allman sound. The fraters Allman kept that unit for four years, Laidman thinks. Each year the 30-foot semi van that carried the sound system rolled back to C-V's headquarters for complete re-servicing at no charge to the client. It took a month to get it back to peak performance.

War visited C-V in 1970. The act's main sound engineer, Fred Diether, was already a professional. He's with Straight Ahead Sound, San Diego, today. They wanted more compacted equipment. Laidman and C-V's staff provided more breakdown, fold-up equipment. The War sound system weighed three tons and was carried in a 20-foot van. C-V and Laidman did systems for the Staple Singers, many oldies but goodies road tours and a music sound system for the Six Flags amusement park in Texas.

C-V also handled monstrous outdoor assignments, in which Laidman was involved. The two big annual Wattstax festivals in the Los Angeles Coliseum during the summer and the K-ROK radio gig at the Coliseum were C-V projects. They were also a sound system producer for Ontario Speedway rock fests.

So when Laidman left C-V as production engineer in February 1975, he was ready for the disco challenge. Long a record collector, he'd started his first retail record store, Sound Chamber, in Pasadena a year before. The store was robbed early in its history. He took a \$6,000 loss. Upon departing C-V, he found

a 1,000 square-foot store front in North Hollywood adjacent to the 4,000-student high school in the area. From there, he let it be known that he was interested in creating sound systems for discos.

Laidman has set up sound systems from San Diego to San Francisco. "I've even worked as little as four days putting in a complete system. But I like more time. I use two carpenters to help cut down the cost of expensive metal bracketing. In addition, I think our system looks better as a result."

His clients so far include: the Cabaret, Beverly Hills; the Diamond Horseshoe and the Mine Shaft, Long Beach; Bahama Mama's, Santa Monica; Yellow Brick Road, Hollywood; and the Nickelodeon and Mine Shaft, San Francisco. "We try to economize without losing a bit of quality in the sound. In sound contracting for discos, I found there were several things that were not being manufactured. The DP-840 audio patching system I manufacture is a one-button control that makes it simpler and more economical to properly present disco sound. It allows the disco to use lower-priced quality PA board in a disco application. Our Sound Chamber electronic crossover that has overlapping mid-range bass capabilities can use remote bass enclosures and maintain proper point sources for sound," Laidman asserts.

Laidman claims he brought in the sound system at the cavernous Cabaret, where the dance floor alone often holds over 1,000 dancers, for \$13,000, while the closest competing bid was \$22,000. That's the job he did in four days to meeting an opening deadline. Most smaller disco systems range from \$3,000 to \$7,000, he opines. His carpenters do the whole job. They even build the DJ booth.

He is currently re-designing a system for Sopwith Camel, Glendale, and is working on the improvement of the system at Maverick Flats, Los Angeles. While he was being inter-

viewed, a Boston club owner stopped at Sound Chamber to find out if he'd be available to set up a system there. He's considering the prospect.

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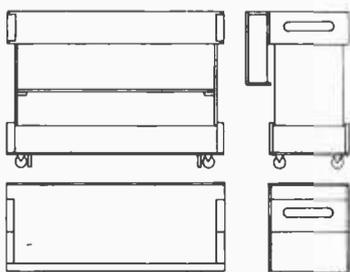
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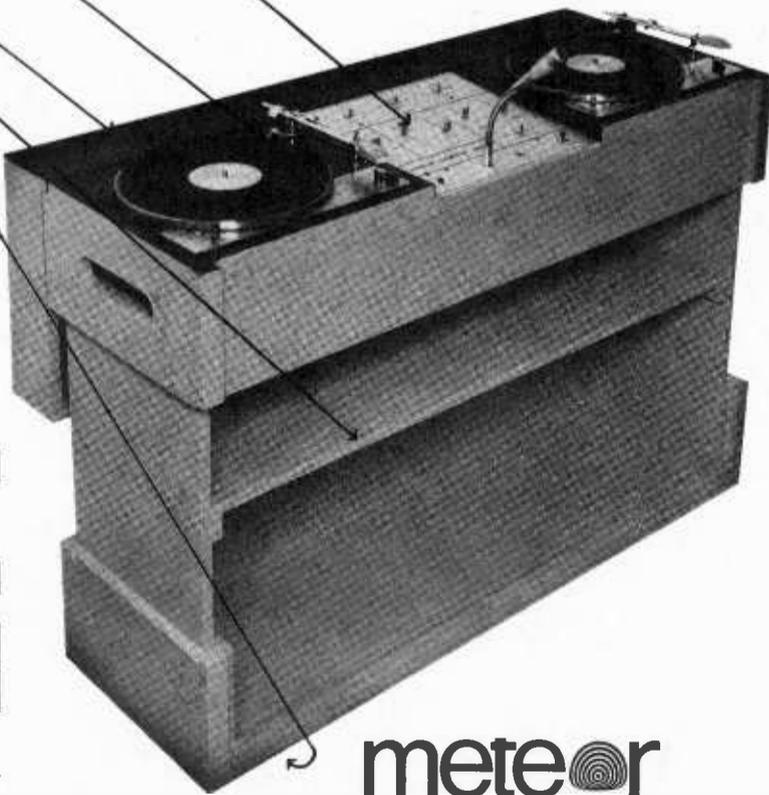
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Midwest Becomes Hotbed Of Disco Activity

By ANNE DUSTON

The Midwest isn't just Faces and BBC and the other disco clubs on Rush St.—it's over 300 clubs, with sometimes 20 or more opening in a week, and running the gamut from minimal equipment added almost as an afterthought to multi-level clubs with every lighting effect and sophisticated sound system available today. It involves a record distribution center serving nine states and Canada, a one-stop disco equipment showroom, a complete area newsletter, deejay training and placement service, and cooperative effort by almost all people involved in the disco market, including equipment manufacturers, distributors, record companies, club managers, deejays, and consultants.

There is still a battle in the retail area to convince store managers that disco product should be merchandised and displayed separately, and some record companies have not yet recognized the product with separate merchandising programs, but strides are being made, with some stores accelerating their disco buying. Hear Hear is making a radical change in putting disco product on the shelves before sales requests happen.

A major distributor of independent labels is planning to become more active in disco support, and will work with Disco Chicago Enterprises' record distribution center on testing and research of records on the disco circuit.

The effect of increased record sales is apparent in radio support, with WBMX, WGCI, WJPC and WVON not only using sales figures in programming disco music, but playing tunes on the basis of disco

reaction, with the criterion that it be available in the retail market.

New product is tested on the most aggressive deejays in the most competitive areas. These are the ones who work and mix their tunes, who follow a well received tune with title, artist and label information.

Seminars for deejays being planned by the Disco Chicago Showroom will concentrate on working and mixing records, and put deejays in direct contact with record promotion personnel, retailers, radio programmers and technical advisors.

Club managers also need education in allowing new music to happen. Rufus Smith, Disco Chicago

Enterprises, warns that managers who think they can't go wrong with a hit tune policy, will find that such an unenlightened attitude could kill the whole market.

The club owner needs to be guided in designing his club with a view to the long range market, with equipment and materials that are flexible enough in capability to adapt to future changes in entertainment concepts, such as a live disco circuit. Stages for live entertainment, lighting controls that can handle everything from the outside sign to disco and stage lights, wiring and power centers that can be added on to as new products are introduced, is the direction smart club owners are going.

The College Market

According to Martin Polon, Director of Audio Visual Services at UCLA, even though disco is evolving on the West Coast, there is less impact on the college market because the Southern California audiences are still going to the live rock concerts.

"In my opinion," he said, "it's just not happening on the campuses here because the students have been brought up on live rock and are experiencing these performances at every turn, with a lot of good acts to choose from at the major auditoriums, the stadiums and their own campuses."

An average club with a good sound system can easily convert if it wanted to go into disco. It would only require the installation of a cue and turntables, but Polon sees little evidence of any of the clubs apply-

ing this option heavily because the people, at least in the college area, aren't going for it. The only way they can be attracted, in his opinion, is by being placed in the right environment with the lighting and effects currently prominent in the New York clubs.

Visually, he sees discos as being comparable to the rock shows which have predominant light plots, and explains that it's even more important for a disco to have good lighting because it doesn't have the visual aspect of a performance on the stage. The light show in a disco is an absolute must because it's part of the environment, with several screens, a color wheel, the ceiling painted colors that will pick up light, and any number of projector combinations such as overheads, opaques, slides or lighting effect projectors.

(Continued on page D-37)

Bumper Crop

The new disco music is a highly specialized sound, and it takes special equipment to punch it out loud, clean, and ballsy. Systems built around ordinary hi-fi or PA equipment just don't have what it takes to put that "thump" in the Bump.

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We've also published an informative booklet on how to plan, install, and operate a really dynamic disco sound system. It contains descriptions of our Bumper Crop, and checklists of important things to consider. We've also included a number of tips on programming for maximum impact, based on our extensive experience consulting on disco sound. To get your copy, write:



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Magic Mountain Disco First Of Its Kind

What may well be the first disco ever to play an extended engagement in the role of an attraction at a major amusement park recently completed a successful summer season at Magic Mountain, and because of high attendance at the dances, enthusiastic park officials have decided to keep the show throughout the winter months when the park is open on weekends.

The idea for bringing in the disco was conceived by Dennis Condon, the Valencia California funspot's entertainment director who worked out the arrangement with Jane Brinton's portable Aristocrat Discotheques, Inc., in Los Angeles.

While it's the contention of many observers that clubs normally playing live bands switch to disco for economical reasons, Condon claimed that in this case nothing could be further from the truth. "Disco isn't replacing live music here," he said, "it's merely adding another dimension to our total entertainment package, and we brought it in because we felt that it meets a tenure of our times. I've been following the trends of the discos in the various trades like Billboard determining from these publications that it's become a viable medium not only for entertainment, but for breaking in records as well."

After a thorough investigation, he was convinced that an entertainment operation like this could offer a high return from the customers in terms of gate attendance, particularly from the members of the younger generation who have never had an opportunity to dance to

disco because of their age. Now the park is not only deeply committed to this area of entertainment, but is also involved in the record promotional area which allows disco at the funspot to be exploited through the media.

The first thing he had in mind during the initial planning stages was to sell space to the record companies which would in turn provide the park with funds. At the same time, he offered the record companies product identification at the disco by featuring their recordings during the shows. But rather than receiving cash outlays from them, he discovered that they were more interested in getting involved with the co-promotion of a particular artist during a time period that would coincide with the disco operation.

After Condon contacted several record companies for sponsorship, all of which indicated an interest in the proposition, Motown decided to sponsor a week which was subsequently called "Motown Week at the Disco." They and Magic Mountain each bought a schedule of promotional time on the radio, which co-promoted the artists as well as Motown's product. "Then we made a deal with KIQQ radio, an FM station which has a disco program on Sunday nights—in fact the first disco on radio in Los Angeles. This brought us into another co-sponsorship which in effect involved us in a three-way situation. The record companies were very enthusiastic about this relationship because now they were involved not only with the first park to feature discotheque but also the first radio station to feature it."

Magic Mountain promoted Motown during their week of sponsorship by displaying a banner above

the disco proclaiming that this was Motown Week at Magic Mountain, and Motown personnel provided mobile flyers which were placed inside the facility. To assist in featuring their product for a week, Eddie Kendricks appeared to judge a dance contest, and then autographed some of his albums which were presented as prizes.

The success of this operation was overwhelming, according to Condon, who said that the show not only became a piece of entertainment for the amusement park, but also a promotional activity for contemporary artists in a new medium of discotheque.

Although the park intends to continue this successful format through the end of October, future plans include an experiment with daytime disco to see if young teens and preteens will attend the dances. Part of the angle is to determine whether the disco can attract people under 18, because there aren't many places in Los Angeles that will accommodate anyone under that age.

When the disco is brought back to a full time status next summer, Condon would like to have it sponsored, and is currently negotiating with several organizations which have shown interest. He would like to find something along the lines of a soft drink company or a manufacturer of contemporary clothes that would be interested in a corporate sponsorship.

"The main point we've tried to make," he said, "is that we constantly strive to keep up with the times and we're not afraid to experiment or to add something that's new and different and will give us maximum exposure."

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Billboard photos by Bonnie Tiegel



Mobile Operations Experiencing Expansion

say they will add two more identical systems to the present one plus one smaller unit designed especially for house parties.

Baugh and Raskin provide both sound and light for anything from a back yard private party to disco breaks at huge gatherings such as the Monti Rock III concert this past August at the Diplomat Hotel.

"We cannot stress enough the importance of top notch premium equipment," says Baugh. "Although it might be bulky and diffi-

cult to transport, it pays off. We have yet to have any down time nor have we ever run out of sound even at large outdoor parties."

Disco On The Run's system was designed by Rosner Custom Sound, New York.

The only change in the system has been the switch recently from Thorens to Technics turntables because the latter offer more speed adjustments. The lineup is described by Baugh as having Altec speakers as the "heart" of the system.

Jeff Baugh and his business partner, Ilene Raskin, like to think they are to the overcrowded New York scene what their friend Jane Brinton is to the Greater Los Angeles area.

They specialize in portable, mobile discotheque action throughout New York's five boroughs and, like Ms. Brinton in California, believe their custom-made, highly specialized equipment is the finest in the world.

"The heart of any sound system," says Baugh, "is good speakers." Depending on the job we are working, we use either two or four Altec 'Voice Of The Theater' bi-amplified models which feature an electronic crossover before the power amps, a separate amp for the high frequency horn and yet another separate amp for the bass speaker. All this eliminates the annoying, fuzzy sound you usually hear with other sound systems—plain old intermodulation distortion.

"We believe," says Ms. Raskin, "that the Bozak CMA 10-2D mixer is the best available today. It accommodates four stereo inputs and two mic line inputs. Also built into our system is a Technics RS676US cassette deck replete with Dolby noise reducer; we have facilities for an open reel deck."

Baugh and Ms. Raskin regard the "something extra" in their system as two JBL model 2405 quad tweeter arrays because they "add punch to the high frequencies." Shure gooseneck microphones, Stanton cartridges and a flashy but efficient console finished in dazzling white formica round out the sound portion of their Disco On The Run operation. The two operate the firm out of offices on Manhattan's East 55th St.

"The lighting system," says Ms. Raskin, "is equally important to a disco operation. We boast of our sound-synched dichoric spots which allow for autopulse or keyboard operation. We have heavy duty strobe with color gels and a mirror ball with two pin spots.

"When we start those records spinning and rev up the lights it's a mad, spectacular scene."

Baugh and his partner are quick to credit Alex Rosner and Rosner's staff for setting up the sound portion of their Disco On The Run operation.

Rosner is the creative, dedicated man who has supplied unusual sound equipment to Le Jardin, the Hollywood and the Sound Machine

in New York where renowned disk jockeys like Bobby Guthaboro, Richie Kazor and Joe Palm have lifted the art of programming (and splicing) to new heights in recent months.

"We play clubs, of course," says Ms. Raskin, "but so far we have played more private parties and promotion gigs than other types of engagements.

"What's important to us," she adds, "is that we are capable of exposing new record product to au-

diences that normally would not come into Manhattan—we are pleased to travel to them.

"And that, as we see it, is effective promotion that every record label desperately needs, particularly on its new artists. Jeff and I feel we are pioneering a new music business trail in the East."

Many mobile disco operations are expanding either in adding new equipment or as in the case of Disco On The Run, a New York operation, building new duplicate systems. Jeff Baugh and Ilene Raskin

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Songwriter Sees Trend Reverting Back To Uptempo Sound For Discos

D-31

By EARL PAIGE

As successful as disco, it will all revert ultimately to the talent that creates music, the songwriters, arrangers and performers, and already changes in disco repertoire are reflecting the always changing moods and feelings of the people who make music.

One example of someone in the vanguard of the recent disco boom and who is still hot with recordings coming from disco to radio and going from radio to disco is Kenny Nolan, perhaps the hottest songwriter in England but who happens to live in Los Angeles and has never, in fact, visited the U.K.

His "Lady Marmalade" and "Swing Your Daddy," have in fact, been not only smashes in England where disco exposure is perhaps more vital than in America, but both have sold well in several international markets. Actually, Nolan has had seven records in the U.K. Top 10: "Lady Marmalade," "My Eyes Adored You," "Get Dancin'," "Swing Your Daddy," "Take Your Man For A Ride," and one hitting now, "Ride A Wild Horse," by Dee Clark. He also had "High Wire," which got to 15 in England.

A writer for five years, he has a split publishing arrangement through Wes Farrell's Chelsea and his own Songs of Nolan. He's an indie producer on Chelsea and other labels, and he just signed as a singer on 20th Century. "I did all the lead singing basically on the Disco Tex & The Sexolettes hits except the Monti Rock screaming." Nolan's current, "Hey There Little Firefly," is going MOR, soul and pop and will be done in Spanish. His perhaps biggest English hit was Jim Gilstrap's "Swing Your Daddy."

On all sides of the disco scene, Nolan feels there has to be a move to a fresher sound and away from the frenzy of drum and bass tracks that drone on and on.

"It's really wrong to label a record disco just because you can dance to it. Because if it has a rhythmic pattern to it—it's no more of a disco record, it's a dance record you can listen to."

Nolan feels the chief difference between a "disco" and a radio recording is the drum tracks and bass. "If you aimed strictly at the disco market you're probably going to come up with something very unmelodic, something not as potentially popular."

"I try to write a song, and if the song lends itself to a rhythmic beat, a danceable beat, that's fine, you can put it to a disco beat."

"There's no such thing as a disco beat, I feel. I don't write a song in one rhythmic pattern. I just happen to have had four or five records that made it (disco) because they're danceable."

"Nolan says he appreciates that the discos are using vastly superior audio equipment, mixers, equalizers, dynamic range expanders and so on but says also that he feels this doesn't impinge on the songwriter, or at least this is so for him."

"Discos are just sort of lumping everything together. They'll play one right after another and in 15 minutes you're really hearing one thing. It's like a drone, an endless drone. I mean half the time they'll play a drum track and a bass track and they don't care, they'll dance to it."

"I think my favorite record that I've ever made right now is really a record that is not really a huge disco smash but it's making it on the radio, 'Hey There Little Firefly.' It's a very easy listening MOR uptempo melody, I did not go out to make a disco record."

The question is, therefore, how is it happening as a disco record?

"I think people are now getting into the less hectic recordings (in discos), an easy listening uptempo record that you don't have to blow your brains out to listen to."

As for "Firefly," Nolan says, "I had a song in mind, a catchy little

phrase. I wrote the song, presented it to A&M, they happened to like it and went in and recorded it—I called the group Firefly. That's really what's behind that record, it's one of the easiest to dance to."

Nolan really sees a trend developing, a cycle back to more melodic music. "You gotta be looking for

some music now, something pretty. The song more than the beat. And I think disco records per se, purposefully put out for discos, are reaching a saturation point. It was very trendy there for a year or two."

Also repugnant to Nolan is the so-called "stretching" of otherwise normal-length recordings. "What

they (the mixers) do is usually make a loop and take a three-minute record and play it over five times and make a 15-minute record out of it. I think that's just to keep the floor dancing. I think you have to go for more of a song, a performance, and not to go out just for the disco
(Continued on page D-37)



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Photo by Jeffrey Scott Lipsitt

The "Ultimate Disco Dance" at the Statler Hilton Hotel in Boston recently found eight top deejays using Audio Transport Systems equipment as shown here.

Discos Big Business

• Continued from page D-12

Show, says Jim Chambers, assistant food and beverage director for the hotel.

Sound Around, the portable arm of Disco Chicago which is being tapped by Chambers for the hotel date, was formed in June, and has since carted its equipment to such activities as a tent festival for the Sheraton North Shore Hotel, and a Pot Of The Year award program for Penthouse Magazine.

Besides the deejay and an extensive record selection, Sound Around provides several 400-watt amps, equalizer, custom mixer, turntables, and four customized Electro-Voice Century IV speakers. Wood parquet dance floor and lights are optional.

The sound equipment is also on display in the new Disco-Chicago showroom, pointing up another advantage to portable discos, as traveling showrooms for equipment.

One operation that emphasizes the showroom aspect of portables is Ar'dcee 3, a light and sound mobile operation headquartered on Chicago's South Side. Ar'dcee 3 is hitting the college circuit via Elmhurst and Northeast Colleges, the Jam Factory games arcade near Indiana University, and other clubs. Don Leon, one of the principals, describes the portable units as most valuable in outlying areas where exposure to discos educates area entrepreneurs to the function and application of discos, and opens the way to permanent installations.

The South Side has been at the portable disco business for many more years than the recent noted phenomena, from independents such as Edd Cunningham, who has been toting his four speakers, amplifier, turntables and records to sets for over nine years, to the Foxx Players, formed 15 years ago by Bob Simmons and employing 18 deejays and 30 sound systems.

The Foxx Players, billed as "Chicagoland's Number One Mobile Disco-Disk Jockey Organization," covers most of the downtown discos, and offers "entertainment continuity" at clubs like the High Chapparel, with music between live acts. Top-rated equipment such as Altec and JBL speakers, Crown and McIntosh amplifiers and pre-amps, Sony mixers and Technics turntables, and optional lighting, are also leased to permanent clubs.

While the organization's market is 80 percent black, the specially trained deejays are also likely to show up at Greek, Jewish, Polish, Italian, and other ethnic parties, and annual company Christmas parties, particularly for the Chicago Teachers Union.

The active scene on the South Side can also support the Sound Engineers, formed three years ago by Ed Robinson, with two basic sound systems and 20 experienced deejays who are analyzed for their effectiveness before being added to the pool.

Deejay pools, used by both these groups, gives the location the benefit of a variety of personalities, while adding experience with different music tastes to the spinner.

Lighted dance floor manufacturers are also gearing up with product, and plans to present a wholly equipped portable disco program.

Within three months, Electronic Environments in Milwaukee will have 6 x 8 and 6 x 4 neon sections in seven colors, with full dimming capacities, an eight-speaker sound system, lighting effects, records and deejay, and will work primarily through booking agents for dates.

The Poison Apple chain is looking to the first of the year as a target date for a portable package that will include 4 x 8 lighted neon floor sections and wall panels.

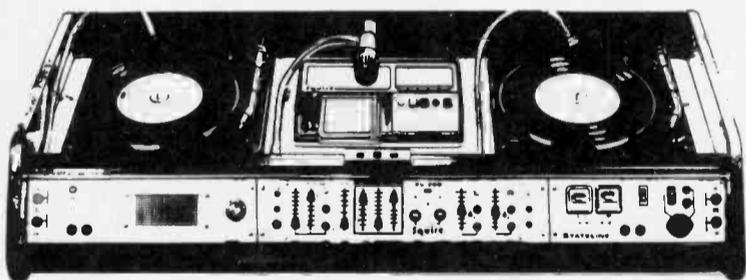


Cerwin-Vega photo

Speaker designer Jerry Laidman (left) in the Cerwin-Vega factory that builds disco equipment.

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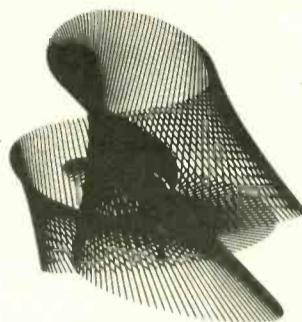
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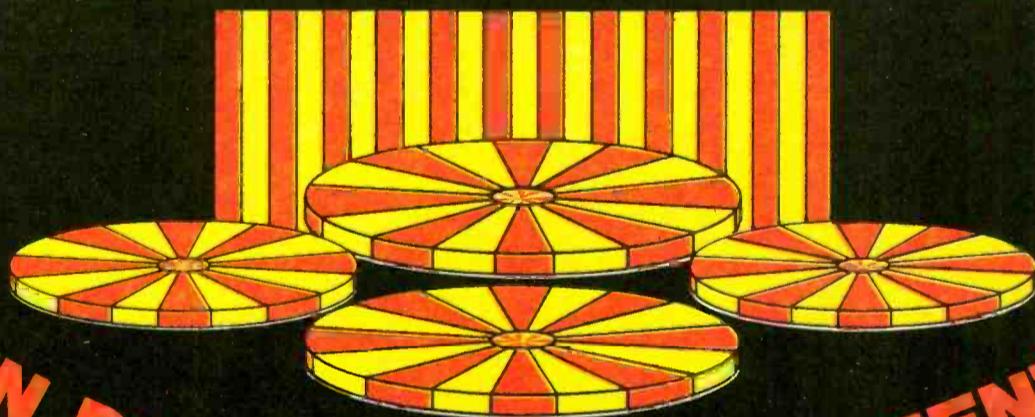
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Innovations Change The Image Of Discos

By JACK McDONOUGH

The City, San Francisco's newest and most elaborate disco, boasts of two stunning technical achievements that easily make it the most dazzling disco in the Bay Area and possibly in the entire country.

The heart of The City is a 13-foot high, 8-foot wide and 7-foot deep jukebox disco booth that houses the jock and the turntables. Designed mainly by music director and half-time deejay Rick Chace, with assists from Jim Stoker and Doug Holmes, the jukebox is a marriage of two 35-year old Wurlitzers—the 942 Wurlitzer Victory model

950, which Chace used as a model for the bubble tubes and upper arch on his own creation; and a 1939 Wurlitzer model 850, from which came the inner filigree, the peacock design and the selector buttons.

Overall the jukebox is a masterpiece of visual—and functional—delight, accented mainly by the bubble tubes, which are activated by a large pump sending air through clear, lighter grade paraffin oil colored with Standard Oil Co. dyes.

The selector buttons were originally intended for use by patrons who could push them, as on a regular box, to indicate selections to the

deejay. But due to the height of The City's box the buttons are out of most peoples' reach. Chace says this will be rectified by the installation of wall boxes with choice of 100 tunes each.

The audio chain at The City consists of two Russco turntables; Sparta mixer; TEAC tape deck; Soundcraftsman graphic equalizer; two stereo Cerwin-Vega amps, 1,500 watt total output; four specially built Cerwin-Vega speakers with 18 inch Sensurround drivers and piezo-electric augmented high end. In addition the jukebox contains its own speaker in front.

Speaking of his inspiration Chace said, "Originally jukeboxes were made for dancing. In many ways a dance DJ serves the function of a jukebox by selecting and playing records. Putting the DJ in a jukebox is a logical extension. He is the record playing 'mechanism' but with infinitely more capability of entertaining through his choice of music and segues. Like any well-programmed jukebox, ours will contain the most requested records with an emphasis on new material."

Chace has a background of 8 years in broadcasting—five as radio jock, three years in TV. His longest radio stint was at KPOG, Portland, Ore.

The second main feature at The City, though certainly no less exciting than the jukebox, is the \$40,000 computerized light show. Designed and constructed by Dennis Kounin and Steve Murray, the lighting system is displayed on a 30-foot-diameter circular-shaped, lowered ceiling centered over the dance floor. The circle contains 1,660 multi-colored lights, each of which is individually controlled by a computer custom-designed for The City. The computer allows unlimited flexibility of patterns, words and motion, and remote control facilities in the jukebox allow the deejay to change the patterns and to vary the intensity and motion to match the beat of the music.

Additional effects incorporated into the system include 60 dycrolitic colored spots and four multilighted mirrored balls rotating in different directions. Strobe lights and black lights will be added, and The City plans on adding two laser displays above the bar.

Kounin and Murray claim to have designed 42 discos throughout the West Coast area, including Yori's in Reno, The Woods in Fairfax, and Bojangles and the Mind Shaft in San Francisco. "We consider The City," say the two, "to be our finest technical achievement."

Besides all that it offers to the senses of the dancers, who cavort

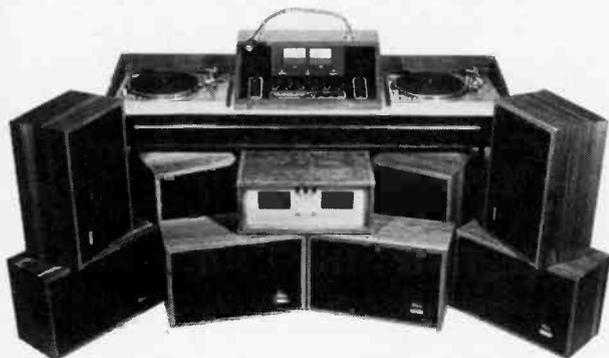
(Continued on page D-38)



Tom Sanford, owner of The City in San Francisco.

Photo by Steve Mattson

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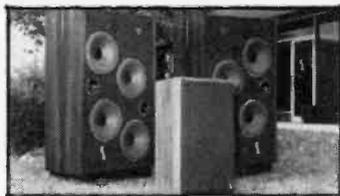
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The City's deejay is perched high in a 13-foot tall jukebox.

Photo by Tom Clark

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Billboard photos by Bonnie Tiegel



Disco Hardware Boom

• Continued from page D-24

servative side, and the unit also features three pairs of speaker connection terminals, input level control for each channel, and vital overload indicators for voltage, current and thermal.

• **C&A Light** is a division of C&A Products in Woodside, N.Y., that has taken a growing amount of time for Bill Erbs and Roger Bogin as the disco boom continues. Dating to the earlier craze of the late '60s, the firm is now featuring its expanded Light Hustlers' console-operated lighting system in various configurations. With growing use of cartridges versus disks, C&A now has a tape programmer, supplying taped light shows with unlimited variety of effects. The first such unit will be added to C&A's installation at Rumbottoms in Hollywood, Fla., this fall. The Hustlers themselves offer effects ranging from sequential programs such as chase patterns to automatic programs such as color organs.

• **Varaxon Industries** is a six-year partnership of former competitors Dick Henry and Gary Loomis based in Ithaca, N.Y., which has equipped more than two dozen clubs in upstate New York and northern Pennsylvania with its modular package coordinating basic light and sound elements. Firm's Matrix Decoder Control offers an array of switching patterns for floor and wall lighting displays. Varaxon "custom modifies" sound system units, using mostly professional radio station units that can take the typical disco "punishment," such as McMartin boards, and QRK turntables, but also recommends the Phase-Linear amplifiers, Meteor Clubman II mixing console, Technics and Russco turntables.

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power-handling capabilities with multiple impedances are features of **Kustom Acoustics'** five disco-oriented speakers, also aimed for the audiophile market. The 12-inch woofers and complementary mid-range and tweeters are staggered in the massive-walled cabinets for widest sound dispersion. Models range from the Monolith, 900 pounds with 3-inch walls, 16 woofers, 1,200 watts RMS power handling capacity at two ohms with bi-or tri-amped impedance in a 7.5 by 4-foot cabinet, to the slightly smaller Colossus, in a 6-foot cabinet, the Titan Labyrinth, TDS and TSM.

• Looking to the future are **Video Disco Associates** in Los Angeles and **Video Disco** in Vancouver, B.C., independent firms linked by pop music programming planned for large-screen video projection systems in discos. Jim Brown Jr., former concert coordinator for Sly & The Family Stone and other acts, is working in Hollywood with West-Ho Films on a plan to promote new releases at discos, with labels interested but uncommitted until both firms can show a sizable number of locations signed up. Lyle Wallace of Total Entertainment in Canada is building a similar network, and Brown believes they must have 100 locations minimum to convince labels of the program's validity. System would utilize either the Advent VideoBeam or Muntz-Markoff Theater-Vision system, with videotape programs fed from a ¾-inch U-Matic VTR from Sony, JVC or Panasonic.

The foregoing examples of the continuing growth of disco sound and light activity is by no means inclusive, but it does capsule much of "what's happening" in the industry. It is perhaps the most solid underpinning for a market that shows little sign of let-up as far as equipment needs are concerned.

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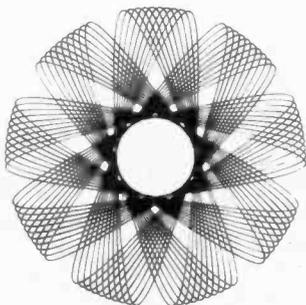
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In Seattle They Disco At Shelly's Leg

Shelly's Leg is one of the most successful discotheque operations in the state of Washington. Perhaps its print advertising is responsible.

"We believe in candor," says Patrick J. Nesser, one of the spot's owners. "When we opened 22 months ago we advertised that everyone was welcome but we advertised only in gay publications, a policy we follow today.

"As a result of our advertising our straight patrons have increased every month. We have no problems. A capable security guard is present seven nights a week and we experience no conflicts between gays and straights."

Nesser declares that a club's equipment is vital to its success.

"Shelly's Leg features two Russco Cuemaster turntables, four JBL studio monitor speakers, model 4320, three Phase Linear 400 amplifiers (one kept in reserve) which put out 400 rms watts each, a Soundcraftsmen Audio Frequency equalizer, model 20-12, and a Lafayette SQ-L 4-channel decoder. We shudder to think what would happen if all this gear was inoperative for even one night."

Shelly's Leg is in a fabled old building that was constructed in 1890 at 77 South Main St. Nesser and his partners intend to expand the disco operation into a full-blown restaurant.

"We have lines waiting to come in every night of the week," says Nesser. "Our doors go open at 7 p.m. Monday through Saturday and at 4 p.m. Sundays. The lines start forming about 9:30. Our capacity is only 163 and we serve only beer and wine. We charge a \$1 cover Fridays and Saturdays only.

"On Fridays and Saturdays our patrons are virtually all straights. The other five nights they're all gay. But still, there is some intermixing. Patrons over 40 seem to show up only on weekends. I don't know why that is."

Shelly's Leg displays no exterior sign.

"Our gay press ads and word of mouth make our location known," Nesser believes.

The spot features only recorded entertainment. Nesser says the most cooperative labels are Columbia, RCA, United Artists, Fantasy, Casablanca, Stax, Playboy, Jewel and Laff.

About the only competition Shelly's Leg faces in Seattle is another popular gay disco, the Dancing Machine.

"But," says Nesser, "that's about to change. We know of several new spots about to unshutter here. There doesn't appear to be a single 'hot' straight discotheque in Seattle and it's high time there was."

CREDITS

Special issues editor, Earl Paige. Staff writers: Jim Melanson, Eliot Tiegel, Stephen Traiman, Jim Fishel, Ann Duston, Nat Freedland, Jean Williams, John Sippel. Independent writers: Sara Lane, Larry Oppen, Jack McDonough. Copy editing, Dave Dexter. Art, Daniel J. Chapman and Steve R. Brown. Production, John F. Halloran.

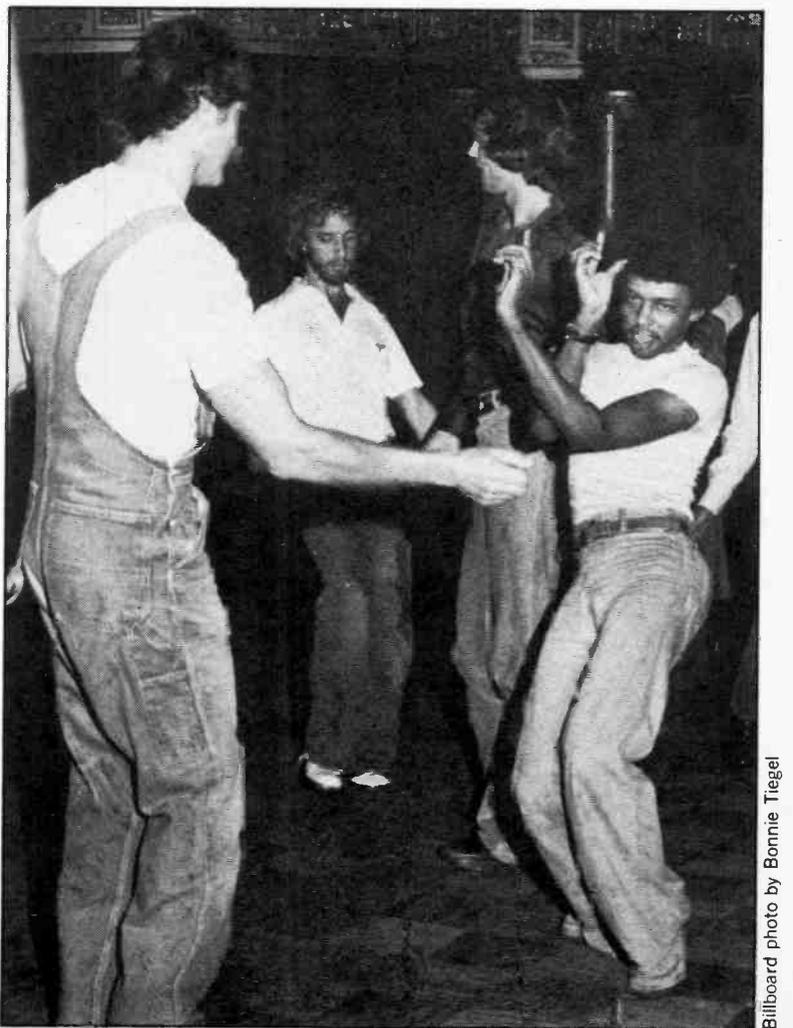


Photo by Jim Arnole



Billboard photo by Bonnie Tiegel

"On Fridays and Saturdays our patrons are virtually all straights," says an owner of Shelly's Leg. Scene immediately above is from the Cabaret in Los Angeles.



Billboard photo by Bonnie Tiegel

More dancers at Cabaret.

Only one record label, All Platinum, apparently takes any note of the three mobile discotheques operated by Big Jim Boykin here under the name of Goodtime Discos.

Yet Boykin's enterprise is steadily growing.

"We work jobs at high schools, universities, wedding receptions,

College Mart

• Continued from page D-18

"In a mobile situation, I think what sells the disco is the personality of the deejay playing the records," he said. "But the cost of operation could prove to be prohibitive, because economically it isn't feasible to bring in good equipment for a one shot night of entertainment and hire a professional disco operator to run it. A single entity like this could end up being more expensive than bringing in a small rock band."

A good disco setup consists of turntables, industrial theater type speakers, power amplifiers and a mixing board. If internal power isn't provided, battery operated equipment is available including audio amplifiers that will take 24vdc and turntables with servo drive motors that can run off the batteries.

"Almost every industrial sound house has the capability to do disco," Polon said. "The only piece of equipment that isn't found in most of the sound systems, and which is needed for discos, is a disk cue. The major difference between a mixer for disco and one for general sound reinforcement, is the cueing of turntable channels. A good engineer only has to add on cue packages to the mixer to get a conversion.

"Disco is like a remote radio broadcast without the transmitters, so the gear sold by traditional radio manufacturers is acceptable for a disco operation."

teen dances, military clubs and other places," says Boykin, who formed Goodtime two years ago.

"And we get around the lack of consideration from the many labels by obtaining new disks from El Paso distributors, who recognize the value of our spinning the records they handle.

"Our audiences comprise the entire age range," says Boykin. "We've rolled our vans to children's parties and to homes of the elderly. They all like records and showmanly lighting."

Goodtime utilizes various brands of equipment, Boykin declares. Unit 1 combines two Pioneer PL-12s with a TOA mixer amplifier, two McIntosh 250 amplifiers and an Al-

tec Voice of the Theater speaker with N-560 crossover.

Unit 2 features two Realistic LAB 12-B turntables with a Bogen mixer amplifier, a McIntosh 275 amplifier and two custom built Altecs.

Unit 3 has two Realistic LAB 12-B tables, a Harman-Kardon mixer, a McIntosh 240 amplifier and two custom built speakers with Altec N5018A crossovers.

"Our microphones," says Boykin, "are Elektra Voice and Realistic High Ball. The lighting is built-in to each unit."

Boykin and his associates must be doing something right. Their business is prospering and response is building. Customers have a good time with Goodtime.

Disco Sound Changing

• Continued from page D-31

market because that's like a horse with blinders.

Speaking of crossover from disco to radio and of disco hits forcing their way on radio, Nolan comes back to "Lady Marmalade," a record he thought because of the lyrics in French would be banned. "I just think it was hard for that group to come back, and that it was a great song. I think Epic was really behind that record, plus Alan Toutsant, the producer, he's a genius.

"He copied an original version that I did (a cut) on the 11th Hour album. He took it and completely

changed it around, from almost a slower type of record into this hot record. He had these girls wail. So he deserves a lot of credit for his arrangement, his production.

"It was another classic record that forced its way from the discos onto radio. It was so big that everybody (in radio) said, well we may as well try it."

Nolan is now involved in another foreign language hit translation now that A&M, off its success with a Spanish version of Captain & Tennille's "Love Will Keep Us Together," has asked Nolan to do a Latin version of "Firefly."



Steve Golub and associates of Harvey Sound, New York, in their Disco Sales Demonstration Room.

Thank you, HARVEY SOUND, for recommending the Stanton cartridge as number one for disco use

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Steve Golub, Assistant Manager of their 45th Street Store, is heavily into disco sales. He says, "I found in my experience that Stanton is the only cartridge manufactured that combines a *rugged* stylus with a *top-of-the-line* cartridge body."

Harvey Sound recommends the Stanton 681SE for Disco use. If the cost is a problem, they recommend the Stanton 500AL which offers the same durability but not quite the superb sound quality of the 681SE.

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Disc Jockeys

• Continued from page D-18

peat it because he's not concerned it will turn them off.

Luongo says he tries for three peaks at night, building from a low point to a crescendo and then down and then up again and then down again and then up and down again. As a crowd drinks more and gets loose, the disk jockey can feel its looseness and willingness to dance and that helps his programming, Luongo says.

He has three categories of music for his black and white crowd: "light gay, funky and in between." He'll play one strong cut from each category and see which draws the best reaction and that category becomes the "base line" upon which he builds his material.

Light gay would be "Let Me Be Your No. 1" by Dooley Silverspoon; funk would be "Fly Robin Fly" by Silver Convention" and in between would be "It Only Takes A Minute" by Tavares.

No two nights are the same. And too much of the same mood is boring.

Luongo has been in the business five years, two-and-a-half at Rhinoceros and three at the Town House. Professional experience? College radio at Northeastern.

College radio was the launching pad for Mark Seavey, 23, into the DJ field also. He started out two years ago at the DOK West in Garden Grove, Calif., and has been there two years while doing relief work at the Cabaret in Los Angeles.

While the music's about the same at both clubs, Seavey can talk more in the suburban club than he does at Cabaret which serves straights and gays. Seavey speaks of giving his audiences a "psychological high" exemplified by "people screaming and dancing. Music affects their mind without any drugs. Music makes them feel good and helps them forget their problems."

Seavey achieves this psychological high by using segues—going from one record to another without stopping—thus keeping the beat going and never allowing the illusion that the music died.

"If you can make the people think it's the same record you're doing your job."

Seavey himself favors lush orchestrations (the Philly sound) with

Discos Image

• Continued from page D-34

on an upstairs level, The City plans to be a full-scale music showplace. The club is owned by Tom Sanford, who expects to book acts into the restaurant on the ground level. Steve Cowan, press spokesman for the club, says "The Venetian Room at the Fairmont is the only place now serving a supperclub entertainment function. We're small, but we can do the same thing here with acts like Esther Phillips, Phoebe Snow, maybe local acts like Sylvester."

The City will also have available six 4x4 sections that can be rented by record companies to promote disco product. These space ads will be changed twice a month, says Cowan.

And lastly, there will be a retail record outlet, run by Gramophone Records, on The City premises offering about 15 different LPs and about 35 singles chosen from product that is currently on the top of the local disco charts.

Concludes Cowan: "We'll have a bar, a restaurant, a disco, and a retail shop. We will be, in every sense of the term, a full-service music facility."

the heavy beat. He listens to records at home and visits other clubs to ascertain what segues are being used and working. His stacks of singles are ear marked new ones and hot ones. And he programs to the crowd. When he finds an audience is not responding to a new song, he'll play it any number of times to get them familiar with it.

As for announcing titles: "If you have to stop playing the records to make announcements, you break up the beat and that will get people off the dance floor. You can't announce them over the record because the volume's too loud. Besides, people get sick of announcements. They just want to dance."

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Discos: Music To Move To



Photos by Steve Mattson

The six-week Woods disco action dance contest held at the club in suburban Fairfax, north of San Francisco, concluded with 13 couples competing. Winning couple was Robert Campbell and Tammy Van Upp (bottom right). Lawrence Worthington and Patsy Petty (at left) placed second and sisters Betty and Jeanette Miranda (upper right) placed third. Woods owner Dave York is at right, below. Eighteen record labels provided 350 promotional albums, worth over \$2,000. Promotion men from Warners, ABC, MGM/Polydor/Mercury, United Artists and RCA served as judges during the contests. Judges for the grand finals were Jerry Pompili of FM Productions; Jack McDonough, Bay Area Billboard correspondent; Bonnie Simmons and Sean Conrad, program directors at KSAN and KSFJ; Jack Ashton of ABC Records; and Karen Peterson of the San Rafael Independent Journal.



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MB-10339

Silver Convention



3

"Soul Train '75'"

SB-10400

Soul Train Gang

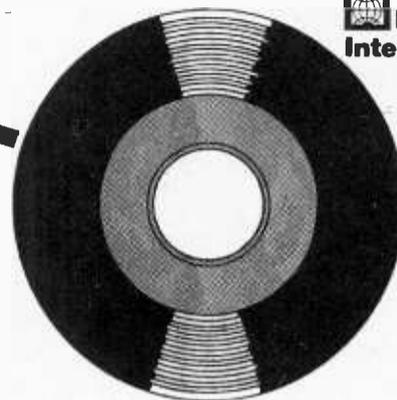


4

"I'm In Heaven"

MB-10393

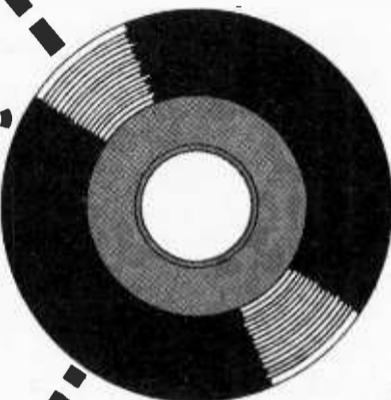
Touch of Class



5

"Headline News"

Carol Douglas MB-10372



2

"You'd Be Good For Me"

YB-10380

Ronnie Spector



6

"A Chance For Peace"

Lonnie Liston Smith DB-10392



Flying Dutchman



1

The six basic steps in the disco movement.

Audio/Video Update Key To Record 52nd AES

By JOHN WORAM

NEW YORK—The 52nd Audio Engineering Society Convention, and the first to be held over a weekend, opens Friday (31) at the Waldorf-Astoria for a four-day show. Almost 80 different exhibits are expected, with more than 20 live demo rooms, the largest number in the Society's convention history. With the largest pre-registration ever, it could be the biggest AES as well.

Several prominent manufacturers will be showing tape-to-disk systems hardware. A.P.I. will exhibit its new automated console with pre-programming facilities. Equalization, fades and other information may be stored on tape ahead of the program. As the tape is played, the console is programmed to make the necessary band-to-band adjustments.

• Rupert Neve will also feature a tape-to-disk console with equalization programming

facility, built-in Dolby noise reduction and peak reading meters. The console is scheduled for delivery to RCA's New York cutting center after the show.

• Gotham Audio will have the new Neumann SP-75 transfer console, as well as Pyral lacquer master blanks imported from France. As the giant firm enters the U.S. market on its own for the first time (Billboard, Oct. 4).

• Back after several years, the L.J. Scully Co. will debut "The Lathe," its all new disk cutting lathe. It'll also show its PM-1 tape-to-disk playback deck.

• Also at the Gotham booth will be Telefunken's new 24-track tape recorder, weighing in at about \$50,000. The 16-track version is only \$40,000.

• At the other extreme, Tascam will show its 16 tracks on 1 inch tape recorder, which

should be available in early 1976 for about \$12,000.

• Dolby labs will demo its latest stereo-optical high fidelity motion picture soundtrack system at a nearby review theater. The first U.S. release using the system is "Lizstomania," which opened here several weeks ago.

• Electro-Voice will introduce its new wireless microphone system, and debut the Sentry V speaker system. The V is midway in size and efficiency between the well known Sentry II and III systems.

• Pioneer Electronics will be backing up its technical paper on high polymer tweeters with a demonstration of its new HPM-200 speaker.

• AKG will show the BX-10, a smaller version of its popular BX-20 Spring reverberation

(Continued on page 45)

Memorex Going Intl; New Lines In Spring

NEW YORK—Buoyed by the success of its marketing and merchandising strategies of blank tape products in this country, Memorex has launched an international campaign geared to popularizing its products around the world. The company also plans the introduction of whole new product lines in the spring of next year.

Canada and the European market are among the first countries that will get a taste of Memorex's unique style of mass marketing blank tape products to the consumer.

Memorex officials are reluctant to disclose their exact strategies for the international market at this time, but it is believed that the company will stick close to the proven marketing and merchandising programs that have marked its success in this country.

The California-based company has already launched its Canadian push with the release of consumer blank tape products with bi-lingual packaging in the stark black and white boxes that are readily identifiable as Memorex.

According to John Rohrer, product manager, audio tape, the company is now mapping an equally innovative promotion campaign to support the Canadian market push.

Although the company is admittedly bullish on the international market, it has no intention of de-emphasizing its domestic interests. Rohrer discloses that his firm

First 9 Months' Audio Sales To Dealers Decline

WASHINGTON—September figures on U.S. market sales to dealers of all categories of consumer electronics products continued to slide, putting all items far behind the pace of the first nine months of 1974, according to the Electronic Industry Assn. (EIA) marketing services department.

Total phonograph sales to dealers were 2.8 million, 21 percent below the 3.5 million delivered a year ago from January-September. Portable models, including compact and component systems, totaled 2.4 million, down 18 percent from the more than 2.9 million in 1974. Consoles topped 360,000 for the period, nearly 37 percent under the 568,000 sold to dealers the prior year.

The auto radio market, including car stereo combinations, totaled nearly 6.4 million units for the first 39 weeks of 1975, almost 17 percent

(Continued on page 44)

recently opened the first of four regional distribution centers at King of Prussia in suburban Philadelphia. Memorex's regional office staff, originally located at Bala Cynwyd, Pa., has been moved to this 34,000-square foot complex that will serve Virginia north to Maine, and westward to the Ohio border.

This \$450,000 complex will have its own fleet of trucks to better service customers in its region. Three other regional distribution centers are planned in the Midwest, Southwest and Southeast, according to Rohrer. Exact locations have not yet been established.

Meanwhile, the company is in the middle of beefing up its celebrated glass shattering commercial for a

(Continued on page 48)

FTC Hi Fi Probe Hits At Dealers

• Continued from page 5

sweeping investigations are not only looking into present conditions in the hi fi industry, but is also taking past pricing practices into consideration.

Worsinger discloses that her task force is "actively investigating every major company in the business," as there have been allegations against all of them.

The allegations include the use by some companies of "suggested retail prices," which the FTC feels is really a facade that dictates prices to dealers.

(Continued on page 49)

AUDIOPHILE, DISCO

'Hi-End' Outlet Debut By Kustom Acoustics

By ANNE DUSTON

CHICAGO—Kustom Acoustics is establishing its own showroom here and will act as authorized dealer for the top line sound systems used to demonstrate its high-end speakers aimed for both the audiophile and disco markets.

The Hi-End Audio Showroom, will be at the company's manufacturing facility, and will feature eight of the 10 Kustom Acoustic speakers, BGW power and preamps, Thorens turntables, Ace Audio preamps, Dunlap-Clarke power amps, and Decca and Satin cartridges.

The showroom concept is a solution by president Ted Karson to the

lack of top sound systems in the Chicago area. "You can't sell speakers without systems, and top line equipment was unavailable," says Karson. Kustom Acoustics dropped its four distributors in August, and will con-

(Continued on page 45)

Cooper, Isom Head AES; 10 Honored

NEW YORK—Three presidents will be on hand for the 52nd convention of the Audio Engineering Society this week, and the AES will be honoring 10 persons with an array of citations, Oct. 31-Nov. 3 at the Waldorf-Astoria.

Outgoing president John Eargle of J.M.E. Associates will turn the gavel over to his successor, Dr. Duane Cooper of the Univ. of Illinois, co-developer with Nippon-Columbia of the UD-4 quad system. President-elect of AES is Warren Rex Isom, who recently retired after many years as chief engineer of RCA Records.

At the awards banquet Sunday night (2) an honorary membership, six fellows, a publication award a special citation and an AES bronze medal will be presented.

The bronze medal, one of the Society's three highest honors, goes to Arthur Gruber, A.E.G. Associates, long-time AES treasurer, for his contributions to the growth of the Society as New York section chairman, executive committee, finance committee and board of governors service.

Avery Fisher, founder of Philharmonic Radio in 1937, later Fisher Radio, receives an honorary AES membership for his many efforts on behalf of the audio industry. The special posthumous citation goes to the late Dorothy Spronck for her untiring efforts on the staff of AES for more than 20 years.

Publication award, given in alternate years to presenters under age 35 for the best subject and presentation, cites Donald Kelle of Electro-Voice for his April 1974 paper titled "Low Frequency Loudspeaker Assessment By Near-Field Sound Pressure Measurement."

To be honored as follows of AES are:

• Edward Fox, RCA Labora-

(Continued on page 44)

A 10-YEAR UPDATE

What's All This Noise About Noise Reduction Systems?

By RADICLIFFE JOE

NEW YORK—Had enterprising audio engineers not taken the concept of recording sound from its primitive origins of single track recording to its present highly sophisticated level of 16, 24 and even 32-track recordings, noise reduction technology might very well have languished as a neglected blueprint in some forgotten strongbox in an obscure laboratory.

But as ambition to perfect the technique of recorded sound grew, and technology advanced into the realm of multi-track recordings, audio engineers became increasingly aware of the horrors of inherent noise.

It was as far back as the 1940s that audio engineering experts began taking a hard-nosed look at the possibilities of a solution to what they were already recognizing as a growing noise problem, and shortly thereafter H.H. Scott came up with the first commercially produced noise filter.

Unfortunately, the early Scott invention, though sound in concept, was flawed in technology, and detracted rather than added to the sought-after sophistication of low noise sound recordings.

However, Scott's crude noise filtering system paved the way for the wave of noise reduction techniques that now blanket the recording industry.

The real urgency for some sort of

professionally acceptable noise reduction system in the recording business came almost a decade after the Scott innovation when the concept of multi-track recording went to eight and then 16 tracks.

Recording engineers on the scene in the early 1960s remember the unacceptably high levels of noise with which they were confronted in mixing down eight or 16 tracks into two.

This noise, according to Dr. Ray Dolby who developed the first commercially marketed noise reduction system, obliterated silent passages, concealed the quietest musical

sounds, even some louder than the noise itself.

It was this dilemma that sent Dolby and their top audio engineering experts huddling into their labs in an effort to find an acceptable solution to the problem.

Then around 1966 Dolby introduced the A-system noise reduction unit for professional use in recording studios. That early A-system, according to industry experts, was bulky and expensive, utilizing as much as 12 inches of rack space for each 2-channel unit.

However, utilizing as it did, the

(Continued on page 46)

Aubort Recalls 1st 'Dolbys'

By IS HOROWITZ

NEW YORK—It's no accident that classical record producers were among the first to welcome distortion-free noise reduction to the craft of recording. Most concerned with capturing a dynamic range approaching that in a concert hall, they had long been plagued by the need to boost soft musical passages above residual tape hiss.

"It was a revelation," recalls Marc Aubort, "when we first heard the Dolby units demonstrated."

That was in mid-1966, when Ray Dolby brought two of his units to the States, primarily to run some demonstrations for Ampex. They would

up in Aubort's Elite Recording studio for want of an alternate site. Demonstrations were held, but the first convert was the host himself, with Seymour Solomon of Vanguard Records a close follower.

Dolbys had already been in use, without fanfare, for some months by British Decca. But records produced with the device were not identified and little was known in the U.S. about their capability.

"What struck us immediately," says Aubort, "was the near absence of hiss. That was obvious. But we were also impressed with other im-

(Continued on page 48)

Cooper, Isom At AES Helm

• Continued from page 43

ories, for contributions to the art and science of disk recording.

• Harold Kaitchuck, Boulevard Recording Studios, Chicago, and co-founder of Kayron radio station maintenance service, for work as founder and chairman of the Midwest AES section.

• Saul Marantz, founder of that named company in 1953 and later co-founder of Dahlquist, and a charter member of AES, for contributions to consumer audio engineering technology.

• Raymond Cook, formerly with

BBC and now with KEF Electronics Ltd., for his contributions as chairman of the British section.

• John C.G. Gilbert, retired head of the department of communications and electronic engineering at London's Polytechnic, for his contributions to the education of engineers in audio and acoustics.

In addition to Cooper and Isom, other officers include re-elected secretary Donald Powers, Roanwell Corp., and treasurer Arthur Gruber; vice president/international, Derek Tilsley, Rupert Neve (U.K.); vice

(Continued on page 48)

New AKG Phone For Home & Pro

NEW YORK—AKG has introduced a new headphone, model K-240, which weighs less than 11 ounces and utilizes six passive "slave" diaphragms, along with a main driving transducer. It is aimed at both consumer and professional markets.

The unit, designated "circum-aural," was designed to equal natural listening in both amplitude and phase relation, according to Andrew Brakhan, vice president, Philips Audio Video Products, which distributes the AKG line in this country. It will be featured at the Audio Engineering Society exhibit, Oct. 31-Nov. 2 here.

Brakhan explains that the passive diaphragms in the K-240 are activated by sound pressure waves produced by the main driver. These sound waves are also said to extend and smooth out the frequency response of the total system.

The diaphragms themselves operate at what Brakhan calls a theoretical crossover point of 200 Hz. He adds, "The acoustical resistance presented by the 'slaves' provides an effect of 'open listening' at frequencies above 200 Hz. Below 200 Hz the compliance of the passive diaphragms acts as a closed wall resulting in perfect bass reproduction, matching closed headphone characteristics."

The K-240 is priced at \$69.50, and is supplied with AKG's auto-adjust dual headband, and a 9.8-foot line cord.

First 9 Months'

• Continued from page 43

below the 7.7 million sales to dealers for the same period in 1974.

September itself was one of the worst months of the year, with sales to dealers of portable phonographs down 57 percent from 1974, console models off 28 percent and auto radios showing a decline of nearly 20 percent.

Preferred Sounds To PSI; Custom Duper, Direct Mail

NEW YORK — Longines-Wittnauer division of Westinghouse has sold its 80 percent share of Preferred Sounds to minority stockholder S.A. Nastro for an undisclosed sum.

Under the new ownership the firm, now operating as PSI Industries, will discontinue its unsuccessful blank tape operation, and will concentrate its efforts on custom duplicating, packaging and mail-order sales.

PSI has also established Westchester Music Corp., which will handle marketing and merchandising of the mail-order packages. Westchester Music is already in the process of mounting what it calls a nationwide TV and radio sales program for the promotion of its mail-order sales packages.

John Berry, new marketing vice president of PSI, reveals that the firm will also move strongly into the spoken word market, offering multimedia audio duplication with coordinated print and video materials for use in education, training and medical communications.

PSI will remain in the 30,000-square-foot facility at Rye, N.Y., which housed Preferred Sounds. It will also continue its custom duplication of 8-track, cassette and open reel music tapes, expanding as much as possible in this area to compen-

Columbia Exec Warns On Blank Tape Mart Shakeout

By RADCLIFFE JOE

NEW YORK—If the influx of blank tape manufacturers aiming at the audiophile and mass consumer markets does not bottom out soon, marginally profitable companies, already struggling to cope with the fierce competition, could find themselves squeezed out of the domestic market.

The omen of problems on the consumer blank tape horizon comes from Ted Cohen, national consumer sales director for Columbia Magnetics, who sees a possible recurrence of the chaos that hit low-end consumer blank tape manufacturers in the early 1970s, and forced a shakedown of the market.

The problem this time around is slightly different in that standardization has come to the industry in the last five years, and there is little real fluctuation in the quality of products being offered by competing manufacturers.

However, Cohen feels that the real poser is the growing emphasis on brand identification which in the final analysis is sure to confuse rather than educate the consumer.

The Columbia executive believes that when this hour of reckoning comes—and he warns that it is in the foreseeable future—even the multi-million-dollar advertising campaigns of the more affluent companies is no guarantee of salvation.

Cohen concedes that the brunt of the impending shakedown may be softened to some extent by the real, though subtle, demarcation line that has developed between manufacturers aiming almost exclusively at the mass consumer market, and those striving for a slice of the audiophile pie.

However, he points out that even here there are overlapping interests that are helping to proliferate the element of confusion. And he is confident that his company will be among the survivors of any industry shakeout.

Although Columbia has never flaunted a giant advertising budget, the company is one of the most promotion-oriented firms in the business. It has just put together a four-part, 250-slide video presentation aimed at teaching retailers "all about blank tape," including how to sell and display products, as well as how to best inter-relate with distributors and reps.

Cohen admits that the presentation is heavily weighted in Columbia Magnetics' favor, but he stresses that the real aim is to educate the dealer so that he knows his products and can be a source of education and information for the inquiring consumer.

In addition to the slide presentation, the company continues to run a series of consumer promotions introduced at the June CES.

According to Cohen, the promotions—which include a 50-cent rebate on three-pack specials, a buy-one-and-get-one at half price, a buy-two-and-get-one-free and a special challenge that offers to buy the consumer any other blank tape which he feels is better than Columbia's—have all been very successful, and will run through the end of January next year.

Cohen discloses that in spite of the uncertain economic outlook, his company so far has a very successful year with the promise of business escalating during this fall buying season. He adds, "At this time the outlook for the first three months of next year look even better, and we are very optimistic about the future."



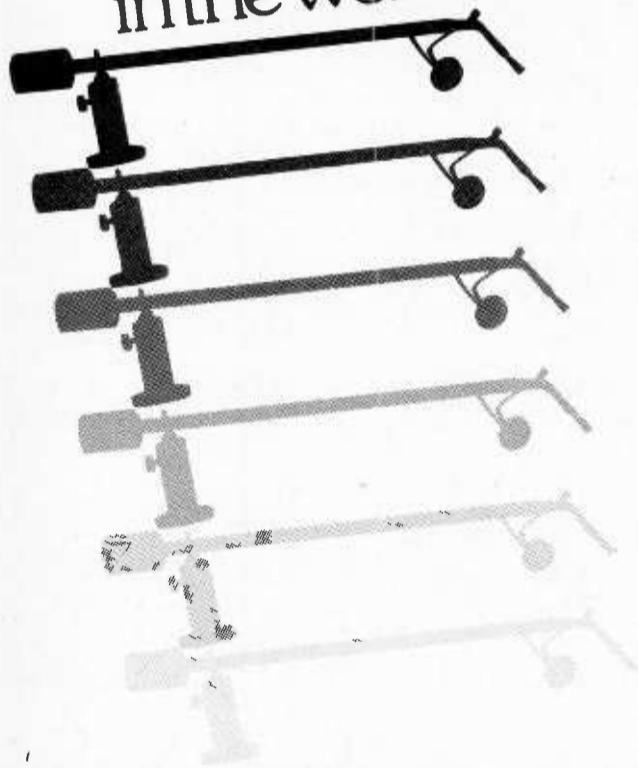
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Rep Rap

Distributors and reps will sit in roundtable discussions during a joint meeting of the Wisconsin Chapter, National Electronic Distributors Assn. and the Chicagoland Chapter, ERA on Dec. 1, Nino Restaurant, in Kenosha, Wis.

Topics include: when do distributors prefer reps to call on them; would a distributor accept a phone call instead of a sales call; and, what efforts can be instituted to make a rep's job more beneficial to his distributors? Both industrial and consumer areas will be represented.

For further information, contact Dick Brai-
nard, Q & B, Inc., 1100 W. Northwest Hwy., Mt.
Prospect, Ill. 60056.

★ ★ ★

Nortronics names James H. Podolny Co.,
Medina, Ohio, to represent its record care prod-
ucts in western Pennsylvania, W. Virginia, and
Ohio.

Mouthrop Sales Inc. has been named to
carry the line in Northern California.

★ ★ ★

Douglas F. Hudson, Fidelitone Inc.'s chair-
man of the board, received the Sear's Symbol of
Excellence Award for his firm for the fifth con-
secutive year. The award, for service and quality
products, is presented to 500 vendors out of ap-
proximately 12,000 suppliers.

AES Preview

• Continued from page 43

unit, as well as the TUD-7200 Digital
Delay Line with four-output ca-
pability, and delays from 6 to 200
milliseconds.

• Both Automated Processes and
Neve will show new consoles with
automation facilities.

• MCI will be showing its all new
500-millisecond resolver, for locking
two or more tape recorders in sync,
as well as two new recording con-
soles. Featured will be the 528 "su-
per board" with up to 64 input ca-
pability, and 24 mixing bus outputs.

• At the nearby Audiotech-
niques stand, the smaller 428 con-
sole with 28 inputs will be seen. Also
at the Audiotechniques booth are
the Keith Monks line of microphone
stands, which are now available in
red, yellow, blue and black.

• Sound Workshop, exhibiting in
New York for the first time, plans to
show its new zero phase shift elec-
tronic crossover, switchable between
stereo bi-amp and mono tri-amp ap-
plications. It will also demo its
model 200 Vocal Doubler/Flanger
System, a real-time pitch changer,
and the 242 Spring Reverberation
System.

• Eventide Clock Works will
present the charge-coupled Flanger,
which was introduced earlier this
year at the Los Angeles AES con-
vention.

• Following the trend noticed at
the Los Angeles show, there will be
an expansion of electronic music
synthesizer displays, with new mod-
els being shown by Arp Instruments,
E-Mu Systems, Oberheim Electron-
ics and 360 Systems.

• Sescom will once again show
its extensive line of broadcast and
studio accessories, featuring its MS
series of microphone and line split-
ters, combiners and matchers.

• Audio Designs will again have
a demo room set up with a fully op-
erational 16-track quad console,
complete with its Vue-Scan video
metering system.

• Sennheiser will introduce a
new wireless stereo headphone set
shown at the recent Berlin Radio-
TV Fair, as well as a new line of
inexpensive electret microphones,
featuring a mini shotgun type. Its
line of regular condenser micro-
phones is now equipped for 48 volts
phantom powering.

• At the Studer booth, a new A-
67 series tape recorder will be
(Continued on page 48)

The Rocky Mountain Chapter, Electronic Rep-
resentatives Assn., is already planning for its
CMR scheduled for July 21-24, 1976, at the
Broadmoor Hotel, Colorado Springs, Colo.
Jack Connors, Connors, Inc., general chair-

man, explains that since customers in all mar-
keting phases of the electronic industry are in-
vited to attend, the Customer-Manufacturer
Representative name designation is more defini-
tive.

Hi-End Kustom Acoustics Display

• Continued from page 43

centrate its marketing through the
showroom for both home and com-
mercial markets. Disco installations
have become a growing area of com-
mercial applications, says Karson.
Inventory in the showroom will con-

sist of one demo and one back-up
unit.

The lines were specifically chosen
for their performance functions with
Kustom's speakers. BGW power
amp models 750A and 1000 will
(Continued on page 47)

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What's The Noise About Noise Reduction Systems?

• Continued from page 43

concept of sound masking and automatic level control, the unit was effective in automatically increasing the recording or broadcast level of quiet musical passages which could not mask noise, and then reducing the level of the same passages during playback.

Dr. Dolby emphasizes that this compression and expansion technique is effective as it faithfully restores original sound, while reducing noise that would otherwise be audible. He further explains that the

encoding during recording, and the decoding during playback, are achieved by circuits that are nearly identical, and can, in fact, perform either function if appropriately wired or switched.

Dolby's innovation came as an oasis in an arid desert. Today, with the given access to advanced technology, and the resulting development of other noise reduction techniques such as limiter, level detector and equalization, there is a pocket of purists that would malign the significance.

However, whatever its disadvantages, Dolby arrived on the sound

recording scene at a time when the need was greatest, and the immediate positive response of the sound recording industry resulted in an unprecedented demand for noise reduction systems, not only for professional studio use, but also for use in broadcasting, movies and at the consumer level.

This overwhelming market demand played a major role in helping to spur the development of competing systems such as dbx. Burwen, ANRS (Automatic Noise Reduction System) by JVC, and DNL (Dynamic Noise Limiter) by Philips.

The dbx noise reduction system,

the second most accepted noise limiter on the commercial market today, is also based on the compressor/expander concept. According to David Blackmer of dbx, the system utilizes "an economically feasible RMS level sensor designed to accurately calculate the true RMS value of complex waveforms."

The dbx executive explains that this system eliminates tracking errors in compression and expansion due to tape recorder phase shift. He continues, "linear decibel compression and expansion over a dynamic range in excess of 100 dB was devel-

oped to eliminate the necessity of level matching and pilot tones."

Pre-emphasis and de-emphasis were added to the signal and level sensors to reduce tape hiss to "the degree that it cannot be heard even in the presence of strong low-frequency signals which do not mask the hiss." Blackmer assures that this pre-emphasis and de-emphasis is accomplished without the danger of overload or high frequency self-erasure on the tape.

From Burwen Labs has come two separate noise reduction systems, Burwen's compressor/expander system is geared to the professional market, while its Dynamic Noise Filtering system (DNF) is geared largely to the consumer market.

Further down the road are JVC's Automatic Noise Reduction System (ANRS), Philips' Dynamic Noise Limiter (DNL) and a relatively new and commercially untried system developed jointly by U.S. Pioneer and Robert Gradinsky, and designated the RG Noise Reduction System.

Although the concept of noise reduction was inspired by the problems inherent in professional recording, the transition to broadcasting, consumer and even disk applications was a natural one.

The overwhelming acceptance worldwide of the Dolby A-system not only for professional studio recording, but also for use in noise reduction in films, precipitated the development of the Dolby B-system, a modified unit based on the A-system principle, for consumer and broadcast use.

The Dolby B, for use in the recording and playback of consumer tape products, made its exploratory entrance on the market at the end of the 1960s. The early stand-alone units, designed without the advantages of printed circuit boards were high priced, and available only in a very few high end tape units, or as a stand alone product.

As the technology of cassette decks improved, and the disturbingly high noise levels of the then available tapes became more apparent, more and more hardware manufacturers became Dolby licensees. Before long, the concept of noise reduction as a consumer item was being proliferated by such companies as Advent, Dual, Fisher, Harman/Kardon, Technics, Pioneer, Otari, Sansui and others. Although essentially applied to cassette system, the concept was also utilized in open reel and 8-track decks, and as a noise reduction applications were broadened to include FM broadcasts, in tuners and receivers.

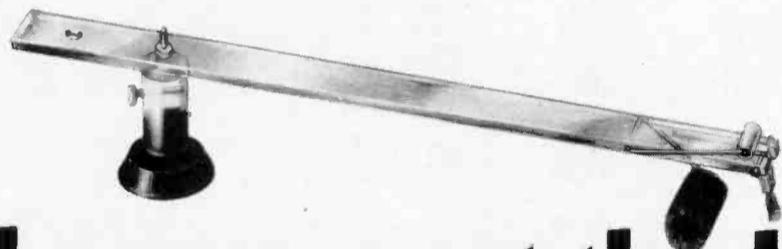
As a pioneer in the field, Dolby's move to FM was a natural and expected progression. As Dr. Dolby points out, FM broadcasting as originally conceived, is capable of producing very high quality audio performance.

He continues, "Unfortunately, stereo transmissions degrade the signal-to-noise ratio by more than 20dB. Under noisy reception conditions, this results in demodulated signals which do not compare favorably with other home entertainment sources."

Acknowledging this disadvantage, hundreds of FM stations around the country are now using some form of noise reduction to combat the problems outlined by Dolby.

As the advantages of noise reduction systems become more widely recognized, and the demand for their use escalates, noise reduction developers are reaching into other areas to proliferate their technology.

(Continued on page 48)



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Duper Lines Set For AES

NEW YORK—More than a dozen firms will be showing new or updated models of custom tape duplicating equipment and supplies at the 52nd Audio Engineering Society convention, Oct. 31-Nov. 3 at the Waldorf-Astoria.

Audico Ltd., which bought the assets of Audimation Inc., will have model 741 8-track winder and model 751 cassette winder, the latter recently introduced at \$1,335 with a running speed of 136 i.p.s. (34 seconds for a C-60). An automatic splicer for the unit is expected by mid-1976.

Electro Sound division of Viewlex will have its Gemini winder and splicer and dual cassette winder on view, along with its battery of high-speed duplicating machinery for both cassettes and 8-tracks.

Jefmarn Enterprises, one of the newer names in the business, will offer cassette loading and labeling equipment, 8-track sensing and cassette splicing tape, and a variety of other duplicating supplies.

Liberty/UA Tape Duplicating is spotlighting its model CW-15 cassette loader and its master reproducer/duplicator and slave system.

Otari Corp. will have its complete MX 5050 line on view, including a 2-channel, quad and two 8-channel recorders, plus its DP 4050-OC/CC in-cassette duplicator.

Pentagon Industries will focus on its well-received Super C-1 one-to-one copier, at \$695. At 16 times speed, it features digital logic and an anti-tape spill device claimed to eliminate the possibility of destroying the master tape.

Pratt-Spector Corp. will have a full line of duplicating supplies, including its widely used PS-917 labeler machine with both cassette and 8-track capability.

Blank mastering tape and lacquer disks will also get plenty of attention with displays of new formulations and lines from Ampex, BASF, Agfa-Gevaert, Capitol Magnetics, Gotham Audio (Pyral lacquers) and 3M Co.

Hi-End Kustom Acoustics Display

• Continued from page 45

drive the largest speakers. The BGW 1500 will be available on special order.

Features of the KA speakers include massive walls, from one to three inches; computer grade parts, fuse protection, staggered drivers, and phase corrected crossovers. Hand finished walnut veneer is standard, but a choice of 60 exotic, matched veneers are available. Cones are made from woven pulp material chemically impregnated to provide a porous substance that acts as its own damper. Direct radiators are used in place of horns.

All woofers are 12 inches, and are flush mounted. Tweeters are semi-dome, measuring 3/4-inch and 1.75 inches.

Tapered acoustical line in all speakers works on a short labyrinth concept and keeps the resonance low and minimal.

The lowest end model, the FSM two-way, at \$299 each, has a power handling capacity of 15/250 continuous watts, and crossover frequency of 1,800 Hz at eight ohms.

The most popular model, the SMT three-way system, has heavy duty T-pad midranges, and a crossover frequency of 800 and 3,500 Hz. List is \$599.

Tape Duplicator

TDK Electronics expects to be marketing in the U.S. by December both its Avilyn formula 3/4-inch blank U-Matic videocassette and Super Avilyn-equivalent 1/2-inch EIAJ blank videocartridge. Both products will be competitively priced with

existing software, according to Ken Kohda, marketing director.

Following its recent success with Video Expo 75 in New York (Billboard, Oct. 25), Knowledge

Industry Publications is sponsoring Video Expo/Chicago, May 4-6 at the Holiday Inn O'Hare/Kennedy, a new 25,000-square foot exhibit hall in suburban Rosemont.

Chicago coordinator will be Barry Wolfe,

Media Works, 300 W. Washington St. In addition to exhibits, program will include Video-Workshops managed by Smith-Mattingly Productions and a Video Cram Course sponsored by Training and Photomethods magazines.



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• Continued from page 44

president/Europe region, John Maunder, Shure Electronics Ltd.; vice president/Eastern region, Albert Grundy, Institute of Audio Research; vice president/Central region, Jim Cunningham, Sound Market Recording Co., and vice president/Western region, DeWitt Morris, United Recording Electronics Industries (URI).

New CB Speaker From Jensen Sound

CHICAGO—Jensen Sound Laboratories will introduce a speaker designed specifically for the CB market at the upcoming Automotive Parts & Accessories Show at McCormick Place, Nov. 18-20.

The five-inch unit, with 4.5 ounce ceramic magnet, can be surface or recess mounted in any vehicle.

Noise Reduction Systems

• Continued from page 46

These new areas include surface noise on disk recordings, and dbx has been among those actively involved in research and development work in this area.

As Larry Blakely of dbx points out, with the steady improvement of consumer equipment, and the increasing awareness of the quality of recorded music by consumers, there is a growing need for the reduction of surface noise on disks.

However, he laments that until now there has been no practical means for the reduction of this noise, which he thinks may become particularly significant if the quality of pressing compounds deteriorates due to enforced use of lower quality materials.

Blakely feels that dbx-encoded disks can provide more than 35 dB of surface noise reduction. He feels

too that if noise-reduced disks became popular, they should be compatible with conventional sound equipment. So far, only one known record company, Klavier Records, has released a dbx-encoded disk.

The next move by most of the noise reduction system manufacturers—primarily Dolby, dbx and Burwen—is to proliferate the consumer market with low cost, highly functional noise limiting systems. Dolby and dbx are already offering systems at under \$200, and Burwen is gearing its manufacturing to target that price range.

Aubort & Dolby

• Continued from page 43

improvements in the recorded signal." Among these he lists the minimizing of unwanted noises that result from tape contact with the recording heads, or slight malfunctions of electronic components. Also welcomed was an unexpected by-product—the reduction of print-through in decoded tapes.

One of those two Dolbys, serial No. 22, was purchased on the spot by Aubort, and within a few weeks he had produced his first Dolby recording for Nonesuch. That recording, coupling cello sonatas by Rachmaninoff and Kodaly, performed by Earl Wild and Harvey Shapiro, came out early in 1967. Almost at the same time, Vanguard released its first Dolby disk, a performance of Stravinsky's "L'Histoire Du Soldat."

These recordings did much to promote the use of Dolbys in those early days, and within a short time Aubort took over as head of Dolby Laboratories in the U.S., while continuing his free-lance producing and engineering for a variety of classical labels. That official association lasted until two years ago.

There were skeptics, too. Aubort remembers, "Many engineers were reluctant to manipulate their tapes. We had to prove over and over again that the system really worked, didn't deteriorate the signal, and was stable."

The classic demonstration, says Aubort, was to run a piggyback recording using Dolby during a standard non-Dolby session, and then compare the results. Another was to patch four Dolbys in series—record, playback, record, playback. Signals fed through the series were measured before and after, a test that proved a clincher for some doubters in the engineering fraternity.

A particularly effective demo tool, says Aubort, was a British Decca LP of piano sonatas played by Wilhelm Backhaus that inadvertently had been released with only one side Dolbyized. "All we had to do was flip it over to make our point."

Much of the time, Aubort remembers wryly, he had to debunk wild claims that sprang up among uninformed enthusiasts. "They attributed all kinds of magical properties to the Dolby. Some thought it would correct off-pitch performance. Others felt that it could be used to remove noise from old tapes that were not encoded. It took time before we could get the true message across."

Old serial No. 22 is still in use by Aubort and has figured as a "silent" participant in hundreds of recordings produced by Elite over the past nine years.

Aubort credits Margot, Ray Dolby's wife, with at least part of the credit for the unit's durability. "She used to do all the soldering herself during the company's infant years," he recalls.

AES Convention Highlights

• Continued from page 45

shown. The A-67 is available in 2-track portable or console versions for slightly less than \$3,000.

• The Shure Bros. exhibit will feature its SM-82 line-level unidirectional microphone, as well as the SR series of professional sound reinforcement systems.

• CBS Records has updated and repressed its nine disk Technical Series Test Records, to be demonstrated at their booth, along with their latest SQ quad records.

• UREI (United Recording Electronics Industries) will be showing two new limiters based on its popular LA-3A model. The new LA-4 is designed for pro studio use, while the LA-5 is a budget version for sound reinforcement work. They will also show a new high-low-pass tunable filter set, available in mono and stereo versions.

Late exhibitors not noted earlier (Billboard, Oct. 11), include Audio Transport Systems, Bridgewater, Mass.; Richmond Sound Design Ltd., Vancouver, B.C., and Scientific Audio Electronics (SAE), Los Angeles.

R.D. Titcomb, the convention chairman, of Rupert Neve Inc., notes that there will be about 60 technical papers presented at the convention, with most of them available at the registration desk in pre-print format.

As in the past conventions these will be grouped into sessions on: disk recording, signal processing, magnetic recording, psychoacoustics, audio in broadcasting, electronic music, sound reinforcement, transducers (two sessions) and architectural acoustics. Key papers will include A.P.I. and Neve presentations on console automation, and a series on studio acoustics from both the owner's and the operator's point of view.

In addition to the papers, there will be two forums. Friday evening's will be on "Broadcast Audio Quality: The Sound And The Fury" moderated by B.M.E. editor James

Lippke. On Sunday afternoon, representatives from Philips/MCA, RCA, Teldec and Zenith will discuss "Video Disk Systems And Their Impact On Audio."

Over the weekend, a seminar series will be offered in cooperation with the Institute of Audio Research. The series is planned for studio engineers, producers, arrangers and musicians seeking to broaden their understanding of some of the "tools-of-the-trade." On Saturday, there will be separate sessions on compressors and expanders, echo and reverberation, and new tapes and noise reduction. Sunday's seminar will discuss the programming of electronic music synthesizers.

Following a long established tradition, the New York section of the AES has planned a special evening show. (Saturday, 7 and 9 p.m.) Titled, "Those Magnificent Men And Their Music Machines," the show will be an audio/visual tour through the history of electronic music. Narrator and host Mike Colchamiro and technical advisor Robert Moog will discuss the last 100 years of electronic music, and interview many of the well known pioneers in the field.

Memprex Expansion

• Continued from page 43

new season on network television. Planned for release before Christmas, the new commercials are expected to feature artists of the same caliber as Ella Fitzgerald and Nelson Riddle, who were used in the original ads. Rohrer would not release names, but would say only that his company was negotiating with "top name talent."

The beefed up marketing and merchandising programs are a prelude to the introduction of what Rohrer calls "whole new product lines" in the spring of 1976. Details are not forthcoming from Memorex at this time, but the new lines are believed to include new blank tape products, and an expanded accessory line.

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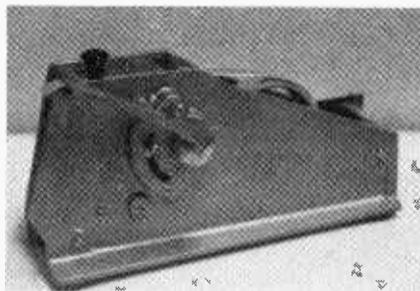
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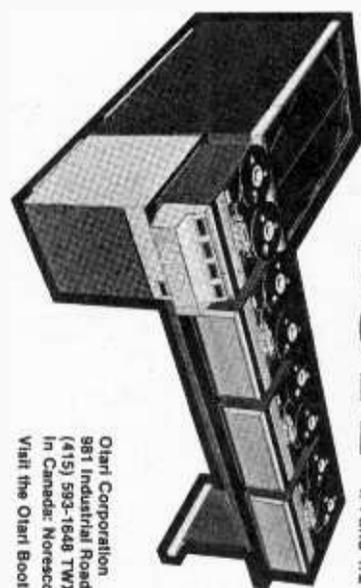
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Hi Fi Sound Basic Vidisk Concern

• Continued from page 1

With only TED's mechanical player on the market in Germany, Austria, Switzerland and Sweden, its basic 8-inch disk and the 12-inch prototype shown by the other companies all feature at least two separate channels of encoded information for either bilingual or stereo audio capability plus video transmission.

The basic density of information capability of all the systems also makes 4-channel encoding possible, although spokesmen for all the companies involved agree that "better mono sound" is the first order of business. In fact, the first TED disks are in mono, although the second-generation player is expected to offer stereo playback capability.

All the systems also inherently offer the alternate playback through existing TV sound systems of a hookup to any hi fi system. But once again, the question comes back to: regardless of the sound quality encoded on the disk, what comes out the receiver is determined by what audio broadcast components are used.

Dr. Donald McCoy of RCA will cover both the mastering and manufacturing processes for the capacitance system under development at Indianapolis, but has no additional information on the planned "in-home testing" set for several hundred individual outlets for at least six months beginning by year-end. Although it is likely that both playback through a regular TV set and alternative hi fi systems will be included in the tests, Dr. McCoy remains skeptical that there is a real consumer demand for hi fi playback capability.

He does expect to get into some of the "tradeoffs" possible using the available bandwidth to enhance the system's audio potential. Sound is encoded on two separate subcarriers in the 20-plus demo disks ready for the tests, and he notes that 4-channel discrete encoding is possible as well. He sees a bright spot in the considerable rethinking of TV audio at RCA, with notable progress in the new high end ColorTrak models that offer twin 9-inch speakers.

RCA has licensed five Japanese manufacturers—Clarion and Pioneer audio, NEC, General and Sharp, basically TV—to develop and manufacture players for the U.S. market. It's emphasized that none of the firms has an actual commitment to the system, since licenses are "free" until actual hardware is manufactured and marketed. Terms are understood to include a 2.5 percent royalty on each player sold, with no down payment for the license.

Tom Kohler of Philips Labora-

tores and Kent Broadbent of MCA Disco-Vision will reaffirm that all plans are unchanged for marketing of their optical videodisk system in the U.S. by late 1976. Stung by recent skepticism in the business and consumer press, both companies reiterate that the player will debut at the \$500 target price and that the low-power laser for readout will cost in the \$10-\$15 range in mass volume.

Program pricing has now been put in the more realistic \$10 and up range for newly created material, as opposed to transfers of "in-house" (MCA/Universal and Polygram) material from film or videotape to videodisk.

Kolar notes that the basic system offers two separate channels for either bilingual tracks or stereo, with an on-the-record "commitment to two separate high quality sound channels" and 4-channel "a relatively reasonable proposition." Aim of the system is for an audio signal-to-noise ratio up to 55 dB separation with frequency response "meeting current RIAA performance standards."

George Hrebek of Zenith shares his conferees' outlook on videodisk sound, noting that all the Zenith test disks are encoded in stereo and were shown during the summer Consumer Electronics Show in Chicago at the downtown Zenith salon to dealers hooked into the company's stereo systems as well as to its TV sets for alternate playback.

Without revealing any parameters, he says there is "perfectly acceptable S/N ratio and frequency response" in the test disks, with bilingual capability also offered in the two separate audio channels. The system may well be quad capable, but this is another area of current laboratory testing of the laser-transmissive system—with disks also playable on the current Philips/MCA prototype.

He reaffirms, however, the recent statement by Karl Horn, senior vice president, engineering and research, that the Zenith system will not be introduced until 1979 at the earliest.

Stephen Temmer of Gotham Audio, representing TED, confirms the stereo capability of the only system now on the market, though initial releases were in mono sound on two channels, utilizing more of the bilingual capability for the initial markets of German-speaking Europe. Although a consumer item in Germany, Austria and Switzerland, it is aimed at the institutional area in Sweden through 250 franchised audio/visual dealers.

A changer prototype was shown privately at the recent Berlin Radio-TV Fair with a 10-disk "cassette" (10-minutes each) and a 4.5-second change cycle, but no plans for production in the foreseeable future. Also shown was a Sanyo NTSC version of the manual player expected to be used in the next U.S. industry-only demonstration by early next year.

Cutting time is still very slow, 1/25 real time or 4 hours 10 minutes for a 10-minute master, but replication time is 2.5 seconds for every lacquer disk as needed to produce the 250 titles promised by year end.

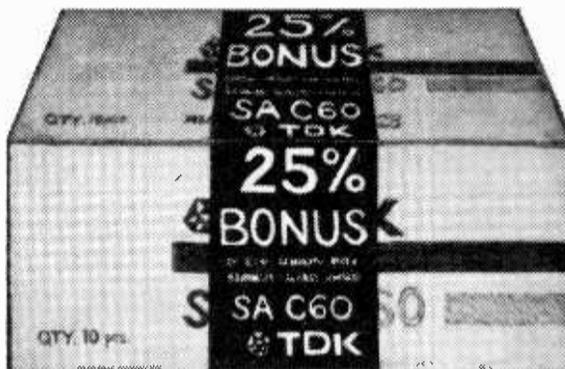
Realistically, no one expects any videodisk consumer "market" as such before 1980, but whatever system—or systems—ultimately win the buyers' nod, the potential for far better sound is a built-in factor.

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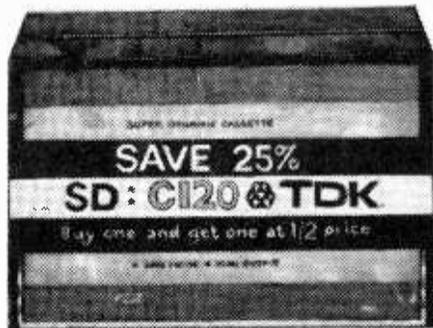
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FTC Probe On

• Continued from page 43

The charges also include allegations of antitrust violations; attempts by manufacturers to illegally restrain trade by withholding legally earned co-op advertising money, discontinuing shipment of merchandise and "unfair" fair trade agreements.

Worsinger feels that the probe will result in legal action being taken against other industry offenders. She discloses that if this happens it would probably parallel the action that was taken against the four offenders charged last August.

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what you've been missing

Billboard Hot Soul Singles

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Soul Sauce

Disco Sound On WBOK, New Orleans

By JEAN WILLIAMS

LOS ANGELES—Donnie Brooks, returning to WBOK in New Orleans as operations manager after a six-month absence, has changed the station's format from r&b to disco.

Brooks claims that New Orleans is not an established disco market, but with the disco boom sweeping the country, he wants WBOK to be the initiator in the area.

He contends that because the city survives on tourism, he must in his programming deal heavily with visitors. "The tourists come from many metropolitan areas where disco music is the course of the day. That is one reason why I was prompted to change formats," says Brooks.

He explains the station is now airing a vast amount of music which has "crossed back over," which means that white acts are getting exposure on WBOK.

While explaining the New Orleans market, Brooks says, "There are five black-oriented stations here and the market is spoiled to radio because they have such a variety. The competition is so stiff I must come up with new ideas to stay in the numbers."

He admits that playing hits or acts with recognizable names is imperative due to the competition, but he will play a new record if it fits the format.

In his attempt to improve the station's programming, he has cut its commercial load to no more than 12 minutes each hour. "In this way we can give the people more music, which is what it's all about," says Brooks.

"The station now sounds like we are having a 24-hour party which is synonymous with thinking of New Orleans. Vacationers tend to come to this city with a party in mind, so it's only natural that we should go in that direction," he says.

Brooks estimates that 30 singles and a large number of LP cuts are now aired.

"We will play a slow record only after at least five uptempo records are played," he says.

The station has become disco oriented to the point where Brooks periodically holds staff meetings in a local discotheque to acquaint its announcers with the disco format.

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The Main Ingredient, RCA Records' producers/recording artists, are coming with a new LP "Shame On The World" on Nov. 10.

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According to Norm Winter, publicist for Granite artist Edwin Starr, "during Starr's eight-week tour of South Africa, with Betty Wright and Arthur Conley, their awareness of the nation's racial problems forced them to refuse to appear unless free tickets were distributed to the black Africans in Durban."

Winter further says "as a result of this move, with the aid of a local promoter, the government is now allowing admission of African citizens for the first time to such events."

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	7	SWEET STICKY THING —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73713 (Phonogram) (Ohio Players/Unichappell, BMI)	33	47	6	LOVE INSURANCE —Gwen McCrae (C. Reid), TK 1999 (Sherlyn, BMI)	69	69	6	CAN'T STAY AWAY —Leroy Hutson (L. Hutson, M. Hawkins, Curton 0107 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
2	4	8	LOW RIDER —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 706 (Far Out, ASCAP)	34	27	16	DO IT ANY WAY YOU WANNA —Peoples Choice (L. Huff), Top 8-4769 (Epic/Columbia) (Mighty Three, BMI)	70	NEW ENTRY		ALL I DO IS THINK OF YOU —Jackson 5 (M.L. Smith, B. Holland), Motown 1356 (Gold Forever/Stone Diamond, BMI)
3	1	12	TO EACH HIS OWN —Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	35	56	3	GIVE ME YOUR HEART —Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)	71	68	6	OH BABY —Wayne Miran & Rush Release (R. Irwin, S. Owens, C. Simmons), Roulette 1716 (Adam R. Levy/Rush, BMI)
4	7	9	SAME THING IT TOOK —Impressions (E. Townsend, C. Jackson, M. Yancy), Curton 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	36	28	15	IT ONLY TAKES A MINUTE —Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)	72	65	8	PARTY MUSIC —Pat Lundy (M. Manchester), Vigor 1723 (Rumanian Pickle Works, BMI)
5	16	5	FLY, ROBIN, FLY —Silver Convention (S. Levey, S. Prager), Midland Int'l. 10339 (RCA) (Midson, ASCAP)	37	52	4	KING KONG, Part 1 —The Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 45-3295 (Jimpire, BMI)	73	83	4	GOOD OLD FASHIONED LOVIN' —Brenda Lee Eager (B. Bowles, B.L. Eager), Playboy 6047 (Hy-Reese, BMI)
6	2	14	THEY JUST CAN'T STOP IT (The Games People Play) —Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3284 (Mighty Three, BMI)	38	39	8	THERE'S A RED NECK IN THE SOUL BAND —Latimore (Latimore, Alaimo, Clarke), Glades 1729 (Sherlyn, BMI) (TK)	74	76	6	HE CALLED ME BABY —Nancy Wilson (H. Howard), Capitol 4117 (Central Songs, BMI)
7	8	11	THE AGONY AND THE ECSTASY —Smokey Robinson (W. Robinson, Tami 54261 (Motown) (Bertam, ASCAP)	39	70	2	THAT'S THE WAY I LIKE IT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)	75	NEW ENTRY		COME LIVE WITH ME —Isaac Hayes (I. Hayes), Hot Buttered Soul 12138 (ABC) (Incase, BMI)
8	9	13	LOVE POWER —Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)	40	48	5	WHAT'S THE WORD FROM JOHANNESBURG? —Gil-Scott Heron (Gil-Scott Heron, Arista 0152 (Cayman/Brouhaha, ASCAP)	76	82	3	WE CAN LOVE —King Floyd & Dorothy Moore (E. Floyd, S. Cropper), Chimneyville 10207 (TK) (East/Memphis, BMI)
9	10	8	I WANT A DO SOMETHING FREAKY TO YOU —Leon Haywood (L. Haywood), 20th Century 2228 (Jim-Edd, BMI)	41	14	11	MONEY —Gladys Knight & The Pips (E. McDaniel), Buddah 487 (Sky Forest, BMI)	77	79	5	LOVE ON DELIVERY (L.O.D.) —The Reflections (J.R. Bailey, K. Williams), Capitol 4137 (A-Dish-A-Tunes, BMI)
10	12	13	SO IN LOVE —Curtis Mayfield (C. Mayfield), Curton 0105 (Warner Bros.) (Mayfield, BMI)	42	NEW ENTRY		I LOVE MUSIC (Part 1) —O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	78	78	5	SOMEBODY'S GOTTA GO (Sho Ain't Me) —Mike & Bill (M. Felder, B. Daniels), Arista 0139 (Moving Up, ASCAP)
11	6	13	GIVE IT WHAT YOU GOT/PEACE PIPE —B.T. Express (S. Roberts/S. Taylor, M. Bakan), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI)	43	29	13	BRAZIL —The Ritchie Family (A. Barroso), 20th Century 2218 (Peer, BMI)	79	86	3	COME TO MAMA —Ann Peebles (W. Mitchell, E. Randle), Hi 2294 (London) (Jec, BMI)
12	30	4	LET'S DO IT AGAIN —Staple Singers (C. Mayfield), Curton 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	44	31	15	EIGHTEEN WITH A BULLET —Pete Wingfield (P. Wingfield), Island 026 (Ackee/Uncle Doris, ASCAP)	80	87	2	SUMMER OF '42 —Biddu Orchestra (M. Legrand), Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
13	13	7	MR. DJ. (5 For The D.J.) —Aretha Franklin (A. Franklin) Atlantic 3289 (Pundit, BMI)	45	45	9	WHEN YOU'RE YOUNG AND IN LOVE —Choice Four (V. McCoy), RCA 10342 (Wren, BMI)	81	81	3	I DESTROYED YOUR LOVE —Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)
14	5	11	I GET HIGH ON YOU —Sly Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)	46	34	11	(I'm Going By) THE STARS IN YOUR EYES —Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)	82	77	7	HIGHER THAN HIGH —Undisputed Truth (N. Whitfield), Gordy 7145 (Motown) (Stone Diamond, BMI)
15	15	8	THIS IS YOUR LIFE —Commodores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP)	47	58	4	SOUL TRAIN "75" —Soul Train Gang (D. Griffey, D. Cornelius), Soul Train 10400 (RCA) (Spectrum VII, ASCAP)	83	90	3	YOU'RE EVERYTHING GOOD TO ME —Tomorrow's Promise (J. Pittman), Mercury 73700 (Phonogram) (Astronomical, BMI)
16	18	8	I ONLY HAVE LOVE —Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour), Hi 2295 (London) (Jec, BMI)	48	49	5	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY —G.C. Cameron (F. Perren, C. Yarian), Motown 1364 (Jobete, ASCAP)	84	NEW ENTRY		FULL OF FIRE —Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2300 (London) (JEC/Al Green, BMI)
17	35	4	CHANGE WITH THE TIMES —Van McCoy (V. McCoy), Avco 1868 (Van McCoy/Warner-Tamerlane, BMI)	49	55	5	CARRIBEAN FESTIVAL —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1573 (PIP) (Delightful/Gang, BMI)	85	89	2	WE'RE ON THE RIGHT TRACK —South Shore Commission (N. Harris, A. Felder), Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)
18	11	15	THIS WILL BE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	50	80	3	ROCKIN' & ROLLIN' ON THE STREETS OF HOLLYWOOD —Buddy Miles (B. Miles), Casablanca 839 (Miles Ahead, ASCAP)	86	88	4	IF YOU DON'T KNOW ME BY NOW —Lyn Collier (K. Gamble, L. Huff), People 659 (Polydor) (Blackwood, BMI)
19	23	10	LOVE DON'T COME NO STRONGER (Than Yours and Mine) —Jeff Perry (L. Perry, K. Stover), Arista 0133 (J.L.P., ASCAP)	51	33	11	STAY STILL —Margie Joseph (M. Joseph, A. Mardian), Atlantic 3290 (Glendana, ASCAP)	87	97	2	WORTH YOU WEIGHT IN GOLD —Modulations (B. Currington, T. Lester, W. Lester), Buddah 497 (Buddah/Potomac, ASCAP)
20	22	6	LEFTOVERS —Millie Jackson (P. Mitchell), Spring 161 (Polydor) (Muscle Shoals, BMI)	52	42	9	I TAKE IT ON HOME —Bobby Bland (K. O'Dell), ABC 12133 (House of Gold, BMI)	88	91	4	GRANDFATHER CLOCK —Bo Kirkland (M.J. Kirkland, R.L. Kirkland, F. Slay), Claridge 409 (Claridge/Bokirk, ASCAP)
21	17	16	WHAT A DIFFERENCE A DAY MAKES —Esther Philips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)	53	66	4	DECEPTION —The Dynamic Superiors (N. Ashford, V. Simpson), Motown 1365 (Nick-O-Val, ASCAP)	89	NEW ENTRY		NAME OF THE GAME (Part 1) —The Joneses (G. Dorsey), Mercury 73719 (Landy/Unichappell, BMI) (Phonogram)
22	19	9	MESSIN' WITH MY MIND —LaBelle (N. Hendryx), Epic 8-50140 (Columbia) (Gospel Birds, BMI)	54	64	4	SALSOU HUSTLE —Salsoul Orchestra (V. Montana Jr.), Salsoul 2002 (Caytronics) (Little Jack/Anatom, BMI)	90	NEW ENTRY		YOU SEXY THING —Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)
23	36	4	HAPPY —Eddie Kendricks (L. Caston, K. Wakefield), Tami 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	55	44	8	LOVE MACHINE Part 1 —Miracles (W. Moore, W. Griffin), Tami 54262 (Motown) (Jobete/Grimora, ASCAP)	91	NEW ENTRY		WHAT'S COME OVER ME —Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.I.M.O.T., BMI)
24	26	6	FANCY LADY —Billy Preston (B. Preston, S. Wright), A&M 1735 (Irving/WEP, BMI/Jobete, ASCAP)	56	84	3	I GOT CAUGHT —Clarence Carter (R. Hatcher, C. Carter), ABC 12130 (Blackwood, BMI)	92	72	7	RIDE ON —Parliament (G. Clinton, W. Collins, B. Worrell), Casablanca 843 (Ricks/Malbiz, BMI)
25	25	7	SHOTGUN SHUFFLE —The Sunshine Band (H.W. Casey, R. Finch), TK 1010 (Sherlyn, BMI)	57	59	8	EVERYBODY STAND AND CLAP YOUR HANDS (For The Entertainer) —Black Satin (F.L. Parris), Buddah 477 (Buddah/Chan, BMI)	93	100	2	HERE FOR THE PARTY —Bottom & Co. (Boyce, Harley, Helms, Brown, Birdwell, Griffith, Woods), Motown 1363 (Stone Diamond, BMI)
26	43	5	IS IT LOVE THAT WE'RE MISSIN' —Quincy Jones (G. Johnson, D. Smith), A&M 1743 (Kidada/Goulgris, BMI)	58	49	10	STAY WITH ME —Edwin Starr (E. Starr), Granite 528 (ATV/Zonal, BMI)	94	96	3	SINCE I MET YOU —Lenny Williams (L. Williams, G. Demar), Motown 1369 (Len-Lon, BMI)
27	21	9	FAME —David Bowie (D. Bowie, H. Maslin), RCA 10320 (Mainman/John Lennon/Ceildh, ASCAP)	59	61	5	NEED YOU —Harlem River Drive (S. Vincent), Arista 0142 (Laser, BMI)	95	95	3	TONIGHT'S THE NIGHT —S.S.O. (S. Weyer, D. Lucas), Shadybrook 019 (Screen Gems-Columbia, BMI)
28	37	6	NO REBATE ON LOVE —Dramatics (J. Abaston, S. Petty), Mainstream 5571 (Fratelli/Blackwood, BMI)	60	60	6	WATERBED —Herbie Mann (Chiles, Barton), Atlantic 3282 (Screen Gems-Columbia, BMI)	96	92	3	(Do You Wanna) DANCE, DANCE, DANCE —Calhoun (Calhoun), Warner-Spector 0405 (Warner Bros.) (Mother Bertha, BMI)
29	32	7	IT'S TIME FOR LOVE/HERE I AM —Chi-Lites (E. Record, C. Allen), Brunswick 55520 (Julio-Brian, BMI)	61	53	7	DISCO STOMP (Part 1 & Part 2) —Hamilton Bohannon (H. Bohannon), Dakar 4549 (Brunswick) (Hog/Bohannon, ASCAP)	97	NEW ENTRY		CREOLE —The Crusaders (V. Felder), ABC/Blue Thumb 267 (Four Knights, BMI)
30	38	9	WE ALL GOTTA STICK TOGETHER —Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC-Dunhill/Rail, BMI)	62	62	6	T.L.C. (Tender Lovin' Care) —mfsb (R.L. Martin, N. Harris), Philadelphia International 8-3576 (Epic/Columbia)	98	NEW ENTRY		BAD LUCK —The Atlanta Disco Band (C. Cason), Casablanca 846 (Unart, BMI)
31	24	9	(If You Want It) DO IT YOURSELF —Gloria Gaynor (J. Bolden, J. Robinson), MGM 14823 (Robin-Song/Tomeja, ASCAP)	63	54	6	I'M ON FIRE —Jim Gilstrap (A. Evers), Roxbury 2016 (Pocket Full Of Tunes, BMI)	99	99	2	FRAME OF MIND —Vernon Burch (V. Burch), United Artists 705 (Unart, BMI)
32	20	13	MUSIC IN MY BONES —Joe Simon (R. Gerald, J. Simon), Spring 159 (Polydor) (Gauchio/Belinda, BMI)	64	85	2	LAY SOME LOVIN' ON ME —Jeannie Reynolds (C.R. Cason), Casablanca 846 (Double Sharp, ASCAP)	100	NEW ENTRY		"THEME FROM MAHOGANY" (Do You Know Where You're Going To) —Diana Ross (M. Masser, G. Goffin), Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)

L.A. RETAILER

Jefferson Forms Band For Own Reactivated Firm

LOS ANGELES—Joey Jefferson, owner of Jazz City Record Shop here has formed the Joey Jefferson Band, with its first LP of the same title on Jefferson's Mutt And Jeff label.

The label was originally formed in 1965 and discontinued in '73. With the formation of the band, Jefferson has re-activated the label.

Scholarships To 4 Awarded By CLEF

NEW YORK—CLEF, Composers, Lyricists, Educational Foundation, non-profit fund affiliated with AGAC, has awarded four scholarships totaling \$1,400.

Karen Coffman, Univ. of Indiana School of Music graduate student, received the Dorothy Fields memorial grant of \$500; the Duke Ellington memorial scholarship of \$500 to supply musical equipment for needy students went to the school of the Arts at Western, Washington, D.C. (to be renamed the Duke Ellington H.S. of the Arts).

Free Beer Combo Evokes Free Beer

NEW YORK—Buddah Records, in conjunction with progressive radio stations and local beer manufacturers, is completing a series of "Free Beer Blasts" to promote distributed Southwind Records new group, Free Beer.

Included in this promotion package are a Free Beer radio contest with the group's LP and local brand six-packs of beer as prizes. The trial "blast" was launched Sept. 17 at the Exit Inn in Nashville with contest and simulcast of the event over WKDA. Lone Star Beer provided both the giveaway six-packs and beer at the club.

Superscope Dispute Involves \$12,727

LOS ANGELES—Superscope Inc., the suburban Sun Valley tape duplicating firm, is suing Original Sound Record Co. of Hollywood in superior court here. Pleading asks payment from the defendant of \$12,727.42 for services rendered.

Vegas Buffs Seek Bus To WJA Bash

LAS VEGAS—The Las Vegas Jazz Society is planning to bus buffs here to Los Angeles for the World Jazz Assn.'s first annual concert Nov. 14 at the Shrine.

Monk Montgomery, society president, says he's spoken to a local bus charter firm about transportation with the idea of bringing jazz fans from the desert area into the L.A. area for the Friday evening show and then visiting a second jazz club, possibly Concerts By The Sea in Redondo Beach, the next day.

10 Hours Of Music

HOLMDEL, N.J.—The third annual Black Heritage Festival at the Garden State Art Center here Oct. 11 featuring 10 hours of entertainments and workshops was highlighted by a musical concert starting at 5 p.m. offering everything from soul to rock and from Latin to jazz.

Participants in the festival concert were the Moments, Alex Bradford and the Bradford Singers, singer Ivan Conerly, Grand Depot and Abdullahe Hakim's African group.

He says that he has seven signing commitments from acts, dealing in different types of music.

While seeking a national distribution deal with a major label, he indicates he is in negotiations with three at this time.

R&b, MOR and jazz stations are the outlets which he will seek in exposing The Joey Jefferson Band. He explains that the LP contains tunes geared to each of these markets. Adding, "I feel that with today's audiences, you can never tell what will sell, and I want to be covered."

The album, recorded here features members of the Love Unlimited Orchestra, Leon Haywood, courtesy of 20th Century Records, James Gatson (drums), George Walker (lead guitar), Roy Gaines (rhythm guitar), Jefferson (percussion), Ron Brown (bass) and Ron Silcio (drums). Willie Hoskins arranged the horn and string sections.

Not Worth Wood Nickel? RCA Sues Label In L.A.

LOS ANGELES—RCA Records has filed against Wooden Nickel Records and members of the recording group, Styx, in superior court here charging breach of contract and interference with contractual relations.

The suits specifically ask the court to enjoin Styx from recording for A&M Records with whom it has allegedly contracted.

RCA claims that Wooden Nickel Records failed to live up to its agreement of April 1, 1971 by failing to produce a fifth Styx LP by March 1975. RCA seeks no less than \$250,000 damages from Wooden

BOGART HAS 2C LABEL FOR R&B & DISCO

LOS ANGELES—Casablanca Records has developed a new satellite, calling it Chocolate City Records.

Cecil Holmes, vice president of r&b product for Casablanca, has been named president of the new label.

Holmes is in the process of developing a new staff to handle the label's first single release, "Find My Way," by the Players.

According to Neil Bogart, president of Casablanca, Holmes will receive many of the acts and music which are submitted to Casablanca.

Bogart explains that Chocolate City will be an r&b outlet, however it will lean heavily toward MOR soul. Disco and jazz will also be featured.

Holmes, who is also a recording artist, will return to the studio for Chocolate City Records.

The new label will be distributed in the U.S. and Canada through Casablanca distributors.

Nickel and Denis Young, John Curlewski, Jim Young, and John and Chuck Panozzo.

A contract filed with the court indicates that Wooden Nickel got \$25,000 recording and studio costs for each LP produced under the agreement. The producing firm got \$100,000 upon contract execution and \$54,166 on July 1 and Oct. 1, 1971 and Jan. 1 and April 1, 1972. The contract called for the producers, Bill Traut, Jim Golden and Bob Monaco to receive \$275,000 when RCA exercised an April 1, 1973 option and \$350,000 when RCA exercised its April 1, 1974 option.

Non-Profit PIE Founded To Offer Benefit Events

LOS ANGELES—Public Interest Entertainment (PIE) has been established here and in Washington, D.C., as a non-profit foundation which will strive to organize and produce benefit concerts to support a growing number of grass roots organizations throughout the 50 states.

A board of directors comprised of foundation and public interest professionals will oversee grant-making requests, assuring an accurate and accountable distribution of funds.

Tuesday Workshops For Philadelphia

PHILADELPHIA—A jazz workshop for young musicians will be introduced at Just Jazz, major niety in the center city. Every Tuesday, young people will get an opportunity to meet the club's guest stars opening their week's engagements later that night and discussing show business careers with them.

The workshops are sponsored in conjunction with the Sojourner Foundation and conducted by James V. Peyton, chairman of the foundation's entertainment career committee.

Also joining in will be Claude Morris of WPTV-TV; Bob Perkins of WDAS Radio; and Mumia Jamal of WHAT Radio. The series of workshops begins with Joe Simon, following with Bloodstone on Oct. 21; Ronny Laws, Oct. 28, and The Dells, Nov. 4.

PIE will offer the resources and the expertise of professionals within the industry working with established artists, managers and producers to provide support to trained, young organizers and researchers staffing more than 100 organizations focusing on a wide variety of issues aimed at institutional change.

There also is a board of advisors to provide PIE with a source of top level professional advice on the selections and production of concerts. The board will be comprised of entertainment specialists who wish to make a contribution to the cause of social justice. Included are artists, managers, promoters, lawyers, business managers, publicists and record and media executives.

Names of these board members will be announced next month.

PIE offices are open at 1516 Westwood Blvd., Los Angeles 90024 and at 1000 Wisconsin Ave. N.W. in Washington, D.C. 20007.

Reform MG Group

MEMPHIS—Donald "Duck" Dunn says he plans to re-form Booker T and the MGs, an instrumental group which scored a number of hits in the 1960s on Stax label despite the recent murder of drummer Al Jackson Jr.

Dunn says he will be moving to the West Coast soon to join Booker T. Jones, who has been there several years, and Steve Cropper, who moved there some months ago.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	6	AL GREEN IS LOVE Hi HSL 32092 (London)	32	33	4	EXPERIENCE Gloria Gaynor, MGM M3G 4997
2	1	11	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	33	17	10	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSO 6022
★	5	12	KC AND THE SUNSHINE BAND TK 603	34	40	4	ACTION SPEAKS LOUDER THAN WORDS Chocolate Milk, RCA APL1-1188
4	4	10	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)	35	36	12	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
5	6	9	SPIRIT OF THE BOOGIE Kool & The Gang, De-Lite DEP 2016 (PIP)	★	49	2	MAN-CHILD Herbie Hancock, Columbia PC 33812
★	8	17	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	★	47	2	DREAMING A DREAM Crown Heights Affair, De-Lite 2017 (PIP)
7	7	7	BOOGIE DOWN, U.S.A. People's Choice, TSOP KZ 33154 (Epic/Columbia)	38	NEW ENTRY		THE DISCO KID Van McCoy, Avco AV 69009
★	11	13	INSEPARABLE Natalie Cole, Capitol ST 11429	39	23	34	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280
★	12	4	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800	40	43	3	MUSIC KEEPS ME TOGETHER Taj Mahal, Columbia PC 33801
★	13	5	THIRTEEN BLUE MAGIC LANE Blue Magic, Atco SD 36-120	41	44	6	FROM DISCO TO LOVE Van McCoy, Buddah BDS 5648
11	3	10	MELLOW MADNESS Quincy Jones, A&M SP 4526	42	25	11	FAITH, HOPE & CHARITY RCA APL1-1100
★	20	7	SAVE ME Silver Convention, Midland International BK11-1129 (RCA)	★	57	2	BRAZIL Ritchie Family, 20th Century T 498
13	9	13	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876	44	45	4	THE BEST OF MICHAEL JACKSON Motown M6-851 S1
14	10	7	PHOENIX Labelle, Epic PE 33579 (Columbia)	45	50	16	ODE TO MY LADY Willie Hutch, Motown M6-838 S1
15	14	9	GET ON DOWN WITH BOBBY BLAND ABC ABCD 895	46	46	3	COOLEY HIGH/SOUNDTRACK Motown M6-840 S1
16	18	20	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	47	21	8	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
17	19	13	PICK OF THE LITTER Spinners, Atlantic SD 18141	48	32	34	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
18	15	7	FIRST CUCKOO Deodato, MCA 491	★	59	2	CITY OF ANGELS Miracles, Tama 16-339 S1 (Motown)
19	16	12	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)	50	53	3	DARYL HALL & JOHN OATES RCA APL1-1144
20	24	13	NON-STOP B.T. Express, Roadshow RS 41001 (Scepter)	51	51	3	SONG FOR MY LADY Jon Lucien, Columbia PC 33544
21	22	6	WATERBED Herbie Mann, Atlantic SD 1676	52	34	13	IN THE CITY Tavares, Capitol ST 11396
22	26	4	EVERYBODY'S DOIN' THE HUSTLE & DEAD ON THE DOUBLE BUMP James Brown, Polydor PD 6054	53	55	3	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)
★	31	4	VISIONS OF A NEW WORLD Lonnie Liston Smith, Flying Dutchman BD11-1196 (RCA)	54	39	15	GET DOWN Joe Simon, Spring SPR 67061 (Polydor)
★	35	4	THE SOUND OF SUNSHINE The Sunshine Band, TK 604	55	41	12	PHENIX Cannonball Adderley, Fantasy F 79004
25	28	6	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)	56	42	5	ACID QUEEN Tina Turner, United Artists UA-LA 495-G
26	29	4	BAD LUCK IS ALL I HAVE Eddie Harris, Atlantic 1675	57	NEW ENTRY		HIGHER THAN HIGH Undisputed Truth, Gordy G6-972 S1 (Motown)
27	27	14	STILL CAUGHT UP Millie Jackson, Spring SPR 6708 (Polydor)	58	52	20	CHOCOLATE CHIP Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)
28	30	17	STEPPIN' Pointer Sisters, ABC/Blue Thumb BTSO 6021	59	NEW ENTRY		EVERYBODY WANNA LOVE ON Masqueraders, Hot Buttered Soul ABCD 921 (ABC)
29	38	4	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curtom CU 5005 (Warner Bros.)	60	54	11	COME AND GET YOURSELF SOME Leon Haywood, 20th Century T 476
30	NEW ENTRY		2ND ANNIVERSARY Gladys Knight & The Pips, Buddah BDS 5639				
31	37	3	IN THE SLOT Tower Of Power, Warner Bros. BS 2880				

Belgium Sets An Award For Top Recording

NEW YORK—The "Union de la Presse Musicale Belge," to which most of the music critics in Belgium belong, has founded the "Prix Caecilia." It will be awarded once a year for the best recording on the market in Belgium between Oct. 15 of one year and Oct. 14 of the next. This prize, to be awarded in the field of "serious" music, is intended to achieve two purposes: to stimulate the production of high-class records, and to draw the attention of record lovers to these outstanding recordings.

The repertory has been divided into 14 categories which, from early to avant-garde music, include all forms of symphonic and chamber music as well as sacred or profane music.

In each category the decision is taken by a board, drawn by lot, whose names are announced to colleagues as well as to the public, when the prizes are being distributed.

In addition to the Prix Caecilia a "Prix Rene Snepvangers" will be reserved for the best Belgian production. This prize has been established as a memorial to the Antwerp engineer Rene Snepvangers who, after settling in the U.S. in 1939, made advances in the development of the LP record. The winners of the first Prix Caecilia to be awarded will be published at the end of November.

London L.A. Philharmonic, Sutherland Pushes Coast

NEW YORK—London Records has launched two separate promotions on the West Coast on new releases.

To coincide with the opening of the fall season of the Los Angeles Philharmonic in Los Angeles, all southern California Wherehouse stores participated in a week-long promotion on the orchestra's London Records. Also, advertising was placed in the Los Angeles Times on the Sunday preceding the opening, backed by spot announcements on KFAC, with a similar package being run in the San Diego market.

Special emphasis was placed on the new recording of "Scheherazade," and London furnished all 32 stores with easel mountings of the LAPO records and two-sheet blow-ups of the ads. Store personnel were supplied with a new Zubin Mehta T-shirt, to be worn during Philharmonic week.

Tower Records held a personal appearance Sept. 29 for opera star Joan Sutherland and conductor-husband Richard Bonyngé, both currently appearing in the San Francisco Opera's "Il Trovatore."

Russ Solomon, the Tower chief, says it was the first appearance in the flagship San Francisco store of any classical artist. The ceiling of the store was hung with over 200 posters of Miss Sutherland and Bonyngé.

Coinciding with new album releases by both artists, who autographed their catalog of London recordings for three hours. London

served champagne to the fans waiting in line. The occasion was also the birthday of Bonyngé, and Ray Edwards, manager of Tower's classical division, had a special six-foot square cake decorated with the cover of "Marco Spada," the maestro's newest album.

Parkway Holds Proms Rights

NEW YORK—The Sept. 27 issue of Billboard's Classical Section, in an article relating to the BBC Prom Concerts, incorrectly stated that radio station WFMT in Chicago "... is the exclusive outlet in the United States for this series of BBC programs."

In fact, Parkway Productions, Inc. of Washington, D.C., holds the exclusive rights to the Proms and certain other BBC classical music programs. The article further quotes WFMT general manager, Ray Nordstrand, as saying "Syndication to other classical outlets is definitely a possibility." In fact, Parkway already syndicates the Proms to some 70 stations across the U.S., some of whom broadcast the quad shows in question several months before WFMT.

Parkway is America's largest syndicator of fine arts programming, offering some 50 hours of radio programming each week, including several hours of BBC imports.

Classical Notes

WCLV, Cleveland's fine arts station, is presenting a number of its weekly Music From Oberlin series in Sansui QS Quad sound. ... The Telefunken portion of the London imports catalog has been converted to an all-numerical catalog system. Argo Sight & Sound sent a new catalog to dealers with both old numbers and new numerical series. ... Newsman Walter Cronkite narrated Copland's "Lincoln Portrait" at Andre Kostelanetz first special concert of season Oct. 16.

Pianist Byron Janis completed one-hour TV film on Chopin. Film is result of five years of preparation. ... Spoken Arts has released a new 10-record set, "Treasury Of Edgar Allen Poe." Readings are by Hurd Hatfield, Paul Hecht, Arthur Luce Klein, Alexander Scourby, among others. ... Artur Schnabel plays a Houston recital in Jones Hall, March 4, 1976, as a special event for Society of Performing Arts. It will be the pianist's first appearance in Houston since 1972. ... Memorial service for Richard Tucker was held Oct. 14 at St. Patrick's Cathedral, New York. Cardinal Cooke presided. Tucker and the Cardinal were friends. Martina Arroyo, assisted by members of Metropolitan Opera Chorus, offered a musical tribute at the Mass.

Antal Dorati's piano concerto receives its world premiere Oct. 28-30 in Kennedy Concert Hall, Washington. Work, dedicated to his wife,

Ilse von Alpenheim, will be played by the National Symphony. She'll be soloist. ... The BSO's second program, Nov. 12 at Carnegie Hall, will be a performance of Haydn's Symphony No. 31 in D "Hornsignal." Ozawa conducts. Anthony Newman is soloist in Saint-Saens' Symphony No. 3 in C Minor (with organ). Program repeats Nov. 13.

The Village Brass Band, formed some two years ago, presents selections in the tradition of American popular musical life. The group consists of five brass players, each with advanced degree of musical accomplishment from major schools. All have recorded with major artists.

ROBERT SOBEL

Phonogram In Special Plan On Dating

NEW YORK—Phonogram has initiated a special dating program on its Philips and Mercury classical imports.

Effective Oct. 6 through Oct. 31, all orders on both lines will have 90 days billing. Orders for classical product must be called or mailed into the depots by salesmen on separate orders so that invoices with classical product are isolated. All back orders will be honored for classical product ordered between the starting date and Oct. 31.

Back orders are to be held no longer than 15 working days following conclusion of the program. Applicable product includes all Philips Classics and all Mercury Classics. SRI 75000 series and SR12-77000 series.

Letters To The Editor

- Dear Sir:

To clarify the point which Dr. Daniel Nimetz of Musical Heritage Society raises in his letter of Oct. 11, I think it important to say the following:

Dr. Nimetz correctly quotes the Billboard article of Aug. 23, which states that Marco da Gagliano's opera "La Dafne" was "recorded for the first time in an authentic realization" on ABC/Command.

Dr. Nimetz also correctly points out that the Musical Heritage Society recording of "La Dafne" was released in 1974, which of course preceded the release of the ABC/Command recording by approximately one year. The important issue here is that the second statement does not negate the first.

Those of us who were involved in the production of ABC/Command's "La Dafne" were aware that another version had been recorded. We feel that ours is indeed the first recording of an "authentic realization" of the work, because: Instrumentally, the forces used in the Musical Heritage Society version did not include members of the viole da braccio family, which makes it uncharacteristic of performance practice of 1608, for a work of this type; Gagliano, in the preface to "La Dafne," calls for a chorus of at least fifteen; the chorus in the ABC/Command version numbers seventeen at most, fifteen at least, and the Musical Heritage Society version features only five or six, one singer per part; most importantly, the role of Apollo, for which Gagliano cast a tenor, is transposed up by Pro Musica to the counter tenor range; this changes the nature of the work entirely.

Each of these recordings has its merits, both are certainly worth hearing. And while I have the greatest respect for Dr. Naida (which stems not only from his fine work with the Musical Heritage Society catalog, but from his remarkable Westminster catalog which I reissue on ABC), Dr. Nimetz, and the New York Pro Musica, I will stand by my contention that ABC/Command's version of "La Dafne" is the first authentic realization on record.

Let me add that the fact that there are two performances of this lovely piece available for us to quibble over is a source of great joy to me.

Best regards,
Kathryn King
Director,
Classical A&R

NARM Again Making Awards

NEW YORK—NARM has begun receiving applications for its 1976 scholarships from employees and children of employees of NARM member companies. The scholarships, to be presented at NARM's 1976 convention, will go to eligible applicants entering college in September 1976.

According to Jules Malamud, executive director of NARM, application forms are still available from the organization's office, and the deadline for filing is Oct. 31.

Scholarship recipients are selected by a committee which operates under the guidance of William Owen, Univ. of Pennsylvania vice president.

The scholarships will be awarded March 22, 1976, at NARM's scholarship foundation dinner, held as part of NARM's annual convention, at the Diplomat Hotel, Hollywood, Fla.

Nearly 700 Disks In Fame Hall Bid

NEW YORK—Almost 700 recordings have been recommended by Recording Academy members as candidates for induction into the Academy's Hall of Fame. The titles now go to a nominations and elections committee, composed of veteran recordmen and musicologists, who will narrow down the field to 25 disks qualifying as finalists.

All Academy members will have the opportunity to participate in a final vote which will determine the five recordings to be inducted into the hall next year. Winners will be announced Feb. 28 over CBS-TV during the Grammy Awards Show.

Luciano Pavarotti
The Tenor Of The Century

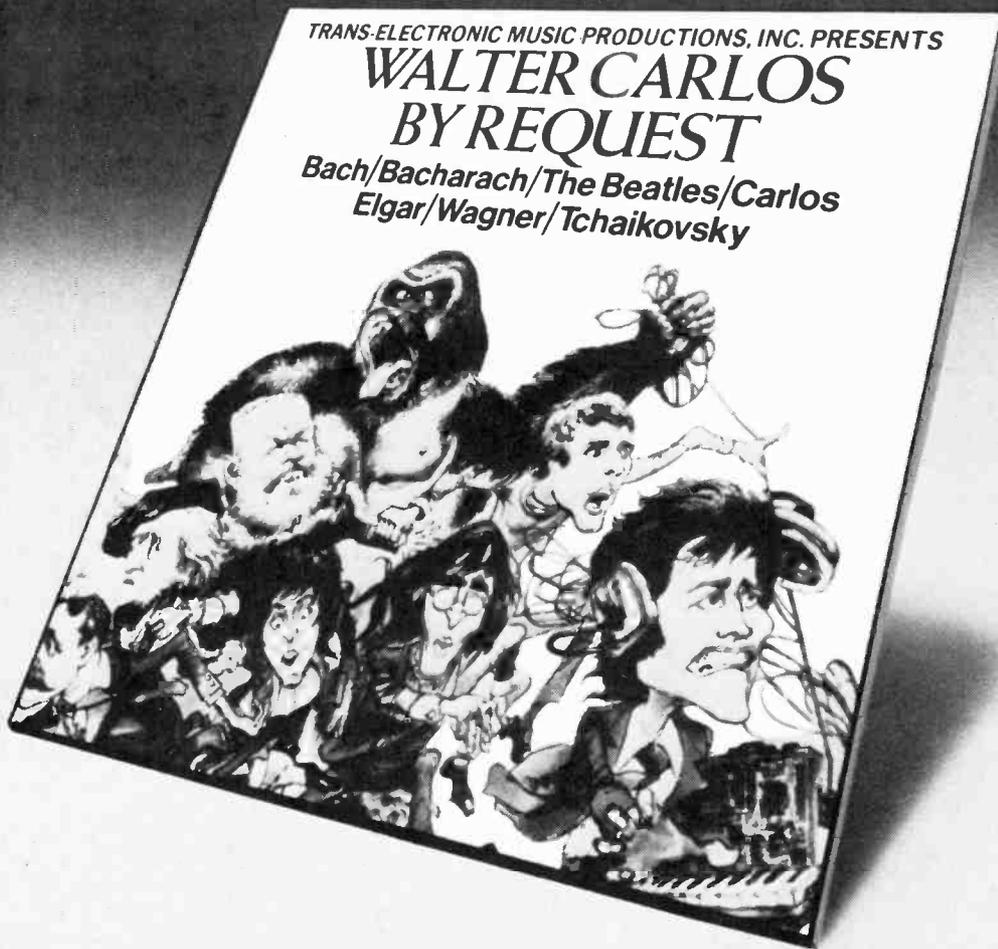
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LUCIA DI LAMMERMOOR, Chicago, Ill.
Nov. 26—Academy of Music, Philadelphia, Pa.
Dec. 4—Dade Auditorium, Miami, Fla.
Dec. 7—Municipal Auditorium, New Orleans, La.
Dec. 16—Bushnell Hall, Hartford, Conn.
Dec. 19—Loews Theater, Syracuse, N.Y.

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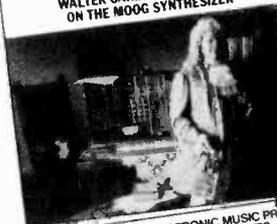
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KM 32659

Soggy Track But Bright Smiles At Party's Close

By GERRY WOOD

NASHVILLE—The 23rd running of the annual disk jockey derby, otherwise known as the "Grand Ole Opry Birthday Celebration," ended successfully on a soggy track.

Approximately 5,500 radio and music professionals braved three days of steady rain to enjoy and endure this annual frenzy that grows larger and longer each year. Expanded activities have swollen the three-day conclave into a week of wall-to-wall meetings, banquets, parties, and star-packed label shows. The Opry reached the half-century mark, so this 50th year celebration was something special.

This year brought the greatest influx of New York and Los Angeles music executives in history, confirming Nashville's mushrooming popularity as a legitimate pop-country music center and the growing stature of this event-filled week aimed primarily toward the radio programmers of country music. The international representation also reached a new peak with scores of participants from abroad.

In recent years a trend toward "invitation only" affairs has left many small station owners and DJs waiting in the wings while music industry leaders, artists and top station execs enjoy caviar and crablegs. Few broadcasters attend these private functions. But they can keep occupied and happy since almost every time-slot is double or triple-booked with shows and hospitality hours.

The heart of the week is still the disk jockey. There he was taping a promo by Charley Pride, an interview with Barbara Fairchild, or cornering Dottie West with a camera. "The guys back home won't believe this!" And there was Bill Carlisle introducing a friend to a station owner: "This old boy—I remember him when he was back in Shreveport." The good old boys were having a good old time, their spirits only slightly watered down by the incessant rain.

The fete started with a golf tourney—the Music City USA Pro-Celebrity—and the Chet Atkins team won. The Nashville Songwriter's Assn. inducted six members into its Hall of Fame. Then came the Talent Buyer's Seminar, and the telecast of the Ninth annual Country Music Assn. Awards Show.

Contrasts abounded. Gone are the sweat-box corridors of the old Andrew Jackson Hotel. One block from where the Andrew Jackson once

stood is the new Hyatt-Regency. In its first year on the Nashville skyline, the 28-story hotel with glass bubble elevators and inside balconies overlooking the lobby became the prime meeting site for the 1975 conventions.

Country music's growing diversity provided more contrasts: The CMA telecast featured a black, Charley Pride, as emcee—a job he handled beautifully with Glen Campbell. Freddy Fender sang a song as his Cajun mentor-producer Huey Meaux watched happily. Along came Canada's Anne Murray and another Tex-Mex sensation, Johnny Rodriguez.

The CMA Awards Banquet effectively contrasted such talents as the legendary Ernest Tubb, Ben Smathers and the Stoney Mountain Cloggers. Crash Craddock, and Rex Allen who was at his resonant best in delivering a Hall of Fame tribute to Minnie Pearl. The show moved briskly thanks to its producer-director Frank Jones, writer Bob Tubert, and arranger-conductor Hank Levine.

The climax came on the Saturday night "Grand Ole Opry" as the venerable radio-stage show—more successful than ever at age 50—received a birthday cake and the tributes of those who had journeyed to Nashville for this week of music and madness.

The Opry honored Alcyone Beasley—the first woman Opry performer. The Assn. of Country Entertainers gave Pioneer Award plaques

to country music greats Alcyone Beasley, the late Dr. Humphrey Bate, Burt Hutcherson, the late Stanley Walton and Claude Lampley, Herman and Lewis Crook, Kirk McGee and his brother Sam, who recently died in a tractor accident; Golden Stewart, Hubert Gregory and the Possum Hunters, the Gully Jumpers, the Fruit Jar Drinkers, and the Crook Brothers Band. It was a fine way to end the Opry's party.

The changes in country music past and present, and the changes this convention has seen, are best reflected in Minnie Pearl's statement as she walked onstage at the CMA banquet and pointed to several musicians behind their music stands: "The funniest thing I saw tonight was those music stands. Back when I came here, nobody read music."

The bleary-eyed convention-goers returned home after watching scores of their favorite artists perform at the popular record label shows, in lounges, and at the Opry. They had eaten enough barbecue to last a lifetime—or at least until next year. They had traveled from Municipal Auditorium to Opryland to hotel suites and back to the Auditorium. Some had experienced jet lag after arriving in Nashville—and others will suffer song lag after returning home.

They probably agree with Minnie Pearl and her comments about the music stands. But at least no one is reading enough music to hurt the magic sound coming from Music City.



TREE TOPPERS—BMI's President Ed Cramer and Frances Preston, vice president of BMI's Nashville office, present awards to the Tree Publishing complex. Left to right are Tree Vice President Don Gant, President Buddy Killen, Chairman of the Board Jack Stapp and Bill Anderson of Stallion Music, who has penned more BMI country award songs than any other writer.



NSA FAME—Willie Nelson, right, presents the "Manny" to Ronnie Robbins, accepting for his father, Marty Robbins. Robbins was inducted into the NSA Hall of Fame.



ASCAP KINGS—The top winning publisher, Larry Gordon of Keca Music (left), gets help from ASCAP's Judy Harris while writer of the year, Jim Weatherly, gets assistance from Judy Gregory. Gordon won nine plaques, six as publisher and three as producer. Weatherly won a total of six writer awards and two artist plaques.



BMI AWARDS—BMI President Ed Cramer has more awards for, left to right, Carmol Taylor, winner of two writer awards, Al Gallico, publisher of the most performed BMI country song, "If You Love Me Let Me Know," and Norro Wilson, BMI's top writer winner with six award songs.

WEMBLEY FESTIVAL

U.K. Event Expands To 3 Days In April

By COLLEEN CLARK

NASHVILLE—British promoter Mervyn Conn expands in some form with each yearly Wembley Festival and this year is no exception.

The 1976 Wembley Festival has been extended to three days, April 17-19, and will include several contemporary or progressive artists for the first time. The Wembley cast includes Fairport Convention. The Dillards, Skeeter Davis, Country Gazette, Jack Greene/Jeannie Seely, Lloyd Green, John Hartford, Wanda Jackson, Jim & Jesse & the Virginia Boys, Charlie McCoy, Willie Nelson, Vernon Oxford, Dolly Parton, Marty Robbins, Connie Smith, Buffy St. Marie, Red Sovine, Don Williams, Tammy Wynette, and Billie Jo Spears.

Still pending confirmation are the Statler Brothers, the Ozark Mountain Daredevils, Jessi Colter, Waylon Jennings and Linda Ronstadt.

Part of the cast will go to Sweden for a special performance at the Scandinavian, the largest indoor arena in Sweden, located in Gothenburg. This portion will be covered by Swedish television to be aired at a later date.

This will be the first time that the more traditional artists have been fused with the progressive set in the U.K. It will also be the largest en-

tourage ever and the first international flight directly from Nashville is being planned.

Conn has recently become U.S. manager of George Hamilton IV as well as his manager abroad. Hamilton is currently on the longest U.K. tour of his career (42 days). Other upcoming tours promoted by Conn include a 30-city Slim Whitman tour in Feb. and Mar., an eleven day tour for Marty Robbins in April and May and Dolly Parton will embark on her first major European tour next Sept.

Hamilton is scheduled to do an 18 part serial on the "History of Country Music" for the BBC network, that will be filmed in Nashville. Filming is scheduled to begin May 15, 1976.

Having just opened an office in Stockholm, Sweden, Conn says: "With more opportunities opening up in the Scandinavian countries, an office there is feasible from an economic standpoint." An office in Nashville is planned within the next six months that will deal primarily with management. "I decided if I couldn't bring Nashville to the world, I would bring the world to Nashville."

Negotiations are underway for yet another office on another continent in the near future also.



PRESTON HONORED—Frances Preston, vice president of BMI receives the 1975 Metronome Award from Nashville's new mayor, Richard Fulton.



"...I learned what I know first hand from a smooth talkin' travelin' man,...I know how love is made, and I can love you every which-a-way..."

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Nashville Scene

By COLLEEN CLARK

Tommy Cash leaving Elektra Records and a new signing is to be announced soon. . . . **George "Goober" Lindsey**, a regular on the "Hee Haw" series, has signed with the Jim Halsey Agency for fairs, rodeos, outdoor and special events. . . . **Mel Tillis** made his second appearance on the **Tony Orlando & Dawn** show Oct. 29. . . . **Wanda Jackson** just back from a three-week tour of Ireland, Scotland and England with **George Jones** and the **Jones Boys**. It was her fourth European tour in 1975.

Humorist **Jerry Clower** is to be featured speaker at the 48th annual Future Farmers of America convention in Kansas City, Nov. 11-14. . . . **Stu Stevens** is currently on promotional tour of Northeastern cities in conjunction with his new Granite release, "Honey, What's The Matter?" He then leaves for a month-long tour of England. . . . The **Diana Trask** version of the **Johnny Ray** standard, "Cry," will be released as a single off her album, due to so many station requests around the country. . . . **Jean Shepard** and the **Second Fiddles** have signed with the Bill Goodwin Agency here. . . . Soundwaves Records has signed **Gary Mack** as an artist.

Bill Anderson has written a special song for his first duet recording with new partner **Mary Lou Turner**. Due to ship in a few weeks, the tune is "Sometimes." . . . **Dorsey Burnette** set to appear at Harrah's in Lake Tahoe for two weeks beginning Nov. 20. **Son Billy Burnette** and band will back him on the date. . . . **Dottie West** has signed a booking agreement with Top Billing, Inc. in Nashville. . . . **Jeannie Seely** dropped in on her mother in Townville, Pa. recently via a jet helicopter in the back yard and took her to nearby Ponderosa Park to catch the **Jack Greene/Jeannie Seely** show. . . . **Kenny Roberts** on a Northwestern tour this month with **Donna Fargo** and **Johnny Paycheck**.

George Jones and the **Jones Boys** played to packed houses in all the major cities on a 21-day tour of the British Isles. . . . **RCA's Dotsy** is scheduled to tape **Ronnie Prophet's** Canadian network TV show Nov. 19. **Prophet** and **Dotsy** both recently had their first release on **RCA**.

Bobby Bare and **Sarah Johns** entertained at the Lieberman convention in Chicago, Oct. 10. . . . **The Spurrrows**, appearing at the Frontier Hotel in Las Vegas with **Roy Clark**, are spearheading a celebrity softball game for charity. They are putting the teams together, practicing and promoting the event in their spare time by making numerous radio and television appearances. The money raised will go to New Horizons, the first full time center for children with learning disabilities in Nevada.

Don Gibson and **Sue Thompson** performed for the Siebert-Handleman rack merchandisers seminar at Little Rock recently. . . . **Melodyland** artists **Jerry Naylor** and **Kenny Ser-ratt** both in Nashville recently for sessions. . . . **Johnny Tillotson** off on a 32-day tour of Europe and Great Britain this week. . . . **RCA** has signed another part of the **Charley Pride** Show to a recording contract, **Dave and Sugar**. Their first single, "Queen Of The Silver Dollar" has just been released.

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 11/1/75

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	2	12	(Turn Out The Light And) LOVE ME TONIGHT—Don Williams (B. McDill), ABC/Dot 17568 (Hall-Clement, BMI)	34	43	6	WESTERN MAN—La Costa (D. Owens), Capitol 4139 (Al Gallico, BMI)	69	72	6	SWEET MOLLY—David Houston & Calvin Crawford (A. Young), Epic 8-50134 (Columbia) (Central Songs, BMI)
2	3	12	I'M SORRY—John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP)	35	48	5	SINCE I MET YOU BABY—Freddie Fender (L.J. Hunter), GRT 031 (Unichappell, BMI)	70	80	2	COWBOYS AND DADDIES—Bobby Bare (M. Cooper), RCA 10409 (Wilbur/Martin Cooper, ASCAP)
3	4	9	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING—Waylon Jennings (W. Jennings), RCA 10379 (Baron, BMI)	36	26	11	SANCTUARY—Ronnie Prophet (R. Bourke), RCA 50027 (Chappell, ASCAP)	71	75	4	I'D RATHER BE PICKED UP HERE (Than Be Put Down At Home)—Jeris Ross (G. Morgan), ABC/Dot 17573 (Pi-Gem, BMI)
4	6	11	ROCKY—Dickey Lee (J. Stevens), RCA 10361 (Strawberry Hill, ASCAP)	37	45	5	THE SONG WE FELL IN LOVE TO—Connie Smith (T. Saussy, R. Baker), Columbia 3-10210 (Acuff-Rose, BMI/Milene, ASCAP)	72	78	5	MAKIN' LOVE—Ronnie Sessions (F. Robinson), MCA 40462 (Tree, BMI)
5	7	11	WHAT'S HAPPENED TO BLUE EYES—Jessi Colter (J. Colter), Capitol 4087 (Baron, BMI)	38	50	4	FROM WOMAN TO WOMAN—Tommy Overstreet (J. Gillespie, R. Mareno), ABC/Dot 17580 (Ricci Mareno, SESAC)	73	46	16	DAYDREAMS ABOUT NIGHT THINGS—Ronnie Milsap (J. Schwers), RCA 10335 (Chess, ASCAP)
6	8	9	I LIKE BEER—Tom T. Hall (T.T. Hall), Mercury 73704 (Phonogram) (Hallnote, BMI)	39	41	6	INDIAN LOVE CALL—Ray Stevens (R. Fainl, O. Harbach, O. Hammerstein II), Barnaby 616 (Janus) (Warner Bros., ASCAP)	74	74	6	SHE'S NOT YOURS ANYMORE/AN OLD MEMORY—Ferlin Husky (J. Foster, B. Rice), ABC/Dot 17574 (Jack & Bill, ASCAP)
7	9	7	ALL OVER ME—Charlie Rich (B. Peters), Epic 50142 (Columbia) (Ben Peters/Charys, BMI)	40	51	4	LYIN' EYES—Eagles (D. Henley, G. Frey), Asylum 45279 (Benchmark/Kicking Bear, ASCAP)	75	61	14	HOME—Loretta Lynn (B. Hadden), MCA 40438 (King Coal, ASCAP)
8	1	11	SAN ANTONIO STROLL—Tanya Tucker (P. Noah), MCA 40444 (Unichappell, BMI)	41	42	9	YOU'RE VESTING THAT LOVIN' FEELIN'—Barbara Fairchild (B. Mann, C. Weil, P. Spector), Columbia 3-10195 (Screen Gems-Columbia, BMI)	76	63	9	BIG MABLE MURPHY—Sue Thompson (D. Frazier), Hickory 354 (MGM) (Acuff-Rose, BMI)
9	17	5	IT'S ALL IN THE MOVIES—Merle Haggard (M. Haggard, D. Haggard), Capitol 414 (Shade Tree, BMI)	42	44	9	MIRROR, MIRROR—Ben Reece (B. Reece), 20th Century 2227 (Music Craftshop, ASCAP)	77	87	2	ME AND OLE C.B.—Dave Dudley (D. Dudley, R. Rogers), United Artists 722 (Newkeys, BMI)
10	10	13	WHAT IN THE WORLD'S COME OVER YOU—Sonny James (J. Scott), Columbia 3-10184 (Peer International/Unart, ASCAP)	43	55	4	WHERE LOVE BEGINS—Gene Watson (R. Griffith), Capitol 4143 (Blue Echo, ASCAP)	78	NEW ENTRY	NEW ENTRY	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (D. Lambert, B. Potter), Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)
11	15	8	LOVE IS A ROSE—Linda Ronstadt (N. Young), Elektra 45282 (Silver Fiddle, BMI)	44	54	5	HELP ME MAKE IT (To My Rocking Chair)—B.J. Thomas (B. Emmons), ABC 12121 (Baby Chick, BMI)	79	82	4	THE FIDDLIN' OF JACQUES PIERRE BORDEAUX—Frenchie Burke (D. Frazier, A.L. Owens), 20th Century 2225 (Acuff-Rose/Hill & Range, BMI)
12	13	10	I SHOULD HAVE MARRIED YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45269 (Briarpatch/Deb Dave, BMI)	45	22	16	BLUE EYES CRYING IN THE RAIN—Willie Nelson (F. Rose), Columbia 3-10176 (Milene, ASCAP)	80	81	5	START ALL OVER AGAIN—Johnny Carver (B. Dees), ABC/Dot 17576 (Hill & Range, BMI)
13	12	11	FUNNY HOW TIME SLIPS AWAY—Harvel Felts (W. Nelson), ABC/Dot 17569 (Tree, BMI)	46	23	17	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton (D. Parton), RCA 10328 (Owepar, BMI)	81	85	4	THE DOOR IS ALWAYS OPEN—Lois Johnson (B. McDill, D. Lee), 20th Century 2242 (Jack, BMI)
14	16	13	THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel, BMI)	47	57	3	EASY AS PIE—Billy "Crash" Craddock (R. Bourke, J. Wilson, G. Dobbins), ABC/Dot 17584 (Chappell, ASCAP)	82	NEW ENTRY	NEW ENTRY	LOOKING FOR TOMORROW—Mel Tillis (D. Allds), MGM 14835 (Sawgrass, BMI)
15	19	7	BILLY GET ME A WOMAN—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), Epic 50147 (Columbia) (Al Gallico/Algee, BMI)	48	34	9	INDIAN GIVER—Billy Larkin (E. Conley), Bryan 1026 (Blue Moon, ASCAP)	83	88	2	SUNDAY SUNRISE—Anne Murray (M. James), Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
16	14	12	ANOTHER WOMAN—T.G. Shepard (D. Penn, B. Cason), Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP)	49	59	5	WHATEVER I SAY—Donna Fargo (D. Fargo), ABC/Dot 17579 (Prima-Donna, BMI)	84	84	6	I'D DO IT WITH YOU—Pat Boone (B. Springfield), Melodyland 6018 (Motown) (House of Gold, BMI)
17	21	7	I STILL BELIEVE IN FAIRY TALES—Tammy Wynette (G. Martin), Epic 50145 (Columbia) (Tree, BMI)	50	53	8	SHAME ON ME—Bob Luman (L. Williams, B. Enis), Epic 8-50136 (Columbia) (Regent/Fort Knox, ASCAP)	85	93	2	PLEDGING MY LOVE—Billy Thunderkloud & The Chieftones (D. Robey, F. Washington), 20th Century 2239 (Lion/Wemar, BMI)
18	18	10	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (B. Swan), Monument 8-8661 (Epic/Columbia) (Combine, BMI)	51	38	13	HEART TO HEART—Roy Clark (D. Gillon), ABC/Dot 17565 (Short Rose, ASCAP)	86	89	5	I'VE BEEN AROUND ENOUGH TO KNOW—Joel Sonnier (B. McDill, D. Lee), Mercury 73702 (Phonogram) (Hall/Clement, BMI)
19	24	7	SHE EVEN WOKE ME UP TO SAY GOODBYE—Ronnie Milsap (D. Gilmore, M. Newbury), Warner Bros. 8127 (Acuff-Rose, BMI)	52	52	7	FINE TIME TO GET THE BLUES—Jim Ed Brown (S. Throckmorton, C. Putnam, R. Lane), RCA 10370 (Tree, BMI)	87	NEW ENTRY	NEW ENTRY	SHE DESERVES MY VERY BEST—David Wills (B. Duncan), Epic 8-50154 (Columbia) (Shelmer-Poe/Unichappell, BMI)
20	20	8	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith (M. Haggard, B. Owens), Mega 1236 (PIP) (Blue Book, BMI)	53	64	4	THIS AIN'T JUST ANOTHER LUST AFFAIR—Mel Street (O. Conley), GRT 030 (Janus) (Blue Moon, ASCAP)	88	90	4	MIDDLE OF A MEMORY—Eddy Arnold (B. Johnston), MGM 14827 (Rawhide, BMI)
21	27	6	WE USED TO—Dolly Parton (D. Parton), RCA 10396 (Owepar, BMI)	54	56	7	STONE CRAZY—Freddie Weller (B. Morrison, J. Harris), ABC/Dot 17577 (Music City, ASCAP)	89	NEW ENTRY	NEW ENTRY	SILVER WINGS & GOLDEN WINGS—Billie Jo Spears (M.A. LeKin, G. Sklerov), United Artists 712 (Almo/Peso, ASCAP)
22	28	9	YOU RING MY BELL—Ray Griff (R. Griff), Capitol 4126 (Blue Echo, ASCAP)	55	49	10	I'M A BELIEVER (In A Whole Lot Of Lovin')—Jean Shepard (K. Jones), United Artists 701 (Birchfield, BMI)	90	NEW ENTRY	NEW ENTRY	THE WOMAN ON MY MIND—David Houston (C. Taylor, N. Wilson, G. Richey, D. Houston), Epic 8-50156 (Columbia) (Algee/Al Gallico, BMI)
23	36	4	SECRET LOVE—Freddie Fender (F. Faine, P.F. Webster), ABC/Dot 17585 (Warner Bros., ASCAP)	56	66	3	WARM SIDE OF YOU—Freddie Hart And The Heartbeats (F. Hart), Capitol 4152 (Hartline, BMI)	91	94	3	MY BABE—Earl Richards (W. Dixon), Ace Of Hearts 7502 (Bryan) (Arc, BMI)
24	33	5	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez (B. Peters), Mercury 73715 (Phonogram) (Pi-Gem, BMI)	57	58	5	BATTLE OF NEW ORLEANS—Buck Owens (H. Driftwood), Capitol 4138 (Warden, BMI)	92	95	3	YOU COMB HER HAIR—Del Reeves (H. Cochran, H. Howard), United Artists 702 (Tree, BMI)
25	25	10	IF I'M LOSING YOU—Billy Walker (G.S. Paxton), RCA 10345 (Pax House, BMI)	58	68	3	ROLL YOU LIKE A WHEEL—Mickey Gilley & Barbi Benton (V. McAlpin), Playboy 6045 (Acclaim, BMI)	93	96	2	SOMEONE LOVES YOU HONEY—Marie Owens (D. DeVaney), 4-Star 1019 (Music City, ASCAP)
26	29	11	JO AND THE COWBOY—Johnny Duncan (J. Duncan, Larry Galatin), Columbia 3-10182 (Combine, BMI)	59	70	4	FLAT NATURAL BORN GOOD TIMING MAN—Gary Stewart (G. Stewart), RCA 10351 (Forest Hills, BMI)	94	NEW ENTRY	NEW ENTRY	DANCE HER BY ME (One More Time)—Jackie Ward (D. Wolfe), Mercury 73716 (Phonogram) (Le Bill, BMI)
27	30	7	BLACK BEAR ROAD—C.W. McCall (B. Fries, C. Davis), MGM 14825 (American Gramophone, SESAC)	60	60	6	IT'S NOT FUNNY ANYMORE—Stella Parton (H. Dean, P. Overstreet), Country Soul & Blues 088 (IRDA) (Olowof, ASCAP/Mynamah, BMI)	95	100	2	SHE BRINGS HER LOVIN' HOME TO ME—Mundo Ray (R. Earwood), Epic 8-50141 (Columbia) (Double R, BMI)
28	37	6	ALL AMERICAN MAN—Johnny Paycheck (J. Paycheck, G. Adams), Epic 8-50146 (Columbia) (Algee, BMI)	61	71	4	OUR MARRIAGE WAS A FAILURE—Johnny Russell (J. Russell, B. McDill), RCA 10403 (Hall-Clement, BMI)	96	NEW ENTRY	NEW ENTRY	SOMETIMES I TALK IN MY SLEEP—Randy Cornors (E. Raven), ABC/Dot 17592 (Milene, ASCAP)
29	35	6	SOMETHING BETTER TO DO—Olivia Newton-John (J. Farrar), MCA 40459 (ATV, BMI)	62	76	2	JASON'S FARM—Cat Smith (H. Adrian), MCA 40467 (Pick A Hit, BMI)	97	97	3	LYIN' IN HER ARMS—Dorsey Burnette (G. Branson), Melodyland 6019 (Motown) (Contention, SESAC)
30	31	8	PAPER LOVIN'—Margo Smith (M. Smith), 20th Century 2222 (Jidobi, BMI)	63	73	3	PIECES OF MY LIFE—Elvis Presley (T. Seals), RCA 10401 (Danor, BMI)	98	91	5	WHO WILL I BE LOVING NOW—Carmel Taylor (C. Taylor, A. Wilson), Elektra E-45277 (Algee/Attam, BMI)
31	5	13	HOPE YOU'RE FEELIN' ME (Like I'm Feelin' You)—Charley Pride (B. David, J. Rushing), RCA 10344 (Don Williams, BMI/Have A Tune, ASCAP)	64	65	10	I MAY NEVER BE YOUR LOVER (But I'll Always Be Your Friend)—Bobby G. Rice (T. Gentry), GRT 028 (Janus) (Red Ribbon, BMI)	99	NEW ENTRY	NEW ENTRY	I JUST DON'T GIVE A DAMN—George Jones (G. Jones, J. Peppers), Epic 8-50127 (Columbia) (Uncanny, BMI)
32	32	9	TOWER OF STRENGTH—Sue Richards (B. Hilliard, B. Bacharach), ABC/Dot 17572 (Famous, ASCAP)	65	86	2	JUST IN CASE—Ronnie Milsap (H. Moffatt), RCA 10420 (Pi-Gem, BMI)	100	NEW ENTRY	NEW ENTRY	GEORGIA RAIN—Jerry Wallace (W. "Carroll" Reinen), MGM 14832 (Four Tay, BMI)
33	11	12	DON'T CRY JONI/TOUCH THE HAND—Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)	66	69	5	YOU GOT A LOCK ON ME—Jerry Reed (J.R. Hubbard), RCA 10389 (Vector, BMI)				
				67	39	15	THIS IS MY YEAR FOR MEXICO—Crystal Gayle (V. Mathews), United Artists 680 (Jack, BMI)				
				68	40	11	THANKS—Bill Anderson (B. Martin, P. Coulter), MCA 40443 (Famous, ASCAP)				

NOVEMBER 1, 1975, BILLBOARD

GOO GOO GOO GOOLLY MISS DOLLY!!!



Dear Dolly,

It seems like just yesterday that you first came to Nashville and joined the agency for representation and folks were saying "Dolly Who?" That was nine years ago.

We wanted to take this means of telling you and your fans how proud we are of you for winning the Country Music Association's Female Artist of the Year award.

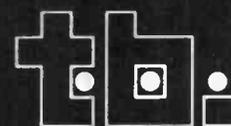
We salute you and our other great award nominees: Porter Wagoner, Jack Greene and Jeannie Seely and Kitty Wells, and send you love and continued good fortune. We're proud to be both your booking agency and your friends.

Devotedly,

TANDY C. RICE JR.
President

DOLORES B. SMILEY
Vice President

..... and entire staff of Top Billing Inc.



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NASHVILLE, TENNESSEE 37215
(615) 383-8883

Metronome To Preston

NASHVILLE—Frances Preston, BMI's Nashville vice president, is the newest recipient of the annual Metronome Award presented by Nashville's new mayor, Richard Fulton.

In presenting the honor during the CMA Banquet and Show, Mayor Fulton commented, "Our choice is an outstanding ambassador of goodwill for the Nashville music industry and a champion of the industry's writers and publishers."

The Metronome goes to the individual contributing most to the music industry during the past year. Preston joins the select company of such illustrious past winners as Owen Bradley of MCA, Chet Atkins of RCA, Jo Walker of CMA, Wesley Rose of Acuff-Rose, Bud Wendell of the "Grand Ole Opry," Roy Acuff, Danny Davis, and the late Bill Williams of Billboard.



CMA photo
INDUCTED—Minnie Pearl is inducted into the Country Music Hall of Fame by the Country Music Assn. The award is presented by Tennessee Ernie Ford.



CMA photo
TOP GAL—Bobby Goldsboro and Mac Davis present Dolly Parton with CMA's Female Vocalist of the Year Award at the Ninth Annual CMA Award Show broadcast live on CBS television.



CMA photo
TOP PLAYER—Johnny Gimble accepts CMA's Instrumentalist of the Year from Bobby Bare and Bill Anderson.



CMA photo
TOP DUET—Ann Murray, left, and Johnny Rodriguez, right, present Loretta Lynn and Conway Twitty with CMA's Duet of the Year Award.



CMA photo
TOP GUY—Waylon Jennings accepts CMA's Male Vocalist of the Year Award from Tanya Tucker and Tammy Wynette.

Hall Of Fame Inducts 6 More Country Giants

NASHVILLE—Six of country music's most respected songwriters gained entry to the Nashville Songwriters Assn. (NSA) Hall Of Fame here Oct 12 with a presidential message and award presentation from Mary Reeves Davis and keynote address from Waylon Jennings also highlighting the affair.

Marty Robbins, writer of such standards as "El Paso" and "Singin' The Blues," received his award from Hall of Famer Willie Nelson, who pointed out that when one speaks of progressive country, it is the way of thinking, not the music that is the real essence of "progressive."

Bill Anderson, one of the great entertainers in country and often overlooked as a writer despite such standards as "City Lights" and "Where Have All The Heroes Gone," received his award from Hall of Famer Harlan Howard.

Marijohn Wilkin, one of the most respected publishers and writers ("Long Black Veil" and "One Day At A Time") in Nashville received her award from Danny Dill. Wilkin also stressed that it is time writers begin gaining recognition as lyricists when she presented Dill with his Hall of Fame award. Dill co-wrote "Long Black Veil" and is generally considered to have been ahead of his time as a lyricist.

Eddie Miller, who penned the classic "Release Me," received his award from Hall of Famer Johnny Bond, and Wayne Walker, another man considered ahead of his time as a writer, received his award from John Denny.

Ron Peterson, Hall Of Fame vice president, and John E. Denny, treasurer, received presidential awards from Davis.

During his keynote address, Waylon Jennings advised songwriters to learn the business carefully, know their publishers well and not take anything for granted. "A great singer still needs a great song," Jennings said, "and you people are the most important part of the business."

CMA Awards Show Pulls a 39 Share

NASHVILLE—The Country Music Assn. Awards Show Oct. 13 on the CBS-TV network showed a 39 percent share of the audience. ABC's Monday night football game received a 37 share and the Movie of the Week (a Presley film) on NBC showed a 25 percent share.

This is the result of a fast-share survey by Nielsen. Last year's rating showed a 40 percent share of the audience.

President's Award Given Terry Davis

NASHVILLE—Terry Davis, active in the fight against tape piracy, has won the special President's Award presented by CMA president Jerry Bradley. The presentation, made during the recent CMA membership meeting, honored Davis for his efforts in gaining passage of antipiracy laws throughout the country.

The CMA's Founding President's Award went posthumously to Hubert Long, the talent impresario who made a significant contribution to the growth of Nashville's music industry.

Atkins a Winner In Pro-Am Golf

NASHVILLE—The team headed by golf pro Steve Melnyk and Chet Atkins won this year's Music City USA Pro-Celebrity golf tournament with a low score of 107, which was 37 under par for the Harpeth Hills course.

The start of nine days of activities, tournament director Frank Rogers termed this year's tournament "super." He said it was "the smoothest tournament I've ever been involved in."

"We had one of the best galleries we've ever had. It's very difficult to judge the number, but it was the best." Rogers has been tournament director for six years.

Second place went to the team headed by Jim Dent, the longest hitter in professional golf. Dent's team scored a 35 under par 109.

Murray Talent Search Winner

NASHVILLE—The "Grand Ole Opry's" 50th Anniversary nationwide talent search came to an end here last week with Duane Murray winning over six other finalists from various cities across the country.

Murray took the grand winner plaque for his performance of two original songs, one of them written especially for the competition, "The Opry's Golden Anniversary," and his rendition of Jack Greene's "Statue Of A Fool."

In addition to the plaque, Murray also received \$1,000 in cash, a recording contract with Opryland Records, a Tree International songwriter's agreement, an introduction on the ABC-TV special saluting the "Opry" on its 50th birthday and a silver microphone created for the winner by Shure Bros. Murray appeared on the Porter Wagoner portion of the "Opry."

Fete Ben Peters

GREENVILLE, Miss.—Ben Peters Day was held last week at WJPR here, the city where Peters grew into the music business through performing as a saxophonist, singer and band leader, and finally one of the most prolific songwriters of today.

WTUP in Tupelo, Miss. joined in the tribute and both stations programmed Peters songs, as a salute to the award winning writer's accomplishments.

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 11/1/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	5	WINDSONG—John Denver, RCA APL1-1183
2	3	13	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
3	4	12	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
4	2	20	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
5	5	13	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
6	6	13	BEST OF—Dolly Parton, RCA APL1-1117
7	7	9	HOME—Loretta Lynn, MCA 2146
8	9	9	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
★	12	8	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
10	10	8	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
11	13	17	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
12	14	28	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
13	16	35	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
★	18	4	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
★	19	6	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
16	8	17	CHARLEY—Charley Pride, RCA APL1-1038
★	21	4	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
★	26	4	DOLLY—Dolly Parton, RCA APL1-1221
★	26	3	CLEARLY LOVE—Olivia Newton-John, MCA 2148
★	20	9	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson, Columbia KC 33691
★	35	3	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
22	11	15	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
23	15	9	GREATEST HITS VOLUME 1—Roy Clark, ABC/Dot DOSD 2030
★	34	3	SEARCHIN' FOR A RAINBOW—Marshall Tucker Band, Capricorn CP 0161 (Warner Bros.)
★	40	2	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot DOSD 2044
★	32	3	THE FIRST TIME—Freddie Hart, Capitol ST 11449
★	33	5	M-M-MEL—Mel Tillis, MGM M3G 500Z
28	24	4	I WANT TO HOLD YOU IN MY DREAMS—Stella Parton, Country Soul & Blues 6006 (IRDA)
29	31	3	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot DOSD 2036
★	37	2	GREATEST HITS—Don Williams, ABC/Dot DOSD 2035
31	23	25	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
★	47	2	NIGHTRIDER—Charlie Daniels Band, Kama Sutra KSBS 2607 (Buddah)
33	17	32	PIECES OF SKY—Emmylou Harris, Reprise 0598 (Warner Bros.)
34	28	8	WHATEVER I SAY MEANS I LOVE YOU—Donna Fargo, ABC/Dot DOSD 2029
35	39	18	FEELIN'—Loretta Lynn & Conway Twitty, MCA 2143
36	42	4	A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
37	43	3	I STILL BELIEVE IN FAIRYTALES—Tammy Wynette, Epic KE 33582 (Columbia)
38	41	4	LOOK AT THEM BEANS—Johnny Cash, Columbia KC33814
39	NEW ENTRY		ROCK 'N' ROLL MOON—Billy Swan, Monument PZ 33805 (Epic/Columbia)
40	NEW ENTRY		ROCKY—Dickey Lee, RCA APL1-1243
41	44	2	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
42	27	7	LOVIN' AND LOSIN'—Billy Walker, RCA APL1-1160
43	22	25	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
44	30	20	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
45	29	6	BANDY THE RODEO CLOWN—Moe Bandy, GRC 10016
46	48	23	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
47	NEW ENTRY		EVERYBODY'S COUNTRY—David Wills, Columbia PC 33704
48	NEW ENTRY		BILLIE JO—Billie Joe Spears, United Artists UA-LA508-G
49	NEW ENTRY		EDDIE RABBIT, Elektra CM-3
50	36	7	THIS SIDE OF THE BIG RIVER—Chip Taylor, Warner Bros. BS 2882

**BILLBOARD IS
BIG IN COUNTRY**

Billboard Best Selling Gospel LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	9	9	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy MG 7005
2	1	9	SHIRLEY CAESAR No Charge, Hob 2176 (Scepter)
3	2	86	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
4	3	27	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
5	4	86	JAMES CLEVELAND & THE VOICES OF TABERNAACLE God Has Smiled On Me, Savoy MG 14352
6	6	27	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy MG 14360
7	5	31	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
8	7	27	REVEREND MACEO WOODS & THE CHRISTIAN TABERNAACLE CHOIR Goodbye Lonliness, Hello Happiness, Gospel Truth GTS 3506
9	11	65	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
10	10	52	SEANSATIONAL NIGHTINGALES My Sisters And Brothers, ABC/Peacock PLP 59209
11	19	77	JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284
12	12	27	JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
13	13	90	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
14	23	44	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322
15	24	22	THE ANGELIC GOSPEL SINGERS I'm Bound For Mt. Zion, Nashboro 7150
16	16	100	SENSATIONAL NIGHTINGALES It's Gonna Rain, ABC/Peacock PLP 195
17	17	77	SAM COOKE WITH THE SOUL STIRRERS The Gospel Soul Of, Vol. 1, Specialty SPS 2116
18	8	27	THE GOSPEL WORKSHOP OF AMERICA MASS CHOIR Recorded Live In Cleveland, Ohio, Savoy DBL 7004
19	14	65	SHIRLEY CAESAR WITH CAESAR SINGERS & THE VOICES OF THE WHITE ROCK BAPTIST CHOIR Millennial Reign, Hob HBX 2170 (Scepter)
20	NEW ENTRY	1	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
21	21	104	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
22	28	5	SENSATIONAL NIGHTINGALES The Almighty Hand, ABC/Peacock PLP 59219
23	22	14	SWANEE QUINTET Ups And Downs, Creed 3062 (Nashboro)
24	26	9	SWAN SILVERTONES I've Got Myself Together, Hob HBX 2177 (Scepter)
25	NEW ENTRY	1	GOSPEL KEYNOTES Destiny, Nashboro 7159
26	20	14	RANCE ALLEN GROUP A Soulful Experience, Gospel Truth GTS 4207
27	15	44	SUPREME ANGELS Shame On You, Nashboro 7141
28	30	5	DIXIE HUMMINGBIRDS Thanks To Thee, ABC/Peacock PLP 59217
29	32	9	THE CONSOLERS Let God Be First, Nashboro 7146
30	NEW ENTRY	1	JACKSON SOUTHERNAIRES Down Home, Malaco MLP 4350
31	31	39	N.Y.C. COMMUNITY CHOIR Great Is Thy Faithfulness, Savoy MG 14337
32	29	5	VOICES SUPREME We Can Make It Together, Glori 1025
33	35	5	THE REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR He's Able To Carry You Through, HDB HBX 2178 (Scepter)
34	18	39	SENSATIONAL NIGHTINGALES You & I & Everyone, ABC/Peacock PLP 177
35	25	5	BEAUTIFUL ZION CHOIR Coming Again So Soon, Creed 3052 (Nashboro)

Gospel

CREATIVE GOSPELER

Rare Day In Nashville; Big Talent Walks In Door

NASHVILLE—White publishers listen to hundreds of songs weekly by writers who just drop in off the street, Aaron Brown of Canaanland Music here found one of gospel music's greatest writers and performers that way.

The Rev. Cleavant Derricks, or "The Rev" as he likes to be called, walked into the office and said he had written several gospel songs and would like someone to hear them. Sylvia Mays, assistant to Brown, inquired further and learned that Derricks had written such standards as "When God Dips His Love In My Heart," "We'll Soon Be Done With Troubles And Trials" and "Just A Little Talk With Jesus," and has never received a penny on any of them.

"After talking with him for a couple of hours, I knew what I had to do. I felt that all my past publishing experience had been preparing me for this moment. I wanted him to know that our intentions were honorable and just, but I felt I must do something to prove this. I did something I had never done before. I issued a check as positive proof of my intentions," Brown recalls.

Brown assured the black minister that he would be hearing from him. Derricks returned to his home in Washington, D.C., and the church he pastors. In the interim, Brown was busy working out contracts and trying to secure money for the standards he had written. However, Brown's efforts were in vain, as in the era that the songs were written, it was legal for a writer to sell his songs for whatever he wanted. Derricks had done that for as little as \$5 or a handful of songbooks. A recording contract with Canaanland Records, a division of Word, Inc., was also in the works.

Marvin Norcross, vice president of Word, gave the go ahead for the session and Brown was named producer.

Derricks and his family were called back to Nashville and the result was an album entitled "Just A Little Talk With Jesus."

Derricks also made an appearance at the Municipal Auditorium during the International Gospel Music Festival earlier this month, which met with thunderous approval from the audience.

NBC's series "Weekend" filmed a segment on him while he was in Nashville that will air Dec. 6.

Derricks has since been admitted to Vanderbilt Hospital in Nashville and underwent surgery for a tumor. He is recovering and is excited about his new career.

Cotterell Labels To Distribution Via Omega Music

By JOHN SIPPEL

LOS ANGELES—In order to concentrate on repertoire acquisition, Bob Cotterell of Sunrise Mercantile Co. here has made a national distribution deal with the newly-formed Omega Music, Hendersonville, N.C.

Cotterell's One Way, Creative Sound and Sunrise labels will now ship directly to Omega from Award Record Manufacturing here.

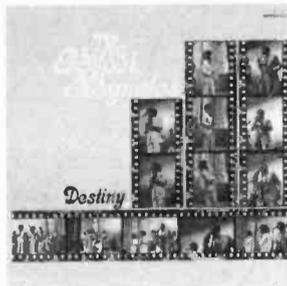
Bolin will exclusively serve a network of approximately 20 regional distributors. They include: Gransin, Highland Park, Mich.; Gospelrama, Angola, Ind.; Windy, Blue Springs, Mo.; Blackwood Bros., Memphis; Acts 29, Harmony, Pa.; Lighthouse, Roanoke Rapids, N.C.; Lee, Minneapolis; Festival of Song, Rockford, Ill.; Gospel, Alexandria, La.; Landmark, Arlington, Tex.; Chapman, Los Angeles and Donoho, Houston, among others.

Omega is a four-month-old, having been started by Bill Bolin, who was general manager of the wholesale arm of Gransin. They are operating out of 7,500-square foot warehouse space in Hendersonville.

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Vox Jox

• Continued from page 28

geles playing soft MOR and just warping people's minds.

WFON, Box 1195, Fond Du Lac, Wis. 54935, needs records badly—progressive MOR and progressive rock. . . . New lineup at WSJW, St. Joseph, Mich., has **Mike Berlak** 5-9 a.m., **Dave Marshall** 9-noon, **Tom Wright** noon-3 p.m., **Tom Hayes** 3-6 p.m., **Craig Cole** 6-9 p.m., **Brian Phoenix** 9-midnight, and **Todd Montgomery**. Berlak is operations and program director, Cole is music director of the Top 40 station and **Don Backus** does production. Berlak put the station through some heavy promotions all summer, including a first annual Great Frisbee Fly-In.

From **Danny Glad**, program director of KRLC in Lewiston, Idaho: "After reading the item mentioning **Billy Pearl**, I had to drop you a line. After all the jocks here read the article, we had to laugh. After listening

to Billy Pearl on the air or any of his army shows, it's sure obvious that his programming ideas are a bit strange. I do think Pearl is a talent and admire his airwork. But he and his buddies are doing to KIKX exactly opposite of what he made his name doing—he was loud, brash, yelled, weird, always saying his name and joking. Now he has told KIKX to do exactly the opposite to be a winner. It seems like everybody is a consultant these days, using charts, graphs, machines and computers when dealing with the most unpredictable and unprogrammable factors in radio—the audience! A certain amount of logic and scientific method is good, I feel, but if it comes to playing 12 records over and over and only saying your name every fifth record, then to hell with radio. I wish someone could tell me what happened to the fun part of radio and music. Shame on Billy Pearl for neglecting his roots and not practicing what he preaches."

While trying to guard a disk jockey from his usual 30-foot layup on the basketball court the other Sunday, we figured out where **Robert W. Morgan** was going—KMPC in Los Angeles. But we didn't know—or figure out—that **Kathi Gori** was going to be replaced. **Sonny Melendrez** is now doing the all-night show. Morgan will do swing work. But I feel this is just a temporary situation and that he'll be moving into a full-time slot in the near future. This move by KMPC has a lot of ramifications, but for the time being I'll keep that discussion on the basketball court Sunday mornings. Anyway, Gori is a fine disk jockey and I'm hoping that another radio station will latch onto her vocal charms. Her phone number is 213-271-3059.

Alan Irwin, 401-351-7024, is looking for radio work with a beautiful music or MOR format. He worked for Bonneville. . . . **Jeff Adelman**, 612-225-6595, is looking for medium or small market air work; has about two years of experience. . . . If your station would like a demo of the radio special "Concert Key," contact **Jim Russell**, Feature Communications, 3512 Bay To Bay Blvd., Tampa, Fla. 33609.

Mike St. James wants to work in Phoenix or Las Vegas; he's a personality-prone MOR jock of considerable experience and forte; 216-835-3591.

Joe Morinelli, once with WFMM in Baltimore, is now doing disco work in the Philadelphia area with considerable success, he says. Says

he hopes to go after the **Gordon Thomas** disco-spinning world record soon. Morinelli says he'd like to get better record service. Why don't you telephone **Dickie Kline**, head of record promotion, Atlantic Records, New York? Morinelli, incidentally, operates a portable disco-theque and calls himself Philadelphia's No. 1 Disco Machine. He's also willing to do airchecks of any station in the market. Call him at 215-789-7551.

The lineup at KRDG in Redding, Calif., includes morning man **Bob Pasero** from KBLU in Yuma, Ariz.; **Jerry Q. McGee** in his 19th year at KRDG doing the 11 a.m.-4 p.m. show; **Mike Dorn** 4-7 p.m., **Billy Jack Jackson** 7-midnight, and **Bill Burnette** 5 a.m., also from KBLU. The station is owned by **Howard Martineau**, who put it on the air in 1956. . . . **Michael Jackson Burnette** has joined KRAK, country station in Sacramento, Calif.; he was production director at KMAK in Fresno, Calif. Program director **Walt Shaw** also claims that Burnette is an expert guitarist.



Chuck Dunaway, is putting together a chili cookbook from recipes submitted by listeners. A couple of the recipes to date are "Greazy Ole Fashioned Chili" and "East Texas Armadillo Chili."

The on-air staff at WPGU, progressive station in Champaign, Ill., features **Charlie Meyerson**, **Tom Thomas**, **Bill Ackerman**, **John Bargh**, **Dean Moss**, **Dick Doering**, **Jack Leitz**, **Rich Fruin**, **Pete Egart** and **Bob Stern**. **Mark Rubin** is the music director and claims that the station played "Flat As A Pancake" by **Head East** on A&M first. . . . Does anyone know where **Jack Armstrong** is? Just like to know if he's okay. Same for **Chuck Browning**, **Long John Wade**, and **Dan Daniels**.

WSTM Goes MOR With Jazz Emphasis

LOUISVILLE, Ky.—WSTM has switched from easy listening to an MOR format with personalities, reports Don Rogan, assistant general manager. "We also program over 51 hours of jazz weekly. Our jazz program is called 'Impressions' and is hosted by three different personalities Sunday through Saturday—**Mark Edward** 9:30 p.m.-midnight; **Terry Byrd** midnight-6 a.m.; and on weekends **Ken Burks** midnight-6 a.m. The response to our format change has been outstanding—not only for the jazz, but also for the MOR music.

"Of course, we have the problems that other stations seem to have—record distribution. We could use all the jazz and MOR releases we can get our hands on."

Other personalities on the station include **Joe Cullin Brown** 6-9 a.m., **Don Rogan** 9-noon, **Gilda Shane** noon-6 p.m., and **Mark Edward** with MOR music 6-9:30 p.m.

Offices Combined

LOS ANGELES—Jeff Alan's Audio Circus, a radio syndication firm, has joined offices and studios with More Music Enterprises, a firm operated by Ron Lewis. New headquarters for both firms will be in the North Hollywood area.

Talent In Action

• Continued from page 38

win medley, both of which are practically fixtures in his performances but the kind of fixtures that lose nothing in their regular repetition.

Billy Taylor brought things up to date in the closing set with articulate renditions of Tatum and Ellington and a fine blues exercise with his left hand. Taylor is an excellent example of a modern pianist because of his acknowledgment and understanding of jazz history as well as total familiarity with modern idioms. Although his set was more restrained than usual it was a natural extension of the music that had preceded him. At the conclusion of Taylor's set, all three musicians jammed together on Eubie's "Memories Of You" with the exuberant Blake encouraging and directing the action.

LAWRENCE FROST

BUTCH WHACKS & THE GLASS PACKS SARA BAKER

Keystone Berkeley

Butch Whacks and the Glass Packs, recently signed to a recording agreement with the local duo of Tony C. Wright and Wally Roker (Elka Productions), are a nine-man '50s and '60s nostalgia-revival-venue act in the Sha-Na-Na vein who have been wowing Bay Area audiences for the past three years after originally working up their schtick at St. Mary's High School in suburban Moraga.

For openers the group appears as the Riverdale High School Glee Club. In the five-man front vocal line are represented a greaser, a scholar, a jock and other fauna of the high school set. Later there is a Riverdale talent contest. Songs in here were "School Days," "It's In His Kiss" and "Oh How Happy You Have Made Me."

There followed a World War II trip with "Chattanooga Choo Choo," a lounge-style "Since I Don't Have You," a priest-with-altar-boy funeral tableau of "Tell Laura I Love Her," a Chicano-greaser spot featuring "Guided Missiles" a song recently made famous by Manhattan Transfer, a country segment and a spaceglitter finale of "Summertime Blues."

The Glass Packs are certainly clever, resourceful and highly entertaining, although a bit too frenetic; some of the above frames, which might have been developed with more substance, flipped by too fast and arbitrarily. Each of the parts was good, but there was not enough coherence so that one felt an overall statement coming out of the hour's worth of fast changes. The costumes were sometimes cheesy and ineffective. With bands like the Tubes out on the stump developing the art of theater-rock with such expertise, a band like Butch Whacks must do more to look good.

Sara Baker, who has sung locally with other groups, opened with guitar-bass-drums-saxophone backing. Sara herself, who is of the better school, either played piano or sang front mike. "Try A Little Harder," a goodtime boogie exhortation somewhat in the Joy of Cooking vein, with tough, building harmony work between the guitar and saxophone, was her most representative piece.

JACK McDONOUGH

DAVID BLUE CHRIS RUSH

The Other End, New York

Playing to a half-full house Oct. 21, David Blue tried to create the same haunting effect he achieves on his albums, and fell far short of his mark.

Much of the excitement that Blue creates on vinyl owes a large part to the dynamic interaction between Blue's gruff, detached voice and his dynamic group of studio musicians. When left to his own resources onstage, Blue is forced to set these complex moods with just a guitar or piano, and that is an impossible task. To make up for the subtle power builds in his recorded work, for example, Blue brutally slashes his guitar, and the effect is grating.

A few songs succeeded on the strength of their lyrics alone. "Who Love (If Not You Love)" worked well with the melancholy single guitar treatment, and it was easily Blue's most enrapturing vocal of the set. Likewise, the lyrical shock value of "Hollywood Babies" ("the unquestioned martyr of the bisexual scene") was amplified by simple piano accompaniment.

If Blue toured with a band that could effectively recreate his recorded sound, he would stand a much better chance of evolving into a major club draw.

Just when I thought that sex'n'dope comics went the way of acid rock and embroidered headbands, out comes Chris Rush to prove me wrong. Rush, like Cheech and Chong, goes after

the semi-cheap yuk, and because of it, the act lacks all dimensionality.

While someone like Robert Klein draws laughs by extracting the absurd from everyday, taken-for-granted situations, Rush is content to wisecrack only about absurd situations. The funnier his raw material, the funnier his gag. So we have grapefruit diets, Squeaky Fromme, and contraceptives on TV, all delivered in a rash cackle. Amusing, but not stimulating.

JOE BIVONA

3rd Season At Mayfair Music Hall

LOS ANGELES—The Mayfair Music Hall in nearby Santa Monica has started its third season with a completely new show under owner-producer-director-writer Milt Larsen. Featured are a trio of regulars, Marcia Lewis who's been in "Hello Dolly!" on Broadway, Janis Uhloy and Walter Willison, latter starring on Broadway in "Pippin."

Featured also are the Weire Brothers & Katie in their musical comedy act plus novelty instrumentalist Jack Spoons.

Special material was written by Larsen and Richard M. Sherman, with Gene Casey the musical director.

Mayfair Music Hall is unique, being a replica of an old English music hall, complete with a chairman of the evening (master of ceremonies), singing waitresses and audience participation.

Signings

• Continued from page 34

bum by Freedom's Rising. . . . **Jon Buckley**, writer-singer, to Farr Music.

Victor Tavares of the Tavares to Spring Records for his first solo outing. . . . **The Young Senators**, formerly Eddie Kendricks' back-up group to Armstrong and Donaldson of Baltimore for management. . . . **Herb Rooney and the Exciters** to Stephen Metz Ltd. for management. . . . **Fania Records Bobby Rodriguez** to **Ralph Mercado** and **Ray Aviles** of Showstoppers management in New York. . . . **Pandora Flythe** to **Leon Brazelton Jones** of Invincible/Tahiti Records for management. Flythe performs under the name of **Tamika Nicole**. . . . **Private Stock's Austin Roberts** to Famous Music for international publishing.

Spider's Webb Nets Bassist Carol Kaye

SHERMAN QAKS, Calif.—Spider's Webb, a new rock group formed by Spider Webb features Carol Kaye on lead guitar.

Other members of the group are Tom Gunn (rhythm guitar), George Spencer (electric bass, trumpet, French horn), Harold Land, Jr. (electric piano) and Paul Bennett (percussion).

The group is handled by Eldorado Management And Production Co., Los Angeles.

Weintraub Tapped By Universal Films

LOS ANGELES — Jerry Weintraub has signed an exclusive movies producing deal with Universal Films. No specific movie projects have been announced yet.

Weintraub is chairman of Management III which manages John Denver and has produced tours for Led Zeppelin, Moody Blues and Frank Sinatra. He was also executive producer of Robert Altman's hit film, "Nashville."

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Named Intl Reps

Robinson Deal Seen As Move To Give Spring/Event World Image

LONDON—The appointment of Paul Robinson Enterprises as international representatives for Spring/Event Records is part of the American company's program to establish itself in world markets—particularly Britain—in a big way over the next 12 months.

Spring's two major artists, Millie Jackson and Joe Simon, have yet to achieve any significant U.K. chart success, despite massive acceptance in the U.S. Another label asset, the Fatback Band, has scored on this side of the Atlantic, however, with singles such as "Wicki Wacky" and "Yum Yum." Product from Spring/Event is licensed to Polydor in Britain.

All three acts were to have visited this country last month on a package tour, but a variety of problems—not least, the recent firing by Simon of his backing band—scuttled the plans, and left only the Fatbacks in the itinerary.

Polydor had lined up a substantial promotion and marketing campaign to coincide with the tour, including radio and press advertising, retail support material and a special sampler, "Get Down With Spring."

The album just been issued by Polydor, nevertheless. It includes Millie Jackson's recent single, "Loving Arms," as well as her previous disk, "If Loving You Is Wrong"; both of Joe Simon's recent U.S. hits, "Get Down, Get Down" and "Music In My Bones"; the Fatback Band's "Wicki Wacky" and "Yum Yum"; and items by lesser-known talents from the Spring/Event roster such as Garland Green and Phillip Mitchell.

In the aftermath of the tour's collapse, Spring/Event president Roy Rifkind and vice president Bill Spitalsky visited London. It was then that the deal with Robinson, who also heads up Power Exchange Records, was completed.

"We still hope to bring a Spring package over to Britain," Rifkind says, "probably towards the middle of next year." He hopes to have had some more hit product in the country by then to generate wider interest in the artists, although he acknowledges that it often takes personal appearances by U.S. soul acts to break them in the U.K. market. "This is why we've linked up with Paul Robinson," Rifkind says, "because his experience of both the American and British markets will aid us in seeking exactly what we need to come up with for hits here."

Spring/Event's licensing deal with Polydor is unaffected by the Robinson appointment, whose primary role will be that of U.K. co-ordinator for the U.S. company, with special attention paid to its publishing interests and to artist liaison when European tours are being arranged.

"We are also interested in British talent suitable for the U.S. market," added Rifkind, "another area where we believe Paul Robinson's experience will be invaluable."

Among the newer artists Spring/Event has signed in America are Vic Tavares, original lead singer with the group currently hitmaking for Capitol (he fronted them on their first hit, "Check It Out"), and the Sons Of Robin Stone, a soul-orientated band working with the producer of Major Harris' recent "Love Won't Let Me Wait" success, Bobby Eli. Also now with Spring/Event are Jay and the Techniques, whose sixties hits like "Apples, Peaches, Pumpkin Pie" and "Baby Make Your Own Sweet Music" have continued as disco favorites in the seventies; one of these titles figured in Phonogram's Soul Peeper singles promotion campaign in May. The group is being produced by the man who worked on their original hits, Jerry Ross.

Cinedisc In U.K. Adding New Package

LONDON—Cinedisc here has added a new component to its music-in-cinemas package: Cinerequest. Cinemagoers are invited to request specific records they want to hear and each week's most requested disk will be played in the program recorded the following week.

Cinedisc will offer the single or album track as a free play to the record company concerned, so introducing what is called "editorial content" into the program. It is hoped the Cinerequest spot will increase audience involvement, while offering opportunities for record companies to provide prizes for customers making requests.

The Cinedisc show, which is currently being played during intervals in more than 720 cinemas nationwide, and reaching an estimated 1.5 million people each week, has been operating since July 27 this year. Meanwhile over 50 record retailers are now taking screen advertising space, via Pearl and Dean, which is linked to Cinedisc.

This dealer-booked space appear first in the reel of Pearl and Dean advertising after prime intervals, enabling retailers to link their shops to the records heard on Cinedisc.

From The Music Capitals Of The World

LONDON

Phonogram has signed a long-term worldwide contract with top Scottish singer **Sidney Devine**, who has sold more than a million albums in Scotland in three years, and the idea is to "go international" with the country-slanted singer. . . . U.K. chart band **Queen** now managed by **John Reid**, joining **Kiki Dee** and **Kevin Ayers** in the stable headed up by **Elton John**.

Stallion here fixed deal with specialist U.S. label Belmont, first releases including four albums from the "Teach Yourself Rock Guitar" series, with **Charlie Daniels**. . . . Bradley's here signed the **Quinton Jones Band** to a worldwide deal, with **Stephanie de Sykes'** producer **Barry Leng** working on the first single.

Change of address (to 80 Blyth Road, Hayes, Middlesex) for budget record company Music For Pleasure, which recently celebrated its tenth anniversary, which brings together for the first time the company's different operations. . . . Radio Luxembourg re-starting its listener-participation "Battle of the Giants," with contests between the **Supremes** and the **Three Degrees**, **David Essex** and **David Cassidy**, **Elton John** and **Rod Stewart**, the **Everly Brothers** and **Simon and Garfunkel** and **Elvis Presley** versus **Elvis Presley**, that is the 1950's one against the 1960's model.

VCL Productions has produced a 30-minute film of EMI chart group **Pilot**, which is already booked for screening in Australia, Hong Kong, Singapore and the Benelux countries. It was shot in Paris and is the first of six the company is making this year, either featuring two solo artists or one group.

A 30-foot high figure of **David Essex** adds to the usual hazards on the busy M4 motorway in Britain. . . . **John Cale** in for his second British tour starting Nov. 13, with a band comprising guitarist **Chris Spedding**, bassist **Pat Donaldson**, drummer **Timi Donald** and **Chris Thomas** on electric piano. . . . **Rick Wakeman** to play three concerts in Brazil, along with the Brazilian Symphony Orchestra at the end of December.

Ike & Tina Turner in for their one-and-only concert appearance in the U.K., part of a tour which takes in Holland, Belgium, Germany, Scandinavia, Switzerland, Austria and Yugoslavia. . . . **The Walker Brothers**, who arrived from the U.S. to build hit status in 1965, disbanding in 1967, are now back together and recording for GTO, **Scott Walker** producing. . . . **Fred Astaire** bidding for success in the singles market here with his "Wailing Of The Willow" platter from his London-recorded "Attitude Dancing" album.

United Artists released soundtrack album and tape of "Rollerball" soundtrack, the top box-office movie including music by Bach, Tchaikovsky and Shostakovich, **Andre Previn** conducting the London Symphony. . . . High hopes here of single "Right Back Where We Started From," by **Maxine Nightingale**, written and produced by UA's **Pierre Tubbs**.

Laurel and Hardy single out here, "Trail Of The Lonesome Pine," reflecting popularity of constant television plays of their movies. . . . **Jack Lancaster**, founder member of **Blodwyn Pig** and **Robin Lumley**, once member of **Spiders From Mars**, working on production and writing

deals, mainly for TV and film documentaries, but now involved on a rock version of Prokofiev's "Peter And The Wolf" for RSO Records. . . . And the finished work will be narrated in English, French, Spanish, Italian and German.

Sell-out for **Hollies'** concert at the Croydon Fairfield Hotel. . . . **Osmond** fan writes that if all 90,000 registered Osmond fans here each subscribed \$2, they'd be able to buy a luxury house for the group to stay in whenever they visit U.K. . . . First **Wizzard** (fronted by **Roy Wood**) album on Jet due in January, with a U.S. tour lined up for the spring. . . . \$300,000 radio and television campaign planned for **James Last**, Polydor bigseller from Germany. . . . Great send-up version of "D-I-V-O-R-C-E" by Scottish comedian **Billy Connolly**.

First-ever Music Week Broadcasting Forum Award for radio and television to BBC-TV's "Top Of The Pops" for "its contribution to promotion of British pop music over the last decade." . . . Many top industry people at a 75th anniversary luncheon in Birmingham for the Midlands-based mail order record and tape-handling house E.A. Wood.

Charisma Records and Precision Tapes sponsored a race day at Kempton Park race-track, with top pop personalities taking part in a "donkey derby." Death of **Jack Coffin**, president of the Music Trades Assn. 1972/73, in retirement after selling his music shops in the West country in 1972. . . . Two concerts, in front of 30,000 fans, for January from **Bad Company**, **Nazareth**, **Jess Roden Band** and **Be-Bop Deluxe**. . . . Chart group **Mud** headlining a U.K. tour from the end of November.

Peter Skellern wrote music and
(Continued on page 63)

CBS Opens Operation In Finland

HELSINKI—As from Jan. 1, CBS Records starts as independent operation in Finland. The news was officially released some three months after the top-level CBS International decision was taken.

Similar operations already exist in other Scandinavian countries, so Finland's inclusion has always been simply a matter of time.

Antti Holma, a former Bristol-Myers executive, has been named managing director of CBS Finland and is currently recruiting personnel. The staff will be of no more than five employees, including a label manager, a financial director and Holma himself.

Early stages of the new operation will mainly concentrate on marketing and sales of international catalog. Distribution is to be handled by Finnlevy, the long-time CBS representative and licensee in Finland. To help a smooth start, CBS here is to spend the formative period inside the Finnlevy/Fazer Musiikki business complex at Pitsjanmaki.

In recent years, CBS product has done well here, and the label's best-selling artists include Simon and Garfunkel, Santana, Andy Williams and Bob Dylan. Artists on the domestic roster, such as Markku Aro, Pepe Willberg, Karma and Frederik, have also become household names but they will be switched to the existing labels of Finnlevy.

SELLING NOT ALLOWED

1st Belgian Disk Exhibit

ANTWERP—The first Belgian Record Exhibition was organized here by The Gallery in the Empire shopping centre. Agreement was made early on by the various participating companies and dealers that records displayed should be shown and listened to—but not sold.

The idea was that all necessary information about the disks would be made available so the visitors could order in the usual way from their usual dealers. But a lot of trouble started when one of the dealers involved used a team of students to sell a large number of records.

Organizer Henri Rillaert was very concerned at this "breach" of the original agreement. He says now: "Next year we will hold the event in the municipal hall in Antwerp, and only record sleeves will be allowed. The aim of the event is simply to inform people as to what and how to buy."

But the dealer involved, Luc Van den Brill, says: "I never agreed not to

sell. This exhibition costs me a lot of money and I want to recoup my expenses."

One of the purposes of the exhibition—or Bourse—was that record companies could show their more specialist and cultural products to the public at large. However it was clear that visitors were more interested in the commercial product.

In the end, the area looked like a giant supermarket. Of particular interest was a big display of film and musical soundtracks, in some cases supported actual films, and the display of quadrasonic disks.

However there were no headphones available in the whole "Bourse" to enable people to obtain a personal impression of the albums. So every visitor had to listen in, and pick out the more commercial sounds from different speakers.

Next year's event is expected to include an exchange mart, where visitors can swap their old records.

SELLS FOR \$4.00

Cap U.K. Mid-Price Series

LONDON—Capitol Records here this week launches its mid-price series, Capitol Vine, with eight albums and a dealer incentive scheme offering bottles of Californian wine.

Planning behind the new label has been a parting gesture by Ian Groves who relinquishes the Capitol U.K. label manager's position to become U.S. middle-market manager.

Capitol Vine has been named after Vine Street in Hollywood, home of Capitol in the U.S. The Capitol label dates back to 1940 and the new mid-price series will be used to showcase product that has been

missing from the catalog for many years.

The initial releases are representative of the policy for the label, which is to feature both memorabilia and more recent rock product.

The albums will sell at approximately \$4. Dealers ordering 25 records or tapes will receive a bottle of Paul Masson Californian wine. Those ordering 45 records will receive two bottles and those ordering 70 will receive three. Marketing campaign includes window displays, advertising, radio spots and consumer competitions.

The initial release includes a Glen Campbell compilation; a Benny Goodman repackaging of his 1947 album "Early Years," "The Great Country Hits," by Bing Crosby; Frank Sinatra singing "Songs From Pal Joey"; Nat King Cole on movie themes; a 23-track "Spirit Of America" compilation from the Beach Boys; a Steve Miller compiling "The Legend"; and a collection of Linda Ronstadt tracks from her three albums before "Heart Like A Wheel."

CANADA MAIL HIT BY STRIKE

NEW YORK—Unfortunately, a mail strike in Canada has affected the news flow from that country to Billboard. Because of the strike, Billboard will not carry a Canadian news page this week.

U.K. Dealers Warn

Yule TV Spots Will Saturate The Market

LONDON—The Christmas record market is in danger of saturation by television-promoted albums, Britain's record dealers warned this week.

More than 20 different albums, from both the merchandisers and the traditional record companies, are being advertised on the small-screen this autumn, but according to several top dealers, demand for such promoted albums is falling off.

Loudest criticism comes from Laurie Krieger, owner of the 60-strong Harlequin chain of retail stores. "I don't view with any happiness the way business is going. In particular, this year there has been a bigger growth than ever of television-promoted product which only gives the retailer a 25 percent margin, and it can only mean that these records are going to take the place of a large number of records sold at the normal dealer price."

Krieger adds that dealers already had enough trouble trying to survive, because of the frequent price-cutting wars between the multiples, without also having to contend with reduced margins on television-advertised albums. "Our takings so far this year are certainly down and I think a lot of retailers must expect to do badly while all this continues."

Dealer Tony Ames, who has seven shops in the northern Lanashire region, says he thinks people will spend as much as ever on records this Christmas but admits that the sales of TV-promoted albums are beginning to fall off. "It was the same in the early days of sampler

records—they started off very popular but now nobody wants to know about them."

Support for that view comes from a Yorkshire dealer, Matthew Watkins. He remains optimistic for the Christmas market generally but says: "It would be fair enough if there were just one or two of television albums, but as matters are you can't keep up with them. Advertising for them is for a limited period and because you have to order in certain quantities, you think twice about stocking them."

He adds that he is sure the K-Tel Perry Como albums and Arcade's Jim Reeves' package will sell well, but thinks some of the other television packages, from the merchandisers particularly, were risky. He says he had no qualms about the reduced 25 percent margin—"it's something you just have to accept, because after all there is the extra benefit of the advertising."

David Wilde, manager of EMI's retail chain, says that none of the albums from the television merchandisers were selling particularly well as yet, though added his confidence for the Como and Reeves' packages. But he also didn't worry about the 25 percent margin... "because if nothing else it stops the discounters operating in the television records' market."

However, opposition comes from Roy Perryment, of Discount Discs in South London. He suggests a boycott of albums which had only a 25 percent dealer margin. He instanced in particular the Polydor-promoted James Last album.

"Admittedly, television advertising is very expensive and obviously does sales and the industry an enormous amount of good, but why can't record companies increase the recommended retail price, instead of making retailers foot the bill? It's time dealers boycotted these albums and finally stopped these black-mailing tactics before record companies use any excuse to eat away our slice of the profit."

Aznavour Gets Barclay Push

PARIS—The so-called "Barclay technique," showing how the French record company builds the name of an artist and creates demand for his product, was included in a recently publicity handout.

The artist is Charles Aznavour, who is featured as "Aznavour the Personality" and "Sophisticated Aznavour." A two-week U.S. promotion tour carried out with RCA and organized with Howard King by Barclay international director Cyril Brilliant took in TV, radio, press, concerts and other publicity.

At the same time, research revealed that for the U.S. public, Aznavour is a "sophisticate," as in the U.K., where his single "She" headed the charts for five weeks. The U.S. promotion was based on a new album "I Sing For... You."

Four factors were taken into account in the efforts to build Aznavour into a big name in the U.S.—the man himself, his songs, his personal appearances and RCA's strong hold on the market. Plus the fact that songs sung in English are essential.

At the same time, Barclay has issued another World Wide catalog, listing disks now available in 31 countries.

S. Africa's Concert Boom Stimulated By U.S. Blacks

• Continued from page 5

Word filtered through music circles in the U.S. and musicians decided that coming here would do more to change the system than staying away."

That view has been justified. Black artists have left apartheid barriers crumbling in their wake. Most luxury hotels are now integrated. Last week the Supremes appeared before a multi-racial audience, the first since the early 1960s, and Tom Jones' audiences here will all be integrated.

Most visiting stars attract sell-out audiences. There were 96,000 people to see Lovelace Watkins during a three-week tour, which grossed \$750,000 according to Yango John. All impresarios report making "sound profits."

According to a Quibell spokesman, visiting artists receive U.S. appearance fees, dollar for dollar, plus expenses.

Record company spokesmen say in-person appearances have boosted record sales to unprecedented levels. Record stores cleared 29,000 albums during Lovelace Watkins' tour. At present the structure of the entertainment industry is buckling under the sudden influx. Most cities lack suitable large venues and shows are staged in various converted cinemas.

However, the Quibell Brothers have planned a 3,500-seater auditorium in Johannesburg, which should

be completed within 18 months. Yango John hopes to build an indoor rock venue with a capacity of 10,000.

Other factors which have attracted overseas stars to South Africa, according to Yango John, are the relaxed pace of tours here, with

no one-night stands, plus the chance to go on safari.

"They get a tremendous reception here as well," he says. "Audiences in South Africa have yet to become jaded through over-exposure to television and there is still a feeling that there is magic in show business."

From The Music Capitals Of The World

• Continued from page 62

lyrics for a new stage musical "Dirty Giant," story of a coincidental meeting between the world's greatest rock star and a struggling group. ... Decca releasing a double album "Rolled Gold—The Very Best of The Rolling Stones" this month. ... The Tymes here until mid-November on a Henry Sellers-promoted tour.

And the Chancellor of the Exchequer, Denis Healey, says firmly that there can be no special tax concessions for highly-paid pop artists—"to do so would be unfair to other taxpayers"—so presumably the so-called "talent drain" goes on.

BRUSSELS

The group Kayak is touring Belgium until the end of this week. ... Adamo appeared in the French television show "Visa Pour Le Monde"

and also gave a concert in the Palais des Congres in Charleroi. ... Amalia Rodrigues, Lynyrd Skynyrd and Ike & Tina Turner recent visitors to Brussels for concerts.

For the Salon de la Radio en Television in Liege, Hot Chocolate came in for the French TV show "Follies." ... EMI-Holland singer Alexander Curly, after huge success there, fast climbing the Belgian chart with his version of "Guus," sung in an Eastern Dutch dialect. It is the old story of a farmer going to the city and becoming involved with the local girls, and EMI Belgium is giving both the single and Curly's album big promotion.

Ramses Shaffy and Johan Verminnen have appeared together on the Flemish TV show "Bilateraal." ... "Nekka 75" to be held in the Antwerp Sport Palace, Nov. 30, the title deriving from Nederlandstalige
(Continued on page 64)

Label Into TV Ads While Revamping

• Continued from page 6

Next move was the exit from Decca of managing director Ken East to join Motown as international vice president, working out of the London office.

Says Marshall: "My immediate personal plans are not formulated, but I intend remaining with the music industry."

However Motown is preparing its first excursion into television advertising on "Motown Gold," its new, 18-track "greatest hits" package, featuring artists like the Four Tops, Stevie Wonder, the Supremes, Gladys Knight, Syresta and Marvin Gaye.

The label is taking the Border area as a test market, screening the commercial there for a week. In-store promotion material will provide a back-up and the theme of the push is "Motown Gold Is Solid Gold—Treasure It."

Julian Moore, Motown label manager at EMI, says the test will be closely monitored for general reaction to the commercial as well as for its effect on sales. He says it is an ideal test area because Motown product has not been notably successful there in the past.

The excursion into television marketing was apparently considered by Motown this year during its brief time as an independent operation. Now an EMI-licensed label again, it continues with the scheme "to learn some lessons about advertising this type of product on television."

Motown has also bought radio time for "Motown Gold," in a two-week campaign of 45-second on-air commercials.



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Like 1950s, Jazz Hot In Russia

• Continued from page 8

leading national players Zbigniew Namysłowski and Jan "Ptaszyn" Wroblewski, with the Chalturk jazz outfit were on an extended summer tour, including all-in jam-sessions with local jazzmen in several places.

Just before the Polish visit, the Swedish Muslagene Sturband were in, at the same time with the New York Jazz Repertory Company made a tour as part of the U.S./U.S.S.R. cultural exchange agreement. The American group enjoyed strong successes in most venues.

The Belgian Radio and Television jazz orchestra appeared in several cities in the western part of the country, and the Daley and Wilson big band also gave concerts in Leninograd and Moscow, and was the first-ever jazz act from Australia to perform in Russia. This group presented a mixed program of jazz standards and contemporary pop/rock material, and was well received by both press and audiences.

Then the Stuttgart Jazz Orchestra came in to complete the 1975 jazz season, and there are strong hopes that many other bands will appear in Russia through 1976.

Though general public interest towards jazz has not yet reached the

peak years in the 1960s, most of the visiting bands played to standing-room only audiences. Now it is hoped that, with the help of Gosconcert, now very much a "jazz buff" agency, a stronger and wider interest still will be evoked among Russian concertgoers.

Certainly a strong and loyal jazz following has existed here since the late 1950s, but a lack of events on the national jazz scene, and a decrease in the activities of clubs and festivals earlier in the 1970s tended to hold back the impact of jazz on the music industry here.

From The Music Capitals Of The World

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Kleinkunst Antwerpen, or Dutch Folk and Chanson Art in Antwerp, and the program is now international, including **Gordon Lightfoot**, **Miel Cools**, the **Dubliners**, **Fungus**, **Reinhard Mey**, **Alan Stivell**, **Urbanus van Anus** and **Johan Verminnen**.

British producer **Alan Barlow** directed, for the Teater Arena in Ghent, **Kink Ray Davies**' "Preservation," but press reaction was poor, with comments that the script was poor, that the artists were not good enough singers and dancers and that it was just a chain of songs, with no story. . . . For November: five concerts by **Shirley Bassey**, one in Antwerp, two in Brussels, and two in Ostend. Most are for charity, but the singer has to be paid her full fee.

Most important new releases here: "No Woman No Cry," by **Bob Marley and the Wailers**; "Solitaire," by the **Carpenters**; "Spirits In The Night," by **Manfred Mann** (all on Ilenco); **Leo Sayer's** album "Another Year" (Phonogram); "Hold Me Close," by **David Essex** (CBS) and "Island Girl," by **Elton John** (CBS); the LP "Inseparable" by **Natalie Cole**, and **Wings'** "Band On The Run" (both EMI); and WEA release "Hooked For Life," by the **Trammps**.

"L-L-Lucy" by **Mud** an obvious autumnal hit here. . . . Fine production work by **Peter Koewilijn** on "Rocco Don't Go" with **Bonnie St. Claire and Unit Gloria**. . . . **Kamahl** making a new album for **Hans van Hemert**. . . . Phonogram looking for success with "I'm On Fire" by U.K. group **Crazy People**. . . . The so-called Brazilian "fever" in the industry here is not over, as proved by the success of **Gilberto Gil's** "So Quero Um Xodo". . . . **Demis Roussos** back in the Benelux chart with "Perdoname". . . . Promising singles: "Dolly My Love," by the **Moments**; **Jimmy Frey's** "De Smaak Van Je Lippen"; "The Last Farewell" by **Roger Whittaker**; and "Tornero," by **I Santo California**.

JUUL ANTHONISSEN

ATHENS

A song by **Stelios Fotiadis**, "Mia Kyriaki" (One Sunday), is representing Greece in the Tokyo International Song Festival this year, and it will be performed by Lyra Records artist **Vlasis Bonatsos**, recipient of one of the three Press Performance Awards at the recent Greek Song Festival.

Best-selling October albums according to Phonogram here were "Do It," by **B.T. Express**; "Just Another Way To Say I Love You," by **Gloria Gaynor**; and the company is doing extremely well here with the roster of disco-type artists on the All Platinum label. . . . Island artist **Cat Stevens**, who is of Greek origin, here on a short visit on his way to Cyprus, and also visiting was Lyra group **Osibisa**, in for concert dates.

Minos Matsas and Son has re-

leased 17 RCA albums here over the September-October period, having acquired distribution rights for the label in Greece. . . . CBS is no longer represented here by Music Box and plans to go independent, as Phonogram did some years ago. . . . Latest releases from Lyra include **Rod Stewart's** "Atlantic Crossing," **Hawkwind's** "Warrior At The Edge Of Time," the **Eagles'** "One Of These Nights" and "Gorilla," by **James Taylor**.

Composer **Manos Hadjidakis**, head of the EIRT-radio network (the National Broadcasting Institute of Greece) has reorganized the Third Program which previously broadcast only classical music. Under his control, it now plays jazz, old Greek folk songs, as well as broadcasting interviews with artists, speeches on the arts and educational matters.

A platinum record, the first awarded in Greece, went to Philips artist **Demis Roussos** during a recent visit, marking sales of more than 100,000 of his "Forever And Ever" album—a new high in sales for any artist on the local market. . . . Massive promotion from Phonogram here coinciding with the showing of the "Tommy" movie, built around the soundtrack double album, and involving radio, newspapers and magazines.

Composers **Yiannis Markopoulos** and **Stavros Xarhakos** have toured Greece right through the summer, playing concerts and performing their own songs. . . . A new live radio

(Continued on page 66)

Hungarian Publisher 25th Year

BUDAPEST — The Hungarian State music publishing house, Editio Musica, here celebrated its 25th anniversary together with the 125th anniversary of the company Rozsavolgyi, old publishing house and music shop.

Celebrations included an international sheet-music exhibition which was held in Budapest's Hotel Royal.

Companies represented by top executives included: Barenreiter Verlag, Kassel, West Germany; Boosey and Hawkes, of London, New York and Bonn; Breitkopf und Hartel, of Leipzig; Doblinger Musikverlag, of Vienna; Eulenberg Edition, Zurich; Friedrich Hofmeister Musikverlag, Leipzig; Muziesna Ukrajna, of Kiev; Muzika, Moscow.

Opus, Bratislava; Oxford University Press, London; Panton, Prague; C.F. Peters, Leipzig; PMW Edition, Krakow; C. Schirmer Inc., New York; Schott and Co., London; B. Schott's Sohne Musikverlag, Mainz; Supraphon, Prague; Szovjetszkij Kompozitor, Moscow and Leninograd; Universal Edition, Vienna; Verlag Neue Musik, Berlin.

International Turntable

Ron Caves, previously manager of the record division of EMI in Australia, is returning to England as part of the group record staff in London. The move is designed to strengthen the understanding between EMI's overseas companies to further the promotion of the group's international repertoire.

Caves is to work directly with **L.G. Wood**, assistant group managing director, and **Leslie Hill**, director of international marketing and repertoire. **Bernard Shrimpton** is to succeed Caves in Australia. He will retain control of the activities of the music-publishing division, World Record, Act One International and the studio division.

Rodger Bain has joined Rocket Records in London as a&r manager, under general manager **David Croker**. Bain is among a number of new appointments to the company coincidental to the transfer to new offices in South Audley Street, London. As a producer, Bain has worked with **Barclay James Harvest**, **Arthur Brown**, **Phillip Goodhand-Tait** and **Budgie**. And he has known **Gus Dudgeon** since they worked together at the Decca Studios.

Sue Cooke, who has been with Rocket since its inception, has been appointed artist liaison manager. New art director at the **Elton John** headed company is **David Costa**, who founded Clearwater and Casablanca, and is the son of U.K. disk jockey **Sam Costa**.

Ivan Chandler is the new general manager of Big Pig Music and Rocket Music. Chandler, who was formerly with Bron Associated publishing and for a long period at April Music, has links with Rocket going back to when he was **Kiki Dee's** musical director.

Jackie Warner has joined Rocket's publishing arm as administrator. She comes from London Weekend Television where she was assistant to **Humphrey Burton** and was formerly personal assistant to **Steve Gottlieb** at Polygram.

Tony King, formerly with Apple until the company was wound up, is now Rocket's executive vice president in the U.S. **Ken Ritchie** is to run the Rocket office in Australia which opens next month.

Aaron Sixx has been appointed

director, international operations, at Arista. He will be responsible for representing the Arista U.S. catalog and artists to the company's licensees around the world. Initially Sixx will be based in Arista's New York offices, but ultimately will be in London. He comes to the company after two years with United Artists, where he was European artist and repertoire director, based in London.

Roger Bolton has gone over to Bronze Records as promotion manager. He was previously at Penny Farthing and Pye, and will be assisted in his new job by **Mark Dorman**.

Selwyn Turnbull has been promoted to international promotions manager for Bronze, and will be in charge of all territories outside Western Europe and the U.S. and will continue to supervise artist liaison with particular emphasis on **Gene Pitney**.

Maureen O'Grady has joined Decca as press officer, one of a number of appointments made for the company in London in a staff reshuffle. She will be responsible to **Chris Poole**, who becomes senior press officer, reporting directly to Decca's marketing and promotion manager, **John McCready**. Maureen O'Grady was formerly with **Tony Barrow International**. **Yvonne Lupp**, previously personal assistant to Poole, becomes assistant press officer.

And two new pop promotion men for Decca have been appointed: **Geoff Collings**, formerly with B&C Records, and **Simon Alexander**, for the past two years office assistant at Decca. Television promotion will be looked after by **Freddy Lloyd**, who has been in the music business since 1957, when he was a professional singer, and recently he has worked in Germany running a music-publishing outfit. **Andre de Swardt** takes over MOR promotion, having formerly been with the Rank Organization. All responsible to Decca's head of promotion, **Lyndon Holloway**.

Ellis Rich has been appointed to replace **Arthur Cook** who has left EMI Music Publishing in London. Rich's duties will include close liaison with the New York Times Music Corporation and with EMI's overseas publishing arms. Additionally he will be involved in the international promotion of U.K. publishing copyrights. Rich, 28, originally joined Feldman 13 years ago as an office boy, and since then has worked as a copyist, joining the professional department as staff arranger in 1968.

Special accounts will be handled by **Rod Cunningham**, who was sales administration manager.

Tony Cummings (28) has been appointed editor of the IPC publication Black Music. Previously a staff writer on the magazine, Cummings has been with the publication since it was launched two years ago. Prior to that he was a freelance writer, including work for Rolling Stones and Record Mirror. He was also manager of the Mechanical Copyright Protection Society. He has had two books published, *The Soul Book* and *The Sound of Philadelphia*.

Bill Martin and **Phil Coulter** have moved offices to the 11th floor, Alembic House, 93 Albert Embankment, London, SE1. This will be their center for all operations, including the production and management companies, along with **Mews Music**.

Thunderbird Is Bowed In U.K.

LONDON—Thunderbird Records, a new independent record company, has been established by publicist **Chris Hutchins** and guitarist **Mick Green** and launches this week with two singles.

The company has made a manufacturing and distribution deal with CBS.

Hutchins, who operates **Chris Hutchins Information**, representing MAM artists **Tom Jones**, **Engelbert Humperdinck**, **Gilbert O'Sullivan** and company chairman **Gordon Mills**, says that executives for the company have yet to be announced and that more details about artist signings and the future will be given shortly.

Richard Evans, former promotion manager at Decca, has joined the company as promotion director. The first two singles will be "Symphony Of The Apes," by the **Dread Orchestra**, and "Candy Eye," by the band formed by **Mick Green**, Shanghai.

The company's declared policy is "to make hits and promote them cleanly and efficiently." Deals for international representation are currently being completely.

Phonogram Disk Brings Hustle To The French

PARIS—Among imported disks expected to breach the market in France this winter is a Phonogram special, "Hey Girl Come And Get It."

This record introduces the new dance, *The Hustle*, into the country. The sleeve carries the invitation: "Dancez Le Hustle. Original version, Number One in the U.S.A.," and features **Van McCoy** and the **Soul City Symphony**. The sleeve also carries full instructions and diagrams showing how to dance *The Hustle*.

Phonogram is additionally making a special promotional effort for **Nana Mouskouri**, who has a special sales distinction in this country. She has already received a total of 35 gold disks in France.



PITCHER BEANED—**Bill Lee**, pitcher for the Boston Red Sox, after a triumphant World Series game, wearing a Nektar "Astral Man" beanie. He is a rock 'n' roll aficionado. Nektar, a Passport recording group, released two albums in America "Remember The Future" and "Down To Earth," both with success. The group recently completed their third Passport album "Recycled," set for release this month. Performing with Nektar on the "Recycled" album is **Synergy's Larry Fast** on keyboards.

Latin Scene

SANTO DOMINGO

The third International Song & Voice Festival of Puerto Rico will be transmitting the final night via satellite from the Cinema Cuatro Theater in Guaynabo by WAPA Channel 4 together with the Latin American satellite network. The festival is in benefit of the Puerto Rican chapter of the American Cancer Assn. and is to be covered by 200 radio stations and possibly La Voz de America.

The emcees are to be **Luis Vigoreaux** (Puerto Rico), **Velda Gonzalez** and **Nobel Alfonso** of the Dominican Republic. The Festival is to be dedicated to Dominican musician/composer **Rafael Solano**. Dominican artists **Sonia Silvestre** (Karen), **Jose Lacay** and **Omar Franco** will be participating.

Argentinian singer **Richardo Rey** (Musart) was presented on **Rafael Solano's** TV Sunday show, "Solano En Domingo" by popular acclaim. . . . Dominican recording artist **Jazmin Obijo** (Karen) is planning an artistic tour of Europe where she will be making presentations in various clubs and TV programs. . . . **Tany Zea**, songstress from Guatemala who won first place at the OTI Song Festival, will be visiting for a series of performances. She records for Alhambra.

Dominican folk merengue singer **Joseito Mateo** (Ansonia) released two recordings accompanied by his combo **Popular Aquisqueya**. The titles are "Madam Chuchu" and "El Chivo Prieto" issued by Quisqueya Records. . . . Cuban "guarachera" **Celia Cruz** (Vaya) was booked by **George Rodriguez** for acts at El Conquistador nightclub at the Hotel

Naco. Dominican artist **Alberto Beltran** (Musart) "El Negrito del Batey" was on the same bill as Ms. Cruz. The popular Cuban songstress also gave a joint extravagancia at the Agua Luz Theater together with **Johnny Ventura** and his Combo (Discolor), **Felix del Rosario** and his orchestra (Borinquen) and **Nando de Leon**.

Record company Karen presented Dominican artist **Camboy Estevez** in a "special show" for press and radio which was held at the El Castillo nightclub at the San Geronimo Hotel. . . . Venezuelan singer **Estelita Del Llano** (Velvet) has future bookings set. She forms part of the Dominican **Porfi Jimenez** group which has been established for several years in Caracas. . . . Agent **David Maggiolo** plans to present the Venezuelan group **Los Terricolos** (Karen) and Venezuelan singer **Tania** (T H).

Los Cuatro Hermanos Silva (RCA) from Chile gave performances at the Maunaloa nightclub and were presented on TV show, "Musica Y Aplausos" produced by **Nelson Munoz** and **Benedicto Pimentel**.

Latin disks getting good airplay are "El Pelotero" (The Baseball Player) by **Johnny Ventura** (Discolor), "Lo Mismo Que Tu" by **Wilfredo Vargas** (Karen) and "Mirando Las Estrellas" by Spanish singer **Juan Bau** (Pana). Anglo disks are "Please Mr. Please" by **Olivia Newton-John** (MCA), "Misty" by **Ray Stevens** and "Try to Remember/The Way We Were" by **Gladys Knight and the Pips** (Buddah Records).

FRAN JORGE

Latin

Puerto Ricans Will Seek a New BMI & ASCAP Rate Schedule

• Continued from page 1

based on the annual gross revenue of the individual station.

The broadcasters contend that less than 10 percent of the composers who provide the music they use are represented by ASCAP or BMI, yet they pay the same fee schedule paid by English-language stations whose music is almost all written by ASCAP or BMI members.

"It just doesn't make sense," Arcilla says. "Why should our fees be the same? We get our music from different sources, many of whom have never heard of ASCAP or BMI."

He believes that there is enough sentiment among ethnic broadcasters for a "flat monthly fee" arrangement which they will propose to the all-industry committee. It would replace the percentage of gross schedule which is the point of contention, but still permit the broadcasters to use some ASCAP and BMI music in limited amounts as they now do.

A check with several Spanish-language stations on the Mainland shows some interest in discussing the PR Broadcasters proposition.

Art Rawson, a spokesman for United Broadcasting, which has stations in New York (WBNX), Miami (WFAB), Los Angeles (KALV) and Washington (WFAN-FM), all serving Hispanic listening audiences, says that "the idea certainly is worth talking about" and expresses interest in a meeting to discuss the issue.

In New York, Nelson Lavergne,

general manager of WADO, one of the three major Spanish-language stations in the area, is lukewarm to the idea although his station would appear to be a major beneficiary of a renegotiated fee schedule.

"Actually we're making so much money it doesn't mean that much to us," he says quite seriously. "Ever since we changed to a format which depends mainly on South American music—no salsa, no balladas—our share of the Hispanic listening market has increased. Of course, anything that would reduce costs and increase profits would interest us, but the ASCAP and BMI fees are not that important to us."

Frank Constantino, general manager of WHOM, an AM-FM station in New York which was purchased by Puerto Rico's San Juan Racing Assn., owners of El Comandante Race Track, expresses great interest in the renegotiation. WHOM at one

time also included Italian-language broadcasts in its format and had to pay fees to the De Martino organization as well as ASCAP and BMI.

"We sure would be interested in talking with the Puerto Rican broadcasters to see what they can come up with. We no longer have to deal with De Martino since we dropped the Italian shows. Now we'd like to work something out with ASCAP and BMI."

The reverse of the coin in the dispute is the fact that with the increased popularity of salsa in Latin music, most of the newer composers are represented through one of the two major societies. Also, the most popular stations in Puerto Rico have increased their use of rock-soul music, particularly with the advent of the hustle and the growth of the disco sound. This gives ASCAP and BMI some strength to resist a negotiated fee reduction.

Fania's All-Stars Cut Album In L.A.

LOS ANGELES—This city gets a taste of New York Latin music this week as Fania Records president Jerry Masucci checks in to co-produce a salsa LP with Gene Page.

Masucci and Page are working at the Sound Factory with Johnny Pacheco, percussionist who is serving as music director on the sessions.

In the orchestra are a number of highly regarded musicians, including Ray Baretto, conga drummer; Bobby Valentin, bass guitar; Roberto Roena, bongo drums; Nicky

Marrera, timbales; Papa Luca, keyboards, and Eddie Benites, guitar.

They are part of the Fania All-Stars, top sellers in the Latin disk market.

Masucci says the album is being slanted to discotheques. Arranger Page has clefted charts for Barry White and other hot disco acts.

Most of Fania's product is recorded in New York. Masucci believes the label will achieve a "little different flavor" by cutting in the City of the Angels.

Acts Pitch In To Radio Spiels

SAN FRANCISCO—The Scaife Family Charitable Trusts foundation has made a \$96,000 grant to the Population Institute, a Los Angeles group which over the past year has been trying to get the rock world to take a more responsible attitude toward the problems of teenage sexuality and pregnancy.

Much of the grant money will be used by the Institute to develop a series of radio spots that will feature the voices of well-known rock performers speaking directly from their own experience "about how they learned about sex and how they felt about being parents," according to Institute spokesperson Kathy Kamen.

The Institute does half-hour interviews with various stars that can be edited down for PSA-type spots.

Artists who have so far agreed to participate are Loretta Lynn, Alice Cooper, Linda Ronstadt, Judy Collins, Jerry Riopelle and Fee Waybill of The Tubes. The artists hear the tapes before they go on the air.

Kamen cites local FM outlet KSAN and the late Tom Donahue for generosity in providing studio time to get the production of radio spots off the ground.

The Institute hit the news last spring when it gave its first Civic Consciousness Raising Award (a gift certificate for a vasectomy to be performed by the doctor of his choice) to Paul Anka for his hit "You're Having My Baby" which the Institute says was a prime example of the kind of song that plants in impressionable teenage heads dangerous thoughts about children before they are ready to cope with parenthood.

Billboard SPECIAL SURVEY for Week Ending 11/1/75

Billboard Special Survey Hot Latin LPs

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IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	FREDDY FENDER Wasted Days & Wasted Nights, SF 2001	9	MARIPOSAS LOCAS Mariposas Locas, DM 1666
2	LATIN BREED U.S.A., CC 115	10	RAMON AYALA Te Equivocaste, Texmex 7022
3	COSTA AZUL En Accion, NV 307	11	YOLANDA DEL RIO Se Me Olvido Otra Vez, DKLI 3293
4	FREDDY FENDER She Still Thinks I Care, ARV 1030	12	CORNELIO REYNA Pobrecitos De Mis Ojos, BG 1112
5	SUNNY Y SUNLINERS Carinosamente, Keyloc 3021	13	VICENTE FERNANDEZ El Idolade De Mexico, Caytronics 1420
6	LITTLE JOE Y LATINAIRES Manana, Freddie 1030	14	LOS KASINOS Triunfadores, UN 1003
7	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	15	KING CLAVE Corazon Lloro, Orfeon 38024
8	ANGELICA MARIA My Most Recent Hits Instrumental, SI 8015		

IN LOS ANGELES

1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	9	LOS BABYS Un Viejo Amor, Peerless 1849
2	ANGELICA MARIA Before the Next Teardrop Falls, Sonido Internacional ST-8014	10	HECTOR LAVOE La Voz XSLP—Fania 461
3	KING CLAVE Mi Corazon Lloro, Orfeon 38024	11	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37
4	VICENTE FERNANDEZ Hijo Del Pueblo, Caytronics 1441	12	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
5	GERARDO REYES Rey de Los Caminoa, Caytronics 1440	13	JUAN TORRES Organo Melodico Vol. 22, Musart 1653
6	BARRETTO Barretto Fania XSLP-00486	14	LOS FREDDYS Aqual Amor, Peerless 1021
7	FREDDY FENDER Before the Next Teardrop Falls, ABC 2020	15	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450
8	VIKKI CARR Hoy, Columbia 3334		



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Creativo"



From The Music Capitals Of The World

• Continued from page 64

show starting on EIRT, every morning for two hours, and for the first time there will be no technician operating the turntables, the records being put on by disk jockeys **John Petridis** and **Terrence Quick**, who do three days a week each. . . . And built into the program will be news items, traffic situations, weather and so on fed into the studio by **K. Tsarouhas** and **K. Voulgaris**.

LEFTY KONGALIDES

HAMBURG

Irish group the **Dubliners** in for concerts late November. . . . Deutsche Grammophon plans big publicity campaign for the Pablo jazz label, a package including **Ella Fitzgerald**, **Count Basie** and the **Tommy Flanagan Trio** touring this month. . . . Promoters **Lippman** and **Cau** fixed U.K. group the **Who** for October tour.

Singing group **Love Generation** flew to Denmark for concerts. . . . Big success here for U.K. "space-rock" band **Hawkwind**. . . . Cologne rock group **Triumvirat** bought a house in Los Angeles and plan to live there. Group's last album was "Spartacus" for EMI Electrola. . . . **Kisten Otterstein** has left RCA Musik, but the company has set up a contract with the **Sherlyn** catalog.

Randy Pie getting international reaction, in the U.S. through the "I Am The Joker" single and the album "Highway Driver," and the new album in Germany is "Kitsch." . . . Record company **Plane** in Dortmund released music from "Disoteca Del Cantar Popular" (DICAP) in Chile. . . . Melodie de Welt report action from three newcomers, **Roger Baaten**, **Lino Moreno** and **Karl Sempff**.

Middle Of The Road group here

AF Radio In Athens Taped In Los Angeles

ATHENS—The American Forces Radio Station in Athens, very popular among young—and older—people in the Greek capital, broadcasts on AM, 19 hours a day, with most of the programs taped in Los Angeles.

Three of the most popular shows originating at the Athens airport studios are "Good Morning Athens," "Remember When," and "Music Machine."

The first is a wake-up show with **Wes Dubrisk**, who comes to Greece with experience in the Azores, Thailand, Japan and Germany. His show features amusing tilts at life, with his "secretary" **Myrna Glutz**.

"Remember When" is hosted by **George Niemi**, who has worked in the Philippines, Japan and Thailand. His show features oldies from 1955-69 and his own taste is clearly for the vanished "names," artists who had big hits, then disappeared from the big-time.

Randy Ashurst with "Athens In Dimension" on weekends, features anything from classic movie themes, to Broadway musicals, plus oldies, comedy cuts and hard rock. **Randy Ashurst** has been on stations **AFKN**, **Seoul**, **Korea**, **AFNT Taiwan** and **AFNL Madrid**.

It is the **AFRS** that, through the years, has caused major Greek record companies to release more and more singles and albums of U.S. origin.

for concerts. . . . RCA released 25 singles in the series "Oldies But Goldies" with singers like **Harry Belafonte**, **Paul Anka**, **Elvis Presley** and **Neil Sedaka**. . . . Intercord director **Udo Unger** and marketing chief **Inge Kleinhammer** signed a deal with the Cube label of the Noeland Production Company. . . . Actor **Curt Jurgens** has a song on the Polydor label, "Sechzig Jahre—Und Kein Bibchen Weise," produced by **Miriam Francis**.

Edwin Starr signed deal with **Hansa Productions**. . . . Teldec out with an album featuring **Marlene Dietrich**, **Lotte Lenya**, **Greta Keller** and **Rosita Serrano** on the telefunken label. . . . **Tanya Tucker** coming to Germany on promotional visit. . . . **Michael Chapman** concerts in Hamburg. . . . **Ike and Tina Turner** enjoyed big success at a rock festival in Ludwigsburg and now plan a November tour.

The **Charles Aznavour** title "Ciao Mon Coeur" recorded by the star in English and is now out in Germany by **Mireille Mathieu** and **Peter Alexander**. . . . UFA-Musikverlage bought the Neuton-Musikverlag in Munich. . . . Journalist **Ewald Lutge** new man in the Hansa promotion office in Berlin. . . . **Thomas Voigt** is the new manager of German productions for **Metronome** in Hamburg, and another **Metronome** move has **Wolfgang Michels** on international repertoire.

Piera Martell, from Switzerland, sang six songs in a radio production with the Big Band of **Paul Kuhn** in Berlin. . . . **Hans Bertram**, Cologne producer, busy with new product from **Ann and Andy** (Polydor), "Wenn Wir Beide Am Abend Uns Widersehn"; **Tony Holiday** (Polydor), "Du Hast Mich Heut Noch Nicht Gekubt"; the **Fischer Choir** (Polydor), "Heimat-Melodie"; **Hary Lin** (Polydor), "Schenk Mir Dein Herz"; and **Robert Baaten** (Philips), "Du Bist Viel Schoner, Wenn Du Lachst."

Intersong Germany placed the U.K. hit "I'm On Fire," by **5000 Volts** with CBS and manager **Volker Spielberg** says the single, written and arranged and produced by **Tony Evers**, is expected to be a hit following TV exposure for the group. **Evers'** first solo single, "No More Cane," is with Polydor, Germany.

WOLFGANG SPAHR

MOSCOW

The Bolshoi Theater opened its 200th season with a performance of **Moussorgsky's** "Borie Godunov." . . . The **Dooley Family** group is the first U.K. pop-rock format band to appear in Russia, being featured in an international gala "Autumn Kaleidoscope" presented in Leningrad and several other cities. . . . the Romanian Radio and Television ensemble of Old Music made concert appearances in several centers. . . . French pianist **Vasso Devetzi** completed her second concert tour of Russia.

A club uniting amateur songwriter-performers is to be established in Leningrad. Known here as "bards," the members perform a special kind of country and folk material, including marching songs and humor, a format popular with campus audiences in the 1960s, though showing decline in the next few years. The club is aiming performances at the 30-40 year olds.

Among international rock and pop acts performing here recently were Poland's **Breakout** group, the **Plavcy** group from Czechoslovakia, Yugoslavian **Sacha Subota** with his

group, U.K. singer **Robert Young** on his third tour here, and singers **Siegfried Walendi** (East Germany), **Zuza Knoza** and the **Coral** band from Hungary.

Latin-music talent was represented here by Cuba's **Los Tainos** orchestra and the **Esperanca** ensemble from Argentina.

VADIM YURCHENKOV

BARCELONA

After the success of "Dejalo Volver" (Let It Come Back), written and sung by Balter artist **Braulio**, the record company is releasing two albums by the artist, one of new recordings and the other a compilation of old singles.

EMI releasing seven albums under the title "Cantos de Pueblos Andinos," with recordings by Latin-American groups such as **Inti-Illimani**, **Quilapayun** and **Kollahara**. . . . On **Paul Anka's** album "Feelings" here, there is both Spanish and English versions of "I Don't Like To Sleep Alone."

Jim Mazza and **Bryan Shepel** from Capitol, U.S., visiting EMI-Odeon here to talk about future releases from the catalog in Spain. . . . **Ariola** releasing new album from Majorcan singer **Marie del Mar Bonet**, recorded live on April 27 at the Olympia in Paris.

Rosa Leon moves from EMI to **Ariola**, and her new album is "Al Alba," or "At Sunrise." . . . EMI readying national release on **Dyango's** "Alma, Corazon Y Vida," and **Mario Balaguer**, guitarist from the group **Santabarbara** with the instrumental "Patio Andaluz." . . . **Miguel Gallardo** (EMI), following success with "Quedate," out with a new single, "Hey Tengo Ganas De Ti" (Today I Want You).

MARIA DOLORES ARACIL

MADRID

Lolita, daughter of flamenco singer **Lola Flores** has recorded her first disk for CBS, "Amor Amor." . . . Phonogram starting strong promotion for "I'm Not In Love" by U.K. group **10 c.c.** and German band **Kraftwerk's** "Autobahn."

Under the title "Neva Trova Cubana," **Movieplay** is releasing a series of albums of works by Cuban songwriters, among them **Amaury Perez**, **Pablo Milanés**, **Silvio Rodriguez**, **Grupo Marcada**, **Argelia Sanchez** and **Miriam Ramos**. . . . Big success here for female trio **Silver Convention** (Belter) through their TV appearance on "Save Me," and the girls return soon for further TV on their first album.

Hispavox releasing new albums from the **Average White Band**, **Eagles**, **John Prine**, **Neil Young**, **Marshall Tucker Band**, **Jesse Colin Young**, **Herbie Mann**, **Wett Willie**, **Frank Zappa**, plus other U.S. artists. . . . U.S. singer **Bertice Reading**, now living in Spain, following success with "Sunday Morning" is recording a second single, "Love Me The Way You Do," produced by **Dani Daniel** for CBS.

Zafiro promoting albums by **Hamilton Bohannon** and the **Chilites**, both on Brunswick. . . . Columbia has strong album release schedule, notably from **Morris Albert** and **Van McCoy**, following the success here of singles "Feelings" and "The Hustle." . . . **Albert Hammond** (CBS) on the television show **Directissimo**, introducing his new in-Spanish single "Cerca del Rio" (Down By The River).

MARIA DOLORES ARACIL

HELSINKI

Worried about the "inflationary course" in the gold disk award area, the Finnish IFPI has revised the requirements for albums. To go gold, a sale of 25,000 units at wholesale level is now required, as from a recent target of 15,000. A diamond disk, earned for sales of 50,000 at wholesale level, was introduced some time ago. The gold target for singles remains at 10,000, but seems rather high these days.

According to EMI Finland, the West German/Austrian/Swiss sales of "El Bimbo" by **Marion** now exceed 70,000. The singer's latest single is "Pepe," an Italian song, released by Teldec in the German Federal Republic, and she is currently successful in Helsinki cabaret.

Helsingin Kaapelitelevision, a CCTV venture, has started regular test transmissions in the East Pasila section of Helsinki. Initially covering 1,500 households, the tests feature two hours of programming four times a week and no fees are payable as yet. Tests are expected to go on for two years. It is estimated that a complete CCTV network for Helsinki and the suburbs would take 10 years to build, at a cost of some \$15 million. The future of CCTV in Finland looks promising, though new CCTV regulations are waiting on parliamentary decisions.

Police officials here have silenced yet another pirate radio station. Operated by two radio enthusiasts in **Tammela**, the station was on the air for several months and, in spite of a ridiculously low transmitting power, was heard several hundred miles away on allocated broadcasting bands. According to Finnish law, independent AM/FM stations along **Yleisradio Ab** are possible, but so far all official applications have been rejected by the Cabinet.

The Romanian ambassador in Finland, **Constantin Vlad** has presented the **Sibelius Academy** with a valuable collection of Romanian music. It included complete orchestral scores of **George Enescu's** "Rhapsody," and **Symphony No. 1** and **2** by **Paul Constantinescu**, an LP recording of Enescu's opera "Oedipus," and a selection of traditional Romanian folk instruments.

Japanese pianist **Izumi Tateno**, who has a recording contract with EMI Finland and is a well-known interpreter of **Sibelius** piano music, particularly **Impromptu No. 5** and **6**, has made one of his many visits here. He speaks fluent Finnish and has a strong following here. His recent four-album set "The Piano Literature of Finland" has been named classical collection of the year in Japan, where **Tateno** is making an extensive tour this fall.

Mercantile, representing the **BASF** label in Finland, is heavily promoting the jazz catalog, and also recording in local studios, featuring Finnish artists such as **Oscar** and **Cyclop**.

EMI, **Discophon**, **Love Records** and **PSO** are continuing their joint promotion to improve record sales in Finland. Last fall the four companies arranged an impressive product exhibition for dealers, held in a top Helsinki hotel. Now the team is booking a full-page advertisement in the Sunday edition of **Helsingin Sanomat**, a 350,000-plus circulation newspaper, to promote 60 albums of Finnish and international origin. The slogan **Buy Music—It Makes You Feel Good** is used, along with the record sleeves.

KARI HELOPALTIO

Stewart Label Bows In U.K. This Month

LONDON—Rod Stewart's record label makes its much-delayed debut on the U.K. market early this month and will bear the label name **Riva**.

It is to be distributed by **WEA** and the first release is Stewart's revival of the **Isley Brothers'** 1968 U.K. hit "This Old Heart Of Mine," a track listed from Stewart's chart-topping "Atlantic Crossing" album.

All future Stewart product will appear under the **Riva** log. And the label's headquarters are located at 90 Wardour Street, in London. Directors are Stewart's manager **Billy Gaff**, **Mike Gill** (managing) and **Milton Marks**, with **Bill Stonebridge** as general manager, **Mark Harrison** responsible for promotion and **Gail Williams** on artist liaison.

Riva is a wholly-owned subsidiary of **Tartan Records**, a new company formed earlier this year to handle product by Stewart and other artists. It was originally to have been called **Rampant** but legal complications prevented this. According to a statement from the firm, "Warner Brothers kindly consented to the use of their logo" for Stewart's product while a new name was found and its usage cleared.

News of new artists signing to the label is expected in the new year. Says **Stonebridge**: "We intend to be a record label in the full meaning of the term."

Jazz Museum Has New Home In Empire Hotel

NEW YORK—The N.Y. Jazz Museum has found a new home at the **Empire Hotel** here, and claims to be on a sound financial footing, according to **Howard Fischer**, executive director.

Responding to recent industry reports that the museum is broke, **Fischer** argues that the museum is not penniless, and is getting support from record companies. In an earlier **Billboard** interview (Sept. 27) **Fischer** had said, "We would love to keep expanding and branching out into other areas, but we just don't get very much help or interest from the record companies, even though most of them are involved with jazz."

The **Jazz Museum** executive also stresses that there is no hassle over the museum's archives which he points out are the property of the museum, and are not individually owned. "These archives will continue to be utilized as they have always been in the best interest of the public," he says.

According to **Fischer**, the museum was not evicted from its last address. "Our lease merely expired and the landlord was not interested in renewing," he says.

Fischer also claims that the museum's archives were not impounded, and that the Attorney General's office no longer has any jurisdiction over the museum, but is now merely involved on a consulting basis, after giving the organization "a clean bill of health."

Island's N.Y. Move

NEW YORK—**Island Records** has moved its offices to 154 W. 57th St. Suite 810. Telephone (212) 757-5026.

Billboard Hits Of The World

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BELGIUM

(Courtesy of HUMO)
As Of 10/15/75
SINGLES

This Week

- 1 SAILING—Rod Stewart
- 2 CHILD IN TIME—Deep Purple
- 3 SPIRITS IN THE NIGHT—Manfred Mann's Earth Band
- 4 PANDORA'S BOX—Procol Harum
- 5 ROLL OVER LAY DOWN—Status Quo
- 6 L'L-LUCY—Mud
- 7 KISS ME KISS YOUR BABY—Brotherhood Of Man
- 8 GUUS—Alexander Curly
- 9 MOVIE STAR—Harpo
- 10 FAME—David Bowie
- 11 TRIBUTE TO BUDDY HOLLY—Mike Berry
- 12 GET DOWN TONIGHT—K.C. & The Sunshine Band
- 13 STAN THE GUNMAN—Hank The Knife & The Jets
- 14 FEEL LIKE MAKIN' LOVE—Bad Company
- 15 NO WOMAN NO CRY—Bob Marley & The Wailers

LPs

This Week

- 1 ATLANTIC CROSSING—Rod Stewart
- 2 WISH YOU WERE HERE—Pink Floyd
- 3 DISCOMANIA—Various
- 4 TEN YEARS TWENTY HITS—Golden Earring
- 5 RETURN TO FANTASY—Uriah Heep
- 6 MADE IN JAPAN—Deep Purple
- 7 PHYSICAL GRAFFITI—Led Zeppelin
- 8 ONE OF THESE NIGHTS—Eagles
- 9 PROCOL'S NINTH—Procol Harum
- 10 VENUS AND MARS—Wings

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week

- 1 2 I ONLY HAVE EYES FOR YOU—Art Garfunkel (CBS)—B. Feldman (Richard Perry)
- 2 1 HOLD ME CLOSE—David Essex (CBS)—April/Rock On (Jeff Wayne)
- 3 3 THERE GOES MY FIRST LOVE—*Drifters (Bell)—Cookaway/Mason Music (Greenaway/Cookaway)
- 4 11 SPACE ODDITY—David Bowie (RCA)—Essex (Gus Dudgeon)
- 5 4 FEELINGS—Morris Albert (Decca)—KPM
- 6 7 S.O.S.—Abba (Epic)
- 7 5 IT'S TIME FOR LOVE—Chi-Lites (Brunswick)—Burlington (Eugene Record)
- 8 12 DON'T PLAY YOUR ROCK AND ROLL TO ME—*Smokey (RAK)—Chinnichap/RAK (Nicky Chinn/Mike Chapman)
- 9 6 WHO LOVES YOU—Four Seasons (Warner Brothers)—Jobete London (Bob Gaudio)
- 10 8 SOCTCH ON THE ROCKS—*Band of the Black Watch (Spark)—Southern Music (Barry Kingston)
- 11 9 UNA PALOMA BLANCA—*Jonathan King (UK)—Noon Music (Jonathan King)
- 12 17 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Kudu)—Peter Maurice/MPM (Creed Taylor)
- 13 15 PALOMA BLANCA—George Baker (Warner Brothers)—Noon Music (J. Bouwens)
- 14 10 L-L-LUCY—*Mud (Private Stock)—Evolution/Island (Phil Wainman)
- 15 14 BIG TEN—*Judge Dread (Cactus)—Alted/Warner Brothers (Alted Prod.)
- 16 27 LOVE IS THE DRUG—*Roxy Music (Island)—E.G. (Chris Thomas/Roxy Music)
- 17 25 RHINESTONE COWBOY—Glen Campbell (Capitol)—(Dennis Lambert/Brian Potter)
- 18 28 HOLD BACK THE NIGHT—Trammps (Buddah)—Cartin (R. Baker/N. Harris/E. Young)
- 19 16 FUNKY MOPED/MAGIC ROUNDABOUT—*Jasper Carrott (DJM)—B. Feldman/J. Lynne/Cartin (Jeff Lynne)
- 20 22 ISLAND GIRL—*Elton John (DJM)—Big Pig (Gus Dudgeon)
- 21 13 FATTY BUM BUM—*Carl Malcolm (UK)—Copyright Control/Black Wax (C. Chin)
- 22 24 NO WOMAN NO CRY—*Bob Marley & The Wailers (Island)—Rondor (Steve Smith/Chris Blackwell)
- 23 34 ROCK ON BROTHER—Chequers (Creole)—Creole (John Mathis)
- 24 18 BARBADOS—*Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)
- 25 42 HIGHFLY—*John Miles (Decca)—Velvet/RAK (Alan Parsons)
- 26 37 RIDE A WILD HORSE—Dee Clark (Chelsea)—Intersong (Kenny Nolan)
- 27 19 I'M ON FIRE—5000 Volts (Philips)—Intersong/Hensley Music (Tony Evers)
- 28 21 NAPPY LOVE/WILD THING—*Goodies (Bradley's)—ATV (Miki Anthony)

- 29 45 I AIN'T LYIN'—George McCrae (Jayboy)—Sunbury (H.W. Casey/R. Finch)
- 30 26 LOOKS LOOKS LOOKS—*Sparks (Island)—Island (Tony Visconti)
- 31 — BLUE GUITAR—*Justin Hayward/John Lodge (Threshold)—Justunes (10cc/Tony Clarke)
- 32 35 THIS WILL BE—Natalie Cole (Capitol)—Chappell (Chuck Jackson/Marvin Yancy)
- 33 48 NEW YORK GROOVE—*Hello (Bell)—Island (Mike Leander)
- 34 29 FEEL LIKE MAKIN' LOVE—*Bad Company (Island)—Island/Bad Company (Bad Company)
- 35 20 SAILING—*Rod Stewart (Warner Bros.)—Island (Tom Dowd)
- 36 36 DREAMY LADY—*T. Rex (EMI)—Wizzard (Marc Bolan)
- 37 30 THE LAST FAREWELL—*Roger Whittaker (EMI)—Tembo Music (Dennis Preston)
- 38 31 REACHING FOR THE BEST—Exciters (20th Century)—Horse Music (Herb Rooney)
- 39 44 CRACKIN' UP—*Tommy Hunt (Spark)—Copyright Control (Barry Kingston)
- 40 39 YOU—*George Harrison (Apple)—Ganga Pub. B.V. (George Harrison)
- 41 49 LETTING GO—*Wings (Capitol)—McCartney/ATV (Paul McCartney)
- 42 43 LET'S BE FRIENDS—Johnny Nash (CBS)—Rondor (Johnny Nash)
- 43 50 SHOES—Reparata (Dart)—B. Feldman (Lou Guarino/Steve & Bill Jerome)
- 44 — ARE YOU BEING SERVED SIR—*John Inman (DJM)—New Acre (H. Murphy/J. Rolands)
- 45 — DARLIN'—David Cassidy (RCA)—Rondor (D. Cassidy/B. Johnston)
- 46 — SUPERSHIP—George Benson (CTI)—Cyril Shane (Creed Taylor)
- 47 — PAPER DOLL—*Don Estelle/Windsor Davis (EMI)—Peter Maurice/KPM (Walter Ridley)
- 48 — LOVE HURTS—*Jim Capaldi (Island)—Acuff Rose (Steven Smith)
- 49 — LOOK AT ME—Moments (All Platinum)—(A. Goodman/H. Ray)
- 50 — ROCKY—Austin Roberts (Private Stock)—ATV (Bob Montgomery)

This Week

- 1 2 40 GOLDEN GREATS—Jim Reeves (Arcade)
- 2 1 ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
- 3 3 ALL THE FUN OF THE FAIR—David Essex (CBS)
- 4 4 WISH YOU WERE HERE—Pink Floyd (Harvest)
- 5 6 FAVOURITES—Peters & Lee (Philips)
- 6 5 GREATEST HITS—Cat Stevens (Island)
- 7 8 THE VERY BEST OF ROGER WHITTAKER (Columbia)
- 8 7 THE BEST OF THE STYLISTICS—(Avco)
- 9 9 BY NUMBERS—Who (Polydor)
- 10 21 RABBITS ON & ON—Jasper Carrott (DJM)
- 11 14 VENUS AND MARS—Wings (Capitol)
- 12 13 SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
- 13 10 ANOTHER YEAR—Leo Sayer (Chrysalis)
- 14 16 TUBULAR BELLS—Mike Oldfield (Virgin)
- 15 11 HORIZON—Carpenters (A&M)
- 16 49 EXTRA TEXTURE (READ ALL ABOUT IT)—George Harrison (Parlophone)
- 17 40 BAND ON THE RUN—Paul McCartney/Wings (Capitol)
- 18 35 INDISCREET—Sparks (Island)
- 19 25 ONCE UPON A STAR—Bay City Rollers (Bell)
- 20 15 SABOTAGE—Black Sabbath (Nems)
- 21 32 WINDSONG—John Denver (RCA)
- 22 18 ONE OF THESE NIGHTS—Eagles (Asylum)
- 23 17 SENSATIONAL ALEX HARVEY BAND LIVE—(Vertigo)
- 24 12 STRAIGHT SHOOTER—Bad Company (Island)
- 25 28 ELTON JOHN'S GREATEST HITS—Elton John (DJM)
- 26 30 ELVIS PRESLEY'S 40 GREATEST HITS—(Arcade)
- 27 27 THANK YOU BABY—Stylistics (Avco)
- 28 19 THE SINGLES 1969-1973—Carpenters (A&M)
- 29 29 THAT'S WHAT LIFE IS ALL ABOUT—Bing Crosby (United Artists)
- 30 20 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
- 31 37 CAPTAIN FANTASTIC—Elton John (DJM)
- 32 36 TIME HONOURED GHOSTS—Barclay James Harvest (Polydor)
- 33 39 LIVE AT TREORCHY—Max Boyce (One-Up)
- 34 48 24 CARAT PURPLE—Deep Purple (Purple)
- 35 24 MYTHS AND LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)
- 36 26 40 SING A LONG PUB SONGS—Various Artists (K-Tel)
- 37 23 MALPRACTICE—Dr. Feelgood (United Artists)

- 38 — ALL AROUND MY HAT—Steeleye Span (Chrysalis)
- 39 — WORDS & MUSIC—Billy Connolly (Transatlantic)
- 40 — RHINESTONE COWBOY—Glen Campbell (Capitol)
- 41 44 FOREVER & EVER—Demis Roussos (Philips)
- 42 22 MINSTREL IN THE GALLERY—Jethro Tull (Chrysalis)
- 43 31 TEN YEARS NON STOP JUBILEE ALBUM—James Last (Polydor)
- 44 — NATTY DREAD—Bob Marley & The Wailers (Island)
- 45 — THE ORIGINAL SOUNDTRACK—100.C. (Mercury)
- 46 — TOMMY (Soundtrack) (Polydor)
- 47 38 STEP TWO—Showaddywaddy (Bell)
- 48 47 MISTY—Ray Stevens (Janus)
- 49 — THE WORLD OF YOUR HUNDRED BEST TUNES—Vol. 10 (Decca)
- 50 42 THE ELVIS PRESLEY SUN COLLECTION—(RCA)

FINLAND

(Courtesy of Intro Magazine)
As Of 10/10/75
*Denotes local origin
SINGLES

This Week

- 1 KUN CHICAGO KUOLI—Vicky Rosti (Delta)
- 2 VASTEN AURINGON SILTAA—Katri Helena (Scandia)
- 3 KUKA MITA HAM—*The Steepy Sleepers (EMI)
- 4 MEIA VEERA—Erkki Liiksnen (RCA)
- 5 PALOMA BLANCA—George Baker Selection (Warners)
- 6 SE OLI JAUTAA—*Juice Leskinen (Love)
- 7 ROUSUJA HOPEAMALJASSA—*Eerikki Junkkarinen (Blue Master)
- 8 I'M GONNA ROLL—*Rock and Roll Band (Love)
- 9 I CAN DO IT—Rubettes (State)
- 10 JENNIE JENNIE—Matti Esko (Blue Master)

This Week

- 1 FINNHITS II—*Eri Tait (Finnlevy)
- 2 ONCE UPON A STAR—Bay City Rollers (Bell)
- 3 NUCLEAR NIGHTCLUB—*Wigwam (Love)
- 4 RUUSUJA HOPEAMALJASSA—*Eerikki Junkkarinen (Blue Master)
- 5 WE CAN DO IT—Rubettes (States)
- 6 MUD ROCK II—Mud (RAK)
- 7 WISH YOU WERE HERE—Pink Floyd (Harvest)
- 8 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)
- 9 ROADRUNNER—*Hurricanes (Love)
- 10 EL BIMBO—*Marion (EMI)

FRANCE

(Courtesy of Centre D'Information et de Documentation du Disque)
*Denotes local origin
SINGLES

This Week

- 1 COLUCHE—*Le Schmilblick (Pathe-Marconi)
- 2 YOUR HAIR—*St. Preux (Carrere)
- 3 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Kudu/RCA)
- 4 MA-RY-LENE—*Martin Circus (Vogue)
- 5 DOLANNE MELODY—*Jean-Claude Borely (Discodis)
- 6 L'ETE INDIEN—*Joe Dassin (CBS)
- 7 J'AI ENCORE REVE D'ELLE—*I.E.U.F. (Pathe-Marconi)
- 8 BRASILIA CARNAVAL—Chocolat's (Sonopresse)
- 9 PETITE FILLE du SOLEIL—*Christophe Carrere
- 10 DANSEZ MAINTENANT—Dave (CBS)
- 11 LOVE WILL KEEP US TOGETHER—Captain & Tennille (Barclay)
- 12 GENERATION—Anarchic System (Discodis)
- 13 UN ACCIDENT—*Michel Sardou (Troma/Sonopresse)
- 14 LE FUNAMBULE—*Gerard Lenorman (CBS)
- 15 LADY IN BLUE—Joe Dolan (Vogue)

This Week

- 1 WISH YOU WERE HERE—Pink Floyd (Pathe-Marconi)
- 2 PREMIER ALBUM—Dave (CBS)
- 3 LA TERRE PROMISE—Johnny Hallyday (Philips)
- 4 ALBUM SOUVENIR—Mike Brant (Sonopresse)
- 5 SALTIMBANQUE—Maxime Le Forestier (Polydor)
- 6 L'ETE INDIEN—Joe Dassin (CBS)
- 7 YOUR HAIR—St. Preux (Carrere)
- 8 SERE LAMA A L'OLYMPIA—Serge Lama (Philips)
- 9 BRASILIA CARNAVAL—Chocolat's (Sonopresse)
- 10 MON PRERE—Maxime Le Forestier (Polydor)

HOLLAND

(Courtesy of Stichting Nederlandse)
As Of 10/11/75

This Week

- 1 GUUS—Alexander Curly (Negram)
- 2 TRIBUTE TO BUDDY HOLLY—Mike Berry (Pink Elephant)
- 3 STAN THE GUNMAN—Hank The Knife and The Jets (Negram)

- 4 KISS ME KISS YOUR BABY—Brotherhood of Man (Pye)
- 5 L-L-LUCY—Mud (Philips)
- 6 RHINESTONE COWBOY—Glen Campbell (Capitol)
- 7 PERDONAME—Demis Roussos (Philips)
- 8 I'VE GOT THE NEED—Spooky and Sue (Negram)
- 9 CAN'T GIVE YOU ANYTHING—The Stylistics (Avco)
- 10 GOODBYE LOVE—Teach In (CNR)

ITALY

(Courtesy of Germano Rusciotto)
As Of 10/14/75
SINGLES

This Week

- 1 SABATO POMERIGGIO—Claudio Baglioni (RCA)
- 2 L'ALBA—Riccardo Cocciante (RCA)
- 3 L'IMPORTANTE E' FINIRE—Mina (PDU/EMI)
- 4 REACH OUT I'LL BE THERE—Gloria Gaynor (MGM/Phonogram)
- 5 DUE—Drupi (Ricordi)
- 6 TAKE MY HEART—Jacky James (Joker/Saar)
- 7 INCONTRO—Patty Pravo (RCA)
- 8 64 ANNI—I Cugini Di Campagna (Puff/Fonit/Cetra)
- 9 ROSA—Patrizio Sandrelli (Smash/MM)
- 10 SETBELLISSIMA—(Loredana Berte (CBS/MM))
- 11 BELLA DENTRO—Paolo Frescura (RCA)
- 12 BUONASERA DOTTORRE—Claudia Mori (Clan/MM)
- 13 PROFONDO ROSSO—I Goblin (Cinevox)
- 14 MANUELA—Julio Iglesias (Ariston)
- 15 FEELINGS—Morris Albert (PA/Ricordi)

JAPAN

(Courtesy of Music Labo)
As Of 10/20/75
SINGLES

This Week

- 1 ICKI NO SUGIYUKU MAMANI—Kenki Sawada (Polydor)—(Watanabe)
- 2 ROMANCE—Hiromi Iwasaki (Victor)—(NTV)
- 3 ICHIGO HAKUSHO O MOUICHIDO—Ban Ban (CBS/Sony)—(JCM, Young Japan)
- 4 TONARINO MACHINO OJOSAN—Takuro Yoshiia (For Life)—(Yui)
- 5 SASAYAKA NA YOKUBOU—Momoe Yamaguchi (CBS/Sony)—Tokoy
- 6 OMCIDEMAKURA—Kyoko Kosaka (Aard-Vark)—(Yamaha)
- 7 URAGIRI NO MACHIKADO—Kai Band (Express)—(Shinko)
- 8 KITAE KAERO—Koji Tokahisa (Atlantic)—(Nichion)
- 9 NAKANOSHIMA BLUES—Hiroshi Uchiyama & Cool Five (RCA)—(Uchiyama)
- 10 YUMEYO MOUICHIDO—Hideto Meki (CBS/Sony)—Fuji, Yomi Pack
- 11 OMAE NI HORETA—Kenichi Hagiwara (Elektra)—(Watanabe)
- 12 FUTARI NO TABIJI—Hiroshi Itsuki (Mirrophone)—(Noguchi)
- 13 ANATANI TSUKUSHIMASU—Aki Yashiro (Teichiku)—(JCM)
- 14 TENSHI NO KUCHIBIRJ—Junjo Sakurada (Victor)—Sun
- 15 OMOKAGE—Yuri Shimazaki (Columbia)—(Nichion)
- 16 IMAWA MOU DAREMO—Alica (Express)—(JCM, OBC, Mirika)
- 17 MIREN GOKORO—Takashi Hosokawa (Columbia)—(JCM)
- 18 GUZU—Naoko Ken (Canyon)—(Nichion)
- 19 SHIJO NO AI—Hideki Saijo (RCA)—(Nichion)
- 20 HITO KOISHIKUTE—Saori Minami (CBS/Sony)—(Nichion)

MEXICO

(Courtesy of Radio Mil)
As Of 10/10/75
SINGLES

This Week

- 1 EL ALACRAN—La Pandilla (Raff)—Sonora Matancera (Orfeon)
- 2 THE HUSTLE—Van McCoy & The Soul City Symphony (Avco)
- 3 LAGRIMAS Y LLUVIA—Juan Gabriel (RCA)
- 4 LOVE WILL KEEP US TOGETHER—Captain & Tennille (A&M)
- 5 WE SAID GOODBYE—Yndio (Philips)—(Dave MacLean (RCA))
- 6 ERASE UNA VEZ—Lupita D'Alessio (Orfeon)
- 7 LLORARAS—Los Terricolos (Gamma)
- 8 MAGIC —Pilot (MGM)
- 9 TE TENDRE QUE OLVIDAR—Rigo Tovar (Melody)
- 10 DOING IT TO DEATH—J.B.'s (Polydor)
- 11 TIEMPO—Marco Antonio Muniz & Jose Jose (RCA)
- 12 HOY TE CONFIESO—Los Terricolos (Gamma)
- 13 EL ULTIMO TRAGO—Jose Alfredo Jimenez (Orfeon)—Enrique Guzman (Orfeon)
- 14 POR QUE TE FUISTE—Los Versatiles (In)
- 15 QUE MAS DA—Ricardo Ceratto (Capitol)

SPAIN

(Courtesy of Et Gran Musical)
As Of 10/19/75
*Denotes local origin
SINGLES

This Week

- 1 FEELINGS—Morris Albert (Columbia)—(Quiroga)
- 2 PALOMA BLANCA—George Baker Selection (Hispavox)—(Montserrat)

- 3 MELINA—*Camilo Sesto (Ariola)—(Arabella/Armonico)
- 4 SACA EL GUIZQUI CHELI—*Desmadre 75 (Movieplay)—(Quiroga/Penta)
- 5 BELLA SIN ALMA—Richard Cocciante (EMI)—(Arabella/Armonico)
- 6 LLORA EL TELEFONO—Domenico Modugno (CFE/Zafiro) (Montserrat)
- 7 WHAT AM I GONNA DO WITH YOU—Barry White (Movieplay)—(Quiroga)
- 8 FOX ON THE RUN—Sweet (Belter)
- 9 QUE HE DE HACER PARA OLVIDARTE—*Manolo Otero (EMI)—(EGO)
- 10 Y TE VAS—*Jose Luis Perales (Hispavox)—(Hisvavox)

This Week

- 1 VENUS AND MARS—Wings (EMI)
- 2 JESUS CHRIST SUPERSTAR/SOUNDTRAK (Movieplay)
- 3 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (EMI)
- 4 ROCK 'N' ROLL—John Lennon (EMI)
- 5 VIATGE A ITACA—*Lluís Llach (Movieplay)
- 6 NEVER CAN SAY GOODBYE—Gloria Gaynor (Polydor)
- 7 A MEXICO—*Julio Iglesias (Columbia)
- 8 JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (Movieplay)
- 9 TOMMY/SOUNDTRAK (Polydor)
- 10 AQUALUNG—Jethro Tull (Ariola)

WEST GERMANY

(Courtesy of Musikmarkt)
*Denotes local origin
As Of 10/13/75
SINGLES

This Week

- 1 SOS—Abba (Polydor) (Schacht)
- 2 TU T'EN VAS—Alain Barriere and Noelle Cordier (Ariola)—(Montana)
- 3 THE HUSTLE—Van McCoy and Soul City Symphony (Avco)—(MUZ)
- 4 GUITAR KING—Hank The Knife and Jets (EMI)—(Hanseatic/Intersong)
- 5 PALOMA BLANCA—George Baker Selection (Warner)—(MUZ)
- 6 LADY BUMP—Penny McLean (Jupiter/Ariola)—(Meridan-Siegel/Butterfly)
- 7 SAILING—Rod Stewart (Warner)—(Melodie der Welt)
- 8 DOWN BY THE RIVER—Albert Hammond (Epic)—(Intro)
- 9 DISCO STOMP—Hamilton Bohannon (EMI)—(Burlington)
- 10 DU GEHST FOR—*Adam and Eve (EMI)—(Montana)
- 11 ACTION—Sweet (RCA)—(Essex-Gerig)
- 12 IF YOU THINK YOU KNOW ME—Smokey (RAK/Electrola)—(Melodie der Welt)
- 13 DER LETZTE SIRTAKI—*Rex Gildo (Ariola)—(Meridan/Siegal)
- 14 I'M NOT IN LOVE—10 C.C. (Mercury/Phonogram)—(FD and H)
- 15 WART AUF MICH—*Michael Holm (Ariola)—(Sugar)

Ike Everly, Ex DJ, Singer Dead At 67

NASHVILLE—Veteran musician and radio performer Isaac "Ike" Everly, father of the Everly Brothers, died here Oct. 22 and funeral services were Saturday (25) in Kentucky. He was 67; death was from lung cancer and pneumonia. He is survived by his widow Margaret and sons Don and Phil as well as some grandchildren.

Everly was noted for daily radio shows in the mid-East back in the days of live radio; his family later performed with him until two boys hit with such tunes as "Wake Up, Little Susie" and "Bye, Bye Love." He was a respected guitarist and one of the Everly's albums was "Songs Our Daddy Taught Us."

Utopia Is Out

NEW YORK—Debut product on the Utopia label of Giorgie Gomelsky and Kevin Eggers is being released this month by RCA Custom Labels under its manufacturing/distribution agreement with the Gomelsky/Eggers Music & Information Co.

First LPs are "Sunset Glow" by Julie Tippetts, her first recording in five years since working as Julie Driscoll with Brian Auger and the Trinity, and "Magna Live," featuring the eight-piece French-German progressive rock band led by composer-drummer Christian Vander and recorded live at the Taverne De L'Olympia in Paris.

Inside Track

New Companies



Joel Whitburn's Record Research Report

Congratulations to the Billboard "Hot 100" chart which is 20 years old this week! The very first "Top 100" chart was published by Billboard on November 2, 1955. At that time the chart was titled "The Top 100" and was changed to "Hot 100" on August 10, 1958.

Here are a few 'record' setting achievements from its 20 year history:

The highest position a record hit in its first week on the chart was #6 ... "Let It Be" by the Beatles on 3/21/70.

Two records hit #1 in their 2nd week on the chart ... "The Purple People Eater" by Sheb Wooley (1958) and "Can't Buy Me Love" by the Beatles (1964).

The most consecutive weeks a record appeared on the "Hot 100" was 39 weeks ... "Wonderful, Wonderful" by Johnny Mathis in 1957.

The artist with the most #1 records is the Beatles with 20.

The artist with the most Top 10 records is Elvis Presley with 38.

The artist with the most charted records is Elvis Presley with 141.

The all-time Top 5 "Hot 100" hits (based on total weeks holding the #1 spot) are:

1. MACK THE KNIFE ... (9) ... Bobby Darin ... '59.
2. SINGING THE BLUES ... (9) ... Guy Mitchell ... '56.
3. THEME FROM "A SUMMER PLACE" ... (9) ... Percy Faith ... '60.
4. HEY JUDE ... (9) ... The Beatles ... '68.
5. ALL SHOOK UP ... (8) ... Elvis Presley ... '57.

The all-time Top 5 "Hot 100" artists (based on Top 10 hits and total weeks charted) are:

1. ELVIS PRESLEY
2. THE BEATLES
3. PAT BOONE
4. RICKY NELSON
5. CONNIE FRANCIS

Trivia Question #40: Name the recording group that has had 5 records reach the #2 spot on the "Hot 100" yet has never had a #1 record.

(Answer: Creedence Clearwater Revival)

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Joel Whitburn

Mail in the coupon below to order books listing complete data (date/highest position/total weeks charted/label & record no.) for every record to make the Billboard charts.

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Has Motown offered Barry White a \$3.5 million deal to bring his talents their way?

Bill Evans and Tony Bennett did the promotional bit Oct. 22 on the "Johnny Carson Show" on NBC-TV chatting about their duo LP. . . . The Las Vegas Jazz Society is participating with Washoe County in helping put together a street festival for the West Side ghetto area of Las Vegas Nov. 1. Monk Montgomery, jazz society president, reports the afternoon event on D St. is designed to bring free entertainment to the poor section of Las Vegas. Already committed to appearing are the Fifth Dimension, Redd Foxx, a 17-piece band from the musicians union and other acts to be lined up. The Univ. of Nevada at Las Vegas will provide the public address system and the county will provide the stage.

Seems "Saturday Night Live With Howard Cosell" isn't all live after all. Segments of a recent show have been on videotape and audio tape. Two Roberta Flack routines were videotaped at her insistence. And a Barry Manilow vocal showcase involved canned music behind him. Finally, music plus the sound of tap dancing was all on tape for a Rockettes presentation.

Among the people attending Russ Regan's recent birthday party in L.A. were Leon Haywood, Brad Miller, Joe Sutton, Don Blocker, Bob Crewe, Chris Gilbey from Australia, Art Rush and about 200 other "close" pals.

A major label which is about to get into jazz, is hot to tape the World Jazz Assn.'s Shrine concert Nov. 14. . . . That's Bernie Taupin costumed as a drunk on the jacket of Neil Sedaka's "Hungry Years" album. Sedaka is doing a TV "Bicentennial Minute" as well as guesting with Tony Orlando, Mac Davis and Dinah Shore this month.

Rogers & Cowan has two publicity internes from USC. . . . Jack J. Gold's East L.A. Carpool is off GRC and seeking a new label. . . . Mike Wedgwood, bassist of Caravan, is the nephew of England's energy minister, Sir Anthony Wedgwood Benn. . . . Paul Kossoff, Atlantic artist, went into a coma in London due to a blood clot from his left leg stopping his heartbeat. He was able to leave the hospital in four days and has made a full recovery.

10cc making its first U.S. headliner tour now through Pearl Harbor Day. . . . Tim Weisberg's laidback introduction of his guest conga player made Billboard's reviewer think the name was Perez instead of Bobby Torres. . . . Commander Cody & His Lost Planet Airmen guested on a "Police Woman" TV episode.

America cutting Spanish version of "Sister Golden Hair." . . . After Anthony Newley's Riviera Hotel closing, his roadie mistakenly took Olivia Newton-John's charts off to Los Angeles by car. He was flagged down by a Highway Patrolman and returned to Vegas just in time for Olivia's opening.

Gladys Knight & the Pips are the latest item on the celebrity tennis circuit. And Bubba Knight is following sister Gladys as a guest on the "\$25,000 Pyramid" TV game show. Gladys has been winning a lot of bread for her partners on this word game.

Spike Jones Jr. held over an entire month at Knott's Berry Farm. . . . Hub's "Dream For The Longest Night" to be used as theme for Southern Christian Leadership Conference weekly radio show. Writer Tom Baird donating all his royalties to SCLC.

Carpenters added a royal command performance to their SRO European tour. . . . Libra, Italian rock group on Motown, signed with RPM Agency for its U.S. tour. . . . "Songwriter Magazine" is new slick-paper monthly by Len Latimer and Paul Baratta. . . . Winnipeg had a Guess Who Day for its hometown rock stars.

Jeff Stewart of Flash Cadillac married Mary Kay Landberg, the president of Flash's fan club yet. . . . Jerry Goldsmith scoring "High Velocity" for First Asian Films. . . . Three Dog Night did a public TV "Soundstage."

A&M issuing Lalo Schifrin's "Theme From The Master Gunfighter" as a single. . . . Three Degrees singing "Diamonds" film theme. . . . "Playboy Magazine" centerfold Dany Roggeau is on the cover of the Black Oak Arkansas album "X-Rated." . . . Gino Vannelli's latest female swooner attack was at New Orleans Municipal Auditorium.

In Sight Marketing, arena/stadium advertising space reps, opened new Los Angeles office with Michael Marks in charge. . . . Marty Pasetta to produce and direct February's Grammy Awards TV show from Los Angeles. For Pierre Cossette Productions. . . . Wolfman Jack heads up Knott's Berry Farm Halloween Haunt, he's flying in on a broomstick from Akron, we hear.

Clover made Los Angeles debut at Palomino. . . . 5th Dimension's current Riviera stand marks its 10th show business anniversary.

Las Vegas Happenings: Singer entertainer John Davidson scored a first in Riviera Hotel history opening night Oct. 16. The 33-year-old artist was signed to top billing status between the 8 p.m. and midnight shows, unprecedented in the Versaille's Theatre's memory. Davidson was elevated to headline status for early spring-summer of 1976 by entertainment director Ed Torres after an hour-long display of singing, dancing and comedy material. The 20th Century recording talent, who head-

lined back in 1967, preceded the 10th anniversary Fifth Dimension show.

Popular day-time TV host Mike Douglas is presently taping a two-week 10-show segment at the Las Vegas Hilton for Group W Productions. His first time back since Feb. of '74, Douglas is co-hosting with current Hilton star Glen Campbell and John Davidson. Taping through Oct. 28 in the 2,000-seat main showroom, Douglas will spotlight such recording artists as Roger Miller, The Jackson Five, Lola Falana and Carol Lawrence. The shows, which are utilizing Strip acts as well as flown-in artists, will air Nov. 10 and 24 before going Oct. 29 to tape 10 shows in the San Diego area.

Little Anthony's Imperials opened a one-week stint at the Hotel Sahara Oct. 20 minus leader Little Anthony Gourdine, who recently went solo. The new act showcases original Imperials Clarence Collins, Harold Jenkins and newcomer Bobby Wade in old and new r&b productions, fast-paced choreography and flashy costumes.

David O'Connell, president of Phonodisc, is set to address the music and performing arts lodge of B'nai B'rith on Monday (3). . . . Ten \$500 door prize gift certificates from one of New York's more fashionable stores will be awarded at the UJA salute to ABC Leisure Time Group head Marty Pompadur on Saturday (1). . . . Dr. Charles Kelman, the saxophone-playing ophthalmologist, has released a vocal single "Answer To Seventeen," produced by Charles R. Green. . . . Moody Blues drummer Graeme Edge is back in England after visiting several U.S. cities to promote his new London solo LP. . . . Willie Colon's salsa ballet will debut on the "Realidades" TV show on NET on Christmas Day. . . . Celia Cruz was a surprise guest at "Salsa's Salute To WRVR Jazz Radio" in New York. . . . Midland International publishing has obtained recordings by Frankie Valli, Bobby Vinton and Rod McKuen, as well as signing a sheet-music publication distribution agreement with Charles Hansen Publications.

Jack Kleinsinger is presenting another of his jazz shows at New York Univ., this time with a Birdland Revisited theme Wednesday (5). Performers include Buddy DeFranco, Billy Taylor, Howard McGhee, Cecil Payne, Chris White, Charlie Fersip and Eddie Jefferson. . . . Blue Magic embarks Saturday (1) on a two-week-tour of England. . . . CTI is readying new releases by Ron Carter and Grover Washington Jr. . . . Upcoming Arista product includes the debut of Patti Smith, Joel Zoss, Harvey Mason and new albums from Melanie and Arito.

Jimmy Castor and his Bunch have recorded their own version of Mel Torme's "Christmas Song," and Castor says he intends to record an entire Christmas LP for the holiday season a year from now. In addition to the Castor single, Atlantic has also re-released Donny Hathaway's "This Christmas," Otis Redding's "Merry Christmas Baby" and Clyde McPhatter and the Drifter's "White Christmas." Also planned for holiday release by the label is a special order "Soul Christmas" album that features tunes by Otis Redding, King Curtis, Booker T and the MGs and others.

A songwriter's lyric-writing seminar will be held at New York's Hofstra Univ. on Dec. 6 and 7, and will feature a two-day crash course on the fundamentals of professional lyrics writing. . . . Jan Hammer is on national tour with his new group that features violinist Steven Kindler, drummer Tony Smith and bassist Fernando Saunders. . . . New York concert promoter Ben Friedman does it again when he reunites Gerry Mulligan, Chet Baker and Chico Hamilton, in a concert at New York's Carnegie Hall on Sunday (2).

Billy Taylor named to the ASCAP board to fill the unexpired term of Harold Arlen, who resigned last month. . . . CBS International signed Barry Manilow to exclusive publishing contract. Firm will represent Kamikaze Music worldwide except for U.S., U.K. and Canada. . . . Atlantic's Bette Midler embarks on nationwide tour Dec. 10 covering 20 cities with 80 performances. Highlight of four-month tour will be six-night stand at Dorothy Chandler Pavilion in Los Angeles, Dec. 26 through New Year's Eve. . . . New Leslie West Band's first LP will be released on Phantom Records this month. Titled "The Leslie West Band," LP will get special campaign by RCA, which distributes the Phantom label.

Windsong Records moves to new quarters Nov. 15. Office will be in Burlington Building on Sixth Ave., New York. . . . "Oregon In Concert" highlights seven-LP release by Vanguard Records. "Concert" marks first live album by group on label. . . . Billy Cobham's new four-piece touring and recording band, Spectrum, did a session for the press at Electric Lady Studios, New York. . . . Ray Barretto and Hector La Voe do benefit for Hispanio Police Society at Manhattan Center, New York, Friday (31). . . . Tom Kelly and Denny Hepson (Fools Gold) into Olympic Studios, New York, to cut first album for Arista. Glyn Johns is producer.

BMI board chairman emeritus Sydney M. Kaye lectured on music during Columbia Law School seminar last week.

Dance-A-Thon Records has been started by Dance-A-Thon Mobile Disco of Atlanta. The company tests responses to its potential new artists by playing their tapes during high school disco dances. Starfoxx is the first group on the label.

Chinwah Songs, a new publishing company has been formed in Los Angeles, by BeeGee Records.

Love-Zager Productions has been formed by Michael Zager and Jerry Love of Louise/Jack Enterprises in New York. First effort by the production wing will be an album by the Los Angeles group Street Corner Symphony for Bang Records. The firm also just produced a single by Liz Torres for RCA Records; she performs on the TV show "Phylis."

Casino label formed in Memphis by producer Carl Friend and steel guitarist Charlie Owen. Sam Camarata will head promotion out of Houston. Label says it has signed 39 independent distributors.

Velvet Fire Productions has been formed in Brooklyn to handle production, management and publishing. The company, which is headed by Barry Yearwood and Odell Padgett, recently signed two r&b acts. The Shades of Soul and The Winds Of Change.

Mother's Latino has been formed in New York by salsa artist Eddie Palmieri. The management company will be run by Ida Palmieri and Nacney Rodriguez Luciano. Although most of their time will be devoted to Palmieri's business interests, they will also be listening to new Latin groups with the intent on handling other acts in the future.

The Do It Corp. has been formed in Los Angeles by Don Whittemore, a promotion veteran whose credits include RCA and Warner-Spector. Do It will coordinate international and domestic song placement, master purchases and independent promotion. Whittemore's operation is associated with Andy Hyussakowsky in New York, Jan Olafsson in London and in Germany Mal Sondock and Jerry Toger.

Creative Follies Internationale has been formed in Silver Spring, Md., for purposes of promoting and booking the Galaxy Room in the Sheraton Silver Spring Hotel. The group is also involved in concert promotion, artist management and publishing. Officers in the company are Lloyd Alan Silverman, Leonard A. Schwab and Franklin H. Mears.

Reynolds Tool Let Out Of Civil Suit

LOS ANGELES—Reynolds Tool Co. of Orange county has been dismissed without prejudice as a defendant in a suit brought by Kamco Plastics in superior court here (Billboard, Aug. 9).

Upon request, the plaintiff agreed to delete Reynolds from the defendants' list upon declaration that neither Richard Taxe, a defendant, nor any of his defendant companies have any interest in Reynolds Tool as the pleading alleged.

The suit seeks \$110,000 in damages and payment of an alleged \$17,250 delinquency due the plastic resins maker.

ROCK around the WORLD

PRESENTS...

DAVID ESSEX

All The Fun Of The Fair

including:

Rolling Stone/Hold Me Close/Coconut Ice
Won't Get Burned Again/Watch Out (Carolina)



DAVID ESSEX in LONDON

RATW investigates the trend of using rock personalities in movies, in a conversation with Alan Freeman in LONDON.

NOV. 2-8

ALSO FEATURED: A LIVE CARAVAN CONCERT, RECORDED IN TRENTON.

DAVID ESSEX'S NEW ALBUM "ALL THE FUN OF THE FAIR" IS AVAILABLE ON COLUMBIA RECORDS AND TAPES.

the Stations:

Aberdeen, SD	KSDN AM Sunday 10:00 pm	Gainesville, FL	WGVL FM Sunday 9:00 pm	New Haven, CT	WYBC FM Saturday 9:00 pm
Albany, NY	WQBK FM Sunday 9:00 pm	Galveston, TX	KUFO FM Saturday 10:00 pm	New Orleans, LA	WRNO FM Monday 12:00 pm
Albuquerque, NM	KRST FM Tuesday 9:00 pm	Glenwood Springs, CO	KGLN AM Saturday 1:00 pm	Norfolk/Virginia Beach, VA	WMYK FM Monday 11:00 pm
Allentown, PA	WSAN FM Sunday 8:00 pm	Grand Rapids, MI	WLAV FM Sunday 12:00 pm	Oklahoma City, OK	KOFM FM Sunday 8:00 pm
Ashland, KY	WAMK FM Sunday 8:00 pm	Greensboro, NC	WRQK FM Sunday 11:00 pm	Omaha, NB	KRCB FM Sunday 11:00 pm
Baltimore, MD	WKTK FM Saturday midnight	Greenfield, MO	WRFQ FM Saturday 9:00 pm	Orlando, FL	WORJ FM Saturday 9:00 pm
Beaufort, SC	WBEU FM Tuesday 10:00 pm	Greenville/Farmville, NC	WRQR FM Tuesday 10:15 pm	Peoria, IL	WWCT FM Sunday 11:00 pm
Bedford, PA	WAYC AM Sunday 10:00 pm	Hartford, CT	WHCN FM Tuesday 10:00 pm	Philadelphia, PA	WYSP FM Sunday 12:00 pm
Bellingham, WA	KPUG AM Sunday 10:00 pm	Henderson/Evansville, KY	WKDQ FM Sunday 10:00 pm	Pittsburgh, PA	WYDD FM Tuesday 10:00 pm
Belzoni, MS	WEIZ AM Wednesday 12 noon	Houston, TX	KLOL FM Saturday 2:00 am	Pittsfield, MA	WGRG FM Tuesday 9:00 pm
Birmingham, AL	WERC FM Sunday 9:00 pm	Huntsville, AL	WAHR FM Sunday 11:00 pm	Portland, OR	KVAN AM Saturday 4:00 pm
Boston, MA	WBCN FM Saturday 9:00 pm	Indianapolis, IN	WNAP FM Friday 12:00 pm	Poteau, OK	KLCO FM Monday 9:00 pm
Buffalo, NY	WBUF FM Saturday 9:00 pm	Jackson, OH	WCJO FM Monday 10:00 pm	Providence, RI	WBRU FM Wednesday 11:00 pm
Casper, WY	KAWY FM Saturday 8:00 pm	Jackson, WY	KMTN FM Saturday 4:00 pm	Pueblo, CO	KKAM FM Sunday 9:00 pm
Charleston, SC	WWWZ FM Sunday 8:30 pm	Jacksonville, NC	WXQR FM Sunday 9:00 pm	Reno, NV	KGLR FM Saturday 11:00 pm
Charleston, WV	WVAF FM Friday 10:00 pm	Johnson City, TN	WQUT FM Saturday 6:00 pm	Riverside/San Bernardino, CA	KOLA FM Sunday 10:00 pm
Charlotte, NC	WRQO FM Saturday 11:30 pm	Johnstown/Altoona, PA	WAAT FM Sunday 10:30 pm	Roanoke, VA	WGOL FM Sunday 11:00 pm
Chicago, IL	WSDM FM Monday 9:00 pm	Jonesboro, AR	KBTM FM Saturday 11:00 pm	Rochester, NY	WCMF FM Saturday 10:00 pm
Cleveland, OH	WMMS FM Sunday 7:30 pm	Kansas City, MO	KYSS FM Sunday 8:30 pm	Sacramento, CA	K108 FM Thursday 9:00 pm
Columbus, NB	KTTM FM Saturday 11:00 pm	Knoxville, TN	WROL FM Sunday 11:00 pm	Salt Lake City, UT	KWHO FM Saturday 10:00 pm
Dayton, OH	WVUD FM Sunday 10:00 pm	Lafayette, IN	WAZY FM Sunday 9:00 pm	San Antonio, TX	KEXL FM Sunday 10:00 pm
Del Rio, TX	KDLK FM Sunday 11:00 pm	Las Cruces, NM	KASK FM Sunday 8:00 pm	San Diego, CA	KPRI FM Tuesday 11:00 pm
Denver, CO	KBPI FM Sunday 11:00 pm	Las Vegas, NV	KLUC FM Sunday 11:00 pm	San Juan, PR	WFOA FM Sunday 9:00 pm
Detroit, MI	WABX FM Saturday 9:00 pm	Lewiston/Portland, ME	WBLM FM Wednesday 10:00 pm	San Rafael/San Francisco, CA	KTIM AM/FM Sunday 1:00 pm
Donaldsonville, LA	KSMI FM Saturday 9:30 pm	Lexington, KY	WKQQ FM Sunday 12:00 pm	Santa Maria, CA	KXFM FM Sunday 8:30 pm
Durham/Raleigh, NC	WDBS FM Monday 9:00 pm	Lincoln, NB	KFMQ FM Sunday 9:00 pm	Seattle, WA	KISW FM Sunday 11:00 pm
Elmira, NY	WXXY FM Saturday 11:00 pm	Lineville, PA	WVCC FM Sunday 11:00 pm	Springfield, MO	KICK FM Saturday 12:00 pm
Eugene, OR	KZEL FM Monday 11:00 pm	Long Island, NY	WLIR FM Sunday 7:00 pm	Starview/Lancaster, PA	WRHY FM Saturday 9:00 pm
Fargo, ND	KWIM FM Saturday 10:00 pm	Lubbock, TX	KSEL FM Saturday 9:00 pm	St. Louis, MO	KSHE FM Sunday 7:30 pm
Fayetteville, AK	KKEG FM Saturday 11:00 pm	Menomonie, WI	WMFM FM Saturday 9:00 pm	Syracuse/Utica, NY	WOUR FM Monday 10:00 pm
Flint, MI	WWCK FM Friday 9:00 pm	Miami/Fort Lauderdale, FL	WSHE FM Sunday 12:00 pm	Tallahassee, FL	WGLF FM Sunday 10:00 pm
Florence, AL	WQLT FM Sunday 11:00 pm	Milwaukee, WI	WZMF FM Sunday 9:00 pm	Tampa/St. Petersburg, FL	WQSR FM Sunday 10:00 pm
Fon du Lac, WI	WFOU FM Saturday 9:00 pm	Minneapolis, MN	WQRS FM Monday 12:00 am	Terre Haute, IN	WVTS FM Friday 2:00 am
Forsyth, GA	WFNE FM Saturday 9:00 pm	Mobile, AL	WABB FM Sunday 9:00 pm	Toledo, OH	WIOT FM Monday 12:00 pm
Fort Smith, AK	KISR FM Tuesday 12:00 am	Murphysboro, IL	WTAO FM Saturday 10:00 pm	Trenton, N.J.	WWRC FM Monday 11:30 pm
Fort Worth/Dallas, TX	KFWD FM Saturday 9:00 pm	Muscattine, IA	KFMH FM Saturday 9:00 pm	Washington, DC	WMAL FM Sunday 11:00 pm
Fresno, CA	KFIG FM Sunday 7:30 pm	Lewiston, ID	KRLC FM Sunday 10:00 pm	Wichita, KN	KEYN FM Sunday 12:30 pm
Fort Campbell, KY	WABD FM Sunday 11:00 pm	Nashville, TN	WKDA FM Monday 11:00 pm	Wilkes Barre, PA	WILK AM Thursday 10:00 pm



LITTLE FEAT—*The Last Record Album*, Warner Bros. BS 2884. One of the groundbreaking Southern Rock bands and certainly one of the most legendary as far as the music business itself is concerned scores with a strong blues based set emphasizing the tastefully flowing guitar work of Lowell George, the keyboards (especially the organ work) of Bill Payne and the solid drumming of Richie Hayward. Vocals are slurring, growling and effective throughout. LP seems deceptively simple upon first listen with the easy going rock/blues tempo. But a closer listen shows it to be a work of true skill in which each component instrument fits perfectly into the whole. For new Little Feat fans, this is not derivative of other Southern-influenced bands. They were among the first.

Best cuts: "Romance Dance," "Long Distance Love," "Day Or Night," "One Love Stand," "Mercenary Territory."

Dealers: "Street feeling" is heavier here than on any previous group project, as are initial orders.

SLY STONE—*High On You*, Epic PE 33835 (CBS). Very reminiscent of Sly in his finest hours, with most of the cuts in his "Higher" mode of high-energy beat, thumping synthesizer riffs, constantly building intensity and that rather unique rock-soul blend he pioneered. A very enjoyable and truly up album. Sly's strangely insinuating voice works well throughout. The lyrical content deals with themes of Dylanish decadence in many of the songs, but handles the content with a perky up-front funkiness.

Best cuts: "High On You," "Crossword Puzzle," "Le Lo Li," "Who Do You Love?"

Dealers: Sly's weird positions and colorful costumes on the jacket would make for an interesting floor display.

SEALS & CROFTS—*Greatest Hits*, Warner Bros. BS 2886. Duo that have run up a number of top hits over the past few years finally get it all together on one LP. Several of their easy going, melodic songs have become almost contemporary standards by now, and all are included here. Coming off a recent world tour, the pair have exposed most of their fans to this material within the past few months, so expect equally good response to the LP.

Best cuts: "Diamond Girl," "Hummingbird," "Castles In The Sand," "We May Never Pass This Way (Again)," "I'll Play For You."

Dealers: Good LP for Christmas season.

ARETHA FRANKLIN—*You*, Atlantic SD 18151. Aretha, "The Queen Of Soul," is back to doing what she does best, raucous yet controlled singing. Artist fits into today's disco mold well on several cuts without being derivative of other artists, but the real highlights here are the torchy ballads she handles with such vigor. Musicians include some of the best, such as David T. Walker, Ed Greene, Bobby Hall, Tom Scott, with arrangements coming from Gene Page. Production artist and Jerry Wexler also works well. Key is, for the first time in several years, Aretha is singing the way she once did—with all her energy put on the line in front of a fine instrumental backup. And, the lady who was so far ahead of her time remains the only one of her kind.

Best cuts: "Mr. D.J. (5 For The D.J.)," "I'm Not Strong Enough To Love You Again," "Walk Softly," "Without You," "You," "As Long As You Are There."

Dealers: Play in store.

THE STYLISTICS—*You Are Beautiful*, Avco AV-69010-698. There's a lot more variety of material and approach than one would normally expect of a Stylistics LP. Yet the distinctive high-lead Stylistics sound is never deserted. This could well be the best-selling Stylistics package in recent years. The LP starts off with an extremely disco up-tempo dance tune and includes some surprisingly out-front social commentary before settling down into the big-orchestration love ballad groove the Stylistics are most at home in. A welcome extension of a highly successful formula.

Best cuts: "Funky Weekend," "That Don't Shake Me," "We Just Can't Help It," "Michael Or Me."

Dealers: A little in-store play would help show this is somewhat funkier than the usual Stylistics LP.

TODD RUNDGREN'S UTOPIA—*Another Live*, Bearsville BR 6961 (Warner Bros.). Another live set from one of the more creative forces in pop music today, combining the electronic wizardry he has become so well known for as well as some good old rock and roll. Lots of good instrumental breaks with Rundgren handling guitar and excellent work from Roger Powell on synthesizer. Other fine keyboard work from Ralph Schuckett and Moogy Klingman. The synthesizers work, primarily because it is not electronics for electronic's sake but for a musical purpose. Good as a live set as well, with crowd sounding real rather than hyped up applause tracks.

Best cuts: "The Wheel," "Something's Coming," "Heavy Metal Kids," "Do Ya."

Dealers: Artist has a solid core of fans.

BACK STREET CRAWLER—*The Band Plays On*, Atco SD 36-125 (Atlantic). Paul Kossoff, ex of Free and recognized as one of the finer blues/chordist guitarists in rock comes back with his second solo effort, this time backed by a solid, powerhouse rock band. Material tends to sound a bit like Free from time to time, most likely due to the distinctive Kossoff guitar style we all got used to during the years the band was

Spotlight



ELTON JOHN—*Rock Of The Westies*, MCA 2163. Complete with new band, Elton is back to rock and roll again, with a set full of potential singles. Davey Johnston remains on guitar from the old group, as does drummer Ray Cooper. Roger Pope on drums. Kenny Passarelli on bass. James Newton Howard on various keyboards and Caleb Quaye, one of Britain's top guitarists, round out the new group, which provides Elton with a funkier backing than he's enjoyed in some time. A few ballads, but the majority of the cuts are rockers with the familiar screaming yet controlled Elton vocals and the excellent Bernie Taupin lyrics we have grown accustomed to. The last several LPs have been adventuresome, and while this one may not move in any great new directions, it is the kind of rock and roll that made the artist the superstar he is. Particularly good guitar work from Quaye

Best cuts: "(Yell) Help, Wednesday Night, Ugly," "Island Girl," "Grow Some Funk Of Your Own," "Street Kids," "Hard Luck Story," "Billy Jones And The White Bird"

Dealers: Artist is in the midst of national tour



JOHN DENVER—*Rocky Mountain Christmas*, RCA APL1-1201. It would seem a bit early for a Christmas album, but John Denver is hot enough at the moment to pull anything off. Nonetheless, it is an excellent mix of traditional Christmas material and originals, as well as including a Christmas hit he had last year. Some fun arrangements on the newer things, though he sticks fairly close to tradition on the familiar cuts. Artist is one of the few current pop artists with the kind of voice mellow and expressive enough to handle this type of LP without sounding too contrived, and he does it well. Expect strong airplay on the original material and expect the LP to become a catalog item for years to come. Simplistic arrangements work well.

Best cuts: "Aspen Glow," "Silver Bells," "Please Daddy (Don't Get Drunk This Christmas)," "Coventry Carol," "Silent Night, Holy Night," "A Baby Just Like You"

Dealers: Begin merchandising this set right now

JOHN LENNON—*Shaved Fish*, Capitol SW-3421. Really a greatest hits, featuring the best of Lennon in his various stages over the past five years or so. LP includes solo work, his projects with Yoko and material from the Plastic Ono Band. Several cuts on here that were major AM hits, though there are many that are simply known as Lennon specials through repeated FM play. Best example yet of the wide variety of material this artist is capable of handling. Since Lennon generally changes styles some what with each LP, one tends to get a rather one dimensional look at him each time out. This is really the first opportunity to get a complete look at the man on his own. Above all, it's all rock and roll—and that's what Lennon is best at.

Best cuts: "Give Peace A Chance," "Mind Games," "Instant Karma" (a classic single), "Imagine," "What ever Gets You Through The Night," "99 Dream"

Dealers: Good Christmas merchandising tool and cover shows the many faces of Lennon

together and the vocals of Terry Wilson-Slesser, which include the slurring Paul Rodgers style from time to time. Mix of blues rockers and ballads, with the rockers gaining the upper hand. Another part of the back to the basics movement, which has seen two other former Free members rocket to the top in Bad Company.

Best cuts: "New York, New York," "Stealing My Way," "Survivor," "All The Girls Are Crazy," "Rock & Roll Junkie."

Dealers: Atlantic planning a major push.

JIMMY CASTOR BUNCH—*Supersound*, Atlantic SD 18150. Castor has been tagged, a bit unfairly, as a man who can hit with gimmick songs only. While it is true most of his big hits have been in this vein, the man is still an excellent musician (saxophone), vocalist and producer who offers a showcase here of Latin/disco flavored material as well as some excellent straight jazz. Vocals often amount to a more chanting style as opposed to stright lyrics, but the effect works. Highlight, however, is the excellent musicianship and, when he wants it to be, the moody, flowing sax work of Castor. Mixes of funk and sentiment are hard to come by, but this LP is an excellent example of what can be done in that direction.

Best cuts: "King Kong," "Bom Bom," "Drifting," "Magic In The Music," "What's Best."

Dealers: Castor always gets lots of disco action.

DONALD BYRD—*Places And Spaces*, Blue Note BN-LA549-G (United Artists). If you're old enough you may remember Donald Byrd, trumpeter. This LP has little to do with that musician. Instead, Byrd's horn is an element in a new, excellent pop album covered with disco rhythms, broad surrounding vocals and punchy strings. The background sounds are in the foreground; Byrd sounds like an after thought; but when you do hear him, way into the opening cut on "Change" (which has disco programming written all over it) his tone is biting and assertive. He switches between trumpet and flugelhorn

with ease. Sidemen are all superb: Larry Mizell, Skip Scarborough, Chuck Rainey, Fonce Mizell, George Bohanan, Tyree Glenn, Jr., Harvey Mason.

Best cuts: "Change," "Places And Spaces," "Just My Imagination."

Dealers: The most pop effort from Byrd to date.

SAVOY BROWN FEATURING KIM SIMMONDS—*Wire Fire*, London Ps 659. Usual good mix of rock and blues from this veteran British band, headlined by the only original material, guitarist Kim Simmonds. Three solid blues vocalists and excellent keyboard work from Paul Raymond (who has been with Simmonds for some time) highlight the set. Best cuts are the ones that allow for the fast but not flash Simmonds guitar work to play against Raymond's piano and/or organ. Lots of good instrumental breaks as well.

Dealers: "Out Your Hands Together," "Here Comes The Music," "Here To Zero," "Deep Water," "Born Into Pain."

HOT CHOCOLATE—*Big Tree* BT 89512 (Atlantic). Long overlooked British band who scored here last year with "Emma" stay away from the disco bag it seemed they were falling into a while and return to the smooth singing, excellent social commentary type songs they handle best. Lots of influence here, from pop to soul to Caribbean to symphonic styles, with the expressive lead vocals of Errol Brown the real key. Brown's high point is that he has an unmistakable voice, a rarity in today's pop world. Good harmonies from other members as well. While the social commentary songs are good, they are standouts because nothing is overdone. The point is made, but subtly and without pushing a message too strongly. On the whole, a better LP than their American debut. Mid tempo, easy rock sound works best throughout. Mickie Most handled production.

Best cuts: "Hello America," "The Street," "Dollar Sign," "A Child's Prayer," "Amazing Skin Song," "Lay Me Down."

Dealers: Group expected to tour soon.

FREDDY FENDER—*Since I Met You Baby*, GRT 8005 (Janus). Material cut 15 years ago by one of the hottest stars of today has been completely redone instrumentally by producer Dick Heard, who has done an admirable job. All previous instruments gone, with only Fender's voice the same. Not as powerful as the voice of today, and the singing is not LP. Good mix of country, Tex Mex and even a touch of Cajun music. Well done and, again, not a "cash in" at all.

Best cuts: "Since I Met You Baby," "Crazy Baby," "Little Mama," "Find Somebody New," "Wild Side Of Life."

Dealers: Fender is currently one of the hottest pop and country acts in the nation.



RONNIE MILSAP—*Night Things*, RCA APL1-1223. Coming off with the 1975 CMA Album of the Year Award, Ronnie puts in a bid for the '76 award. Producers Tom Collins and Jack D. Johnson are careful not to bury Ronnie's clear, powerful voice. It's heavy country except on "I'll Be There" when Ronnie backslides into his old rock habits. Will give a strong run for the #1 spot.

Best cuts: "(After Sweet Memories) Play Born To Lose Again," "I'm No Good At Goodbyes," "Love Takes A Long Time To Die."

Dealers: Milsap has had pop hits as well as country—and he has been gaining network TV exposure. Stock up.

JERRY REED—*Red Hot Picker*, RCA APL1-1226. Reed excels on nonsense songs such as "The Boogie King," yet he can sing a straight song such as "Lovin' Someone" with ease and class. The red-hot picker is produced by another picker of note: Chet Atkins. The combo does it again.

Best cuts: "You Got A Lock On Me," "Lovin' Someone," "Papa's Knee," "The Coin Machine."

Dealers: Reed sells both country and pop. This album is no exception.

C.W. McCALL—*Black Bear Road*, MGM M3G-5008. You could expect an unusual LP from C.W.—and you've got one here. Recorded at Sound Recorders in Omaha, Neb., this effort should add to the legacy of the elusive McCall. Credit Don Sears and Chip Davis with a first-rate production job. C.W.'s resonant voice adds depth to the mile-a-minute novelty songs and the ballads. Try "Oregon Trail" for something original.

Best cuts: "Oregon Trail," "Convoy," "Mountains On My Mind."

Dealers: C.W.'s single "Black Bear Road" is on the charts and should prod the album. Stock country, but watch closely for pop activity.

SHEERY BRYCE—*This Song's For You*, MGM M3G-5000. Ten songs for you, including four originals from the multi-talented Sherry. She has written songs for Mel Tillis and has sung with Mel, and this solo LP venture turns out on a successful note. Solid country production by Dick Glasser, Bergen White's impeccable string work, and Sherry's emotional vocalizing make this a tight, powerful effort.

Best cuts: "Baby Blue," "Love Song," "Congratulations," "Simple Goodbye Song."

Dealers: Put Sherry in the Country section.



RON BANKS & THE DRAMATICS—*Drama V*, ABC ABCD-916. Good blend of smooth ballads, disco material and just plain rockers from this veteran quintet, with mixes of tenor and falsetto vocals creating a fine balance. One of the few groups in this genre who are able to alternate funk and easy to listen to sounds on the same LP, make them both sophisticated and appeal to both the soul and pop crowds. Top harmony backups for whatever voice happens to be singing lead at the time, these veterans of the Memphis Sound continue to sound a bit like everyone but remain original.

Best cuts: "You're Fooling You," "She's A Rainmaker," "Things Are Changing," "Dramatic Theme/Treat Me Like A Man," "Come Out Of Your Thing."

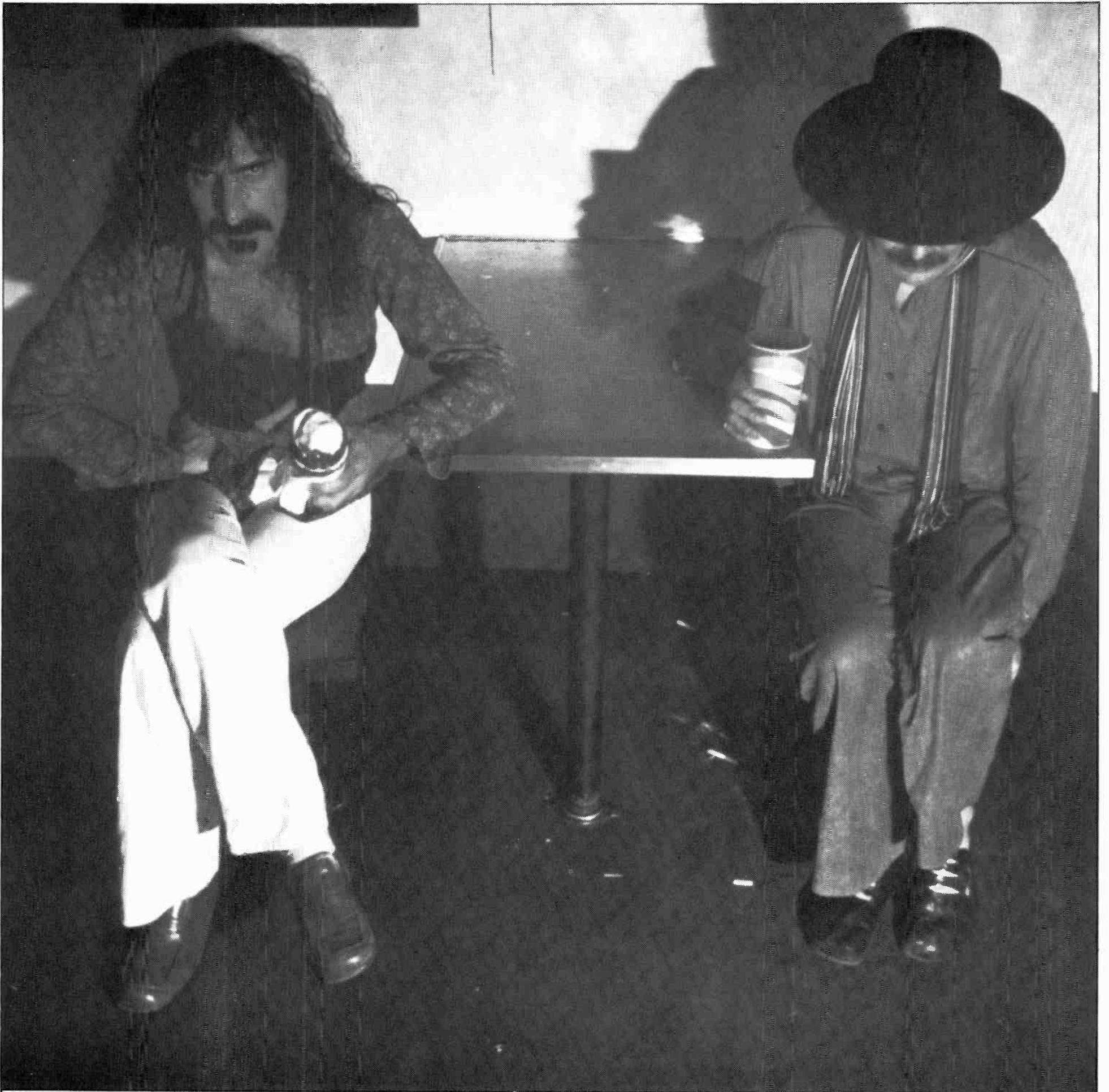
Dealers: Stock in pop and soul.

DAVID RUFFIN—*Who Am I*, Motown M6-849S1. Ruffin gets to sounding a bit more like his old self each time out, combining the rough edged pop/soul quality that made him so outstanding as the voice of the Temptations for years with a seemingly new found skill at smooth, easy melodies. Strong disco feel here as well, as befits a project produced, arranged and conducted by Van McCoy, one of the kings of the discos. Lots of material here as well from McCoy as well as a fine country oriented song. All told, a fine mix of funk, straight disco and, as mentioned, a touch of country.

Best cuts: "It Takes All Kinds Of People To Make A World," "Walk Away From Love," "Heavy Love," "Statue Of A Fool."

Dealers: Place in pop and soul.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Colleen Clark, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.



ZAPPA / BEEFHEART

MOTHERS

BUNGO FURY

LIVE IN CONCERT AT ARMADILLO WORLD HEADQUARTERS

AUSTIN, TEXAS

May 20th & 21st, 1975

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Available on DiscReet Records & Tapes DS 2234



WINGS—Venus And Mars Rock Show (3:39); producer: Paul McCartney; writer: Paul McCartney; publishers: McCartney/ATV, BMI, Capitol 4175. Already on the charts at a starred 82, the latest single from one of our few super-groups may be acting as a bit of a preview for their upcoming spring tour. Same kind of goodtime feel as "Band On The Run."

HAMILTON, JOE FRANK, AND REYNOLDS—Winners And Losers (3:13); producers: Dan Hamilton, Joe Frank Darollo and Alan Dennison; writers: Dan Hamilton-Ann Hamilton; publisher: Spitfire, BMI, Playboy 6054. Trio follows their No. 1 success with a jazzy rock flavored cut emphasizing strong lead vocals and smooth harmonies. Easy, mellow background fits well with the soothing, mid-tempo feel of the cut.

SWEET—Fox On The Run (3:24); producer: Sweet; writers: Connolly-Priest-Scott-Tucker; publisher: Sweet, Capitol 4157. Followup to the top five "Ballroom Blitz" may actually be a better record as far as pure rock goes. Reminds one in part of some of the earlier Yardbirds' material, with echos and raucous harmony singing. Strong, driving, controlled wall of sound.

THE ISLEY BROTHERS—For The Love Of You (Part 1 & 2) (4:44); producers: The Isley Brothers; writers: E. Isley-H. Isley-R. Isley-O. Isley-R. Isley-C. Jasper; publisher: Bovina, ASCAP, T Neck 2259 (CBS). Good, easy to listen to pop/soul effort with melodic instrumentals and usual fine singing from the brothers. Expect pop, soul and MOR play from this always unique group.

JOE COCKER—It's All Over But The Shoutin' (3:29); producer: Jim Price; writers: Joe Hinton-John Bristol-James Dean; publishers: Jobete/Stone Age, ASCAP/BMI, A&M 1758. The kind of raw, rocking soulful sound that made Cocker such a major star and which has been lacking from recent releases. Flip is also an excellent cut, this time in the ballad mode. Expect double sided play from this one. Flip: "Forgive Me Now" (3:20); producer: same; writers: Matthew-Moore; publisher: American Broadcasting, ASCAP.

DR. HOOK—Only Sixteen (2:44); producer: Ron Haffkine; writer: Sam Cooke; publisher: Kags, BMI, Capitol 4171. Old Sam Cooke classic covered well by the band that can move from the furthest reaches of craziness to convincing, fun to listen to sentimentality with ease. Exceptionally strong instrumental work an added plus, with usual fine Ron Haffkine production.

recommended

DAVID CROSBY/GRAHAM NASH—Carry Me (3:31); producers: David Crosby & Graham Nash; writer: D. Crosby; publisher: Staysail, BMI, ABC 12140.

BAZUKA—Love Explosion (3:24); producer: Tony Camillo; writer: Tony Camillo; publisher: Tonob, BMI, A&M 1744.

MINNIE RIPERTON—Simple Things (3:29); producers: Stewart Levine, Minnie Riperton & Richard Rudolph; writers: M. Riperton-R. Rudolph; publisher: DickieBird, BMI, Epic 8-50166 (CBS).

BATDORF & RODNEY—Somewhere In The Night (3:44); producers: Tom Seillers & Clive Davis; writers: Will Jennings-Richard Kerr; publishers: Irving/Rondor, BMI, Arista 0159.

THE J. GEILS BAND—Love-Itis (3:08); producers: Bill Szymczyk & Allen Glazek; writers: Harvey Scales-Albert Vance; publishers: East/Memphis/Lennie La Cour, BMI, Atlantic 45-3301.

DAN FOGELBERG—Next Time (3:29); producer: Dan Fogelberg; writer: D. Fogelberg; publisher: Hickory Grove, ASCAP, Epic 8-50165 (CBS).

GENE COTTON—Let Your Love Flow (2:55); producer: Charlie Tallent; writer: L.B. Williams; publisher: Loaves & Fishes, BMI, ABC 12137.

THE WING AND A PRAYER PIPE AND DRUM CORPS.—Baby Face (3:15); producer: not listed; writers: B. Davis-H. Akst; publisher: W.B., ASCAP, Wing And A Prayer 103 (Atlantic).

THE GRASS ROOTS—Naked Man (3:13); producers: Dennis Lambert, Brian Potter & Rob Grill; writer: Randy Newman; publisher: Warner-Tamerlane, BMI, Haven 7021 (Capitol).

JUSTIN HAYWARD & JOHN LODGE—Blue Guitar (3:38); producers: 10 C.C. & Tony Clarke; writer: Justin Hayward; publisher: Justunes, Threshold 67021 (London).

PATTI DAHLSTROM—Without Love (3:14); producer: Larry Knechtel; writers: Patti Dahlstrom-Al Ataabely; publishers: Esperadore/Camp, ASCAP, 20th Century 2249.

JERRY COLE & TRINITY—Liberated Lady (3:39); producer: A Midget Production; writers: Cole-Graham-Winn-Todd; publisher: Little Peanut, ASCAP, Warner Bros. 8156.

KENNY STARR—The Blind Man In The Bleachers (3:22); producer: Snuffy Miller; writer: Sterling Whipple; publisher: Tree, BMI, MCA 40474.

ATLANTA RHYTHM SECTION—Crazy (3:11); producer: Buddy Blue; writers: Buie-Nix-Daughtry; publisher: Low-Sal, BMI, Polydor 14289.

FATE—Magic In Your Eyes (2:54); producer: Carl Strube; writer: Jim D'Angelo; publisher: Carlwood, SESAC, Rocky Coast 19753.



AL GREEN—Full Of Fire (3:25); producer: Willie Mitchell; writers: W. Mitchell-A. Green-M. Hodges; publishers: JEC/Al Green, BMI, Hi 2300 (London). Bit of a change of pace for this classic singer, as he combines his patented smooth approach with a slight but strong disco feel. As always, fine Willie Mitchell production.

GRAHAM CENTRAL STATION—It's Alright (3:46); producer: Larry Graham; writer: Larry Graham; publisher: Nineteen Eighty-Five, BMI, Warner Bros. 8148. Group comes off a No. 1 soul single with another raunchy disco effort. Graham's roots with Sly Stone are evident, but the sound of this remarkable bassist still belong to him.

MARGIE JOSEPH & BLUE MAGIC—What's Come Over Me (4:21); producer: Norman Harris; writer: Ted "Wizard" Mills; publisher: W.I.M.O.T., BMI, Atco 45-7030 (Atlantic). Two of the finest artists in the business team up for a smooth, harmonic love song that should break both of them the way they should have several years ago. Ms. Joseph and the group alternate lead chores.

recommended

MFSB—The Zip (3:51); producers: Kenneth Gamble, Leon Huff & Jack Faith; writers: K. Gamble-L. Huff; publisher: Mighty Three, BMI, Philadelphia International 3578 (CBS).

Billboard LPs

Continued from page 70



KEITH JARRETT—Backhand, ABC/Impulse, ASH-9305. Recorded one year ago in New York, this quintet setting is tight and hard driving, with Dewey Redman's tenor sax a strong plus factor. Jarrett's two fisted pianistics set the pace and mood for the band with a strong undercoating of inspired improvisation propelling everyone along. The cuts for the most part are lengthy, with each a distinct oddity unto itself. There is nothing uniform about the four tracks. "Inflight," the opener and "Backhand" have the most in common in terms of feel and flow. "Kuum" has an Indian flavor that is best avoided.

Best cuts: "Inflight," "Backhand."
Dealers: This music is decades different from Jarrett's current hit, "Kohn Concert."

BILLY COBHAM—A Funky Thide of Sings, Atlantic SD 18149. Parts of this album are right out of the funky Brecker Brothers bag, and that's for good reason, because they're the featured horn players on all but one track. This is undoubtedly the surprisingly soulful and musical Cobham LP yet, with

the rhythm section of John Scofield, Milcho Levie and Alex Blake playing their hearts out. There are several listenable tracks that will pick up airplay in this market, as well as crossing over strongly into pop. This album has all of the winning ingredients, that sometimes lacked on the previous Cobham attempts.

Best cuts: "Panhandler," "A Funky Thide Of Sings," "Thinking Of You," "Moody Modes," "Some Skunk Funk" (now featured on the Breckers LP).

Dealers: Cobham is a big seller in the jazz market, but his audience branches out into pop and soul.



ERIC CARMEN—Arista AL 4057. Ex-Raspberries lead singer is out on his own and still deeply into the Beach Boys/mid-'60s British style he did so well with his former group, and it works perfectly. With production from Jimmy Ienner, Carmen is one of the few who can pull off this kind of material without sounding contrived. Most of the material is uptempo, though the sound is not a hard one. Several long cuts, several ideal for AM radio play. Best, however, is the fact that as well done as it is, Carmen is basically into fun music—which is really what rock is about. One does not have to be overly artsy to be

DAVID RUFFIN—Walk Away From Love (3:18); producer: Van McCoy; writer: C. Kipps; publisher: Charles Kipps, BMI, Motown 1376F.

NOTATIONS—It's Alright (This Feeling) (2:58); producers: Chuck Jackson & Marvin Yancy; writers: C. Jackson-M. Yancy; publishers: Jay's Enterprises/Chappell, ASCAP, Gemigo 0503 (Warner Bros.).

JOHNNY "GUITAR" WATSON—It's Too Late (3:26); producer: Johnny Watson; writer: Johnny Watson; publisher: Jowat, BMI, Fantasy 752.

ANGELO BOND—Eve (2:59); producers: Angelo Bond & McKinley Jackson; writer: Angelo Bond; publishers: ABC/Dunhill/Bondage, BMI, ABC 12134.



CAROL CHASE—One Woman Band (2:29); producer: John Lombardo; writer: John Lombardo; publishers: Finger Songs/Heavy, BMI, Janus 256 (GRT). First real rock effort from Janus is an excellent one, with fine story line from ballsy voiced young singer. Fine production also enhances the record.

KENNY—Julie Anne (3:00); producers: Bill Martin & Phil Coulter; writers: B. Martin-P. Coulter; publishers: Martin/Coulter, ASCAP, Mercury 73721. Good, teentime rocker penned by man who has done a lot of work with Roger Daltrey.

RICHARD MAINEGRA—Everytime I Sing A Love Song (3:06); producer: Stephen H. Dorff; writers: G. Sklerov-P. Molinary; publisher: Peso, BMI, Columbia 3-10238. Pretty, pop country song with good storyline and excellent singing.

STUDEBAKER HAWK—Rainbows, Pots Of Gold And Moonbeams (3:38); producer: Ralph Murphy; writer: Steve Cooley; publisher: Sweet Cherry, ASCAP, Polydor 15114. Very well done, acoustic flavored ballad.

MICHAEL RABON—Texas (Til I Die) (3:20); producers: Rabon & Smith; writer: M. Rabon; publisher: Knife Wing, BMI, Knife Wing 0443. Former lead singer of the Five Americans comes up with perfect pop/country AM fare. Good lyrics and easy melody.



TANYA TUCKER—Greener Than The Grass (We Laid On) (2:50); producer: Billy Sherrill; writer: David Allan Coe; publisher: Window, BMI, Columbia 3-10236. From the people who gave you "Would You Lay With Me In A Field Of Stone"—artist Tanya Tucker and writer David Allan Coe—comes another lay-me-down lyric. Tanya is hitting on two labels, and this will give here another double play.

CONNIE CATO—Who Wants A Slightly Used Woman (3:12); producer: Audio Ashworth; writers: T. Boyce & M. Powers; publishers: Boyce & Powers Music Ent./Adventure, ASCAP, Captiol P-4169. Connie improves with each release—and this is her strongest outing yet. The Missouri Ms. puts her heart and vocal chords into this divorcee's lament penned by a pair of Hollywood Hillbillies—Boyce and Powers. Audie Ashworth's production builds beautifully.

HANK WILLIAMS, JR.—Stoned At The Jukebox (2:45); producer: Dick Glasser; writer: Hank Williams, Jr.; publisher: Bopaphus, BMI, MBM M-14833. As Hank Williams, Jr. recovers from the mountainside plunge that nearly took this life, he will receive a boost in morale from the success of this release. Country singing with no compromises toward pop or blues makes "Stoned" a stone country smash. The lyrical reference to his father's song ("I Can't Help It If I'm Still In Love With You") doesn't hurt a bit, and Hank Jr. shows signs of being a gifted writer, too.

WEBB PIERCE—The Good Lord Giveth (And Uncle Sam Taketh Away) (2:41); producer: Shelby Singleton; writers: Webb Pierce & Sylvia Fisher; publisher: Brandywine, ASCAP, Plantation PL 131. Webb writes and sings the battle hymn of the American taxpayer. A cleverly worded song bemoaning higher costs and lower take-home pay. A country-rock beat, Webb's new label affiliation, and his burning desire for another hit combine for his strongest chart contender in several years. A rebound record for Webb Pierce.

ED BRUCE—Mammas Don't Let Your Babies Grow Up To Be Cowboys (3:17); producers: Chuck Haines & Patsy Bruce; writers: Ed Bruce & Patsy Bruce; publishers: Tree/Sugarpum, BMI, United Artists UA-XW732-Y. Ed Bruce has never had a hit, but this Waylonesque ballad could be the record that breaks him big. Tremendous song, perfect production, and one fine singing job by a man who has overpaid his dues.

DAVID ROGERS—Got You On My Mind Again (2:57); producer: Pete Drake; writers: S. Kester & B. Taylor; publisher: Mimosas, BMI, United Artists UA-XW720-Y. Rogers has always had a special way with the slow songs, and he does it again with this pretty piece of material. It's reminiscent of the Ray Price hits—only with a faster tempo. This heartbreak special should guarantee plenty of spins.

recommended

JOE ALLEN—Bedroom Ballad (3:13); producers: Allen Reynolds & Charles Cochran; writer: J. Allen; publisher: Tree, BMI, Warner Bros. WBS 8149. Flip: no info.

RAY PRICE—Say I Do (2:58); producer: Larry Gordon; writer: R. Hildebrand; publisher: Dayspring Music, BMI, ABC-Dot DOA-17588. Flip: no info.

TROY SEALS—San Antone-EE-O! (2:55); producer: Billy Sherrill; writers: T. Seals, W. Jennings; publisher: Danor Music, BMI, Columbia 3-10227. Flip: no info.

JAMES TALLEY—No Opener Needed (3:08); producers: James Talley & Steve Kendall for Torreon Prod.; writer: J. Talley; publisher: Hardhit Songs, ASCAP, Capitol P-4170. Flip: Red River Memory (3:23); producer: same; writer: same; publisher: same.

RAY PILLOW—Roll On, Truckers (2:28); producer: Larry Rogers; writer: O. Young; publishers: The Sterling Co./Addison Street Music, ASCAP, ABC-Dot DOA-17589. Flip: no info.

DON ROBERTSON—There Must Be A Better Way To Say Good-bye (2:32); producer: Fred Foster; writers: Don Robertson & Dal Blair; publisher: Don Robertson Music, ASCAP, Monument ZS8-8674. Flip: no info.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

good, and is easy harmonics and songs we can all identify with are proof of that.

Best cuts: "Sunrise," "That's Rock & Roll," "All By Myself," "My Girl," "Great Expectations," "On Broadway."

Dealers: Stress artist's background.

RNCES—Nemperor NE 434 (Atlantic). Puerto Rican band of seven combines a disco/jazz feel with a distinct salsa sound on this set made up primarily of instrumentals with a few vocal cuts. Strong work from Amaury Lopez on various keyboards and synthesizers is one highlight, but the mix of horns, guitars and more traditional Latin instruments all work well. Production from Bruce Botnick, a man who has been a success in almost every field he has tried. Mainly mid-tempo material.

Best cuts: "Lenguas," "Bamboo," "El Tropical," "After Sunrise."

Dealers: Place in pop and salsa sections.

BLACK BLOOD—Y.I.E., Mainstream MRL 418. This Afro-Cuban ensemble has put together a very fine first effort that incorporates American soul with African roots. Most of the material is uptempo and is perfect for disco play. Still, it's the group's rocking sound with piercing guitar and plenty of Latin percussion that spells success. Although much of the vocal material isn't in English, it still has potential for airplay. Because of several Spanish vocals and the latino beat, this album should also catch airplay on Latin stations.

Best cuts: "Jesus He Is My Brother," "Chicano," "Mapendoya Faranga," "Twaluitemwa," "Ewohe Dance," "A.I.E."

Dealers: In-store play will sell many records and have people asking who the group is.



WALTER CARLOS—By Request, Columbia XM 32088. It's two years since the creator of "Switched-On Bach" issued an album, and that's a long wait for his legions of fans. Whether all will be pleased by this pot-pourri program remains to be seen, but the sales potential is nevertheless imposing. It offers a catch-all of synthesized treatments of Tchaikovsky, Bach, Bacharach, the Beatles, Wagner and Elgar, with two original pieces by Carlos himself. Most ambitious is a long opus called "Pompous Circumstances," which tosses in and mixes a host of familiar themes, not all by Elgar, in a variety of musical styles. Technically, it's a tour-de-force, and it has more than a few amazing moments.

Dealers: Label has tagged this entry its album of the month, with a reduced price for a limited time. It's due for heavy crossover promotion. Chart action will be rapid.

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YOUR CHARTS
ARE WRONG!

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by Willie Hutch M-1360

*Over 425,000 Singles Sold!
More than 110,000 sold in
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M6-838S1



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HOT 100

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WINNERS AND LOSERS—Hamilton, Joe Frank & Reynolds (Playboy 6054)
FOX ON THE RUN—Sweet (Capitol 4157)
FOR THE LOVE OF YOU (Part 1 & 2)—Isley Bros. [T-Neck 2259 (Columbia)]
SEE TOP SINGLE PICKS REVIEWS, page 72

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	8	4	ISLAND GIRL—Eiton John (Gus Dudgeon), E. John, B. Taupin, MCA 40461	34	37	7	JUST TOO MANY PEOPLE—Melissa Manchester (Vini Poncia), M. Manchester, V. Poncia, Arista 0146	68	52	9	I GET HIGH ON YOU—Sly Stone (Sly Stone), S. Stewart, Epic 8-50135 (Columbia)
2	2	12	CALYPSO/I'M SORRY—John Denver (Milton Okun), J. Denver, RCA 10353	35	41	7	OPERATOR—Manhattan Transfer (Tim Mauser, Ahmet Ertegun), W. Spivey, Atlantic 3292	69	72	6	SO IN LOVE—Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 0105 (Warner Bros.)
3	3	11	MIRACLES—Jefferson Starship (Jefferson Starship, Larry Cox), M. Balin, Grunt 10367 (RCA)	36	38	9	THE AGONY AND THE ECSTASY—Smookey Robinson (Smookey Robinson), W. Robinson, Tamla 54261 (Motown)	70	NEW ENTRY	1	I LOVE MUSIC (Part 1)—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3577 (Epic/Columbia)
4	4	8	LYNN' EYES—Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45279	37	68	2	LET'S DO IT AGAIN—Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0109 (Warner Bros.)	71	83	3	KING KONG Pt. 1—Jimmy Castor Bunch (Jimmy Castor for Puritt Prod.), J. Castor, J. Pruitt, Atlantic 3295
5	5	13	THEY JUST CAN'T STOP IT (The Games People Play)—Spinners (Thom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3284	38	42	7	PEACE PIPE—B.T. Express (Jeff Lane), S. Taylor, M. Barkan, Roadshow 7003 (Scepter)	72	74	6	EASY EVIL—Travis Wammack (Rick Hall), A. O'Day, Capricorn 0242 (Warner Bros.)
6	7	11	WHO LOVES YOU—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros./Curb 8122	39	39	5	LETTING GO—Wings (Paul McCartney), P. McCartney, Capitol 4145	73	82	4	INDIAN LOVE CALL—Ray Stevens (Ray Stevens), R. Fain, O. Harbach, O. Hammerstein II, Barnaby 616 (Janus)
7	6	20	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279	40	46	9	I WANT'A DO SOMETHING FREAKY TO YOU—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228	74	84	3	FIRE ON THE MOUNTAIN—Marshall Tucker Band (Paul Hornsby), G. McCorkle, Capricorn 0244 (Warner Bros.)
8	1	8	BAD BLOOD—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40460 (MCA)	41	22	13	AIN'T NO WAY TO TREAT A LADY—Helen Reddy (Joe Wissert), H. Schock, Capitol 4128	75	85	2	WHAT'S HAPPENED TO BLUE EYES—Jessi Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4087
9	12	9	HEAT WAVE/LOVE IS A ROSE—Linda Ronstadt (Peter Asher), Holland-Dozier-Holland, N. Young, Elektra 45282	42	44	7	DIAMONDS AND RUST—Joan Baez (David Kershbaum, Joan Baez for JCB Prod.), J. Baez, A&M 1737	76	86	5	COME AND GET YOUR LOVE—Roger Daltrey (Russ Ballard), R. Ballard, MCA 40453
10	16	10	THIS WILL BE—Natale Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109	43	53	3	SECRET LOVE—Freddie Fender (Huey P. Meaux), F. Fain, P.F. Webster, ABC 17585	77	78	4	IS IT LOVE THAT WE'RE MISSIN'—Quincy Jones (Quincy Jones), G. Johnson, D. Smith A&M 1743
11	11	14	BRAZIL—The Ritchie Family (J. Morali), A. Barroso, 20th Century 2218	44	55	4	SATURDAY NIGHT—Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, P. Coulter Arista 0149	78	88	2	BRINGING IT BACK—Elvis Presley (Not Listed), G. Gordon, RCA 10401
12	14	11	DO IT ANY WAY YOU WANNA—Peoples Choice (Leon Huff), L. Huff, Tsop 8-4765 (Epic/Columbia)	45	45	8	EVERYDAY I HAVE TO CRY SOME—Arthur Alexander (Al Cartee, George Soule), A. Alexander, Buddha 492	79	80	4	MINSTREL IN THE GALLERY—Jethro Tull (Ian Anderson), I. Anderson, Chrysalis 2206 (Warner Bros.)
13	15	7	SOMETHING BETTER TO DO—Olivia Newton-John (John Farrar), J. Farrar, MCA 40459	46	33	7	SWEET STICKY THING—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73713 (Phonogram)	80	93	2	WELCOME TO MY NIGHTMARE—Alice Cooper (Bob Ezrin), A. Cooper, Warner, Atlantic 3298
14	18	6	THE WAY I WANT TO TOUCH YOU—Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725	47	21	12	CAROLINA IN THE PINES—Michael Murphey (Bob Johnston), M. Murphey, Epic 8-50131 (Columbia)	81	81	3	THE OTHER WOMAN—Vicki Lawrence (Snuff Garrett), T. Bahler, H. Shannon, Private Stock 45036
15	17	14	LADY BLUE—Leon Russell (Denay Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA)	48	34	9	THERE GOES ANOTHER LOVE SONG—Outlaws (Paul A. Rothchild), H. Thomason, B.L. Yoho, Arista 0150	82	NEW ENTRY	1	VENUS AND MARS ROCK SHOW—Wings (Paul McCartney), P. McCartney, Capitol 4175
16	19	7	LOW RIDER—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Diskerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 706	49	43	12	DREAMING A DREAM—Crown Heights Affair (Freda Neragis, Brit Britton), F. Neragis, B. Britton, De-Lite 1570 (PIP)	83	87	2	THE MUSIC NEVER STOPPED—Grateful Dead (Grateful Dead), B. Weir, J. Barlow, Grateful Dead 718 (United Artists)
17	20	9	SOS—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265	50	54	3	SINCE I MET YOU BABY—Freddie Fender (Wayne Duncan, Dick Heard for GRT), I.J. Hunter, GRT 03L (Janus)	84	NEW ENTRY	1	SKYBIRD—Tony Orlando & Dawn (Hank Medress, Dave Appell), B. Roberts, C.B. Sager, Arista 0156
18	10	15	IT ONLY TAKES A MINUTE—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111	51	63	3	OUR DAY WILL COME—Frankie Valli (Hank Medress, Dave Appell), V. Hilliard, M. Garson, Private Stock 45043	85	90	2	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tamla 54262 (Motown)
19	25	10	SKY HIGH—Jigsaw (Chas Peate), D. Dyer, C. Scott, Chelsea 3022	52	56	4	CHANGE WITH THE TIMES—Van McCoy (Hugo & Luigi), V. McCoy, Avco 4660	86	NEW ENTRY	1	YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic)
20	23	7	YOU—George Harrison (George Harrison), G. Harrison, Apple 1884 (Capitol)	53	57	5	MEXICO—James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Brothers 8137	87	92	4	HAPPY—Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tamla 54263 (Motown)
21	24	12	WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Creed Taylor), M. Grever, S. Adams, Kudu 925 (Motown)	54	35	9	MR. JAWS—Dickie Goodman (Bill Ramal, Dickie Goodman), B. Ramal, D. Goodman, Cash 451 (Private Stock)	88	98	3	MACHINES—John LiVigni (Bob Cullen), J. LiVigni, D. Meehan, Raintree 2204
22	30	5	NIGHTS ON BROADWAY—Bee Gees (Arif Mardin), B. R. & M. Gibb, RSO 515 (Atlantic)	55	59	10	HOLLYWOOD HOT—Eleventh Hour (Bob Crewe), B. Crewe, C. Bullens, 20th Century 2215	89	NEW ENTRY	1	THEME FROM "MAHOGANY" (Do You Know Where You're Going To)—Diana Ross (Michael Masser), M. Masser, G. Goffin, Motown 1377
23	26	7	BORN TO RUN—Bruce Springsteen (Bruce Springsteen, Mike Appel), B. Springsteen, Columbia 3-10209	56	58	6	MANHATTAN SPIRITUAL—Mike Post (Mike Post), B. Maxted, P. Kaufman, MGM 14829	90	91	4	JUST A SMILE—Pilot (Alan Parsons), D. Paton, B. Lyall EMI 4135 (Capitol)
24	13	16	DANCE WITH ME—Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45261	57	61	7	KEEP ON TRYIN'—Poco (Poco, Mark Harman), T. Schmit, ABC 12126	91	NEW ENTRY	1	SAME THING IT TOOK—Impressions (Ed Townsend), E. Townsend, C. Jackson, M. Yancy, Curtom 0106 (Warner Bros.)
25	32	4	FLY, ROBIN, FLY—Silver Convention (Michael Kunze), S. Levey, S. Prager, Midland International 10339 (RCA)	58	60	12	TO EACH HIS OWN—Faith, Hope & Charity (Van McCoy), V. McCoy, RCA 10343	92	NEW ENTRY	1	LOVE POWER—Willie Hutch (Willie Hutch), F. Hutch, Motown 1360
26	27	11	I ONLY HAVE EYES FOR YOU—Art Garfunkel (Richard Perry), A. Dubin, H. Warren, Columbia 3-10190	59	79	3	HOW I SPENT MY SUMMER VACATION OR A DAY AT THE BEACH WITH PEDRO & MAN Part 1 & 2—Cheech & Chong (Lou Adler), K. Marin, T. Chong, Ode 66115 (A&M)	93	97	2	I'M ON FIRE—Jim Gilstrap (Wes Farrell), A. Eyers, Roxbury 2016
27	28	9	ROCKIN' ALL OVER THE WORLD—John Fogerty (John C. Fogerty), J.C. Fogerty, Elektra 45274	60	65	5	SUMMER OF '42—Biddu Orchestra (Biddu), M. Legrand, Epic 8-50139 (CBS)	94	NEW ENTRY	1	VOLARE—Al Martino (Mike Curb), Modugno, Migliacci, Parish, Capitol 4134
28	50	2	THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1015	61	64	7	ARE YOU SURE HANK DONE IT THIS WAY—Waylon Jennings (Jack Clement, Waylon Jennings), W. Jennings, RCA 10379	95	95	3	NEVER BEEN ANY REASON—Head East (Roger Boyd for Ssizzle Prod.), Somerville, A&M 1718
29	31	10	BLUE EYES CRYIN' IN THE RAIN—Willie Nelson (Willie Nelson), F. Rose, Columbia 3-10176	62	62	6	DEAR PRUDENCE—Kathish (Bob Herne), J. Lennon, P. McCartney, Big Tree 16045 (Atlantic)	96	96	3	HEY THERE LITTLE FIREFLY—Firefly (Kenny Nolan), K. Nolan, A&M 1736
30	47	3	MY LITTLE TOWN—Simon & Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone), P. Simon, Columbia 3-10230	63	73	3	SAILING—Rod Stewart (Tom Dowd), G. Sutherland, Warner Bros. 8146	97	NEW ENTRY	1	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (Chip Young, Billy Swan), B. Swan, Monument 8-8661 (Epic/Columbia)
31	29	19	FAME—David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, Alomar, RCA 10320	64	75	3	I'M ON FIRE—5000 Volts (Tony Eyers), T. Eyers, Philips 40801 (Phonogram)	98	100	2	(If You Want It) DO IT YOURSELF—Gloria Gaynor (Tony Bongiovi, Meco Monardo, Jay Ellis), J. Bolden, J. Robinson, MGM 14823
32	36	11	EIGHTEEN WITH A BULLET—Pete Wingfield (Pete Wingfield, Barry Hammond), P. Wingfield, Island 026	65	67	7	HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas (Chips Moman), B. Emmons, ABC 12121	99	NEW ENTRY	1	I'LL GO TO MY GRAVE LOVING YOU—Statler Brothers (Jerry Kennedy), D. Reid, Mercury 73687 (Phonogram)
33	9	21	BALLROOM BLITZ—Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055	66	40	16	ROCKY—Austin Roberts (Bob Montgomery), J. Stevens, Private Stock 45020	100	NEW ENTRY	1	BETTER BY THE POUND—Funkadelic (George Clinton), G. Clinton, G. Cook, 20th Century/Westbound 5014

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association of America seal of certification as "million seller." (See indicated by bullet.)

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HOT 100 A-Z - (Publisher - Licensee)

The Agony And The Ecstasy (Bertram, ASCAP)..... 36	Carolina In The Pines (Mystery, BMI)..... 47	How I Spent My Summer Vacation/Day At The Beach With Pedro & Man (India Ink, ASCAP)..... 59	It Only Takes A Minute (ABC/Dunhill/One Of A Kind, BMI)..... 18	Manhattan Spiritual (Zodiac, BMI)..... 56	Rockin' All Over The World (Greasy King, ASCAP)..... 27	That's The Way I Like It (Sherlyn, BMI)..... 28
Ain't No Way To Treat A Lady (Colgems, ASCAP)..... 41	Change With The Times (Van McCoy/Warner-Tammlerline, BMI)..... 52	(If You Want It) Do It Yourself (Robin Song/Tomeja, ASCAP)..... 98	Just A Smile (Al Gallico, BMI)..... 90	Mexico (Country Road, BMI)..... 18	There Goes Another Love Song (ASCAP)..... 66	This Will Be (Jaws Enterprises/Chappell, ASCAP)..... 48
Are You Sure Hank Done It This Way (Baron, BMI)..... 61	Feelings (Fermata International Melodies, ASCAP)..... 52	I Get High On You (Stone Flower, BMI)..... 68	Just Too Many People (Baintree/Rumanian Pickle Works, BMI)..... 34	Minstrel In The Gallery (Five Star, ASCAP)..... 79	Thus Will Be (Jaws Enterprises/Chappell, ASCAP)..... 48	Who Loves You (Seasons/Jobete, BMI)..... 6
Bad Blood (Don Kirshner, BMI/Kirshner Songs, ASCAP)..... 8	Fire On The Mountain (No Ext. BMI)..... 7	I Love Music (Part 1) (Mighty Three, BMI)..... 68	Keep On Tryin' (Fools Gold, BMI)..... 57	Miracles (Diamondback, BMI)..... 3	To Each His Own (Van McCoy/Warner-Tammlerline, BMI)..... 58	You Gotta Be (Jaws Enterprises/Chappell, ASCAP)..... 20
Ballroom Blitz (Chinnichap/RAK, BMI)..... 33	Fly, Robin, Fly (Midson, ASCAP)..... 25	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	My Little Town (Paul Simon, BMI)..... 30	Volare (Robbins/S.D.R.M., ASCAP)..... 94	You Sexy Thing (Finchley, ASCAP)..... 86
Better By The Pound (Bridgeport, BMI)..... 100	Games People Play (Nighly Three, BMI)..... 62	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Never Been Any Reason (Zuckschank/Irving, BMI)..... 95	What A Difference A Day Makes (E.B. Marks, BMI/Stanley Adams, ASCAP)..... 21	
Blue Eyes Cryin' In The Rain (Milene, ASCAP)..... 29	Happy (Jobete, ASCAP/Stone Diamond, BMI)..... 42	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Operator (Conrad, BMI)..... 35	What's Happened To Blue Eyes (Baron, BMI)..... 69	
Born To Run (Laurel Canyon, ASCAP)..... 23	Heat Wave/Love Is A Rose (Jobete, ASCAP/Silver Fiddle, BMI)..... 87	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Our Day Will Come (Almo/Shamler, ASCAP)..... 39	Who Loves You (Seasons/Jobete, BMI)..... 6	
Brazil (Peer, BMI)..... 11	Help Me Make It (To My Rockin' Chair) (Baby Chick, BMI)..... 65	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Peace Pipe (Triple O/Jeff Mar, BMI)..... 38	Who Loves You (Seasons/Jobete, BMI)..... 6	
Bringing It Back (Silverline, BMI)..... 78	Hey There Little Firefly (Sound Of Nolan/Chelsea, BMI)..... 96	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Rhinestone Cowboy (20th Century/House Of Weiss, ASCAP)..... 89	Who Loves You (Seasons/Jobete, BMI)..... 6	
Calypsos/I'm Sorry (Cherry Lane, ASCAP)..... 2	Hollywood Hot (Heart's Delight, BMI)..... 55	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Let's Do It Again (Warner-Tammlerline, BMI)..... 37	Rockin' All Over The World (Greasy King, ASCAP)..... 27	Who Loves You (Seasons/Jobete, BMI)..... 6	

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

AMBROSIA

"Nice, Nice, Very Nice"

TC-2244

Lyrics By
KURT VONNEGUT JR.

Additional Lyrics By
JOE PUERTA



Music By
PUERTA-PACK-NORTH-DRUMMOND

Yes, We All Are Partners In This Cosmic Dance

A New Hit Single From the Hit Album

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T-434

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8899 BEVERLY BOULEVARD,
LOS ANGELES, CALIFORNIA 90048

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK
1	3	16	JEFFERSON STARSHIP Red Octopus Grant BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95	36	36	6	J. GEILS BAND Hotline Atlantic SD 18147	6.98		7.97		7.97	82	5	NETTY GRITTY DIRT BAND Dream United Artists UA-LA 469-G	6.98		7.98		7.98	
2	1	5	JOHN DENVER Windsong RCA APL1-1183	6.98		7.95		7.95	45	3	DAVE MASON Split Coconut Columbia PC 33698	6.98		7.98		7.98	72	76	8	CLIMAX BLUES BAND Stamp Album Sire SASD 8507 (ABC)	6.98		7.95		7.95	
3	2	6	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98		7.98		7.98	38	39	25	ZZ TOP Fandango London PS 656	6.98		7.95	7.98	7.95	73	73	14	GRAHAM CENTRAL STATION Ain't No 'Bout-A-Doubt It Warner Bros. BS 2876	6.98		7.97		7.97
4	4	19	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97	42	27	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98	74	77	15	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98	
5	5	5	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	6.98		7.97		7.97	51	10	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98		7.98	75	68	30	JUDY COLLINS Judith Elektra 7E-1032	6.98	7.98	7.97	8.97	7.97	
6	9	8	BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	6.98		7.98		7.98	47	4	NEIL SEDAKA The Hungry Years Rocket PIG-2157 (MCA)	6.98		7.98		7.98	76	84	20	BEE GEES Main Course RSD SD 4807 (Atlantic)	6.98		7.97		7.97	
7	7	6	JETHRO TULL Minstrel In The Gallery Chrysalis CHR 1082 (Warner Bros.)	6.98		7.97		7.97	42	43	17	CAT STEVENS GREATEST HITS A&M SP 4519	6.98		7.98		7.98	89	6	BAY CITY ROLLERS Arista AL 4049	6.98		7.98		7.98	
8	8	4	GEORGE HARRISON Extra Texture Apple SW 3420 (Capitol)	6.98		7.98		7.98	49	3	HERBIE HANCOCK Man-Child Columbia PC 33812	6.98		7.98		7.98	78	81	5	JOHN FOGERTY Asylum 7E-1046	6.98		7.97		7.97	
9	10	9	ROD STEWART Atlantic Crossing Warner Bros. BS 2875	6.98		7.97		7.97	44	50	11	RICHARD PRYOR Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98		7.97		7.97	90	27	AMBROSIA 20th Century T 434	6.98		7.98		7.98	
10	14	4	DAVID CROSBY/GRAHAM NASH Wind On The Water ABC ABCD-902	6.98		7.95		7.95	45	41	25	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98	80	75	6	HERBIE MANN Waterbed Atlantic SD 1676	6.98		7.97		7.97
11	11	13	SPINNERS Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97	46	46	11	CRUSADERS Chain Reaction ABC/Blue Thumb BTSD 6022	6.98		7.95		7.95	81	37	13	OUTLAWS Arista AL 4042	6.98		7.98		7.98
12	12	9	GRATEFUL DEAD Blues For Allah Grateful Dead GD-LA494-G (United Artists)	6.98		7.98		7.98	52	9	MORRIS ALBERT Feelings RCA APL1-1018	6.98		7.95		7.95	118	3	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98		
13	6	8	ALLMAN BROTHERS BAND Win, Lose Or Draw Capricorn CP 0156 (Warner Bros.)	6.98		7.97		7.97	53	15	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98	83	54	33	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95		7.95	
14	13	33	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98	49	20	9	ERIC CLAPTON E.C. Was Here RSD SD 4809 (Atlantic)	6.98		7.97		7.97	114	3	GLADYS KNIGHT & THE PIPS 2nd Anniversary Buddah BDS 5639	6.98		7.95		7.95	
15	64	2	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	6.98		7.98		7.98	50	21	8	GRAND FUNK RAILROAD Caught In The Act Grand Funk SABB 11445 (Capitol)	8.98	10.98	10.98			85	58	100	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95
16	19	4	OLIVIA NEWTON-JOHN Clearly Love MCA 2148	6.98		7.98		7.98	63	5	RAMSEY LEWIS Don't It Feel Good Columbia PC 33800	6.98		7.98		7.98	86	65	17	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98		7.98		7.98	
17	18	11	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	6.98		7.98	7.98	7.98	62	4	BONNIE RAITT Home Plate Warner Bros. BS 2864	6.98		7.97		7.97	87	93	21	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98	
18	15	22	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98	53	55	5	BLUE MAGIC Thirteen Blue Magic Way Atco SD 36-120	6.98		7.97		7.97	105	3	VAN MCCOY The Disco Kid Avco AV 69009	6.98		7.98		7.98	
19	23	8	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97	66	5	HARRY CHAPIN Portrait Gallery Elektra 7E-1041	6.98		7.97		7.97	100	4	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97		
20	79	2	WHO By Numbers MCA 2161	6.98		7.98		7.98	55	59	21	ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98	90	85	11	BLACK SABBATH Sabotage Warner Bros. BS 2822	6.98		7.97		7.97
21	22	8	LOGGINS & MESSINA So Fine Columbia PC 33810	6.98		7.98		7.98	78	2	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	6.98		7.98		7.98	102	3	WARNER BROS. PRESENTS MONTROSE Warner Bros. BS 2892	6.98		7.97		7.97		
22	16	11	QUINCY JONES Mellow Madness A&M SP 4526	6.98		7.98		7.98	57	57	8	DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95	92	96	11	GARY WRIGHT The Dream Weaver Warner Bros. BS 2858	6.98		7.97		7.97
23	27	18	WAR Why Can't We Be Friends? United Artists UA-LA441-G	6.98		7.98		7.98	58	60	50	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98	93	83	14	MONTY PYTHON'S FLYING CIRCUS Pye 12116	6.98		7.98		7.98
24	24	14	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98	59	26	13	TAVARES In The City Capitol ST 11396	6.98		7.98		7.98	104	3	FREDDY FENDER Are You Ready For Freddy ABC/Dot D0SD 2044	6.98		7.95		7.95	
25	25	15	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98	60	48	10	RENAISSANCE Scheherazade And Other Stories Sire SASD 7510 (ABC)	6.98		7.95		7.95	95	95	16	GINO VANNELLI Storm At Sunup A&M SP 4533	6.98		7.98		7.98
26	17	13	GLEN CAMPBELL Rhinstone Cowboy Capitol SW 11430	6.98		7.98		7.98	61	61	5	THE CHARLIE DANIELS BAND Nightrider Kama Sutra KSBS 2607 (Buddah)	6.98		7.95		7.95	96	97	35	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95
27	99	2	ART GARFUNKEL Breakaway Columbia PC 33700	6.98		7.98		7.98	72	5	THE RITCHIE FAMILY Brazil 20th Century T-498	6.98		7.98		7.98	109	4	TOWER OF POWER In The Slot Warner Bros. BS 2880	6.98		7.97		7.97		
28	28	14	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98	63	32	14	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)	6.98		7.98		7.98	98	98	23	JAMES TAYLOR Gorilla Warner Bros. BS 2866	6.98	7.98	7.97	8.97	7.97
29	29	14	FLEETWOOD MAC Warner Bros. BS 2225	6.98		7.97		7.97	64	30	9	RITCHIE BLACKMORE'S RAINBOW Polydor PD 6049	6.98		7.98		7.98	99	86	15	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98
30	31	8	AL GREEN IS LOVE Hi HSL 32092 (London)	6.98		7.98		7.98	65	67	36	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98	100	92	77	EAGLES On The Border Asylum 7E-1004	6.98	7.99	7.97	8.97	7.97
31	33	5	DAN FOGELBERG Captured Angel Epic PE 33459 (CBS)	6.98		7.98		7.98	66	40	21	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 3405	5.98		6.98		6.98	101	56	9	PEOPLES CHOICE Boogie Down The USA Tsop KZ 33154 (Epic/Columbia)	6.98		7.98		7.98
32	38	8	SILVER CONVENTION Save Me Midland International BKL1-1129 (RCA)	6.98		7.95		7.95	67	74	14	B.T. EXPRESS Non-Stop Roadshow RS 41001 (Scepter)	6.98		7.98		7.98	102	115	18	WAYLON JENNINGS Dreaming My Dreams RCA APL1-1062	6.98		7.95		7.95
33	34	12	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97	68	70	31	AMERICA Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97	103	107	4	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98		7.98		7.98
34	71	4	KISS Alive! Casablanca NBLP 7020	6.98		7.98		7.98	69	69	28	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98	104	91	34	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98
35	35	44	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98	80	114	114	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98	105	108	27	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)

RORY GALLAGHER

When those around him went on to become rock and roll Superheroes, the consciousness, heart, and guitar of the legendary Rory Gallagher stayed with the blues. The soft spoken lad from County Cork has produced his first album in two years.

The saga of Rory Gallagher continues, on his new album

Against the Grain.

Now available on **Chrysalis** Records and Tapes.

Rory Gallagher's current U.S. Tour booked by **ATI**

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	106	7	AEROSMITH Get Your Wings Columbia PC 32847	6.98		7.98	7.98	7.98
107	NEW ENTRY		BARBRA STREISAND Lazy Afternoon Columbia PC 33815	6.98		7.98		7.98
108	132	6	RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98		
109	88	19	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98		7.98		7.98
110	126	3	RONNIE LISTON SMITH & THE COSMIC ECHOES Visions Of A New World Flying Dutchman BD11-1196 (RCA)	6.98		7.95		7.95
111	87	11	THE ALBUM OF THE SOUNDTRACK OF THE TRAILER OF THE FILM OF MONTY PYTHON AND THE HOLY GRAIL/EXECUTIVE VERSION Arista AL 4050	6.98		7.98		7.98
112	122	33	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97
113	NEW ENTRY		FRANK ZAPPA/CAPTAIN BEFFHEART & MOTHERS Bongo Fury DiscReet DS 2234 (Warner Bros.)	6.98		7.97		7.97
114	94	29	SMOKEY ROBINSON A Quiet Storm Tamla TG-337 S1 (Motown)	6.98		7.98		7.98
115	111	17	EDDIE KENDRICKS The Hit Man Tamla TG-338 S1 (Motown)	6.98		7.98		7.98
116	116	57	EAGLES Desperado Asylum SD 5068	6.98	7.98	7.97	8.97	7.97
117	117	29	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D0SD 2020	6.98		7.95		7.95
118	128	4	GLORIA GAYNOR Experience MGM M3G-4997	6.98		7.97		7.97
119	120	4	GRAEME EDGE BAND featuring Adrian Gurvitz Kick Off Your Muddy Boots Threshold THS 15 (London)	6.98		7.95		7.95
120	159	4	TIM WEISBERG Listen To The City A&M SP 4545	6.98		7.98		7.98
121	NEW ENTRY		THE SENSATIONAL ALEX HARVEY BAND Live Atlantic SD 18148	6.98		7.97		7.97
122	119	7	AEROSMITH Columbia PS 32005	5.98		6.98		6.98
123	123	8	MANFRED MANN'S EARTH BAND Nightingales & Bombers Warner Bros. BS 2877	6.98		7.98		7.98
124	130	5	JERRY JEFF WALKER Ridin' High MCA 2156	6.98		7.98		7.98
125	103	11	BUDDY MILES More Miles Per Gallon Casablanca NBLP 7019	6.98		7.98		7.98
126	129	37	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98
127	142	4	BRIAN AUGER'S OBLIVION EXPRESS Reinforcements RCA APL1-1210	6.98		7.98		7.98
128	NEW ENTRY		TONY ORLANDO & DAWN Skybird Arista AL 4059	6.98		7.98		7.98
129	44	7	LABELLE Phoenix Epic PE 33579	6.98	7.98	7.98	7.98	7.98
130	134	4	LEO SAYER Another Year Warner Bros. BS 2885	6.98		7.97		7.97
131	138	8	SHAWN PHILLIPS Do You Wonder A&M SP 4539	6.98		7.98		7.98
132	136	71	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95
133	113	9	ATLANTA RHYTHM SECTION Dog Days Polydor PD 6041	6.98		7.98		7.98
134	135	16	GOOD VIBRATIONS—BEST OF THE BEACH BOYS Reprise/Brother MS 2223 (Warner Bros.)	6.98		7.97		7.97
135	112	25	DOOBIE BROTHERS Stampede Warner Bros. BS 2835	6.98	7.98	7.97	8.97	7.97
136	137	7	ASLEEP AT THE WHEEL Texas Gold Capitol ST11411	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
137	139	27	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98
138	141	10	KOOL & THE GANG Spirit Of The Boogie De-Lite 2016 (PIP)	6.98		7.98		7.98
139	124	49	THE EAGLES Asylum SD 5054	6.98	7.98	7.97	8.97	7.97
140	155	2	FLYING BURRITO BROTHERS Flying Again Columbia PC 33817	6.98		7.98		7.98
141	121	7	CANNONBALL ADDERLEY Phenix Fantasy F 79004	9.98		9.98		
142	125	10	FAITH HOPE AND CHARITY RCA APL1-1100	6.98		7.95		7.95
143	145	12	LEON HEYWOOD Come And Get Yourself Some 20th Century T-475	6.98		7.98		
144	127	16	FUNKADELIC Let's Take It To The Stage 20th Century/Westbound W 215	6.98		7.98		7.98
145	101	21	POINTER SISTERS Steppin' ABC/Blue Thumb BTSD 6021	6.98		7.95		7.95
146	146	5	LOGGINS & MESSINA On Stage Columbia PG 32848	7.98		8.98		8.98
147	147	25	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98		
148	144	15	MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK "JAWS" MCA 2087	6.98		7.98		7.98
149	149	16	POCO Head Over Heels ABC ABCO 890	6.98		7.95		7.95
150	150	4	NORMAN CONNORS Saturday Night Special Buddah BDS 5643	6.98		7.95		7.95
151	163	4	BOB MARLEY & THE WAILERS Burnin' Island ILPS 9256	6.98		7.98		7.98
152	164	4	STRAWBS Nomadness A&M SP 4544	6.98		7.98		7.98
153	153	5	THE CROWN HEIGHTS AFFAIR Dreaming A Dream De-Lite DEP 2017 (P.I.P.)	6.98		7.95		7.95
154	158	8	BEST OF THE STATLER BROTHERS Mercury SRM 1-1037 (Phonogram)	6.98		7.95		7.95
155	133	6	EDDIE HARRIS Bad Luck Is All I Have Atlantic SD 1675	6.98		7.97		7.97
156	166	3	RUSH Caress Of Steel Mercury SRM-1-1046 (Phonogram)	6.98		7.98		7.98
157	157	19	AVERAGE WHITE BAND Cut The Cake Atlantic SD 18140	6.98		7.97		7.97
158	161	13	ROGER DALTRY Ride A Rock Horse MCA 2147	6.98		7.98		7.98
159	171	3	THE EDGAR WINTER GROUP WITH RICK DERRINGER Blue Sky 33798 (Epic/Columbia)	6.98		7.98		7.98
160	140	27	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98
161	154	15	MILLIE JACKSON Still Caught Up Spring SPR 6708 (Polydor)	6.98		7.98		7.98
162	160	10	JOE COCKER Jamaica Say You Will A&M SP 4529	6.98		7.98		7.98
163	131	5	THE SUNSHINE BAND The Sound Of Sunshine TK 604	5.98				
164	174	3	AMAZING RHYTHM ACES Stacked Deck ABC ABCD 913	6.98		7.95		7.95
165	110	9	DEODATO First Cuckoo MCA 491	6.98		7.98		7.98
166	178	3	JEFFERSON STARSHIP Dragon Fly GrunT BFL1-0999 (RCA)	6.98	7.98	7.95	7.98	7.95
167	167	29	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97
168	172	4	COMMANDER CODY & HIS LOST PLANET AIRMEN Tales From The Ozone Warner Bros. BS 2883	6.98		7.97		7.97

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
169	173	33	COMMODORES Caught In The Act Motown MG 820 S1	6.98		7.98		7.98
170	170	32	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98	9.98	11.98		11.98
171	176	29	CHARLIE RICH Every Time You Touch Me (I Get High) Epic PE 33455 (Columbia)	6.98	7.98	7.98	7.98	7.98
172	152	6	FOCUS Mother Focus Atco SD 36-117	6.98		7.97		7.97
173	151	6	GLEN CAMPBELL'S GREATEST HITS Capitol AL 4049	6.98		7.98		7.98
174	168	4	BLACK SABBATH Paranoid Warner Bros. WS 1887	6.98		7.97		7.97
175	185	2	LEO KOTKIE Chewing Pine Capitol ST 11446	6.98		7.98		7.98
176	180	10	HEAD EAST Flat As A Pancake A&M SP 4537	6.98		7.98		7.98
177	177	3	BLACK OAK ARKANSAS X Rated MCA 2155	6.98		7.98		7.98
178	162	10	JANIS IAN Stars Columbia KC 32857	5.98		6.98		6.98
179	189	2	BABE RUTH Stealin' Home Capitol ST 11451	6.98		7.98		
180	190	2	MIRACLES City Of Angels Tamla TG-339 S1 (Motown)	6.98		7.98		7.98
181	181	3	BOB SEGER Beautiful Loser Capitol ST 11378	6.98		7.98		7.98
182	192	3	TAJ MAHAL Music Keeps Me Together Columbia PC 33801	6.98		7.98		7.98
183	NEW ENTRY		STANLEY CLARKE Journey To Love Nemperor NE 433 (Atlantic)	6.98		7.97		7.97
184	NEW ENTRY		COUNTRY JOE MCDONALD Paradise With An Ocean View Fantasy F 9495	6.98		7.98		7.98
185	NEW ENTRY		LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield Curton CU 5005 (Warner Bros.)	6.98		7.97		7.97
186	186	68	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98
187	NEW ENTRY		JIM CROCE The Faces I've Been Lifesong LS 900	9.98		10.98		10.98
188	198	2	THE TUBES A&M SP 4534	6.98		7.98		7.98
189	NEW ENTRY		MOTT Drive On Columbia PC 33705	6.98		7.98		7.98
190	NEW ENTRY		DONNA SUMMER Love To Love You Baby Oasis OCLP 401 (Casablanca)	6.98		7.98		7.98
191	199	2	CHOCOLATE MILK Action Speaks Louder Than Words RCA APL1-1186	6.98		7.95		7.95
192	195	12	A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98	7.98	7.98	8.98	7.98
193	NEW ENTRY		PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98
194	NEW ENTRY		STANLEY TURRENTINE Have You Ever Seen The Rain Fantasy F 9493	6.98		7.98		7.98
195	NEW ENTRY		ALLMAN BROTHERS BAND Eat A Peach Capricorn CP 0102 (Warner Bros.)	9.98	12.98	10.97	13.97	10.97
196	NEW ENTRY		TOOTS & MAYTALS Funky Kingston Island ILPS 9330	6.98		7.98		7.98
197	NEW ENTRY		JIMMY CLIFF Follow My Mind Reprise MS 2218 (Warner Bros.)	6.98		7.97		7.97
198	193	239	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98		7.98
199	184	23	MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia)	6.98		7.98		7.98
200	194	13	UFO Force It Chrysalis CHR 1074 (Warner Bros.)	6.98		7.97		7.97

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith.....69, 106, 122	David Bowie.....83	Dan Fogelberg.....31	Carole King.....198	Orleans.....33	Monty Python & Holy Grail.....111
Allman Brothers Band.....13, 195	Glen Campbell.....26, 173	John Fogerty.....78	Kiss.....34	Outlaws.....81	Tommy.....170
Amazing Rhythm Aces.....164	Captain & Tennille.....66	Foghat.....89	Gladys Knight & Pips.....84	Peoples Choice.....101	Spinners.....11
Ambrosia.....79	Charry Chapin.....54	Freddy Fender.....94, 117	Kool & The Gang.....138	Esther Phillips/Beck.....63	Bruce Springsteen.....6, 74, 99
America.....68	Chocolate Milk.....191	Flying Burrito.....140	Leo Kottke.....175	Shawn Phillips.....131	Staple Singers.....154
Asleep At The Wheel.....136	Eric Clapton.....49	Focus.....172	Labelle.....129	Silver Convention.....32, 27	Cat Stevens.....42
Atlanta Rhythm Section.....133	Stanley Clarke.....183	Frank Foster.....193	Ronnie Laws.....108	Simon & Garfunkel.....15, 103	Rod Stewart.....9
Average White Band.....157	Jimmy Cliff.....147	Funkadelic.....144	Ramsey Lewis.....51	Silver Convention.....32, 27	Donna Summer.....107
Brian Auger.....127	Climax Blues Band.....72	Gloria Gaynor.....118	Richard Pryor.....145	Simon & Garfunkel.....15, 103	Barbra Streisand.....190
Bee Gees.....76	Joe Cocker.....162	Graham Central Station.....73	Ritchie Blackmore's Rainbow.....64	Simon & Garfunkel.....15, 103	Donna Summer.....107
Black Oak Arkansas.....177	Natalie Cole.....40	Grand Funk Railroad.....50	Ritche Family.....62	Simon & Garfunkel.....15, 103	Donna Summer.....107
Black Sabbath.....90	Judy Collins.....75	Grateful Dead.....12	Roxy Music.....105	Simon & Garfunkel.....15, 103	Donna Summer.....107
Blue Magic.....53	John Denver.....2, 85, 96, 132	Al Green.....30	Shawn Phillips.....131	Simon & Garfunkel.....15, 103	Donna Summer.....107
Black Sabbath.....174	Deodato.....165	Daryl Hall & John Oates.....57	Shawn Phillips.....131	Simon & Garfunkel.....15, 103	Donna Summer.....107
	Doobie Brothers.....135	Herbie Hancock.....43	Shawn Phillips.....131	Simon & Garfunkel.....15, 103	Donna Summer.....107

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Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 11/1/75

Top Add Ons-National

- ELTON JOHN—Rock Of The Westies (MCA)
- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
- STANLEY CLARKE—Journey To Love (Nemperor)
- LITTLE FEAT—The Last Record Album (Warner Brothers)

Top Requests/Airplay-National

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- WHO—By Numbers (MCA)
- PINK FLOYD—Wish You Were Here (Columbia)
- DAN FOGELBERG—Captured Angel (Epic)

National Breakouts

- ELTON JOHN—Rock Of The Westies (MCA)
- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- TOM WAITS—Night Hawks At The Diner (Asylum)

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

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

- TOP ADD ONS:**
- ELTON JOHN—Rock Of The Westies (MCA)
 - QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
 - NEW RIDERS OF THE PURPLE SAGE—Oh, What A Mighty Time (Columbia)
 - OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)

- TOP REQUEST/AIRPLAY**
- PINK FLOYD—Wish You Were Here (Columbia)
 - LINDA RONSTADT—Prisoner In Disguise (Asylum)
 - WHO—By Numbers (MCA)
 - PAUL SIMON—Still Crazy After All These Years (Columbia)

- BREAKOUTS:**
- ELTON JOHN—Rock Of The Westies (MCA)
 - QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
 - NEW RIDERS OF THE PURPLE SAGE—Oh, What A Mighty Time (Columbia)
 - OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)

KZEL-FM—Eugene

- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
- IRON BUTTERFLY—Sun & Steel (MCA)
- NEW RIDERS OF THE PURPLE SAGE—Oh, What A Mighty Time (Columbia)
- THE IMAGE—Inside The Triangle (Manticore)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- TOM JANS—The Eyes Of An Only Child (Columbia)
- LEON REDBONE—On The Track (Warner Brothers)
- WHO—By Numbers (MCA)

KBPI-FM—Denver

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ELTON JOHN—Rock Of The Westies (MCA)
- OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)
- URSZULA DUDZIAK—Urszula (Arista)
- PINK FLOYD—Wish You Were Here (Columbia)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

Southwest Region

- TOP ADD ONS:**
- ELTON JOHN—Rock Of The Westies (MCA)
 - QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
 - KISS—Alive (Casablanca)
 - BLACK SHEEP—Encouraging Words (Capitol)

- TOP REQUEST/AIRPLAY:**
- WHO—By Numbers (MCA)
 - PINK FLOYD—Wish You Were Here (Columbia)
 - JEFFERSON STARSHIP—Red Octopus (Grunt)
 - KISS—Alive (Casablanca)

- BREAKOUTS:**
- ELTON JOHN—Rock Of The Westies (MCA)
 - KISS—Alive (Casablanca)
 - QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
 - BACK STREET CRAWLER—The Band Plays On (Atco)

KSHE-FM—St. Louis

- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
- BACK STREET CRAWLER—The Band Plays On (Atco)
- ELTON JOHN—Rock Of The Westies (MCA)
- BLACK SHEEP—Encouraging Words (Capitol)
- PINK FLOYD—Wish You Were Here (Columbia)
- DAVID ESSEX—All The Fun Of The Fair (Columbia)
- WHO—By Numbers (MCA)
- KISS—Alive (Casablanca)

KLOL-FM—Houston

- SLY STONE—High On You (Epic)
- BILL WITHERS—Makin' Music (Columbia)
- GIL SCOTT-HERON & BRIAN JACKSON—From South Africa To South Carolina (Arista)
- SPLINTER—Harder To Live (Dark Horse)
- PINK FLOYD—Wish You Were Here (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- JEFFERSON STARSHIP—Red Octopus (Grunt)
- WHO—By Numbers (MCA)

KY102-FM—Kansas City

- KISS—Alive (Casablanca)
- ELTON JOHN—Rock Of The Westies (MCA)
- OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)
- MAMA'S PRIDE—(Atco)
- MANFRED MANN'S EARTH BAND—Nightengales & Bombers (Warner Brothers)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- DAN FOGELBERG—Captured Angel (Epic)
- WHO—By Numbers (MCA)

WRNO-FM—New Orleans

- ELTON JOHN—Rock Of The Westies (MCA)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ART GARFUNKEL—Breakaway (Columbia)
- DAVE MASON—Split Coconut (Columbia)
- JEFFERSON STARSHIP—Red Octopus (Grunt)
- ROD STEWART—Atlantic Crossing (Warner Brothers)
- GINO VANNELLI—Storm At Sunup (A&M)
- OHIO PLAYERS—Honey (Mercury)

Midwest Region

- TOP ADD ONS:**
- ELTON JOHN—Rock Of The Westies (MCA)
 - QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
 - ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
 - SLY STONE—High On You (Epic)

- TOP REQUEST/AIRPLAY:**
- PAUL SIMON—Still Crazy After All These Years (Columbia)
 - ELTON JOHN—Rock Of The Westies (MCA)
 - PINK FLOYD—Wish You Were Here (Columbia)
 - DAN FOGELBERG—Captured Angel (Epic)

- BREAKOUTS:**
- ELTON JOHN—Rock Of The Westies (MCA)
 - QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
 - ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
 - SPIRIT—Son Of Spirit (Mercury)

WWW-FM—Detroit

- BLACK SHEEP—Encouraging Words (Capitol)
- JIM CROCE—The Faces I've Been (Lifesong)
- ELTON JOHN—Rock Of The Westies (MCA)
- SPIRIT—Son Of Spirit (Mercury)
- ELTON JOHN—Rock Of The Westies (MCA)
- JEFFERSON STARSHIP—Red Octopus (Grunt)
- KISS—Alive (Casablanca)
- PINK FLOYD—Wish You Were Here (Columbia)

WMMS-FM—Cleveland

- ELTON JOHN—Rock Of The Westies (MCA)
- SLY STONE—High On You (Epic)
- ROBERT PALMER—Pressure Drop (Island)
- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
- ELTON JOHN—Rock Of The Westies (MCA)
- WHO—By Numbers (MCA)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- DUNE & THE DRIVERS—Cruisin' (ABC)

WNAP-FM—Indianapolis

- DAVE MASON—Split Coconut (Columbia)
- HARRY CHAPIN—Portrait Gallery (Elektra)
- ELTON JOHN—Rock Of The Westies (MCA)
- JOE COCKER—Jamaica Say You Will (A&M)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ERIC QUINCY TATE—(GRC)
- FOGHAT—Fool For The City (Bearsville)
- DAN FOGELBERG—Captured Angel (Epic)

WBN-FM—Cincinnati

- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- HERBIE HANCOCK—Man-Child (Columbia)
- FRANKIE MILLER BAND—The Rock (Chrysalis)
- ELTON JOHN—Rock Of The Westies (MCA)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- PINK FLOYD—Wish You Were Here (Columbia)
- DAN FOGELBERG—Captured Angel (Epic)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

WYDD-FM—Pittsburgh

- NEW RIDERS OF THE PURPLE SAGE—Oh, What A Mighty Time (Columbia)
- ELTON JOHN—Rock Of The Westies (MCA)
- OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)
- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
- AMBROSIA—(20th Century Records)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- FLEETWOOD MAC—(Reprise)

Southeast Region

- TOP ADD ONS:**
- ELTON JOHN—Rock Of The Westies (MCA)
 - STANLEY CLARKE—Journey To Love (Nemperor)
 - PAUL SIMON—Still Crazy After All These Years (Columbia)
 - BONNIE RAITT—Home Plate (Warner Brothers)

- TOP REQUEST/AIRPLAY:**
- PINK FLOYD—Wish You Were Here (Columbia)
 - WHO—By Numbers (MCA)
 - DAN FOGELBERG—Captured Angel (Epic)
 - PAUL SIMON—Still Crazy After All These Years (Columbia)

- BREAKOUTS:**
- ELTON JOHN—Rock Of The Westies (MCA)
 - STANLEY CLARKE—Journey To Love (Nemperor)
 - PAUL SIMON—Still Crazy After All These Years (Columbia)
 - BONNIE RAITT—Home Plate (Warner Brothers)

WSHE-FM—Ft. Lauderdale

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- GEORGE CARLIN—An Evening With Londe Featuring Bill SIZO (Atlantic)
- ELTON JOHN—Rock Of The Westies (MCA)
- DAVE MASON—Split Coconut (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)
- FOGHAT—Fool For The City (Bearsville)
- DAN FOGELBERG—Captured Angel (Epic)

WHFS-FM—Washington

- Tom Waits—Night Hawks At The Diner (Asylum)
- ROBERT PALMER—Pressure Drop (Island)
- STANLEY CLARKE—Journey To Love (Nemperor)
- GLADYS KNIGHT & THE PIPS—Second Anniversary (Buddah)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- BONNIE RAITT—Home Plate (Warner Brothers)
- JOHN FOGERTY—(Asylum)
- WHO—By Numbers (MCA)

WRAS-FM—Atlanta

- STANLEY CLARKE—Journey To Love (Nemperor)
- TONY WILLIAMS—Believe It (Columbia)
- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
- ELTON JOHN—Rock Of The Westies (MCA)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- WHO—By Numbers (MCA)
- ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
- PINK FLOYD—Wish You Were Here (Columbia)

WAIV-FM—Jacksonville

- BAKER GURVITZ ARMY—Elysian Encounter (Atco)
- ELTON JOHN—Rock Of The Westies (MCA)
- SKYHOOKS—Living In The 70's (Mushroom Import)
- BONNIE RAITT—Home Plate (Warner Brothers)
- WHO—By Numbers (MCA)
- HUB—(Capitol)
- DAN FOGELBERG—Captured Angel (Epic)
- PINK FLOYD—Wish You Were Here (Columbia)

Northeast Region

- TOP ADD ONS:**
- ELTON JOHN—Rock Of The Westies (MCA)
 - TOM WAITS—Night Hawks At The Diner (Asylum)
 - LITTLE FEAT—The Last Record Album (Warner Brothers)
 - STANLEY CLARKE—Journey To Love (Nemperor)

- TOP REQUEST/AIRPLAY:**
- WHO—By Numbers (MCA)
 - PAUL SIMON—Still Crazy After All These Years (Columbia)
 - ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
 - QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)

- BREAKOUTS:**
- ELTON JOHN—Rock Of The Westies (MCA)
 - QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
 - LITTLE FEAT—The Last Record Album (Warner Brothers)
 - TOM WAITS—Night Hawks At The Diner (Asylum)

WNEW-FM—New York

- TOD RUNGREN—Another Live (Warner Brothers)
- ELTON JOHN—Rock Of The Westies (MCA)
- BACK STREET CRAWLER—The Band Plays On (Atco)
- GIL SCOTT-HERON & BRIAN JACKSON—From South Africa To South Carolina (Arista)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ART GARFUNKEL—Breakaway (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

WBAB-FM—Babylon

- ELTON JOHN—Rock Of The Westies (MCA)
- TOD RUNGREN—Another Live (Bearsville)
- THE EDDIE BOY BAND—(MCA)
- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
- COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- RUPERT HOLMES—(Epic)
- DARYL HALL & JOHN OATES—(RCA)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

WGRQ-FM—Buffalo

- KISS—Alive (Casablanca)
- ART GARFUNKEL—Breakaway (Columbia)
- ELTON JOHN—Rock Of The Westies (MCA)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- FLEETWOOD MAC—(Reprise)
- WHO—By Numbers (MCA)
- JOHN DENVER—Windsong (RCA)

- WMMR-FM—PHILADELPHIA**
- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
 - STANLEY CLARKE—Journey To Love (Nemperor)
 - ELTON JOHN—Rock Of The Westies (MCA)
 - TOM WAITS—Night Hawks At The Diner (Asylum)
 - ELTON JOHN—Rock Of The Westies (MCA)
 - QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
 - BARRY MANILOW—Tryin' To Get The Feelings (Arista)
 - WHO—By Numbers (MCA)

- WAAF-FM—Worcester**
- ROBERT PALMER—Pressure Drop (Island)
 - LES McCANN—Hustle To Survive (Atlantic)
 - LITTLE FEAT—The Last Record Album (Warner Brothers)
 - OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)
 - BONNIE RAITT—Home Plate (Warner Brothers)
 - WHO—By Numbers (MCA)
 - ELTON JOHN—Rock Of The Westies (MCA)
 - QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)

- WPLR-FM—New Haven**
- DAVID RUFFIN—Who I Am (Motown)
 - LITTLE FEAT—The Last Record Album (Warner Brothers)
 - STREETWALKERS—(Mercury)
 - TOM WAITS—Night Hawks At The Diner (Asylum)
 - FOGHAT—Fool For The City (Bearsville)
 - WHO—By Numbers (MCA)
 - PAUL SIMON—Still Crazy After All These Years (Columbia)
 - ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

- WBRU-FM—Providence**
- TOM WAITS—Night Hawks At The Diner (Asylum)
 - GIL SCOTT-HERON & BRIAN JACKSON—From South Africa To South Carolina (Arista)
 - STANLEY CLARKE—Journey To Love (Nemperor)
 - LITTLE FEAT—The Last Record Album (Warner Brothers)
 - AZTEC TWO STEP—Second Step (Victor)
 - LITTLE FEAT—The Last Record Album (Warner Brothers)
 - WHO—By Numbers (MCA)
 - PAUL SIMON—Still Crazy After All These Years (Columbia)

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