1,050 DELEGATES ATTEND
Jazz Forte At NEC N.Y.-N.J. Regional

By JIM FISHEL

LIBERTY, N.J. — A record number of more than 1,050 delegates attending the NEC New York-New Jersey regional meet here were exposed to a strong push by bookers selling jazz attractions.

The two-day conference (Oct. 26-27) at Ganninger's presented all exhibits in the largest regional meeting ever held by the organization. Attendance officially registered represented attendance at recent national NEC conventions held elsewhere.

Dispersion among the organization's associate members was especially dominating force at this convention, with several professional agencies claiming they'd never return to this location without some changes.

"As far as attendance, we were surprised and pleased, but we still..." (continued on page 29)

WB/Reprise Jazz-Black Push In 1976

LOS ANGELES: Warner Reprise will initiate a major push in the jazz and black contemporary music market in the first three to six months of 1976.

Of the eight acts recently signed by Bob Krasnow, WB's executive in charge, seven are in these two categories.

One, the Staple Singers, has already been released on a Custom LP with a single from the soundtrack, "Let's Do It Again." The other acts, which Krasnow emphasizes were all signed because they have established reputations and proven sales ability, include Rahsaan Roland Kirk, David "Fathead" Newman (both formerly with the Crusaders) and Milan Wilson.

(Continued on page 28)

Sansui's Imports: Q5 LPs

By STEPHEN TRAUMAN

NEW YORK: Sansui Electronics is taking another step to broaden the availability of quad software here by introducing the Q5 LP records.

The four-and'a-half-inch records quality disc, available until now only in Japan, can be played on Sansui's Q5 home stereo, a European and South America.

(Continued on page 29)

Regan Prescribes Distrib Directions At NARM Parley

By ANNE DUNSTON

CHICAGO: Vertical distribution is a super distributor operations are the direction independent distributors have to go in order to survive, said Rowena Regan, 20th Century's president, in his keynote speech to 35 independent labels and 50 indie distributors at the first annual Independent Distributors Conference here Oct. 26-28.

Regan noted that the pure independent distributor is "a natural in the world of red ink," with some of them

(Continued on page 10)

FCC Eying New Fania-Paid Programs

By RUDY GARCIA

NEW YORK: Fania Records will program and sponsor its own salsa rock shows in five major U.S. markets for a total of 75 hours a week. The FCC, which is currently looking into a similar type of block programming arrangement Fania has with a station here, is expected to give close scrutiny to the new deal.

The deal was worked out between Jerry Masucci, Fania president, and Richard Eaton of United Broadcasting Co., a Maryland-based firm which has stations in New York (WWBN-AM); Los Angeles (KFLA-AM); Washington, D.C. (WJAN-AM); El Paso (KFWG-AM) and (Continued on page 23)

'Disco Party' For Garden

By JIM MELANSON

NEW YORK: The World's Biggest Disco Dance Party," featuring such acts as Gloria Gaynor, the Trammps, among others, comes to the main arena at Madison Square Garden Nov. 28.

The event, the first of its kind in the metropolitan area, is being produced by Richard Nader and Madison Square Garden Productions.

Bottom Line-Projection TV Tie

NEW YORK: The Bottom Line is looking up with a new tie-in projection TV tie. In order to provide the first entertainment network via video-cassette and large-screen projection, TV, tapping its acts for distribution to clubs, lounges and other commercial outlets, a month-month subscription service.

Pilot program of Papa John Creach and Roger McGuinn, taped during their recent appearance here, was to be presented for representatives of labels, talent agencies and other industry people Tuesday (4), utilizing the Advent VideoRoom 7 foot-high screen projection system and Sony V-matic projection equipment. Major key to a successful launch of the program is the claim by Projection TV partners Greg Leopold (Continued on page 31)

SOURCES close to Van Dyke Parks' new album Clang of the Yankee Pope (CBS/ST) in the Rieber Bros. catalog (Continued on page 12)

John Denver's Gala Sale Season.

Two new hit albums, "Windsong" and "Rocky Mountain Christmas" available individually or together in a festive gift package.

John Denver
"Windsong"/"Rocky Mountain Christmas" Winter Special Gift Pack Available October 17th

The International Music-Radio-Tape Weekly
November 8, 1975 • $1.50

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Listen to Julie Tippetts' album debut. In the late '60s she was known as Julie Driscoll, half of one of the progressive airwaves most listened to musical duos, Brian Auger and The Trinity. Now back in the '70s, Julie's new album reinforces her place as one of the most compelling performers in contemporary music.

Then there's Magma. An eight-piece group that originated in France. Their overall approach is orchestral, but the result is a hybrid music which comes as close to being totally original as anything you've heard in years.

The Utopia label. A welcome addition to The RCA Family. A welcome addition to true progressive programmers everywhere.
INVIOLES ASCAP, BMI CBS-TV To Appeal Recent Court Rule

By IS HOROWITZ

NEW YORK—CBS-TV is appealing a ruling by the court to overturn the recent U.S. district court decision here clearing ASCAP and BMI of antitrust charges and denying to the network a court-imposed per-use performance formula (Billboard, Oct. 4).

A notice to appeal the decision rendered by Judge Morris Lasker was filed here by CBS Oct. 23. Supporting briefs will be furnished at a later date.

The CBS action thus delays resuming of the controversy that has sat in the courts since early 1970. The rights groups have been receiving performance fees from the network according to an interim blanket rate totaling about $6 million annually, with ASCAP getting the bulk at $4.3 million.

Continuation of the court action would put at risk the rights organizations to seek retroactive adjustments in fees received during previous years.

The Lasker decision said CBS-TV had not exhausted alternatives to blanket licensing available to it under consent decrees. Antitrust and non-negotiable charges count by count.

The operation, which will also be engaged in completing one-stop and mail-order services, also includes a环节 where Kamson’s offices will be located.

(Continued on page 12)

Gov. Gets Michigan Bill

DETROIT—The Michigan antitipary bill is now up to Gov. William Milliken. The legislation is a new state law passed by the Senate Oct. 29 by a vote of 28-4. It outlawes the duplicitation selling of and licensing recording sound without the approval of the copyright owner. The House passed the bill a few months ago, and the Senate judiciary committee approved it Oct. 20. Billboard

Manufacturer offender faces imprisonment of up to one year and/or a fine of $5,000 maximum.

Reggae Sells Briskly In L.A. At Special Store

LOS ANGELES—Reggae is alive and well in Los Angeles, at least according to Yvonne and Balfour Barton, owners of Barton’s Record & Gift Shop here which specializes in reggae, calypso, West Indian music, and American soul music.

Balfour Barton points out that there are some 30,000 blacks and 20,000 other West Indians living in the Los Angeles area, and says this group makes the shop one of the largest in the world for reggae. He estimates there are 2,000 and 3,000 singles he stocks.

All product is purchased directly from labels in Jamaica, with LPs selling at $5.50 and singles at $1.50. The biggest sellers are the vinyl product, which have received strongest exposure here, including Bob Marley & the Wailers, Toots & the Maytals, Jimmy Cliff (especially his new material), the Heptones and Byron Lee.

Other big sellers include Ernest Smith and Ken Boothe.

Barton adds that more and more Americans are visiting his shop, thanks to advertising in rock papers here as well as the growing exposure of reggae in general. He also distributes brochures at West Indian dances and the St. Croix Festival, as well as advertising on KDAY-AM, the top local soul station.

Other sales come from customers who have visited Jamaica, and find that the music and can’t find it anywhere else. The Calypso label is, on a Trinidad-based reggae and is a more up tempo music. However, most reggae has the same basic forms. The Baratons are Jamaican who moved here three years ago.

Tony Bennett & Partner Seek Quality In New Label

By BOB KIRCH

LOS ANGELES—Tony Bennett and Bill Hassett, owner of the Statler Hotel in Buffalo, formed Improv Records with the intent to “create a line of good product, which will be considered a distinguished jazz line.

On LP, Bennett’s “Life Is Beautiful,” has already released and plans calls for more product “soon.” The record was taken “as part of the other more and more the next few years.”

“At the same time, I was beginning to be interested in music in the business itself. In any case, Tony and I came up with the idea of beginning a label, a good, quality-oriented jazz music. We’ve set 23 distributors in this country as RCA to work with us in Canada, and we are now pursuing an international deal.”

Hassett continues that “we have been in the business for 20 years, is our general manager operating out of New York and Buffalo own. I also have several people from my own company handling accounting and using our computer system.

“We are preparing to hire independent promotion executives as well. The main point is, this will be run like a business. It’s not a game to us, and I like to use Tony’s line that we are going to try for a Tiffany appeal in music, in the sense of signifying the highest quality artists and bringing them to the public.

Bennett adds that he would like to create the kind of product “Credo Tapes” and “Atlantic” have been created over the years. We are not so much interested in huge units as we are in presenting good music to the public. I’m talking about artists like Mabel Mercer, Marion

(Continued on page 13)
**General News**

**October Best Month In the History of U.A.**

**By JOHN SIPPLE**

LOS ANGELES—A mix of good news and new releases and a support catalog by its recently acquired new work of independent distributors is credited by Alwin Bartleson, Records president, with making October the biggest grosser in the label's history. And he feels the surge will continue through into 1976.

An important catalytic role in setting the high, which broke a pre-

**Fidelatone Suit Demands $411,152**

LOS ANGELES—Fidelatone Manufacturing Co. Gardens, full-line distributor for the United Sound Records, Burbank, and Glen Glancy seeking $411,152 allegedly due for work and services.

**Quarterly Arista Gain Up 700%**

NEW YORK—Arista Records' first quarter of the fiscal year (January 1975 through March 31) shows gains of more than 700 percent over the same period the previous year, according to Elliott Gold- man, executive vice president of the label.

The former Bell label was re-

**Music Mountain Showcase Tees Nat'l Talent Contest**

LOS ANGELES—Music Mountain Showcase is a new nationwide talent contest for musical performers and songwriters being launched here by Larry Phillips, former mer-

**NARAS Screens Scripts For Coming Grammy Kudos**

LOS ANGELES—Screening meetings for the 18th annual Grammys take place at Recording Academy headquarters here Friday and Saturday (7-8). Participating will be more than 30 nationally known NARAS members from chapters throughout the country, plus respected volunteers from record companies, radio and the press.

The screening meetings offer eligibility of each of the thousands of entries from record labels and personal submissions, with those picked by the jury for the upcoming 1976 Grammy Awards.

**By STEVE LAPPIN**

**Country, gospel and religious mu-

**CHUCK DUNAWAY ENTHUSIA**

**Dallas' KAFM Is Bigger Than Texas These Days**

**By CLAUDE HALL**

**LOS ANGELES—**KAFM is a Dallas radio station that's "bigger than Texas, bigger than anything else going on in the country today," says program director Chuck Dunaway. "This station is the Dallas station, the new format for radio, the once-a-lifetime chance to really create something special." KAFM, under general manager John Butler, went to a new format under the urging of Geoff Dunbar, operations manager. The format has been called many things, including "vague," but the better terms range from "hippi
diwany" to "country under-

**Executive Turntable**

Martin Cane named president and chief operating officer of Famous Mu-

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“Next Time.” Dan Fogelberg’s new single from the new album, "Captured Angel.” On Full Moon/Epic Records.


*Also available on tape*
Forceful moves, however, are coming. After two years of indecision, the Mathias amendment was in the bill after earlier attempts to work out a performance-rate agreement between licensor and public broadcasters had stalled. Several months ago, agreement seemed near to hand that called for an initial blanket license of $300,000 a year, with stipends to $500,000 a year. The pact was videotaped among ASCAP, BMI, SESAC, and the Harry Fox Agency. The deal was shelved after Ed Kramer, BMI president, tagged it as inadequate.

At last week’s conference, music publishers showed particular concern over the prospect of a register of works in need of a use-notice provision or permissions for policing. “How can we find out what is licensed and what isn’t licensed?” said one copyright expert. “The broadcaster needs to know the performance.” It’s impractical to monitor.

Sen. Charles Mathias has expressed the hope that his amendment will spur music licensees and copyists to find organized itself on its own, Billboard (Oct. 18). He indicated that he would modify the legislation if such negotiations are fruitful.

THE INTERNATIONAL MUSIC-RECORD TAPE, HEILMAN

Bills Controlling "Streaming" in Wisconsin Court

By RADCLIFFE JOE

NEW YORK—Music rights groups reiterated their opposition to a compulsory license for public broadcasters, with rates to be set by a royalty, at a meeting on Wednesday (29) called by Tower Brennan, counsel to the Senate judiciary committee.

Although the meeting was to be limited to a probe into the “workability” of the Mathias amendment, as marked up in the copyright revision bill, S.22, rights guardians against the basis concept of an imposed rate.

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"A performance which must rank as one of the very best I have been privileged to witness."
—Niall Cluley, Sounds 10-11-75

"Not since the winter of 1966, when the late Jimi Hendrix arrived in Britain, has an American made quite such an explosively entertaining debut as that of Todd Rundgren when he played his first London concert at the Odeon, Hammersmith."
—Daily Telegraph 10-10-75

"Why Todd Rundgren is not as big as say, Alice Cooper, is one of those mysteries because he has an equal amount of presence and an absurd amount of musical ability."
—David Hancock, Disc & Record Mirror 10-10-75

"During his two and a half hour show Todd Rundgren scales peaks of both the sublime and the ridiculous with the kind of endearing goofiness that makes you want to rush up and give him a great big reassuring hug."
—Pete Erskine, New Musical Express 10-18-75

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9 Minneapolis, Minn.
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13 Fayetteville, Ark.
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18 San Antonio, Texas
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**Financial**

**INCOME, EARNINGS UP**

**Warner Group Hits New Highs**

NEW YORK—Thanks to the best quarter in the history of the WCI Record Group, parent Warner Communications Inc. posted record net income and earnings per share in the third quarter of 1975, chairman Steven J. Ross reported. Consolidated revenues for the music group, including Warner Bros./Reprise, Elektra/Asylum/ Nonesuch and Atlantic/Atco, WEA Distributing, WEA International and W1 Music, were up 4.5 percent to $82.2 million, from $78.6 million for July-September 1974. Profits the same period were up even more, an 11 percent gain to nearly $14.6 million.

September itself was the best single month for the WEA labels, with domestic sales over $31 million, directly attributable to a number of strong new releases. Included were new LPs by the Eagles, America, Average White Band, Linda Ronstadt, Band Company, the Spinners, Al Green, Brothers, Rod Stewart, Jethro Tull, Black Sabbath, Eric Clapton, the Bee Gees and Fleetwood Mac, among others.

Also contributing to the strong third quarter were major promotional campaigns for new artists including Manhattan Transfer, Emmylou Harris, David Geddes ("Run Jody Run") and Orioles ("Dance With Me.").

This third quarter showing brought nine months revenues for the WCI music group to $221.4 million, about 5 percent ahead of last year. Net income climbed to $34.5 million, about 1 percent under the July-September 1974 result.

For parent Warner Communications, net income for the third quarter was $12.5 million compared with $12.8 million for the 1974 period, despite a decline in revenues to $165.8 million from last year's $177.6 million. Fully diluted earnings per share rose 3.3 cents versus 61 cents a year ago.

For the first nine months, revenue was $451.4 million against $454.1 million in 1974. Net income of $40.1 million compares to $41.4 million for January-September figures last year. Fully diluted earnings per share rose to $2.24 from $2.04.

Despite Losses, GRT To Remain In Disk Business

LOS ANGELES—Despite substantial losses in its record division, GRT Corp., Sunnyvale, Calif., intends to stay in the record business but on a conservative basis.

Expenditures considered normal in the music business—gambits—are parties, upfront money to artists, trips and promotional being pruned in favor of "fiscal reality." GRT suffered substantial losses in fiscal 1975 and in the first quarter of fiscal 1976 in its record operation. In contrast, sales and operating profit generated by GRT Music Tapes, which normally account for more than 65 percent of the company’s business, exceeded projections.

For the first quarter, ended June 30, 1975, GRT reported a $21.6 million loss, or 6 cents a share, partially attributable to expenses and write-offs resulting from the restructuring of the record division.

The loss compared with earnings of $452,000, or 12 cents a share, in the same period a year ago. Net sales also declined in the current fiscal quarter due to a decline in phonograph record sales.

"It is the company’s intention to place the division on a break-even or moderately profitable operating basis by the end of fiscal 1976," Alan J. Bayley, president, said.

GRT sold Chess Records to All Platinum Records for $500,000 in mid-1975 in an effort to curb plugging-sales and earnings. The sale, which GRT received $350,000 in cash and a two-year promise note of $60,000, covers inventory, masters, rights and contracts of Chess and affiliated labels, Cadet and Checker.

GRT continues to duplicate and market prerecorded tape of Chess/Checker Cadet and Checker and Chess tapes and records in Canada.

The cash flow from the Chess transaction converts a cash drain into $50,000. The company states.

However, with the sale, GRT has written off $1,228,000 of unamortized costs of the original Chess acquisition in excess of book value, which will result in a net charge to earnings of approximately $1,050,000 in the second fiscal quarter ending Sept. 30, 1975. This write-off resulted from an invalid tax position made at a substantially earlier time.

In keeping with the record division phase-down, the company transferred its record headquarters in New York and closed recording studios in Chicago. It maintains offices in Nashville and Los Angeles.

GRT's strength continues to be in prerecorded tapes. The firm has exclusive licenses with 34 different record companies covering roughly 150 duplicate and market tape to 70 different labels.

But the music market has been adversly affected by the recession which has dominated the business climate for the past year. Bayley says. However, there have been recent indications that the economy (Continued on page 33)

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**Market Quotations**

As of closing, Thursday, October 30, 1975

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**Continued from page 1**
down as much as 50 percent in their markets. The executive sees such principals as full price for top-line product when first issued as a major improvement in retail principals. "Discounting top-line product is one reason product gets gone out of distribution and is contrary to accepted practice in other businesses," he said.

Noting the interdependence of the manufacturer and distributor, he called for more co-ops of promotion materials and expenses and an improved point of sales and time buys from the manufacturer. "If the independent distributor gets into trouble, the manufacturer is also in trouble," he claimed.

He called for an end to dropping and the formation of an alliance among distributors to respect each other's territories.

Closed session meetings among manufacturers brought up the following problems, reported by Herb Goldfarb, general manager, London Records: freight and other costs, promotion, display material, lack of communication, image, extended dating, re-evaluation of price structure and competition in one's own market place.

Distributors' concerns, expressed in closed session, centered on costs of freight, deepjays and national advertising, competition with majors, direct selling and additional charges from manufacturers like 30-day payment on 45's, reported Joe Simon, Progress Records Distributors.

Market penetration was a major concern of manufacturers in the following general session between both groups, with manufacturers promising more active participation in return for delivery, promotion and penetration especially in secondary markets.

A trend to develop to 12 to 15 key distribution points that would offer better control and pricing, lessen manufacturer costs and provide additional volume to help support distributors, suggested by Jim Schwartz, Schwartz Brothers, Inc., was countered by other distributors who feel that knowledge of a local market served by the independents actually gives an advantage over the majors, who are centered in seven or eight cities.

The answer to the transshipment problem proposed was to cut advertising for transshippers.

Suggestions for improving image included breaking records and working with artists and artist management companies.

Distributor advisory committees of both manufacturers and distributors met following the general session to evaluate and make recommendations based on prior meetings.

Florida Studios Flourish

**Continued from page 3**
which features our quality equipment--slightly lower than New York studies and a trifle higher than those in Los Angeles."

Emerman continues to order and buy new equipment. He is currently updating studio B, converting 24-track with a new MCI superconsole, new monitor and Dolby systems as well as putting in automation in studios B and C. "This MCI superconsole we're installing is the first of its kind in the United States. I'm sure it will become the standard in the industry. The one we're getting was shown at the Audio Engineering Society Convention at the Waldorf-Astoria," Emerman beams.

Criteria continues to attract new producers to its doors: Paul Rothchild from Aria producing Odetta, Robin McBride working with the Ohio Players, Bruce Bonnick did his recent Rayers LP there. And continues to attract its regulars: Tom Dowd, Arti Mardin, Brad Shapiro, Bill Smyczynski, Ron and Howard Alpert (Fat Albert Productions).

With six recording engineers, three assistant engineers, three maintenance people, two interns, plus three office personnel, Emerman is thankful that his business is booming. "I keep my fingers crossed," he grins, "that business will continue as it has been going because it's going very well."

Sales & Promo Staffers Form Motown 'Teams'

LOS ANGELES-Motown Records' recent fourth quarter sales and promotion meetings here resulted in a reorganization of the label's staffs into four "teams."

Regionally structured, the new "teams" consist of Stan Lenerwicz heading the West Coast operation, William Beanish the East Coast, Timothy Kehr the Midwest and Dave Muñiel and Wayne Fogle the South.

Incentive programs will be judged on various points systems, including how many records are receiving airplay in a given area and how often.

The meetings were organized by Motown executive vice president Barney Ales, Paul L. Johnson, vice president of promotion, and Mike Luska, vice president of sales.

Ales discussed current crossover success and plans for future crossovers with artists and vice president Smokey Robinson offered a look at the Motown philosophy.

Other sessions included: a preview of new releases and a discussion on the state of rackjobbing.

GRC Sale Not To Affect 2 Companies

ATLANTA-The management of Southland Record Distributing and the Sound Pit Recording Studio here have issued statements saying that the pending sale of the GRC record label will have no affect on their operations.

David Kaye, president of Southland, says it will be "business as usual" even though GRC is up for sale and considering relocating away from this city.

Mylon Bogden and Les Duncan, co-managers of the Sound Pit, say their operation will be unaffected by the sale, even though the studio is a division of GRC.

"Our operation is entirely independent of GRC Records," Bogden says. "The Sound Pit will continue to function and grow in Atlanta."

One Way

We will not be undersold
ONE WAY RECORDS will meet or beat the every day shelf price of any one stop in the U.S.
The Rhinestone Cowboy's New Single Is

"COUNTRY BOY"

(4155)

GLEN CAMPBELL

from his best-selling album,
Rhinestone Cowboy

(ST 11430)

www.americanradiohistory.com
Bottom Line-Projectionvision Network Device

- Continued from page 1

and Steve Rutt for an encoding system on the videotape that makes it unplayable on any but a modified Advert Unit that is only decryptable by another videoplayer.

“We don't have a business without the process, since you have to eliminate the chances of a rip-off,” Leopold emphasizes. “It's vital that everyone involved know they're playing with fire.” Patents are pending on the system, developed by Rutt.

Bottom Line partners Stan Snadowsky and Allen Pepper are equally enthusiastic, as is each of them a chance to capitalize on the club's reputation with the industry. Not only will they be handling all negotiations for the talent tapings, but also hope to cooperate on other types of entertainment for the video network, Snadowsky enthuses.

“We'd like to see the relationship continue and grow,” Leopold says. They both agree that the concept can really help an artist get exposure in a "living experience" situation involving a very concentrated audience.

Both groups expect it to be a quality operation from start to finish. Projectionvision has an approximate $10,000 investment in each taping, augmenting the club's own custom sound system. If they decide to add dikes and special mixing.

An arrangement with Rectilinear Research may allow the system to be used by John Chester and Bruce DeForest with JBL speakers and SAE drivers.

Snadowsky, a lawyer, is handling all negotiations with unions, labels and agencies, and maintain all royalties and taxes will be covered. Performing rights fees will likely be covered by the location's own sound system. Royalties by artist and photographer for the videotape use handled by the Harry Fox Agency.

As a result, these players get the bonus of union scale for the videotaping, averaging $500 or more, but also a percentage based on such variable factors as its popularity, promotional value and number of locations at which they perform. With a minimum 30 locations deemed necessary to launch the program, Leopold expects to have them locked up by February. Initially, they would pay a flat fee of about $250 for one week use of each program, with a three-month trial subscription fee of $3,000. Future fee schedule will depend on how fast the network builds, with a sliding scale for larger-to-smaller locations just one possibility, Leopold notes.

All equipment can be either purchased or leased, he says, and Projectionvision is using the marketing and management expertise of Novo Communications in this area.

On a typical three-year deal, cost would be under $25,000 for a package that would include a carry purchase price in brackets): Advent VideoBeam with service and installation ($4,600); Sony Videoplayer ($1,000) or recorder ($1,600); Rectilinear speakers ($400 each) and Phase Linear amp ($600). The video system can be hooked into any existing sound setup, but Leopold emphasizes that they will accept only a quality system or else strongly suggest the better package.

“We're adding a new source of revenue to the industry where everyone will benefit,” he and Snadowsky conclude, "and Rutt is perfectly positioned to ensure that it will take a solid sales job to get their program across to the acts, their labels and agencies.

Bennett Seeking Quality

- Continued from page 3

McPartland, Ruby Braff and people of that caliber.

I have just done an LP for Fantasy with Bill Evans and he will be doing one with us under a reciprocal arrangement. I'm hoping to line up some agreements with some of the artists mentioned above.

Bennett continues, "we will not compromise. We would like to be able to do work with Herb Alpert and Jerry Moss did with A&M, create good product and have it make money for us in the end. However, we will not sacrifice quality for the sake of a silver lining. We will hold to our original premise."

Bennett will be promoting his LP (with music by Terri Zito, material written by Fred Astaire and musicians such as Zito, Chuck Hughes and John Guff/lida) as well as "Life Is Beautiful" single on TV shows such as Johnny Carson, Dinah Shore and Merv Griffin in the near future.

Bennett bows his label at a time when record companies have been closing their doors to established middle-of-the-road performers. Bennett had been a mainstay at Columbia for more than 15 years when he and the company severed their relationship.

Sadly, no other label scooped him up immediately. So Improv provides him with a platform to express himself in the recording industry.

Herman At Miami

MIAMI—"An Evening With Jerry Herman," featuring Herman's Broadway hits, will be held Nov. 6 in Maurice Gusman Hall on the Univ. of Miami campus.

With Lisa Kirk, Joe Massell and Carol Dorian, the show now moves into a national tour.

TOM FOGERTY FORMS LABEL IN BERKELEY

BERKELEY—Tom Fogerty, former rhythm guitarist of Creedence Clearwater Revival, has formed his own label, Ginseng Records. It will be mainly a vehicle for Fogerty's new band, Ruby. First release is a single, "Judy Lee" (a Fogerty song), backed by the Jimmy Reed classic, "Baby What You Want Me To Do?"

Distribution in Northern California, the area only Fogerty has arranged coverage for thus far, is by Pacific Records and Tapes of Oakland. Five thousand records were pressed at RCA in Los Angeles, where mastering was also done. Disk was recorded at Wally Heidler's in San Francisco.

The record is getting some local play, although, says Fogerty, "I think I'm getting more play on the side than 'Judy Lee,' which is all right with me."

I realize I need a major for distribution, but I'm the singer-guitarist, "but making the legal and business arrangements puts me through so many changes I'd rather just go out and play. The plan is just to play as much as we can and then maybe make an LP by the end of the year." Fogerty's last recorded product was three solo LPs for Fantasy. Ruby, the new band, is composed of Randy Oda, lead quitar; Bobby Cochran, drums and lead vocals; and Anthony Davis, bass. A number of Bay Area live dates have been scheduled over the next month.

Bennett To Open

- Continued from page 3
daily, including holidays, from 8 a.m. to midnight.

A special feature incorporated by Karol will be the introduction of a sophisticated quad sound system which will carry music in the store throughout the day. Music will contain relevant product determined from charts and record sales in the store, Karol says.

Karol says the inventory will represent an expansion of the categories such as product, esoteric and specialty labels, and especially international items.

Karol chose the 42nd St. site because of its convenience to major transit systems stretching to Queens, Brooklyn and the Bronx.

The opening of the store will be supported by announcements on radio and by ads in the local papers, magazines and through direct mailings.

Karol plans to open at least two more stores in 1976. The latest facility now gives the chain six stores, all in the metropolitan area.

Tom Fogerty Forms Label In Berkeley

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Bob Giotti has formed the Special Markets Music Corp., in Bridport, N.Y., to handle the direct mail and other aftermarket merchandising of catalog product. **

Harold Komisar opened the Earlport retail record outlet in Fairfield, Conn., with current product, oldies, tapes and jazz on hand.

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CMA NIGHT LOOKED LIKE BMI NIGHT.

When the Country Music Association went on TV it was a great night for BMI. Here's to the BMI people—winners, finalists and artists who made the CMA show a stunning success.

Bill Anderson  Dolly Parton
Lynn Anderson  Ben Peters
Asleep At The Wheel  The Po' Boys
Chet Atkins  The Pointer Sisters
Sherry Bryce  Charley Pride
Larry Butler  Jerry Reed
Glen Campbell  The Earl Scruggs Revue
Roy Clark  Johnny Rodriguez
Jessi Colter  Jeannie Seely
Billy Crash Craddock  Hank Snow
Mac Davis  The Statler Brothers
Donna Fargo  Gary Stewart
Freddy Fender  B. J. Thomas
Mickey Gilley  Mel Tillis
Johnny Gimble  Merle Travis
Bobby Goldsboro  Buck Trent
Jack Greene  Tanya Tucker
Freddie Hart  The Twitty Birds
Waylon Jennings  Conway Twitty
George Jones  Porter Wagoner
Vivian Keith  Kitty Wells
Pee Wee King  Mac Wiseman
Loretta Lynn  Tammy Wynette
Chips Moman  And Minnie Pearl, who’s been in our hearts since 1940.
Willie Nelson
The Osborne Brothers
Womack takes a giant step.

When he was with the Womack Brothers, Sam Cooke saw him and signed him immediately.

When he wrote and recorded "It's All Over Now," the Rolling Stones covered it and had their first American hit.

In 1974 he had one of the year's biggest records with a song he wrote, "Lookin' For A Love." Over the years he's written for and played with everyone from Ray Charles to Rod Stewart to Janis Joplin.

Now, in collaboration with producer David Rubinson, he has delivered an album that demands everyone's attention. From every angle—the songs, the performances, the production—this is the perfect Bobby Womack album.

“Safety Zone” UALA 544-G
Bobby Womack at his best.
On United Artists Records & Tapes

Personal Management: Leber/Krebs Inc.
Acclaimed the newest force in rock music after an incredible “live” performance at their Sold Out concert appearance in Los Angeles, Europe’s top-selling band has broken through with their Top 10 single, 

Ballroom Blitz,

from their hit album,

Desolation Boulevard,

which includes their newest single,

Fox On The Run.

Soon On National Tour
North Central Region

**TOP ADDS ON:***
- CTAY-WFST- The Way I Like It (Atlanta)
- STAPLE SINGERS- Let's Do It Again (Curtom)
- ALICE COOPER- Welcome To My Nightmare (Atlantic)

**PRIME MOVERS:***
- C.J. & THE SUNSHINE BAND- That's The Way I Like It (Tokyo)
- SUNSHINE BAND- I Want To Make A Woman Out Of You (MCA)

**BREAKOUTS:***
- K.C. & THE SUNSHINE BAND- That's The Way I Like It (Tokyo)
- SUNSHINE BAND- I Want To Make A Woman Out Of You (MCA)

Mid-Atlantic Region

**TOP ADDONS:***
- 50:50 VOTE- I Want To Make A Woman Out Of You (MCA)
- STAPLE SINGERS- Let's Do It Again (Curtom)

**PRIME MOVERS:***
- BAY CITY ROLLERS- Saturday Night (CBS)
- ELTON JOHN & THE BAND- Big Tree (Capitol)

**BREAKOUTS:***
- K.C. & THE SUNSHINE BAND- That's The Way I Like It (Tokyo)
- SUNSHINE BAND- I Want To Make A Woman Out Of You (MCA)

Southeast Region

**TOP ADDONS:***
- 50:50 VOTE- I Want To Make A Woman Out Of You (MCA)
- STAPLE SINGERS- Let's Do It Again (Curtom)

**PRIME MOVERS:***
- BAY CITY ROLLERS- Saturday Night (CBS)
- ELTON JOHN & THE BAND- Big Tree (Capitol)

**BREAKOUTS:***
- K.C. & THE SUNSHINE BAND- That's The Way I Like It (Tokyo)
- SUNSHINE BAND- I Want To Make A Woman Out Of You (MCA)

West Coast

**TOP ADDONS:***
- DRAKE- You're Back In Love Again (Capitol)

**PRIME MOVERS:***
- CAN'T HELP MYSELF- The Man I Love (ABC)
- FRANKIE VALLI- I Want To Make A Woman Out Of You (MCA)

**BREAKOUTS:***
- DRAKE- You're Back In Love Again (Capitol)
- CAN'T HELP MYSELF- The Man I Love (ABC)

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First "MANDY"... Then "IT'S A MIRACLE"... "COULD IT BE MAGIC"...
And Now Manilow's Dazzling New Album!

Barry Manilow breaks through with still another brilliant chapter in his success story! "TRYIN' TO GET THE FEELING" is his finest album yet!

ON ARISTA RECORDS
A Subsidiary of Columbia Pictures Industries, Inc.
THE NEW RELEASE FROM ATLANTIC/ATCO

A Funky Thide of Sings
BILL COBHAM
Atlantic SD 18149
Produced by Billy Cobham and Mark Meyerson
for Atlantic Cobly Productions, Inc.

The Jimmy Castor Bunch featuring the Everything Man
Atlantic SD 18150
Produced by Castor-Pruitt Productions

The First Seven Days
JAN HAMMER
Nemperor NE 132
Produced by Jan Hammer

Hustle To Survive
LES MCCANN
Atlantic SD 1879
Produced by Bert DeCoteaux, Tony Silvester
& Les McCann
Executive Producer: Nesuhi Ertegun

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Dallas’ KAFM Moves Up

But Nobody Has Yet Defined Its Odd Format Exactly

- Continued from page 4

the success so far of KAFM is not a single effort; it’s the effort of every- one associated with the station, everyone contributing thoughts and ideas of the ideas are practical and positive: they’re put into the formula.

KOKE in Austin, Tex., was the first progressive country operation—a well-known fact. Dunaway feels that KOKE, however, “blew it. And we don’t intend to let our opportunity fail. It means too much to the people who make the music and to our own people. It’s one of Jerry Jeff Walker’s songs, he says. ’I’ve got a feeling; something that I can’t explain.” Well, neither can I explain what’s happening at KAFM, but my 22 years in radio tells me it is happen-

'\textit{Muppet Show} Will Go On TV in 1976

NEW YORK - “The Muppet Show” is a new half-hour weekly night comedy-music variety series to be launched in September 1976 by Independent Television Corp. and Henson Associates. The show, according to Abe Mandell, president of ITC, will feature a major entertainer each week. It will be shown on the five CBS-owned TV stations in New York, Los Angeles, Chicago, Philadelphia, and St. Louis and syndicated elsewhere.

Lundy Reaching Nati Audience As Host Of ‘Hitbound’ Series

LOS ANGELES. Except for one or two radio stations along the way—and wrapping a Porsche around an oak tree near Crockett, Tex.—an attempt to avoid a deer-life and radio have treated Steve Lundy rather well. “I’ve never neglected becoming an air personality.” Of course, you might also call the progressive radio and made the blend compatible.”

To augment this, the staff was...

(Continued on page 24)

Lunky Today is the host of “Hitbound—From Billboard,” the weekly syndicated radio show that combines hit tunes with new records only by the same artist, as picked by the Billboard Review Dept. The show is produced by Dave Prince and Jim Hampton at Program Service Shop in Los Angeles for Audio/Visual Productions. For Lundy this is his second time around to work with Hampton and Prince. Like most disk jockeys working their way up the ladder of a station after station and market upon market, always pushing up and flying out to a bigger city and a better station. Lundy once worked in Detroit at WXYZ, and Prince was afternoon drive personality at the station. Hampton either replaced Lundy when Lundy left the MOR station or came there right before Lundy moved on.

Lundy started in radio in Tyler. Tex., in 1961 when Bill Young programmed the station. One of the jockeys at the station across the street was Jimmy Rabbit. Lundy talked Young into hiring Rabbit and then added his own part to Texas radio history as Rabbit moved up to Dallas and then Los Angeles and Young later moved to KLIT in Houston to become one of the Top 40 program directors in the nation. Among others working in Tyler in those days were Art Roberts, Randy Robbins and Michael Spears, who now programs KFRC in San Francisco.

Radio was a happening thing at the time; Gordon...

(Continued on page 23)

Buddy Ray’s a Trucker’s Buddy

NEW YORK—Buddy Ray, late night deejay at WWVA, 50,000-watt in Wheeling, W. Va., believes in “telling like it is,” especially to the thousands of truckers tuning in his “Country Roads” program each night of the week.

On the country music he’s spinning or his raps into an open mike, “it’s got to be honest for me to do it,” says Ray, trying to describe the formula that’s made him a favorite with rig drivers throughout the Northeast.

With a directional beam and elevators, audio of this show runs from 12 a.m. to 5 a.m. Ray’s show carries into some 18 states, six Canadian provinces and occasional Bermuda.

“We don’t have a format here,” says Ray. “It’s a speedometer.” And the Screen-Gems-owned outlet can pick up an extra head of steam during Ray’s airing hours. While the station has a 40-odd playlist during the day, Ray’s show has one of some 140 singles.

“When single product being re-

-lease is slow,” continues Ray, “I’ll use album cuts.”

Ray also keeps the pace going by doing live remotes from truckstops on the average of six a month. He uses a conference telephone setup with engineer Bill Hughes back at the station.

While Ray prides himself on his rapport with truckers and often has them among their views during the show he says they drive right up to...

(Continued on page 47)

Radio-TV Programming

www.americanradiohistory.com
Lundy Reaching Audience

Lundy did the noon show and the station also had such air personalities as Rock & Roll Knight, Alex "James Bond" Bennett, Chuck Dunaway, Todd Wallace, Rick Shaw, and Will "Baby" Love.

Six months after joining KLIF, Lundy was doing 105 in his 1959 Porsche C model, swerving to avoid a deer crossing the highway, and run into a tree. "The deer was in 1967. I had a lot of fun in that little car, but it had a bad habit about hitting trees."

Ten months later, he was back in action on KLIF, where he was to remain for four more years during some of the greatest audience-suc-
cesses years—of Top 40 stations, "not maintained about 45 percent of the audience all the time. In those days, I was doing my piggy bit—note a beard, mustache, and a leather pi-
rate costume and had my pictures taken on a Chinese junk."

Of course, a lot of air personalities also had gimmicks in those days. Gary Stevens in New York City hosting the "Woody Booger. Artie Ginsberg in Boston had his train whistles. Prom-
ably only the personality of that era who has consistently maintained his image is Wolfman Jack. Lundy eventually left the police gimmick behind, leaving KLIF, too, in 1970 to join WLS in Chicago, a Top 40 station then programmed by Mike McCormick.

In 1971, he joined Paul Drew, then programming KMIL in San Francisco. "When Sebastian Stone came to KFRC as program director, I left to join the world's #1 radio station—KROQ in Los Angeles. But I wanted to be in Los Angeles—that had to be the thrill of my career."

His career also includes working at WNBC in New York and that was where he won an award in MOR radio for Best Air Personality of the Year at the International Radio Programming Forum. He also did a stint with the "Super Rock" network disk jockey programming that was also syndicated.

"Radio has treated me well because the people in radio, at least the ones who are successful, have talent. Bill Young is probably one of the best program directors anywhere because he understands the show business of radio. So he runs his station top to bottom. Radio is another right there...a very intelligent man. It’s good to work with people you can rely on."

Today, besides hosting "Hitbound," Lundy is involved in commerce and has just finished and took last week in a voice in a new Charles Bronson movie. It seems one of the villains in the movie had a low voice, they called in Lundy to dub his voice into the soundtrack. And Lundy is also doing pickup Ford spots nationwide. "The voiceover work is going great. And I’m also doing the morning show on "Rock Unlimited," the 24-hour programming service for automated Top 40 stations that is packaged by Programme Shoppe."

"Hitbound" is his current favorite project. "I feel it’s one of the best syndicated shows on the air. We’re backing up all the new records that we play with established hits...for extra audience impact I think we’ve got 40 percent of the hits of the 160-plus markets we’re in. I can tell because of all the requests that the show makes. Paul Drew is very custom."

Lundy writes "Hitbound" on a Thursday with Prince and Hampton. The show is recorded on Friday in a four- or five-hour block and goes nationwide. After getting back the results of listener votes, a special feature of the show is that listeners vote on new records and the winning disk gets played again the following week. That part of the show is recorded and the entire show is put into the mail on tape on Monday.

In Los Angeles, the show is aired at 9 p.m. on KHS.

"I try to stay away from humor in the show. But one of the things I love is the relationship with the listeners...and the music. I think the show is the best I’ve ever worked with."

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Radio TV Programming

Dallas' KAFM Moves

PHILADELPHIA—WCAU-FM, one of the nation's pioneer stations in the oldies format, is "adjusting" its format away from "irritant" oldies, according to James M. Keating, general manager.

"I won't say we pioneered the Solid Gold format, but we certainly were one of the early participants in it...that's over five years ago. But we've recognized that young adults habits and tastes have changed as well as their music demands. Radio stations must be reflective of this changing society."

He says that Gary McDowell's recent comments from WGST in Atlanta about moving away from some oldies was extremely interesting. "I, too, have recognized this problem. McDowell uses the record 'Carrie Mia' as an example of an irritating record. I have been using 'At The Hop' and 'The Twist' as examples for expressing my point of view which is basically the same thing. 'Irritant' oldies have been overplaying music that has out-lived its shell life."

So, being one of the early inhabitants of the solid gold format, it is only fitting that we be one of those to recognize that it is over and evolve to a more modern music presentation.

"There will always be a place in a market for a station that plays certain hits of the past and blends them correctly with the more contemporary sounds. I guess in that statement is the label or format description of a new set of emerging radio stations—call it modern solid gold or contemporary oldies or perhaps even MOR—call it whatever you want. One thing is for sure, those who live strictly in the past will somehow remain there forever."

WCAU-FM has already begun modernizing its format.

It should be noted that the station is owned by CBS, which operates a successful soft-folk-rock type of station in Los Angeles—KNX-FM. However, KNX-FM only leans on contemporary hits and newer.

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Radio Index

Phoenix Ratings

LOS ANGELES—The key to research is proper interpretation and the "key to proper interpretation is tempering research with common sense," says Todd Wallace, director of marketing for Radio Index, Phoenix, a new programming research firm.

The firm is now active in 12 markets, says Wallace, a well-known program director. Wallace has programmed such stations as KLIF, Dallas, and KRIZ, Phoenix. The firm offers a rating service for radio stations with all research done via WACO-FM, Springfield, Missouri.

Wallace promises a weekly sample size of at least 300 persons 12 years old and older. "Actually, Index is more a research-consulation than a ratings service although weekly three dimensional oversight measurements is definitely a strongpoint of our service. We are dedicated to making certain each client fully understands each report and how to use it to his best advantage."

Three-dimensions refers to preference share, cum and quarter-hour projections. Index vows to deliver each weekly report sooner than 36 hours after the last interview. Wallace claims the service is the first ratings situtation developed by a radio programmer and is "designed to function primarily as a programming aid.

A 32-page book and a 44-page technical appendix is provided. The appendix includes brief synopsis of methodology of radio firm such as Source, Marketend, Tren- dences, Audios, etc. Among the extra pluses are the following: the service will do such things as quarterly trend reports that will assess a market's programming potential and its audience, provide ratings data for talent recognition factors, and other programming information.

Wallace says in regard to Pulse ratings: SABOTAGE—Physical tampering with Pulse raw data or the destruction of Pulse records. The only possibility of sabotage by an unethical broadcaster would be the destruction of Pulse records. The record is a Pulse interviewer. Pulse, like any rating service, is of course subject to random selection of a rating station employee's household. Verification of interviewing infuses a high level of quality control. In essence, the booklet that Radio Index has produced is as quite frankly, a field piece for the

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Progressive Country: KAFM calls itself KFM 92.5% and distributes hundreds of concert calendars like this one which spell out all of the special programming.

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Radio-Record Cover

Progressive Country: KAFM 92.5%

Radio-Record Cover

Progressive Country: KAFM 92.5%
Radio-TV Programming

By CLAUDE HALL

LOS ANGELES—Jim Conners, who'd been with WMCN in Boston prior to it going MOR, is now with WROC in Rochester, N.Y., as program director. Conners had been vice-president and general manager of New England's nationa! public relations agent Don Graham. . . Dan Robinson, L-919-237. 068, is looking for a production job in medium or major market. He was production director of WGTN in Wilson, N.C., a top 100 market. John Verret has left KIIO-FM in San Francisco and been replaced by John Stone.

Don Ross is leaving KORD in Pascoc, Wash.; claims management will be automating a lot of the operation. So, he's looking for a live job and his phone is 509-783-5732.

* * *

Drifting back through some old copies of Billboard, I noted an article on Mark Broadcasting, one of the early radio syndication firms which was operated by Stu Kaplan, now owner of WAYS in Charlotte and other stations, and Bob Whitney. One of the products they had was a syndicated radio show called "The Dick Clark Radio Show," a real catchy title you must admit. That was back in June 1963. It was a daily show on about 30 radio stations. Vox Jox that issue mentioned that Bob Cowart had launched a daily folk-music show on WIMA in Lima, Ohio.

* * *

To bring you back to the present, just got a postcard from Art Holt, your lovely worldwide rambling programming consultant, he's in Monte Carlo . . . The lineup at KRKC in Odessa, Tex., now includes program director and manager Johnny May 6-10 a.m. . . Tim Roberts

Bubbling Under The HOT 100

101—SUNDAY SUNRISE, Ane Murray, Capitol 847
102—WHEN THE BAND WAS SINGIN' "Shakin' All Over," Guess Who, RCA 10410
103—YOU WERE SO WARM, Dwight Twilley Band, Shelter 46456 (ME)
104—LOVE HurTS, Nazareth, A&M 1671
105—WE ALL CAME TOGETHER, Four Tops, ABC 12173
106—WE'RE ON THE RIGHT TRACK, South Shore Commission (Wax 11991 [Singles])
107—LET'S LIVE TOGETHER, Red Apples, Poly
108—DO YOU WONDER, Shawn Phillips, A&M 1750
109—IT MAKES YOU HAPPY (But It Ain't Gonna Last Too Long), Rare Earth, Rare Earth 1958 (Motown)
110—TOMORROW'S CITY, S.S.O., Shady brook 45019

Bubbling Under The Top LPs

201—FREDDIE FENDER, Since I Met You Baby, Dot 8005
202—DANIEL EDDISON, The Fox Of The Fox, Columbia PC 33473
203—JIMMY CLIFF, The Harder They Come, 1/3 0658
204—FREDDY FENDER, Since I Met You Baby, Dot 8005
205—WILLIE HUTCH, Ode To My Lady, Motown ML 3911
206—LITTLE FEAT, The Last Record Album, Warner Bros, BS 2080
207—SPLINTER, Harder To Live, Dark Horse SP 22066 (A&M)
208—TONY WANTS, Nightshades At The Diner, Asylum G2008
209—BILLY SHAR, Rock 'N Roll Moon, Monument PP 56680 (Jer/Col)
210—TOM BARKS & THE DYNAMICS, Drama V, ABC 8508

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A Grand Slam Winner At Dodger Stadium: Elton John

By PETER JONES

LOS ANGELES—Elton John triumphed at Dodger Stadium here Oct. 25. No possible argument or virtue about that fact. It was a standing ovation, 100 percent emotional and dramatic triumph.

For visiting Englishmen, such as, included in an airfilled party of John's relations, family and friends, there was a strange aura of reluctant nationalistic fervor about this triumph.

Poprock is international. It breaks down barriers rather than builds them.

But as John energetized nontop through night on three - and a half hours of high-powered lights, it seemed specially good to have an English accent - even to exaggerate it, as indeed John did sometimes in his spoken announcements.

But while all credit goes to the little Englishman and his remarkably resourceful and tight knit backup band, there has to be praise saved for the atmosphere created by the American fans and indeed by the stadium itself.

The stadium, huge, but not unmanageable. By comparison with, say, a British football ground, much cleaner and more interesting, with ample facilities and a much more helpful staff. A crowd of 55,000, many of whom had been there since dawn anticipating a 1 p.m. kick-off. Behaved impeccably.

In the U.K., big crowds of young people gathered for pop or sport have become somehow synonymous with aggressive and provocative behavior, with frequent outbreaks of violence. But this was a good-natured crowd united in paying homage to a superstar and ready to accept the inevitable hang-ups and delays with good humor.

More high ratings for the crowd, too, in how they listened to what John and his comparatively new band were laying down. They listened first, joined in when asked to do so, grasped enthusiastically at any哙snatches of humor, and produced one-half of a memorable artist-audience relationship.

John, visibly moved by the way things built to his "Pinball Wizard" finale, was in brilliant form throughout, right from the opening "Your Song," when it was just his piano and himself facing that vast sea of eager faces. This bespectacled little showman used to be so introverted as to lead many normally shrewd judges to claim he'd never make it as a performer.

But now he calls the tune in more ways than one. He struts, covets, pounds, sings with agonized intensity or rocks with sheer vitality, and he knows what he's doing every inch, every note, of the way.

Maybe there's less blatant humor about the act now, and less of his updated Liberace flashiness. But there are still flashes of cut-and-dried showmanship, involving piano-vaulting, hat-hurling, piano-steel kicking, plus some wry observations of considerable wit, delivered in an almost apologetic manner.

This was, for most in the British charts, flight contingent, a first look at how the big-stadium U.S. rock concert is handled. And it was handled very well indeed. John's sound was "spot-on," even from the eerie heights of the press box. He'd started his act in bright Californian sunshine and ended it in light-stabbed darkness.

And that bond of his is really together. Caleb Quaye's guitar intensity and flair, percussionist-showman Ray Cooper; Kenny Pansarelli's bass, Davey Johnson's versatility; dynamic drummer Roger Pope—all kicked in memories even though it was John's personal triumph.

It's been five years since John first broke into the U.S. headlines. Now, 12 albums and several sellout tours later, he is established as a monumental talent and so his British supporters that's a nice feeling.

The weather was good, the crowd good, the stadium staff helpful, the atmosphere fantastic. And if it was tough going for opening acts Emmylou Harris and Joe Walsh, battling against an Elton John anticipation feeling, then they should both know they were also appreciated.

By JEAN WILLIAMS

LOS ANGELES—An estimated 60,000 fans of all ages watched Elton John romp onstage at Dodger Stadium Oct. 25.

The man in glasses thrilled the audience who sat, or sprawled in sleeping bags or on blankets on the field for more than six hours.

John appeared via a sliding stage which came into view once its tracks were laid, draped in royal blue, complete with stainless steel piano on which he continuously danced. The crowd on the floor of the stadium stood in unison and paid royal homage to the British star.

The rock artist who seems heavily influenced by Ray Charles, often came across during his concert as a strong, sober version of the blind singer.

John, who is the first rock act to appear in the prestigious stadium since 1966 when the Beatles reigned as kings, seemed to hold a magic wand over the crowd. When he decided it was time for them to clap or cheer, they stood near the stage and the motion swept to the rear.


During the second half of his show, John displayed his patriotic feeling of America by swinging a red, white and blue baseball bat while he wore what appeared to be a sequinned Dollier uniform.

On another note, there was a noticeable lack of uniformed police pacing the stadium as opposed to the Pink Floyd concert held earlier this year at the sports arena. However, the crowd was probably the most orderly audience to be found at any rock concert.

Rock Looming Larger As A Big Las Vegas Strip Draw

By HANFORD SEAL

LAS VEGAS—Rock 'n' roll shows continue in popularity in this predominantly MOR, superstar market as two Dick Clark productions increase showroom attendance on the Strip.

Both "Good Old Rock 'n' Roll" and "Alan: A Tribute To Elvis" have recorded box-office success at the Thunderbird Hotel, a Caesars World property. The 620-seat capacity Thunderbird show lounge has been packed for both reviews.

"The hotel is not committed to a rock policy," states Jim Seagrave, publicity director. "We're pleased with the way the laying of the showroom is operating at present."

The hotel Sahara, with the direction of Del Webb Hotels entertainment vice president Larry Martin and rock promoter Gary Nusser, pioneered the first rock shows at a major Strip hotel in 1973 and continues showcasing of super rock groups.

Both the Las Vegas and Flamingo Hiltons booked Clark shows in Sept. and Dec. of 1974.

According to Clark, hotels make more money by outright leasing of the room, thereby placing the money-making aspect of a venture on liquor sales. For the "Good Old Rock 'n' Roll" show, customers were charged $7.50 and $6.50 for the "Alan" review.

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More Variety In Acts
For N.Y. City Center

BY JIM MELANSON

NEW YORK—A move is underway to revitalize City Center, 3,000-seat hall here, by broadening the house booking policy to include jazz, folk, rock and R&B musical events.

Previously, dance, opera and drama were the sole attractions held in the city-owned facility.

It's generally believed that the move to embrace popular cultural fare was prompted by financial difficulties. There have been several published reports in recent months that the hall was on the verge of permanently closing its doors.

Looking for a stopgap, though, the facility's board of governors voted to turn the hall's direction over to Music Fair Concerts, which also runs Westbury Music Fair and three other East Coast concert venues, and Theatre Now.

The hall's new "open house policy" will be presented to interested parties at the Center Tuesday (4) during a reception from 4 p.m. to 7 p.m., says Lee Gubert, president, Music Fair Concerts.

Gubert says that he's optimistic over the hall's future. A major change already effected, he continues, has been the reworking of union arrangements to accommodate pop acts.

Gubert states that one-nighters will be booked out on a flat fee basis.

The Back Injury Halts
Allman Bros. Tour

MACON—The second part of the three-part Allman Brothers Band Tour '75 has been interrupted because of a back injury suffered by Johnny Lee Johnson, one of the band's two drummers.

Johnson has a 10-year history of back problems, according to Banks Odum, vice president of Phil Walden & Associates. Tickets sold for the cancelled dates will be refunded, and the third part of the Allman Brothers tour will begin as scheduled Nov. 16 in Indianapolis.

PHOENIX—Rock. Arizona style.

It's on a merry-go-round. Actually it's on a revolving stage. 24 feet in diameter.

Celebrity Theater has become in four years the state's premier rock house. The theater plays host to approximately 60 to 65 shows each year.

And that isn't bad when you consider the Celebrity only seats 2,700. Add to that the fact that most rock tours do not like to play in the round and it's easy to understand why promoter Doug Clark keeps hustling.

It's a hustle that the 26-year-old Clark enjoys and it has paid off. He's first major late nighter booking shows in the theater, it was a simple $3.50 a ticket, first come-first served. There were no permanent seats and the facility was used for everything from boxing shows to mini-conventions.

Then new owners took over, remodeled the building adding permanent seats, and booked a season of top attractions.

As with most of the bookings, the new owners failed to make a dent in the pop market, long dominated in Phoenix by New England (Warwick, R.I. Musical Theater) promoter Buster Bonoff.

The shores were sub-leased to Clark for rock shows and Clark was cleaning up at the boxoffice. Within a year Clark was hired to run the hall, in addition to his booking operations. He tried some pop attractions, but after dismal boxoffice returns with Roger Williams and the late Duke Ellington, among others, Clark decided to stick with rock.

"The pop shows just never paid off," Clark says. "The best we ever did was break even."

Clark experienced a similar fate with jazz shows, failing to dent the market, with the likes of Woody Herman, Shirley Basye, Chuck Mangione, Charles Lloyd and Weather Report. Only Herbie Mann has been able to pull a consistent audience under the jazz banner.

With rock, Clark has built a huge following in the Phoenix area for concerts in the round. It is only 80 feet from the last row in the house to the stage. For the last year, patrons have been able to purchase tickets in a smoking section and there are five bars upstairs and the Encore Lounge downstairs to service thirsts.

It has been difficult for other promoters to bring rock shows to Phoenix. The City's Civic Plaza complex boasts a 3,500-seat Assembly Hall and a 4,500-seat Exhibit Hall, both of which have never reached potential as far as rock shows are concerned. The 3,250-seat Symphony Hall is closed to most rock acts. The main reason for Celebrity's dominance seems to be the fact that patrons are comfortable in the building and comfortable with shows in the round. They are close to the action and they can smoke and bring drinks to their seats.

Shrewed booking by Clark has also helped the situation. Heavy metal bands have never gone over big in Phoenix and Clark knows it. He sticks with straight-ahead rock, boogie bands and the country-folk genre that is so popular in the Southwest.

In addition, Celebrity has claimed several artists as its own including John Stewart, Jerry Jeff Walker, David Bromberg and Frank Zappa. It was in Phoenix and at Celebrity Theater that Bruce Springsteen, the current darling of rock, received his first major Western exposure. He played four sellout shows within six months.

We've converted a lot of artists to the round," says Clark of his theater. "Gordon Lightfoot didn't like it at first, nor did Loggins & Messina or the Doobie Brothers." Only Seals and Croft gave Clark a flat turn-down because of the circular stage.

"The bands are always panic-stricken when they see the stage," Clark says. "The problem is that most have never played in the round." (Continued on page 47.)

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Talent in Action

ISLEY BROTHERS
JIMMY CASTOR BUNCH
K.C. AND THE SUNSHINE BAND

Madison Square Garden, New York
New York mayor Abe Beame took time out from his financial troubles to send a representa-
tive to the N.Y. Coliseum's third attempt at an endeavor called "The Righteous Festival: The Fight the Poor" day. The mayor's emissary was greeted by a crowd estimated at 10,000.

K.C. and the Sunshine Band built a crowd not exceed the 10,000 mark, and the stage was set for a second concert on the same day.

Talent in Action

JAMES BROWN
JIMMY CASTOR BUNCH
K.C. AND THE SUNSHINE BAND

Talent in Action

J.Harvey (Continued)

Jazz Push At NEC Parade

The New Jersey-based Black Jazz Workshop Inc. says that jazz is opening up on campus through the trail-blazing of the jazz-rock act that seeks to expand the audience beginning to expand into the "roots."

"Things are being done in a back- ward fashion," says a Black Jazz Workshop inc. "People are buying some of the jazz-rock first and then getting into certain contemporary artists," he says. "It's harder to sell the roots ma-
terial to schools, but it's happening."

Harry Abrahamson of All Ameri-
can Sound, who many students are turning toward jazz acts, be cause they are easier to work with an less expensive.

"Most of the agencies that work with jazz acts are smaller than the big-name acts who handle rock and roll because of this we return calls much quicker and try to give person-
ally to the artist. It's a lot easier to work with."

"All of our artists are older and real professionals. And they don't have 20 requests on the same day, so they can give the schools a positive answer sooner."

Harry Abrahamson also points out that most of his represented artists par-
ticipate in workshops on campus, as well as their concerts in appropriate schools.

"Because minority programming on most campuses is very poor, this is a very educational approach. It's very perform ing plus providing is a very good method of filling entertainment gaps."

Most of these agents selling jazz at the conference agree that it is a good way to interest kids in jazz, but they get these acts across it does rock acts.

"There is definitely an increasing amount of jazz on college campuses, but it takes a little more work to get the potential buyers the backgrounds on the different act-
ists--many of whom are unfamiliar to the average college student," says an agent.

"People are looking places other than to boogie bands for entertain-
ment, and this is the kind of thing that will want a higher level of sophistication in their programming."

(Continued on page 35)

3 At Westchester

WEST CHESTER, Pa.-Three jazz ensembles played an Autumn Jazz Festival at West Chester State College. The festival was sponsored by the West Chester State College Jazz Workshop Inc., under the direction of William F. Ferguson and Woody Herman are noted for their students as jazz-rock acts, according to Bob Kasha of Willard Alexander. He said part of this has to do with the growing sophistication on the part of student entertainment buyers.

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"There is definitely an increasing amount of jazz on college campuses, but it takes a little more work to get the potential buyers the backgrounds on the different act-
ists--many of whom are unfamiliar to the average college student," says an agent.

"People are looking places other than to boogie bands for entertain-
ment, and this is the kind of thing that will want a higher level of sophistication in their programming."

(Continued on page 35)
**Discos**

**Disco Spawning A New Diskery**

ATLANTA—Dance-A-Thon is the name of a new label here which is the outgrowth of one of the first mobile disco operations in the area formed in 1977.

Because of increased competition in the Southern disco area and a desire to market the virtually untapped creative resources in the new field, the label was formed, John Priest is chief of promotions, Charles King head of sales and Alex Jandoulis chief of finances.

The initial single release is by Starfoxx. The group’s records will be packaged with an insert “clue” describing the situation that each particular song evolved from, without giving away the actual names of persons involved or the lyrics.

Independent distribution is being set up for Dance-A-Thon disks and tapes throughout the country. Hellsher Bros. of Texas and Southland Record Distribution of Atlanta have recently agreed to distribute product. Radio stations not being serviced should write Box 13584, Atlanta, Ga. 30324 for service.

**DISCO DANCE—Carol Douglas performs during the Great American Disco Concert at Rockland Community College in upstate New York Oct. 11. Some 7,000 people turned out to listen to their favorite disco acts and to compete for $1,000 in dance contest prizes. Drew Cummings produced the event. He plans on taking the concept to other cities later this year.**

Photo by Ward Lewandowski

**Fresno Club Draws Elderly Jazz Buffs**

LOS ANGELES—The disco doors are opening for the not so young. The Climb’s disco in Fresno, Calif., claims to have a method of attracting persons of all ages.

Tony Ungaro, disk jockey and coordinator of the club, has included in his format nights which are set aside for senior citizens who still care to boogie.

The club which holds 275 persons and is said to be the “in” spot in Fresno, features big band disks spotlighting such jazmen as Woody Herman, Glenn Miller, Charlie Barnet, Benny Goodman plus more contemporary jazz by Miles Davis and others while entertaining its senior dancers.

The club has a staff of professional dancers whose primary duties are to teach the young crowd who jam the club nightly the newest crazes.

Even its formals are hired on their ability to dance. Serving drinks, although important, seems secondary.

In his effort to stay in touch with

(Continued on page 31)

**ONE FREEBIE IN 10**

**First Salsoul LP Rates Major Marketing Program**

NEW YORK—Salsoul Records recently formed disco-orientated label, is launching its LP product debut, “The Sal-sole of Closing...” with an incentive stock-packing program for dealers and distributors, to be tied in with an overall merchandising and promotional campaign.

The incentive, offered on first time orders only, comes out basically to one free on 10 albums. The label has also completed a promotional mailing of advance copies of the disk to some 1,000 discos and club DJs, says Chuck Gregory, vice president and general manager.

Four or five emcee jackets will be included in each box of records shipped, up to 25,000 units, for promotional display purposes. Gregory adds, he says initial orders have al- ready passed the above unit mark.

Radio and print items will also be made available.

The album, which carries a suggested list of $6.98, shipped Oct. 31, Salsoul is a division of Cetronics Corp., Latin music manufacturer and distributor.

**Club Dialog**

By TOM MOUTON

NEW YORK—“I Love Music” by the O’Jays (VP) is now the top disco record in town here and it took all of three weeks from its release date. The LP will be available shortly. Also coming soon is the new Archie Bell and the Drells LP on TSO. It should be a very hot dance product.

Atlantic Records will be reissuing the new Very Special single “That’s Where the Happy People Go.” There will be a long disco version for club play and another one for commercial sales. There’s been a lot of talk about the record ever since the label introduced it at a press party announcing the acts’ signing. An album will be released sometime in January and it will include three other strong disco cuts.

The new Blackwood album will be available soon and it should prove one of their best efforts to date. “Rock Greek Party” and “Happy Must” are the strongest cuts on the disk. Both songs feature the synthesizer and are remebered of their first hit “Walking in Rhythm.” Another strong disco cut on the LP is "The Funky Lady." It will be a strong cut for the R&B market.

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3 CASANOVA BROWN, Do It Yourself, How High The Moon—Gloria Gaynor—MGM
4 CARAVAN/WATTS STRUT—Deedee—MCA
5 EVERY BEAT OF MY HEART—Crows Heights After—De Lee LP
6 SUNNY—Yambo—Montreal
7 UNDECIDED—The Chequers—Stax
8 DO THE LATIN HUSTLE—Edie Brennan & B.B.S. Unlimited—Fame & Co
9 FLY ROBIN FLY—I Like It—Silver Convention—Midland (LP)
10 OVERNIGHT—Joe Dallas Columbus—The Miracles—Tamla
11 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst)
12 DISCO SAX—Hootie Pans—Westbound
13 BABY FACE—With A Prayer Fife & Drum Corps—Wing & Prayer
14 THE ZIP—MTS—Philco
15 LOVE TO LOVE YOU BABY—Donna Summer—Oasis
16 EXPERIENCE—Goo Goo Gaynor—MGM
17 CARAVAN/WATTS STRUT—Deedee—MCA
18 I'M IN HEAVEN—Touch Of Class—Midland
19 VOLARE—Al Martino—Capitol

Discos

Mammoth Party At Madison Sq. Garden

- Continued from page 1

...building a major tour on his own production.

The feeling from both camps is that arena managers around the country will be eager to book such an event to offset dropped attendance figures and dark nights resulting from a softened concert market.

The Garden dates, Nader continues, will feature upwards of six acts and the music will be "mixed." Local disco DJs are being recruited to spin records between acts to keep the dance atmosphere going.

Nader says that he's working directly with the Record Pool, disco DJ organization here, to select records for the breaks and to coordinate a word-of-mouth promotional campaign in local clubs.

Some 200 radio spots (66 seconds each) will also come into play for promotional purposes. They'll go on the air three weeks prior to the event and will be heard on such local stations as WXPN, WABC, WJO and either WBLX or WPLJ.

Nader also says he is currently negotiating with the television network to see the concert for a pre-Christmas special airing. If the networks take the pass, Nader still plans to release the film.

Tickets for the evening are $8.50 for all reserved seats. The arena floor, capability holding some 30,000 persons will be left open for dancing purposes. The Garden's upper decks will also be dark because anyone sitting there wouldn't have ready access to the floor.

The event will feature unique Projection By Laser Imminent

CINCINNATI—An audio-controlled laser light for wall projection is being developed by NuShell Electronics Inc. for marketing to discos in about six months.

The firm designs and manufactures neon and incandescent light dance floors and control consoles, as well as active crossover networks, pre-amps and speaker cabinets with subsonic capabilities.

"In larger clubs, we attempt to reach a 20 to 30 Hz bass range and acoustically equalize the sound level," says Steve Kappel, general manager.

The company, in business since 1967, provides sound and light packages in the $20,000 to $30,000 range for national accounts, including the Uncle Sam and Mad Hatter chains.

trimmings, concludes Nader. He says that several thousand dollars are being budgeted just to decorate the cavernous hall and create a more "intimate" surrounding for the dancers.

Several stages will be constructed on the Garden floor to spotlight dancers, while the acts themselves will perform from either of two main stages, one at each end of the hall. Air-filled balloons, ranging in diameter from 18-feet to 36-feet will be hung throughout the hall and special lighting effects will also be used.

Designing the event is Steve Lyons and lighting choreographer Bob See.

Elderly Flock To Fresno Climax

- Continued from page 2

...the new records, "most of which are not on the radio yet," says Ungaro, he scans the local records shops requesting to hear any new product in stock.

"The Climax purchases its records," explains Ungaro, adding, "the labels are not servicing us with product."

With the assistance of record shops which spin new records for him plus Billboard's disco and soul charts, Ungaro is able to compile his weekly playlist.

The list is also a mixture of tunes most requested by his audience in addition to requests on stations KYNO, KFVY-FM and KFTR in Fresno.

Friday and Saturday are oldies but goodies, however, current music is slipping in for those not totally geared to nostalgia.

Ungaro, who also interacts in the newest discos, is a former deejay at WNEW, New York and KELP, Fresno. The club, which is open seven daysProDoes.

This music, however, is "not your father's disco," says Steve Lyon.

of this publication. This music may be...
INFORMATION

Classical

Music Council Appoints
New Head: Changes Some Bylaws

NEW YORK—The International Music Council named a new presi-
dent, aried problems and goals and made changes in its bylaws, during its
day conference held last month in Toronto.

The meeting, attended by dele-
ties from 55 National Music Coun-
cil Committees and 16 of the 15
international organizations, dis-
abled every citizen to become a
member of UNESCO's #156; attitude
in the United States. It was sug-
geswas to give travel grants to those musicians involved in

Sixteen panels on seven subjects

featured musicians from around the
world. Among U.S. panelists were
Owen Daniel, vice president, BMI;
Richard Johnston of Calvary U.;
Irving Lowen, Yiddish Art, and
Monte.-. Milan, president of the
National Music Council. Oficial dele-
ties from the U.S. represented the
Columbia Broadcasting System, the
American Society of Composers, Au-
torists and Publishers, and the
Columbia Broadcasting System, the
American Society of Composers, Au-
torists and Publishers, and the

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ties from 55 National Music Coun-
cil Committees and 16 of the 15
international organizations, dis-
abled every citizen to become a
member of UNESCO's #156; attitude
in the United States. It was sug-


ties are 40 years.
Operators Profit From Dr. Malone At Chicago Expo

By ANNE DUSTON

CHICAGO - A hypothesis competed named Shaminock Music was used by John A. Malone to demonstrate operational analyses and strategies that a jukebox operator can follow for a more beneficial profit picture, at a seminar on "Controlling Your Operations" at the Music Operators of America recent exposition here.

Dr. Malone is associate dean for graduate study and Center of Business Administration, Univ. of Notre Dame.

The flow sheets for the mythical company pinpointed costs and profits in all areas of business, and although extensive, Dr. Malone recommended that without such detailed expense reports, a firm is not aware of specific areas of profit and loss and therefore cannot improve its operation, and may even be experiencing a precarious financial loss.

Under assets and liabilities, Shaminock also lists the number and age of machines in the field, and any important area of information to avoid being hit with new machine requirements at once.

Cash flow sheets indicated that the company had too much money in the bank at the end of the year, earning 5 percent, while paying 5 percent in loans. "Many a company goes bankrupt because it doesn't have a clear cash flow picture which pointed out these areas and illustrated where you really make money," Malone pointed out.

The firm has 340 machines and gross sales of $346,900, average weekly sales per machine of $1,218. The operating statement lists cost of sales as $255,000, expenses of $90,000. Expenses include such items as a salary for the owner, and an expense for losses that amount to an additional 20 percent above base salary.

Comprehending return on sales to return on assets, the table shows a 7 percent profit, which investment return, considered low in today's market. There are two areas to improve: better losses, investment. Malone says, is to have fewer expenditures with the same number of sales, increase gross revenue and have less capital tied up.

Pricing based on U.S. average, was 2.75 cents per play for 90 percent of locations, and 3.25 cents in 20 percent of locations, for an average 11.6 cents per play. This price has doubled since 1940 while the national price level has gone up seven times. Malone computed that with the same level of income from 24 locations was $10 per week, with a 50 percent commission split.

Service stops are cutting Shamrock $53.94 each, with one stop per week to change four records. This reduced in the calculations are direct costs for auto depreciation, records and customer salaries, plus indirect office costs.

Considering direct and indirect costs, commissions, and gross profit, Shaminock finds that it only profitably loses on 144 out of 240 locations, and losing money on 96 locations.

In cutting costs, recommendations included elimination of less locations, reduction in service schedule, and record selection turnover, equipment rental of autos and machines to free manual time, low severance cost, auto, commission changes, and combining maintenance and route men functions.

---

Jukebox Programming

Easy Listening

The way I want to touch you

Capek & Taylor, AMG 1766 (Midnight and Magnavox, Magnavox)

SOME THING BETTER TO DO

Shaknock, AMG 5014 (Teletone, RCA Radio Shack, RCA)

IT LIVES

Shaknock, AMG 5014 (Teletone, Kicking Horse, ASCAP)

MY LITTLE TOWN

Record & Radio, Columbia 3 01520 (Paul Simon, BMI)

TOO MANY PEOPLE

Malette Mayhew, Atlantic 3416 (Atlantic-Royal Pickwick, ASCAP)

I ONLY HAVE EYES FOR YOU

Art Gaskins, Columbia 3 01520 (Warner Bros, ASCAP)

DIAMONDS & BLUSS

={Shaknock, AMG 721 (Shaknock, ASCAP)

VOLARE

Cinottini, Columbia 4133 (RKO R.K.O. ASCAP)

SUMMER OF '42

Reagan, AMG 5014 (Columbia, Warner Bros, ASCAP)

SAD PEOPLE

Andrel Malone, Columbia 3 01520 (Dove Another-Kodachrome Songs, BMI)

HELP ME MAKE IT (To My Room)

E. Thomas, ASCAP 212 (Radio City, BMI)

I DRY MY EYES

Furman & Pick, Private Stock 4930 (Bronco, Shaminock, ASCAP)

CAROLINA IN THE PINE

Michael Wray, RKO 30313 (Columbia, BMI)

WHO LOVES YOU

Addis & Wray, Warner Bros, ASCAP 8121 (Screen Gems, Intercap, ASCAP)

GAMES PEOPLE PLAY

Kreische, Columbia 3 01520 (Mercury, Topical)

SUNRISE

Aaron Warco, Columbia 4142 (Cosmos, COLUMBUS, Warner BM)

MY FATHER'S SONG

Brenda Streeter, Columbia 3 01518 (World-Ariel, ASCAP)

SKY HIGH

Irigaray, Columbia 3 01518 (World-Ariel, ASCAP)

THREE FROM HAVEN\" (Do You Know Where You're Going To)

Shaknock, Columbia 3 01520 (Columbia, BMI)

CASTLES IN THE SAND

Smith & Cottle, Warner Bros, ASCAP 8138 (Screen Gems, Intercap, ASCAP)

MIRACLES

Brownlloyd, Galaxy, 3 01520 (Embassy, BMI)

BLUE EYES CRYING IN THE RAIN

Mike Nelson, Columbia 3 01520 (Warner, ASCAP)

KEEP ON TRYIN'

Pete ASCAP 212 (Screen Gems, BMI)

HOT SHOT

Linda Bernardi, Enka 4520 (Enka, ASCAP)

BAD BLOOD

Norman Black, ASCAP 212 (Enka, BMI)

OUT OF REACH

Pete ASCAP 212 (Screen Gems, BMI)

MANHATTAN SPIRITUAL

Norm Petzet, ASCAP 212 (Screen Gems, BMI)

GO TO PIECES

Leland Scott, ASCAP 212 (Screen Gems, BMI)

WHAT YOU MEAN TO ME

Jenkins-Grant, ASCAP 212 (Screen Gems, BMI)

SECRET LOVE

Fredric Allen, ASCAP 212 (Screen Gems, BMI)

ROCKY

Andy Rivers, Private Stock 4930 (Strawberry Hill, ASCAP)

LADY BLUE

Leni Rivers, ASCAP 212 (Screen Gems, BMI)

WHAT A DIFFERENCE A DAY MAKES

Cyndy Phillips, RKO 30321 (Columbia, BMI)

WHITE Download (Don Kirshner, BMI)

SKYFALL

Gayle & Down, ASCAP 3035 (Dinorama, New York Times, BMI)

SOUL

Gayle, ASCAP 3035 (Dinorama, New York Times, BMI)

I'M SORRY

Spencer KCA 3035 (Screen Gems, BMI)

FLY ROBIN FLY

Elvis Presley, Intersound 1321 (RCA, United Artists)

I LOVE YOU

Maurice Dennis, Intersound 1321 (RCA, United Artists)

ALL OVER ME

Duane Beals, RCA 3 01523 (Columbia, BMI)

SOMETHING IN THE MOUNTAINS

Billie Jean, Columbia 3 01520 (Warner Bros, ASCAP)

COUNTRY BOY (You Got A Hold Of Me)

Dorothy White, Intersound 212 (Screen Gems, Intercap, ASCAP)

THE ULTIMATE CHORD

Marty Connolly, Columbia 3 01520 (Warner Bros, ASCAP)

ALL OF MY LOVE

Patti Page, Columbia 3 01520 (Warner Bros, ASCAP)

MAYBE IT'S LOVE I'M LOOKING FOR

Marty Connolly, Columbia 3 01520 (Warner Bros, ASCAP)

COME ON IN THE RAIN

Gayle Rivers, ASCAP 212 (Screen Gems, Intercap, ASCAP)

BIG MABLE MURPHY

The Honeymooners, Columbia 3 01520 (Mercury, Topical)

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**Add to the Index:**

**ORIGINALS:**

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MONTREUX JAZZ
9 Pablo LPs Reflect the Mainstream Tradition

By ELIO TIEGEL.

LOS ANGELES—Norman Granz's musical tastes for mainstream jazz are reflected in the nine LPs just released via his Pablo line from the recent Montreux Jazz Festival. This package, possibly the most in-depth to be issued by any U.S. company covering the highly popular Swiss festival, focuses on well-known, established players and the recording music which is dated and worn with repetition. However, this doesn't necessarily mean it is not commercial, for the music continues to keep alive the neglected movement within the jazz ranks (it has tapered off in the pop idiom).

All the LPs are packaged in black and white covers (there hasn't been a color cover for Pablo since its inception, and all the art was shot during the festival last summer). Granz is listed as producer for all the LPs which were taped between July 16-19. All carry a $7.98 suggested list price for LP and tape with one exception. The Montreux Collection is a twosome set of highlights with a $15.98 suggested list price for disk and tape.

This LP features cuts which we are unfamiliar with in release and among the players are Count Basie, Johnny Griffin, Milt Jackson, Roy Eldridge, Niels Pedersen, Lewis Bolton, Benny Carter, Clark Terry, Zoot Sims, Joe Pass, Tommy Flanagan, Ketty Betts and Bobby Durham. Repertoire: "For Your Information," "I Had You.

The reason so many of the same musicians appear on these LPs is that Montreux allows record companies to sponsor evening events and during the July 16-19 period Granz taped performances in different locations.

Thus there is a "Basie Jam" featuring Cutty with Milt Jackson, Johnny Griffin, Roy Eldridge, Niels Pedersen and Lewis Bolton playing such familiar ditties as "Billie's Blues," "Memories of You" and "Leapin' In." The most tender LP of them all is Joe Pass' solo effort, "Pass." The newest work of them all appears here: "Are You The Sunshine Of My Life," followed by such melodic enigmas as "The Very Thought Of You," "I'll (Darlin'), "How Long Has This Going On?" and "Without You, Wino (I Can't See)."

One cannot fault the players for avoiding the more modern tunes since this is not the repertoire from which they respell their creative reards.

With a previously issued Pablo collaboration between Peterson and Pass, and Peterson's album in Europe ("A Slice Of Piece") already on the jazz chart, the label has an association with a buff who dig these two performers. The Montreux series offers them more and then some.

Barkan Of S.F.: Lines Up Series Of Oakland Fests

By JACK MCDONOUGH.

SAN FRANCISCO—Todd Barkan, owner of the jazz club Keystone Korner here, has booked dates at Oakland's Paramount Theater for January, August, and September 1976 to follow up his recent Jelli Roll Jazz Festival series at the same theater.

The new series will probably go under the name Todd Barkan Productions, and will occur once a month. Barkan says he has some artists signed already, but that until the full packaging is completed he's keeping names under wraps.

The Jelli Roll Festival presented Nanci West, who was also on the Jelli Roll series at the Korner and the Les McCann Quintet Oct. 3, a live CTI recording session with Hubert Laws, and a 24.

(Continued on page 35)

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(Continued on page 35)
Like its lighthouse which overlooks the vast ocean waters at Montauk Point in a symbol of individuality and impenetrability, Long Island represents a separate and distinct region of diversification and durability unmatched in the music industry. Indeed, no area of comparable geographic size can boast of such affluence, buying power and such vast and total industry service and importance. Proliferating the Island's 120-mile length, 1,226 square miles, are firms involved in every type of industry vital to the music business, from manufacturer to retailer, supported by a wide scope of flourishing talent venues, a communications paragon of 21 radio stations, one NET affiliate television station, one daily newspaper and 98 weeklies.

Take manufacturing, for example. Long Island is the base of several firms dealing in a spectrum of activity, ranging from pressing to packaging to printing, with many of high ranking and national reputations. The largest independent presser over all of records and tapes on the east coast is Shelley Productions, a division of Golden Crest. Based in Huntington, the firm services independent labels from coast to coast and also has a recording arm, Crest, and a label Golden Crest.

Another Island-based firm is Ivy Hill Lithograph. This Great Neck-based company is the largest producer in the nation of packaging for the record industry. The operation also prints sleeves and provides boxes for 8-tracks and cassettes. Modern Album and Finishing Co., in Hauppauge, offers a similar service and has branches in California, Nashville and Canada, among others. Other companies, such as Shorewood Packaging, which deals in on-board album printing, and Belwin Mills, internationally known publishing firm, both have large facilities on the Island, although based in New York City.

The largest and leading music-industry company, in terms of sales, profits and diversification headquartered on Long Island is Pickwick International. It ranked seventh in sales in 1974 among all types of industry on the Island. The Woodbury headquarters houses the proprietary division, which accounted for about 15 percent or $34 million of Pickwick International's total of $227 million in net sales in the 1974-75 fiscal period. Net income of the division amounted to an estimated $2,800,000, or some 30 percent of the Pickwick International net of approximately $7,000,000 for the same period.

The division includes Pickwick Records and Tapes, the largest selling economy line in the world, a children's line: P.I.P. Records and Groove Merchant, record labels, a record manufacturing wing, Keel Manufacturing, a premium division, and a wing that designs fixtures for accessories. By Leslie, a long-time resident of the Island who has been in the music industry for 30 years, is Pickwick International chairman of the board. Amos Heilicher is president.

Pickwick International is primarily a merchandiser of recorded music on record and tapes and is engaged in racking and wholesale merchandising through 18 warehouses and, at present, it operates 201 retail stores and leased departments. Racks, one stops, distributors, sheet music and folk, supen.

(Continued on page 116)
Oh sure, we know a lot of stations are #1 in some demo, in some time period, in some survey. It's just that we showed up as Long Island's leading progressive station in the April/May '75 ARB, and then did it again in the May/June '75 Pulse. (18-34 adults, Av 1 1/4 Hr., 6 AM-Mid., Mon.-Sun.)

However, we really feel we've got a lot more to sell than numbers.

For the full WLIR story, call us. 516-485-9200
Island Radio:  
A 'Network' Bearing  
With Importance and Progression

By DAVID SALIDOR
(Free Lance Writer)

Long Island radio is a shining example of inventiveness and purpose that typifies the Island’s will to succeed. Although small in wattage power and living within the shadow of New York City radio, Island stations have become the alternate to the giant city stations. The reasons for Island stations flourishing under such odds are many. Some cite the tired formats of city radio. Others point to the Island radios’ environmental conversation to audiences’ local needs. Others see the challenges of big-city radio contributing to Island radios’ resourcefulness, leading to progress and experimentation.

Whatever the reasons, Island radio continues to gain in importance as a market, with advertising gross revenues reflecting that importance. Unofficially, an observer puts this currently at $350,000-400,000 yearly per station, on average, in this depressed economy; and a figure of between $500,000-$600,000 yearly when times are secure, he claims. Also significant is the fact that 70-80 percent of ad revenues is national business.

There are 21 radio stations on Long Island. Seventeen are commercial, four are campus. Power ranges from 250 watters to 10,000. The commercial stations are: WHLU and its sister, WIQK FM, in Huntington; WQCB, Merrick; WQ-FM, Garden City; WTHE, Mineola; WALK-AM, Patchogue; WQAB-FM; and its sister, WQNY, WRCN, Babylon; WGLY, Babylon; WQSM and its FM sister, WQTO; AM, FM, Riverhead; WLX, Islip; WLNG, Sag Harbor; and WRBV, Riverhead. The four campus stations are: WQRW, Adelphi College; WFWR, W.C.W. Post College; WIWW, Hofstra U.; and WUSB, Stony Brook College—listed as an AM station.

Steven Godfrey, vice-president of WHLU and WIQK FM, says he is succeeding in creating what he terms the “mass audience” of 18-49. He describes his day-to-day format as “adult contemporary,” a blend of current pop singles, golden oldies and album cuts from the top selling LPs. From 10,000 watts, the station’s signal covers all of Nassau County, 90 percent of Suffolk and parts of the Bronx, Brooklyn, Westchester, Southern Connecticut and the Jersey Shore.

“Many people during drive time will listen to us specifically for getting the news, local and regional, traffic reports and road reports also. Currently, we’re using two helicopters for traffic reports. Our news is two minutes before the hour, twice an hour.

WHLI constantly runs a barrage of contests. Giving away money or albums, the station receives a large number of phone responses. During special Saturday show in which we devote the entire program to a particular artist, we usually give away about 10 albums, having the listeners call in. One time, just to test, I had all the deejays take every call and list them, in about four minutes we got about 41 phone calls.” Perhaps the most interesting programming ideal comes when a cut is played from an LP. Godfrey continues, “There are a good many cuts which go unnoticed unless released as a single. So we’ll take the ‘Venus & Mars’ LP by McCartney and, in addition to the single, play two other cuts.” The playlist is made up mostly from store response and sales and the weekly trade press.

Its sister station underwent a call letter change to WKJQ and began to broadcast “beautiful music” in quad. By installing a new tower, specifically for the FM, it was able to increase its coverage. “We really didn’t know what was going to happen when we put it up and turned it on but we got coverage throughout Nassau and Suffolk, the entire Long Island Expressway and West Side Highway in New York, Staten Island and Connecticut.” In addition, the station is fully automated, with tapes by Alto Communications, and the quad is broadcast in the CBS/matrix process. The quad response, has been good for listeners as well as from component manufacturers.” Godfrey says.

WBLI, in Patchogue, began in January 1971 with “50 minutes of music an hour,” and has continued this format with an increasing audience. With 10,000 watts of power, WBLI is heard throughout Suffolk, most of Nassau and a good portion of Connecticut. General manager Len Rothberg describes the music philosophy of the station: “An 18-year-old in 1954 is almost 40 today. He has grown up listening to the radio; that is the audience to whom most of the programming is geared. ‘We’re not a hard rocker, yet there is a sprinkling of rock, maybe the word that best describes the music is adult. We’re not doing personality radio either, the music is the important thing and that flow must remain constant. We even go so far as to play music under our P.S.A.’s and spots.” As with most contemporary formats, oldies play an important role in determining the music playlists. “Our oldies ratio is about 50 to 54 percent during the daylight hours and, at night, the ratio goes down as we play a bit more album cuts and perhaps some new material.”

Rothberg’s game plans revolve around the development of Suffolk County. “Most of the people who live here are from

If Long Island is a thriving and viable business region in the daytime, it also provides a lifestyle of its own at night. Discos and other clubs dot the Island; concert halls lure strong acts; theaters and theater/clubs feature plays and music packages; and many mainline restaurants supply live performances in addition to fine cuisine.

In short, variety of entertainment in plentiful numbers makes the Island a swining and swinging area at night. Why this has happened is obvious. Simply put, New York City’s loss has been the Island’s gain. The middle class, which supported the city’s nightlife, became the suburbanites in droves, bringing to the Island the means and the manner and the concept that the means are to be spent. The result has been the creation of a separate club market teeming with vitality, drawing city residents as well.

Discotheques, which are just taking hold in some parts of the country, have been firmly entrenched on Long Island for some time. Unlike Manhattan’s disco scene, which is predominately gay, black or Hispanic, most Long Island discos cater to straight whites between 18 and 25. The dress on the Island is different. Many clubs have dress codes banning blue jeans, T-shirts and tank tops. Discos like Poor Peter’s, the 1980s club, Mavis, Speakeasy, Renaissance the Bijou, the Lakeview Manor, Christopher Street, Brothers and The Fringe cater to a more elegant young clientele that feels that they are “going out” rather than “hanging out.”

Although most disco patrons are white, most of the music is contemporary black disco music. Most Long Island disco DJ’s feel that the string-oriented disco music recorded by performers such as the Silver Convention, Gloria Gaynor and Van McCoy fit in well with the elegant disco atmosphere.

In many other areas the rise of discos has meant the death of live music. Not so on Long Island. Most clubs feature both disco DJ’s and local live talent. Because of the latter fact, there is much work on Long Island for good disco bands, even resulting in groups moving there from other parts of the country. One such group is Mela, which came to Long Island from Southern California about two years ago. Group Leader Even Pace, who had a solo album a few years ago on Famous Records, came to Long Island to get away from the fast-paced West Coast music scene.

As disco music becomes more popular, record companies are beginning to look at Long Island for disco-oriented bands. Two of the more popular Long Island bands, the Good Rats and Calhoun, have signed contracts, and other bands are said to be negotiating with major companies. In addition to the fine local talent, many of the larger clubs frequently book major recording disco attractions such as the Tramps, Bamboo Jet, George McCrae, BT Express, and Gloria Gaynor.

The live music activity has created a prosperous business

(Continued on page LI-17)
"Agents and managers say that they've got to have New York. But no one says that they've got to have Long Island...We hope to change that."

Jerry Kellert, Eden's Apple Concerts

"We have the best of both worlds."

Lee Guber, president, Music Fair Entertainment

By JIM MELANSON and JIM FISHEL

Eastward, away from the glare of the lights of Broadway, shines a viable entertainment center.

The struggle to create such a center has been a long one, and while many directly involved in booking and promoting concerts there feel that the corner on Long Island hasn't been fully turned, healthy dividends are being paid off.

As for the concert/entertainment scene there, its senior members are Lee Guber and Shelley Gross of Westbury Music Fair. The two partners in Music Fair Entertainment and Frank Ford first began operations in June, 1956. The Westbury Music Fair then was a tent, measuring 100 feet on its major axis. The first attraction was a two-week run of "The King and I."

While the tent eventually came down, to be replaced by a 2,800-seat, climate-controlled, theater-in-the-round facility, top-name acts have continued to grace Westbury's stage. The facility, opened in 1972, has a policy of renting to pop/rock MOR promoters and, once again, the track record regarding dollar gross is impressive. This year alone, some $3 million events held there will bring in a combined gross figure well in excess of $3 million.

From 1972 through 1974, there were 92 concerts held in the facility's 1,600-seat main arena. In house projections call for upwards of 40 musical shows a year, according to Jack Goblen, director of operations. He reports that the Coliseum rents to promoters on the basis of an 8.5-500 guarantee against a 17% percentage of gate receipts. Several of the acts play Westbury are given a standard deal by the facility, but it's all on a first-come, first-serve basis.

"We like to think of ourselves as an innovative, full enter-tainment complex erected out of print and radio advertising, while the arena plays to a good deal of rock of acts, it showcases ballets, classical music and MOR artists."

The Boston Pops Orchestra returned there this year. Next year it's the New York Philharmonic. In dance, a performance of the "Nutcracker Suite" is featured at the Coliseum each Christmas season.

In house promotion for all events, says Goblenfelt, is covered through a mailer to some 65,000 homes on Long Island, and an additional 35,000 pieces being distributed through local banks, shopping centers, etc. Parking space, enough for some 6,000 autos, is also available, at $1 per car.

This year, the arena has a sound system, almost all outlets for promoters bring in their own sound and lighting equipment, says Goblenfelt.

The seating capacity at the Long Island Arena in Commack, renamed the Island Music Center for Michael Paparo's Eden's Apple Concert events, may be less than the Coliseum's, but its musical excellence is patently evident.

The policy is to have three acts, all with label affiliation, on ([Continued on page LI-15])

A Blending of The Best Concert--

by STEPHAN TRAIMAN

With the northeast in general, and metro New York in particular, a significant presence of all consumer electronics sales in the overall tape/audio/video industry, it's no wonder that Long Island is one of the key centers of manufacturing, marketing and distribution for many U.S. companies and overseas subsidiaries.

Included are such familiar hi-fi name brands as Lafayette, Harmon/Kardon, B.I.C., Bennington-Cord, Audiovox, Pickering and Stanton; a growing number of foreign outlets such as the Revox group from the U.K., TDK and Lux Audio from Japan--and/or tape accessory companies including Elpa Marketing, Roberts Industries and E.V. Game; blank tape suppliers such as Irish Magnetic, Empire Magnetic and Roksan Sound; key tape retail/equipment suppliers including Pott Connector, Tapemarkers Sales and Viewlex, as well as custom duplicators like Allison Audio, and musical instrument names like Steinway & Sons and Gerso.

While some had their origins on the island, most have relocated from Manhattan or Queens as business outgrew the city and created more space for expansion. A combination of factors have added their relative prosperity, including proximity to major air freight centers at Laguardia and JFK airports, and custom brokers to expedite both imports and exports; major highway arteries for shipping merchandise to all points; good connections as well to Port Newark, one of the major entry points for sea shipments, and probably most important, a very convenient "people" market for a growing work force.

Lafayette Electronics is among the mostly well recognized names in the electronics business. In the mid-60's, the firm was a "distributorship" that sold a wide variety of consumer products from Japan; in 1962, Mort Giebemann, recently promoted to vice president, general merchandise, in his 17 years has seen the firm grow from five to 116 companies, over 500 plus 375 franchised associate stores and 100-plus dealers. The Lafayette brand, once limited to a few audio units, now covers a full hi fi line as well as Citizen's Band, and is represented more than 15 years ago, and its new full-line blank tape division set up through the OEM division of Audio Magnetics. Since 1960 sales were $18 million to more than $91 million, and net income from $56,000 to more than $2.2 million.

Another familiar name is Harmon Kardon, begun on the Left Bank in the early 50's by Saul and Bernard Kardon. Shortly after their initial success, the firm shifted to Westbury, for 18 years, and subsequently to larger quarters in Plainview, now manufacturing and sales headquarters for more than 300 employees. Steve Philips, advertising/com munications manager, notes consistent growth since the company became part of the Entron International Industries, based in Lake Success. Along with other major divisions Tannoy (U.K.), out of London, and James B. Lansing (JBL) Sound, built in Los Angeles, the 1974 annual report showed consolidated net sales of nearly $92 million and $15.4 million net income. The hi-fi division provided 60 percent of sales and an estimated 90 percent of profits.

British Industries Corp., the Avnet Inc., division known by its initials B.I.C., began in 1936 as importer of Garrard turntables from the U.K., and is now the exclusive importer of B.I.C. turntables, tape heads, etc. The firm shifted to current Westbury headquarters. Now 15 years later, Avnet Inc. in the top half of the Fortune 500 and B.I.C. is structured with three C.O.O.'s B.I.C., B.C. and M.C. Venture speakers and multimode suppliers. Under Nat president Simon Schreiber, the B.I.C. management team includes Larry Epstein, Frank Gassman.

Pickering & Co. and Stanton Magnetics have been Long Island fixtures for more than 30 years, first in Oceanside, then in Plainview with two major plants that produce tape there and another in Freeport. Pickering has a measurement and controls division for sophisticated electronic transducers, and a hi-fi division with cartridges and stylus, headsets, turntables and pre amps. Stanton is best known as a hi-fi supplier of turntables, cartridges and headphones. Still privately owned since its formation as Leonard Pickering & Son in 1938, the company once directed the Hunt ingdon Symphony, it is now headed by Walter Stanton.

Benjamin Electronic Sound Co. was founded by Joe Ben jamin, a former sales manager at the Halberg, Audio Gersh to import Marland turntables from Germany. Thalberg moved on (now with Superscope), and Benjamin moved to Farm ingdale, with steady growth until it became part of Instrument Systems Inc. some six years ago. Volume has doubled since then, necessitating a move to even larger quarters in Hunt on. ([Continued on page LI-12])
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A Market place of Growth and Affluence

Long Island music retailers serve one of the most affluent market areas in the country. However, they are not entirely immune from economic hazards, and sales volume has dipped as much as 10 to 15 percent for some retailers, reports indicate, because of the recession.

But the more aggressive and innovative dealer is not only holding his own, he's even expanding his operational reach. Competitive forces are keen, most often centering on price, and increasing use is being made of promotional tools to woo the attention of customers. Long Island radio, as an advertising medium continues to increase in importance, and larger outlets, primarily chains, are finding television potent as a sales message tool.

And they control the market. Long Island stock and sales are accounted for by just three chains—Korvettes, Sam Goody, and the Roy Imber complex. Together, they control 27 outlets in Nassau and Suffolk counties. When Korvettes recently took over four of S. Klein stores, it brought its Island total to 10. All are full line operations, marketing disks, tapes and accessories from four areas averaging 4,000 square feet. Everyday store price for $6.98 albums is $5.79, with other product scaled accordingly.

But retailers who react to Korvettes' price sorties are more concerned about adversised specials which go for $4.29 or less. And recently, Korvettes has taken to advertise occasional one day specials on a limited group of top line LPs at $2.99, a low ball figure that is met with pain by a few, but suffered in silence by most.

Korvettes' already heavy ad commitment is due for a further increase, says David Rothfield, vice president. The same ad, now designed to pull traffic into 10 stores, is more effective than ever. Radio as a promotional tool is a given with Mr. Rothfield, he notes, and results with television are also good. In the latter case, Rothfield is pleased with the drawing power of commercials which make use of engraving and photographic techniques, and he is now considering running TV spots on his own.

To a degree, Korvettes both influences and responds to retailing practice in nearby New York City. Like other retailers operating within the shadow of the metropolis, it can't escape consumer price conditioning imposed by the Big Apple, which, incidentally, Korvettes helps shape as much as any big city merchandiser. "In a sense we are competing with ourselves," says Rothfield.

Sam Goody's four Island stores are all larger than 5,000 square feet, with the one in Smithtown a giant at 8,000. Goody's regular store price for $6.98 product is $5.99, but with advertised specials matches or leads in discounting lures. It's as aggressive as Korvettes in the use of advertising on radio.

Five Record World stores comprise only part of the merchandising field wielded by the Roy Imber complex. The firm also has 70 other product outlets, and marketing plan growth pattern has been about 10 percent in recent years.

Three of the Record World stores on the Island stock a complete inventory of audio and all are full line with respect to software. Expansion is in the company's plans, although for the intermediate future additional stores will be located in surrounding territories, with new Island stores to come later. All the chain's tree standing stores, ranging in size from 2,000 to 5,000 square feet, are in shopping centers, either mall or strip.

Imber is a firm believer in the value of personnel training, and credits much of his company's success to the caiber of his employees. Special ability is made to select sales persons with good potential, and newcomers work with experienced hands until they learn the ropes.

"Competition on the Island is increasing," notes Imber, "but so is the market." To keep up store traffic, he makes heavy use of his CDC's, supplementing his print media with newspaper ads and shopping center circulars, as well as display cards on buses.

Normal discount is about 20 percent off list, but Imber makes every effort to play competitive with Korvettes and Goody on specials. Price conscious consumers have led him to increase his inventory of cutouts, which are not segregated in his stores but interspersed with top line merchandise in artist bins. Cutouts, selling at $1.99, now account for 15 to 20 percent of total volume, says Imber, and their share of business is increasing.

A recurring Imber beef with manufacturers is their "neglect of the vast adult market." The lack of adequate MOR product cuts deep into the potential of the entire industry, he maintains, with little provision made for the over 35 buyer. Typical Record World store is long and narrow, with contemporary product on one side, and MOR and classical on the other. Sometimes, says Imber, the store seems to tip over as crowds browse the contemporary side, while buyer representation remains sparse across the aisle.

Macy's Records is Imber's leased department facility, and his Erylo Enterprises handles warehousing and distribution. Mr. Tapp Tape, headquartered in Rockville Centre, like other national one stops in the area, does relatively little of his own warehousing, although it is a strong link to the national evening news, and his Erylo Enterprises handles warehousing and distribution.

The campus, too, is building at the cultural seams, drawing with the community in presenting local and name fare. Cultural events truly represent a kaleidoscope of desciples. C. W. Post College is one of the institutions of learning in the forefront of such programs. The campus is not only the site of musical events but also hosts the American Theater Festival, and the Post Theater Company has scheduled a variety of productions.

Perhaps typical of the comments about cultural ties be

(Continued on page 1-18)
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Survey after survey shows WHLI with more listeners than any other station!*

- WHLI SELLS RECORDS
- WHLI SELLS CONCERT TICKETS
- WHLI SELLS ALL KINDS OF ENTERTAINMENT
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* (See Nassau County Pulse Sept / Oct 1974 or May / June 1975, 6 AM - 7 PM total persons 18-49)

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"Island-wide radio"

- Blanketing Long Island with 10,000 watts
- Delivering the largest mass audience on Long Island

Survey after survey shows WHLI with more listeners than any other station!*.

- WHLI sells records
- WHLI sells concert tickets
- WHLI sells all kinds of entertainment
- And entertainment products

* (See Nassau County Pulse Sept / Oct 1974 or May / June 1975, 6 AM - 7 PM total persons 18-49)

WHLI
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Long Island: Independent 'Supurban' Metropolis

Continued from page 11-

pipers, mass merchandisers, chain stores and small music shops all dot the Island. These operations, such as Controlled Sheet Music, major racker of many key mass merchandising chains; Polka Towne Music, tape and record shops; and Le Roi, Barneys and Mark Music Services, both sheet-music jobbers; and Pressure Tape and Label Corp. all play important service roles. (Companies involved in retail, such as record stores, dentists, and Records World, in addition to one-stops and distributors, are covered in a separate story in this section.)

The leading music instrument store is Sam Ash. Its two Isaac locations have long prided themselves on sales of the highest quality, and their operations include such bands as Barlow, Wurlitzer and Harmony, and the largest of the major music chains. A store in Brooklyn, New Jersey, Westchester, and in Manhattan.

Very few statistics are available regarding numbers of stores and sales, but Standard Metropolitan Statistics place the total of independent music stores in 1972 at 82 with sales of $13,276; 26 with total sales of $92 million. The statistics refer only to establishments with a payroll, and do not include mass merchandisers or other chains.

Music stores in Long Island as a tape and record market are also hard to obtain but a survey of some major labels indicates that Long Islanders spend $40 million to $50 million yearly on both buying and renting; and that $50 million to $60 million is spent each year on repair service on instruments. Ash's workshop, its general offices and its educational division are located in Hempstead and the city of Hempstead has a separate government of Hempstead. There is always a store in Hempstead. The company also has a rental store in Brooklyn and New Jersey.

In 1969 as an eight-page monthly, the paper now in weekly, contains an average of 89 pages in three separate editions and has a circulation of 50,000 on Long Island.

Richard Branciforte, editor and founder of Good Times, attributes its success to its non-political and fine editorial content. "From the beginning," he says, "we have been a music paper. We've never been into politics. People are interested in music and other forms of entertainment. That's why we have succeeded where others have failed that focused on the political side and tried to encompass Manhattan as well. Retail advertisers, having no other print outlet, were willing to test the paper and found successful results. Some of Good Times' advertisers have been in the paper for as long as four years. Branciforte says: "And in the last four months the number of advertisers has doubled. National advertisers are always hesitant to try anything different. But companies such as Atlantic Records, RCA, Columbia, London, Universal Pictures, E, Z Wiler and others are becoming regular advertisers," he says.

Good Times, under its controlled circulation, distributes free copies to college campuses, record and audio stores, concert halls and other outlets which appeal to a music-oriented market.

Branciforte is proud of the editorial content and its coverage. "Editorially," he says, "we've always been very strong. We have some excellent writers—people who write for musical publications. And we cover new acts as well as superstars. There's few publications that review these acts on the regular basis that we do. Our job is to give them exposure they wouldn't get elsewhere."

Good Times is expanding its coverage and has recently started a franchise operation on Westchester, already profitable from the first issue. Franchises are being set up in Palm Beach, Miami, Honolulu and Montreal. Branciforte feels franchises will help the paper grow even more. "It will enable us to offer advertisers national bugs for their market. Instead of a combined circulation of 75,000 (Long Island and Westchester), we can offer them a circulation of 250,000-500,000," according to the editor.

Branciforte also plans to switch to four-color covers starting early this month. Regarding editorial scope, Good Times recently added a disc section and plans to add a country and a talent section.

To support the belief that Long Island is a strong market-place for music, Branciforte recently helped to form the Long Island Music Organization. Aim of the group, headed by Michael Cohn, Michael Epstein, Zim Barstein, Michael Pagaria and Len Rothberg, in addition to Branciforte who is president, is to promote Long Island as a music center (Billboard Sept. 13).

Let the Good Times Roll!

and papers is doing just that.

Good Times, the only consumer music publication devoted to covering only Long Island's music and entertainment fields, is synonymous with the Island pop and concert scene.

Started in 1969 as an eight-page monthly, the paper now is weekly, is a music paper. We've never been into politics. People are interested in music and other forms of entertainment. That's why we have succeeded where others have failed that focused on the political side and tried to encompass Manhattan as well.

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For seven years Good Times has been covering the music scene on Long Island and in New York when many record companies didn't even know where Long Island was.

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A Few Facts:
- Of Good Times' 50,000 circulation, 25,000 is in Long Island
- Of the Village Voice's 150,000 circulation, only 3,000 is in Long Island
- The average age of a Good Times reader is 20 years old
- The average age of a Village Voice reader is 30.5 years old
- Every Long Island concert promoter advertises in the Good Times.

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Key Center For Leaders In Industry

Continued from page LI-4

ington this summer. Now headed by Jack Horowitz, the firm’s Benjaminn division includes Elac/Miracord record changers, Concord manual turntables and receivers, which Concorde Communications is a growing factor in consumer video with its 1/4-inch U-Matic videocassette unit.

Auditors, first an importer and now a marketor of car stereo and radios, began in Manhattan in 1965 by John Sha- larn who imported radios and parts distributors. Left with a big order, he began selling direct and from three rooms and a few employees moved to a 12,000 square-foot plant in New Hyde Park in 1969, doing over $300,000 in sales the next six months alone. Another move came in 1971 to 50,000 square feet in Hauppauge, and the firm now has more than 350 em-

ployees and five branch offices. Sales volume topped 30 mil-

lion in 1973 and has grown naturally since then.

Revex Corp. of America, perhaps the largest overseas consumer electronics firm based on the island, first in Roslyn a decade ago, then moving to larger Syosset quarters in 1971. Then merged in 1972, Revex line has expanded from one tape decks to two, including the widely used A77 with many modifications, a turntable pre-amp, two power amplifiers, and speakers. Meteor Light & Sound already has carved a niche in the custom-disco sound market, and a major new demonstration facility was just unveiled. The U.S. subsidiary also is sole rep for Beyer Dyna-

mics’ mikes, headsets and accessories. Lamb Laboratories’ professional studio equipment. R.S.E. commerical public address systems; B&B Accessories for record/tape care, and Electrode corrosion inhibitor agent, notes Peter Giddings, marketing vice president.

TDK Electronics, American subsidiary of the Japanese firm of the same name, has been in large Garden City quar-

ters about a year, moving from its Long Island City base estab-

lished in the late 60’s to accommodate its growing U.S. busi-

ness. President Sho Okumura and marketing director Ken Kohda are overseeing expansion from one cassette line to five, plus two 8-track and two open reel lines, one of the few institutional endless loop cassettes and a soon to be mar-

keted 1/4-inch blank U-Matic videocassette. TDK also is a major bulk OEM supplier.

Newest foreign firm to relocate on the Island is Lux Audio of America which recently moved from temporary Manhattan offices to a headquarters/warehouse in Syosset as the newly created subsidiary of Lux Corp of Japan, founded in 1969, which heads the company after nearly seven years with Panasonic and Technics, is well pleased with acceptance of the firm’s high end line at the summer Consumer Electronics Show, aimed at both the consumer audiophile and professional stu-

dio/broadcast/disco markets.

Among the equally important audio/ video accessories firms is Elpa Marketing, begun in 1928 as an importer of mu-

sic boxes, a line it still handles from Thorens in Germany. Principals Paul King and E.L. Childs added audio products in 1950, relocating to New Hyde Park. Firm’s lines now include Thorens turntables (Switzerland), Watts record care products and Ferrograph professional tape recorders (both U.K.), and Edalt tape splicing accessories. A substantial Elpa Interna-

tional export business now includes Stanton cartridges, Bo-

rak speakers, Sintrex headsets and the Edalt line.

Robins Industries is one of the more “unique” audio ac-

cessory firms, according to Jack Friedland, sales vice presi-

dent, manufacturing virtually all items at its 50,000-square foot Commack plant that employs about 100. Big market is OEM sales for the full line of accessories, topped by phon-

ograph-related items. The Robins Fairchild professional sound equipment line also is growing, with standard and customized studio consoles and other related products. President Her-

man Pfeifer notes both sales and net up substantially for the first nine months of 1975, despite the economy.

E.V. Game was started in Brooklyn in 1956 by the four Damsky brothers, as Game Industries, with Mike and Gerry still active, and moved to Freeport where it has been since 1967. Firm was purchased in 1970 by Gulton, which had its Electronic Subsidiary that was merged to become the cur-

rent subsidiary. It has grown nicely in volume, even better in profits, with a big OEM and consumer business from its 25,000-square-foot plant. Basic lines includes cartridges, reed-

ies, maintenance accessories, and spare parts for phonographs and tape decks.

One of the oldest U.S. companies in the blank tape field, Irish Magnetic Recording Tape, had its origins when Sol Ge-

zman founded Morhan Exporting 41 years ago in New York. He took over Irish line, then part of Orr Industries, as an ex-

port item, then took over entirely about 15 years ago. Irish has had its consumer ups and downs but emphasis has now shifted to the industrial side through Empire Magnetic Indus-

tries, with 75 percent of the business now audio and video tape, lubricated 8 track and cassette tape for duplicators.

Royal Sound, based in Freeport for more than 15 years, has gone the other way, from a basic OEM supplier to a con-

sumer mix with its own branded cassette/8-track/open reel blank tape line debuted at the summer CES. President Davey also bowed a competitively priced cassette labeler to consolidate his firm’s position as a “small major” supplier of blank tape and accessories, with growing export business as well.

In the blank tape supply end, Pratt Spectror has been sell-

ing pressure sensitive tapes and supplies for almost 15 years, first from downtown Manhattan, then for the last five years in Rockville Centre. Almost seven years in tape duplicating as (Continued on page LI-14). 

www.americanradiohistory.com
Fed up with the escalating costs of recording studio time in New York City, the hassles of getting in and out of the metropolis area, and the general tedium connected with recording in Manhattan, more and more recording acts are embracing Long Island as the emerging recording haven for the creative musician.

As John Bradley, studio manager of Ultra Sonic Studios in Hempstead, put it, no artist likes to be hassled by such mundane considerations as whether he will find a parking space close to the studio of his choice, whether the studio atmosphere will be congenial and relaxing; whether the cost of recording his tune will run up over his allocated budget; whether his truck will be ticketed or towed away by the police by the time he goes out of the studio.

Long Island, according to Bradley, eliminates these problems and frees the artist to concentrate exclusively on creating a product with immediate sales potential.

And so, what started as something of a small-time business operating largely out of basements and garages for the benefit of new Long Island talents, is fast mushrooming into one of the Island's important revenue spinners. There is a hive of recording activity on Long Island. The rapidly expanding chain of recording studios ranges from modest one and two-track operations catering to the needs of amateur recordists, spoken word organizations and producers of commercial jingles, to comprehensive networks like Ultra Sonic, and K&K that offer 16- and 24-track recording facilities, and a broad base of other operations, including production facilities, writers and arrangers.

Studio time can be bought at prices ranging from the outrageously low rate of $15 an hour to fees comparable to those charged by the "better" recording houses in Manhattan.

K&K Studios, in Great Neck, is operated by Jerry Kasenetz and Jeff Katz and has been in operation since 1967. The studio, now being expanded from a 16- to 24-track facility, has been used at one time or another by recording acts such as Tony Orlando, Ohio Express, Bill Stahl, Joe Walsh and 10 CC.

According to Bob Banner, the firm's general manager, K&K tries to be more than just another recording studio to the people who use the facilities. He explains, "We work very closely with our acts. We offer them advice and encourage them if they need it. We also have available a staff of knowledgeable writers, arrangers and producers to provide practical assistance, especially to new artists seeking our help."

In addition to this broad base of facilities, K&K also owns Magna-Globe Records, which is distributed by London Records, and which, according to Banner, provides a vehicle for new talent seeking exposure.

Ultra Sonic, another major recording studio on Long Island, has been attracting top recording talent including B.T. Express, Isaac Hayes, Jackson Browne, Bonnie Raitt, Charlie Daniels, John Lennon, Billy Joel, and in the past such top Long Island recording acts as Vanilla Fudge and the Iron Butterfly.

According to Bradley, in 15 years of operation, Ultra Sonic has grown with the demand for professional recording facilities on the Island. The operation now boasts a 16-track Dobzynski recording facility, and attracts recording acts from major record labels such as Atlantic, A&M, and Kama Shura.

The studio was founded by John Lindy and Bill Starr, and its early products were recorded on a 3-track console. Today, like K&K it has expanded operations in various related areas including management and publishing companies, and a production company headed by Rick Byrnes.

Like many of the other studios operating on the Island, Ultra Sonic prides itself with being able to offer professional services at real-time prices in a relaxing environment. But according to Bradley, Ultra Sonic goes even beyond this. "We also go out of our way to do everything possible to satisfy our clientele." This includes offering "open-ended" recording sessions, a rarity among recording studios, but a facility that is important to artists on a limited budget.

Golden Crest Studios, headed by C.F. Galehouse, is probably the most comprehensive of all the studios on the Island.

Unlike most of the other operations, this self-contained, Huntington-based facility, concentrates largely on catering to the needs of its own artists, and does not try to compete with the majors, according to Galehouse. However, the 8-track facility is available for smaller specialized custom jobs.

Master Sound Studios of Franklin Square has been in operation about 2½ years. According to Ben Rizzi, the firm's president, Master Sound with its modern equipment including B&K noise reduction system, is able to offer its clients the latest in technical facilities along with a fine engineering staff in an environment conducive to creativity.

The company started out as a 4-track operation and plans to go to 24 tracks by January. The operation spans a variety of services including the making of optical disks and the processing of 16 and 35mm film.

Tracks Studio in Great Neck is a small, specialized 4-track operation headed by Richard Dostal. The operation, used mainly for the production and recording of demo tapes and radio commercial spots, is open to the general public, but works with special clients by appointment only.

Most of the studios already established are capable of recording and mixing in 4-channel, but lament that the demand for this facility is not yet great enough to make it viable.

RBY Recording, Roslyn, is owned by Jack Jones, who also functions as chief engineer. His services include mixing, dubbing, editing. Rates (night) are $20 hourly plus tape. It does commercials such as for Waldbaums and recorded a feature film soundtrack.
Oasis For Dancing Dining And Shows

Continued from page L.1.3

Climate for management companies such as Sunrise Management, Norby Walters, Troy Entertainment and Frank Carola Organization, Dix Hills. These companies handle bookings for major attractions in Long Island discos and represent Long Island talent both on the island and in other cities and resort areas where there is a demand for the type of good, low-cost lounge and disco entertainment that flourishes on Long Island.

Typical of the Island discos is Speakeasy, a large club in Island Park that holds as many as 1,000 people. On weekends, club manager Larry Tortorici features local disco bands plus a DJ. On Tuesdays Speakeasy presents major recording acts for the same $3.00 admission that applies on weekends. Wednesday is reserved for all disco, with no admission charge. Tortorici says his clientele is between 18 and 24, white, single, and working. There are very few students. Tortorici says that nearly half of his customers come from New York City, most turned off by the Manhattan discos that do not offer as much in atmosphere and elegance.

Jupiters, in Franklin Square, has been successful by book- ing some of the biggest attractions in black music such as Ray Charles, the Spinners, Eddie Kendricks and even Count Basie. Club owner Dan Colombo claims that as much as 70 percent of his business comes from New York, particularly when major acts perform. The disco major act combination has worked well at Jupiters, keeping the club at nearly its 800 capacity on most weekend nights.

Discotheque, the most popular club form on Long Island, are by no means the total story. My Father's Place, a converted bowling alley in Roslyn, has become an important rock concert club nationwide. The club is operated by two partners. Jay Lenehan, 70, who has had the location for 20 years in various configurations and 26-year-old Eppy Epstein, who has been promoting the Roslyn area as a youth culture center for more than six years.

The combination has worked successfully for both the 400-seat club and the Long Island youth community. The growth of My Father's Place has helped WLIR as a major FM progressive radio station. As a promotion tie, the station airs live performances of major recording acts from the club's stage or from the Ultra Sonic recording studios. In four years as a rock concert club My Father's Place has booked a most impressive list of talent with attractions such as Chico Crea, George Carlin, Bruce Springsteen, Harry Chapin, Seals & Crofts, Cheech & Chong and Robert Klein. "Many acts play here the same week they played New York and both dates will be sold out," says Epstein. "Convincing managers that we are a separate market out here is usually my biggest problem but they become believers very quickly."

MOR is strong on the Island with Colino Hill a 1,500-seat club in Hauppauge, and with The XIl Arches, elegant French restaurant in Jericho, which has great success with nostalgia. The Xll Arches, which is near the Westbury Music Fair, has booked such performers as Vivian Blaine, Allan Jones, Hildegarde, Hazel Scott, Julie Wilson, and Jeff Corey. Maitre'd Lou

Center For Leaders

Continued from page L.1.1

well, firm headed by Stan Gimnan is now a major supplier of surfing and splicing tape and machinery, head cleaners and demagnetizers, and since 1972 automatic 8-track and cassette labeling machines.

Also outgrowing Manhattan is Tapemaker Sales, which just moved to Valley Stream where Art Brandwein notes growing domestic and export business for leader tape to studios and duplicators, spool sheet material, non abrasive audio cassette and new videotape head cleaning material, magnetic tape slitters, sensing and splicing tape.

Allison Audio is one of the most aggressive custom tape duplicators in the area, growing rapidly since it began in 1969. Moving into a new 55,000-square-foot facility at Hauppauge two years ago, firm is now going after more prerecorded duplicating/marketing accounts being given up by Ampex, and also is expanding in the non-music tape market.

One of the leading Long Island firms in the electronics field is Lafayette Radio. Firm moved from Queens to Syosset in 1967. Lafayette has grown from five to 116 company-owned outlets, 375 franchised associate stores and 100-plus dealers.
any given bill, and the audience response at the theater has been strong, says Jerry Kellert, managing director of the firm. The move to book three acts per show is an attempt to return to giving a full evening of shows, explains Kellert.

Kellert views the Island Music Center as a "rock 'n' roll house" and says that while running a show there every weekend would be the ideal, a more realistic projection would be to have programs twice monthly. Eden's Apple Concerts has an exclusive on all musical events in the facility through November, and Kellert states that its first year's operation has already scored a number of successes. Ten Years After and Peter Frampton, headlining earlier this year, brought in a gross of some $180,000 for five shows; a bill headed by the Jefferson Starship grossed $79,000 for two shows and a Blue Oyster headlined bill produced a $31,000 gross for one show.

As for talent expenses, Kellert says that much of what they do is dictated by the headlining act, which puts down, on the average, some $12,500. A third act will be paid anywhere from $500 to $2,000, he says.

"We are trying to make Long Island a completely separate market," Kellert continues. "Agents and managers say that they've got to have New York, but no one says that they've got to have Long Island. And, we hope to change that," he says.

The message seems to be getting around too. The acts playing at the arena this year include War, Hot Tuna, Procol Harum, the Marshall Tucker Band, Renaissance, Taj Mahal, Herbie Hancock, the Mahavishnu Orchestra, the Sensational Alex Harvey Band, Little Feat, Flo & Eddie and the Bee Gees.

Tickets for most events are scaled at $5.50, $6.50 and $7.50. Seating capacity is 6,740. For a disco/dance concert, though, general admission tickets are sold and the arena's floor is opened for dancing, and the capacity jumps to 7,500 people. To date, Eden's Apple has produced yearly a dozen shows at the Commack arena and both Kellert and Paparo are anticipating a healthy future.

In a recent move, Paparo opened a theater in White Plains, N.Y., and it's expected that many of the acts approached to play either theater will be offered a follow up at the other one.

Paparo has also used promotion to the fullest, tying in a firm like Hublen's to a free VIP bar/lounge at the arena; using extensive radio advertising prior to concerts; taking prime space in several of the local papers; and distributing a free concert program (6-10 pages) at each concert. The programs include artist biographical information as well as with-in contests tied in with label record giveaways.

Its claimed 10 percent of an anticipated gross from an event goes into its promotion.

The firm also utilizes students to promote musical events on their high school and college campuses through flyers and posters. Free parking for 1,500 plus cars is available at the facility.

Kellert sees the bulk of the Music Center's audience being drawn from the Long Island's own population. "We're not in Long Island by accident," he says.

In Hempstead is another major concert venue: the Calde- rone Theater, operated by Phil Basile's Concerts East com- pany. Originally a movie house (built in 1945), the Calde- rone began showcasing acts earlier this year, following an extensive renovation. According to Mark Puma, promoter/pro- ducer at Concerts East, 30 shows were put on at the Calde- rone in the first 35 weeks the firm used the theater. Puma feels that as many as 50-70 rock/pop shows a year are fea- sible for the Calde- rone, in addition to another 25, or so, folk/rock programs and upwards of 100 adult-oriented MOR shows. He says that they are considering booking stage shows for two-week runs.

While the theater is leased by Concerts East, Puma says that it could be leased to outside promoters wanting to put on non-competitive musical events. The one area where it would really apply, says Puma, is the country music field. "We would say great to a promoter wanting to put on a country music series.

As for its own operation at the Calde- rone (the firm also pro- motes concerts throughout the East Coast; some 200 con- certed, with a gross over $2 million a year), Puma, as other local promoters, is enthusiastic. Again, gross gate receipts show why: Dave Mason, $17,000; Hot Tuna, $65,000 (five shows); Billy Joel, $30,000 (two shows); and Jackson Browne, $37,000 (two shows).

The theater is a 2,435-seater and tickets are scaled at $5.50 and $6.50. Puma says that Calderone's promotion is budgeted at $2,500 per concert, with $1,700 going to radio spots and $850 for print advertising. Talent expenses (for the headliner) are in the $5,000 range, with an additional $1,250 in funds going to cover lighting and sound. The theater doesn't have a built-in sound/lighting system.

As a promoter, Basile says it's been an uphill fight in securing top recording acts, but that it's much better than when he began. Basile, the driving force behind Long Island's for

(Continued on page 1.4-17)
A Market Place Of Growth and Affluence
• Continued from page 11-6

wholesaling on the Island. The entire country is the firm’s oyster, and since last year it has extended its reach internationally.

But Mr. Topp also operates two retail stores, which together now gross about $360,000 a year, according to Art Siegel, vice president. These were opened along strip malls in Nassau County within the past two years, and the firm is now committed to a retail expansion program. However, says Siegel, he is looking farther out on the Island, to Suffolk County, for viable locations. Nassau is pretty well saturated retail-wise, he feels. More stores in strip locations are his goal, each with a potential for $150,000 to $200,000 in annual volume.

Siegel tags as "outrageous" the more extreme examples of retail price slashing. He sells mostly at $1 to $1.50 off list, but has a low-keyed continuous promotion going to meet price competition, however severe. "Consumers who bring in ads quoting lower prices will find that we will meet them, even if they are $2.99," he says.

This promotion has worked well, Siegel asserts, and now attracts about 10 percent of his retail volume. "Fortunately," he notes, "half these bargain hunters buy at least one additional album at regular price. So we don't lose out in the end."

Double B Records & Tapes, out of Freeport, is another national one-stop that's also into retailing. The company's two Stereo Stop stores, each a 3,000 square-foot, full-line facility, normally sell at $1 to $1.50 off list. No attempt is made to compete price-wise with major discounters in newspaper advertising, says Bernie Boorstein, president. However, in-store promotions do serve that purpose to an extent. Every two weeks the store passes out to its customers a new list of 25 specials selling as low as $3.99.

Cutouts are important in Stereo Stop's total inventory mix, Boorstein points out, and currently account for about 15 percent of all LP sales.

All Records Distributors, in Westbury, is one of the few Island one-stops which devotes much of its effort to serving small retailers in the counties. In business for the past 15 years, the company has moved five times, on each occasion to larger quarters as business increased. It now occupies a 5,000 square-foot warehouse, from which its three trucks deliver merchandise to some 75 dealers.

Mike Cono, All Records president, notes that his customers are forced to compete on price with the big discounters, but only the basis of the latter's "regular" prices. No attempt is made to equal special sale "giveaways." Most small stores on the Island sell top-line albums at prices ranging from $4.49 to $5.49, Cono finds.

Manufacturer advertising money is frequently passed on by

(Continued on page 11-17)

Oasis For Dancing
• Continued from page 11-14

Tagerelle says that most of the customers are in age ranges of 40's to mid 50's with many driving in from New York. The club has neither cover nor minimum and offers free parking, making the club more economical than most Manhattan nightspots that offer comparable entertainment.

Clubs are also alive and well on the Island; especially every night a week at Sonny's, in Seaford. Club owner Sonny Meyerowitz has brought performers such as Ruth Brown, Sonny Fortune, Dakota Staton, Cecil Payne, Arnie Lawrence, Marty Napoleon and Major Holley with great results. The club is popular with the New York jazz community fraternity. Performers such as Red Fox, Count Basie, Marian McPartland, Joe Williams and James Moody lend a hand on occasion in the festivities.

Mobile discos, too, have become increasingly popular. Mobile disco DJ's are now augmenting or replacing live entertainment at dances parties, fund raising events, and even shopping center openings. One company, Man & Music, in Blue Point, not only specializes in contemporary disco sounds but also offers custom program tapes in jazz, country, MOR and classical.

Papa John Creech draws scrappers at My Father's Place, in Roslyn, who join in with some handclapping as well. The blues fiddle player, who records for Buddah Records, packed the club during a recent date. Club is operated by partners Jay Linehan and Eppy Epstein.

Photo by Steve Riesenberg

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Radio With Importance and Progression

**Continued from page 1.1.3**

good, stable homes and families—e'en if they are unmarried and are but a small dot in the nation’s population. They are the people

WGLI, in West Babylon, has recently undergone a transfor-
mation to a personality-oriented format. Since the station’s

station, emphasizing “the music of our own time,” has grown and

WGBS-FM’s sister, WNYL, is Long Island’s only AM religious

station. Its special features include the original Italian Hour, and

The college network on the island consists of four current

carrers, and all have their weekly programmes are largely de-
termined by listener response, in addition to the discretion of

Music director Brian Rein of WAC says, “most of our pro-

The college radio audience (18:22) falls into the demo-

graphic that most commercial progressive stations want to

reach (18:2). Knowledgeable programmers at the college

stations realize this and follow college radio station

playlists to pick up on new artists that receive acceptance on

the college radio level. The fact remains that colleges will play

almost anything that is available to them.

Serving by record labels is a problem for college stations.

Brian Rein of WAC says, “we’re getting plenty of good service

from all the labels, except one. Yet the fact is that the service

could stop at any time.”

The weekly show becomes oriented to music from Rolling

Stone and the Jersey shore. The station’s programming for that

week: “Remember When,” by Todd Rundgren and

Patti Austin, has lyrics that mention “a mixture of 45’s.”

The sound of Long Island still feels as if something is

missing. Perhaps the major value of college stations, here on the

Island as elsewhere is that they are often the first to play a new

release, thereby generating some response to the records which,

hopefully, will lead to commercial airplay. By this rea-

soning, the college market is a test area.

Tony Ruffino & Larry Vaughn

A Market Place

**Continued from page 1.1.16**

All records to retailers in the form of radio spots identifying four to five of its customers per commercial. Ione has found local radio effective, using WLR in Nassau, and WABN in Suf-

folk. There’s plenty of room for retail expansion on the Island, he feels, with Suffolk showing the most promise.

As one gets farther out on the Island, in seashore towns,

sales patterns begin to reflect those in other resort communi-

ties around the county. Music, Mart in Westhampton Beach,

for instance, does 40 percent of its annual volume during the months June through September. Charles Koonsman,

manager, points out that the summer population in Westhampton

rises to 20,000 from its winter norm of 5,000.

But the complete line of music goods offered by the store,

its winter school business, and sales coverage of nearby

towns, all combine to maintain year-round volume at a satis-

factory level. Music Mart, acquired by Hansen publications

and Bonbright since last fall, is highly acclaimed and realizes almost 20 percent of its gross from this source. Recorded product ac-

counts for 35 percent and the balance of the outlet’s $250,000

sales is now open to sales of pi-

anos, organs, other musical instruments, accessories, and service.

Other important outlets are Candy Stripe, which recently

moved to larger quarters in Freeport, owned by Bernie Keil; Stan-

ley Sirota’s Countrywide Tape & Record Distributors, located in Westbury, and Alberstadt’s Farmingdale. Steve Top-

per is a principal in the operation.

Island Concert Scene

**Continued from page 1.1.15**

mer music band, The Action House, says that this market is
totally different from New York’s yet people from the City as well as Islanders—go to or utilize his operations. These
come in a full-range of activity—from clubs to college concert

promotion to promoters dates all along the East Coast.

“Agents still recognize New York as a major market but they are rapidly beginning to recognize the Island as a sepa-

rate market,” he says. “Because the Calderone is a more laid-

back facility to play in than most in New York City, we have

many top acts asking us for return dates.”

Mr. Michael Hornstock, station owner and promoter on Long Island

include Ruffino & Vaughn, which usually utilizes the Nassau Col-

seum for their events.

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THE VILLAGE BRASS BAND's repertoire is not just limited to this music; its concert music might encompass a renaissance Holborne dance, an Italian "Can zona" by Gabrielli, a rag by Scott Joplin, or a jazz influenced work by Richard Amsden. The amazing characteristic of the quintet is that they cross all the music styles with equal greatness. This fact is verified when we read that its members have individually performed with the Chicago Symphony, Arthur Fiedler and the Boston Pops, as well as recorded with George Bussell, Gil Evans, and Gunther Schuller.

THE VILLAGE BRASS BAND has performed around the New York Metropolitan area. Its programs are equally well suited for park concerts as well as for indoor recitals.

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Frankie Valli / The Four Seasons / Kingston Trio/
Pink Floyd/Marvin Gaye/The Highwaymen/Cat
Stevens/Cannonball Adderly/Three Dog Night/
Jay & The Americans/Sha Na Na/Seals & Croft/
Stevie Wonder/Frank Zappa/Oscar Brand/ The
L. A. Express / Arthur Fiedler / Lawrence Welk /
Joni Mitchell/The Stylistics/Jethro Tull/Newport
Jazz / Gladys Knight & The Pips / James Taylor /
Doobie Brothers/Nassau Veterans Memorial Coliseum
George Harrison/Crosby Stills Nash and Young/
Bob Dylan/Ravi Shankar/ Led Zeppelin/ David
Cassidy/Sergio Franchi/Mahavishnu Orchestra/
Osmond Brothers/The Band /Minnie Ripperton
Warner Bros. Preps Splash Into Jazz

A discussion between Mo Ostin, WB’s chairman and Krausen, when he left Blue Thumb, resulted in their joining the company in talent acquisition. Once before in 1965, Krausen approached then-president of Warner-первых Warner Records at Loma Records, an id label which was unevenly played out. Krausen says more often than not, guided acts as a background for future explorations into jazz and rock. The other reason that Krausen built up his new label was, he says, to get his “jazz label behind this move.”

Krausen says and WB has a “framework of names that can sell, I think we can start signing new acts.” The framework is based on the job Krausen’s first acquisition because “they had obvious potential.”

Krausen and Newton were all signed because of their “innovative reputations” and they had sales and promotion money into them to expand their base.

When I felt we had some real “armament” with which to go out and sign other acts, I went after George Wein and here was this so-called “guitar del.” Guitarist Martin Ros is the unknown among this first group of signings.

Krausen reveals he has two major popstars about ready to sign but they want to finish their second albums. As for recording jazz musicians with a pop flavor, Krausen says, “Today, the jazz musicians is like under 30 years ago. Kirk is the Grateful Dead of today; Kirk’s L.P. produced for the first time in pop music, like ‘Lumpy Love’ by Minnie Riperton. The music being played on radio is not the same as what can WB do that didn’t do? Krausen pauses before answering that loaded question. “We’re getting these people at the right time. While we are here and can sign them, they tend to take them for granted. Our approach to their recording will have to be very strong. They know their song, though they don’t spell it out. WB, because it is making a new stab at jazz, will be trying to make it work. WB hopes to help keep up the jazz movement, so if people make the transition from small jazz rooms to bigger ones. And the only one thing that is to have popular records.”

Krausen speaks of a “reemergence of San Francisco” which was like that which occurred in San Francisco in the late 1960s. So he’s been asked here and there and knows that Kirk, Newton and Krausen are all from New York. As for recording and promotion of Jimmy Heath, Krasnow reveals that he’s been charmed by Blue Thumb ex. He says: “I feel I can best serve the community by releasing only the acts not involved in all the things a jazz president would normally be doing and not put my focus on my main job of signing acts.”

Barkan Of S.F.

Stereo perfection: Oct. 4, with Beat Carter as supporting artist, and Stanley Turrentine (with 19 pieces, mostly strings) and Bobby "Blue" Blind Oct. 10.

The first two dates were highly successful but a last minute cancellation by Esther Phillips from the Turrentine concert and almost 2,000 requests for refunds. radar, Barkan, and the third concert cancelled due to unfairWeather. Another problem at the third concert was a blowout of the p.a. systems, forcing Barkan’s troupe to short and Turrentine to rely only on the hall acoustics for his set. Another 200icketed for refunds because of the weather.

Barkan, who previously used the Berkeley, Glee Club for these engagements, has been involved with the 20 Members in the Paramount, a benefit for Kes- tock Memorial Foundation, and the CTA All-Star session July 29.

The Paramount has been ex- cured of its stage setup and they like the shows, and that’s good because I really don’t lack any other than that.

Barkan says he hopes in the future to correlate his Keystone Korner bookings with the concert series.

Jazz Push At NEC Parley

Some say that there is not an overabundance of acts, but rather a lack of acts for these top rate acts of the present. Miles Davis, Bopp, the usual scene, the usual acts. Consequently, I’ve been holding off on my bookings while looking for some new things that are right for us.

Rock Looming Las Vegas Strip

From the concert stage, lighting and sound impact to the stars themselves.

In Alan, Presley’s lookalike, Clark has a real find. Alam show in Los Angeles last week while his appealing personality was beginning to be appreciated about Presley’s contributions.

"It’s like a Broadway play," says the bos, "The shows make the 1st shows some nights people are dancing on the tables and chairs.

This need to say, is not normal activity at the generally the crowded places like in Las Vegas, "of the places the shows prompted the hotel management, which was somewhat disappointing for the boss, who had known to them, to allow a free booking band to Christiano, "I was impressed," one visitor to them and they didn’t know who it was but because of the Traveler they stay in.

The bos is finding, however, with the Brubeck Quartet To Resume Feb. 17

NEW YORK – The Dave Brubeck Quartet will play several engagements in the near future, beginning Feb. 17 at the McCarren Theater in Princeton, New Jersey. According to reports, the group will also play dates in New York on Dec. 16 and 17 and in the cities in the East and Midwest.

The quartet’s career spans back to the early 1950s, when they first appeared with Brubeck. In 1967 they decided to call it quits and go their separate ways.

Joining the Brubeck Quartet on the tour are Two Brubeck groups, featuring his sons Barry and Chris and Dan. Booking and coordinating the tour is New York-based Sutton Artists.
### Billboard Hot Soul Singles

#### Chart Dates: 11/8/75

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>New Entries</th>
<th>Top 40 Hits</th>
<th>#100 Perimeter- songs ranking just below the Top 40</th>
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**Love On Delivery**

(12/26/72) R&B

**TOO OLD TO LOVE**

-J.G. Crewe, Chicago Rhythm & Blues Makers

**I'M A LION**

-Joe Dassin, Arista 0039

**FREEMAN**

-Slim, Motown 1364 (Motown)

**DON'T LEAVE ME THIS WAY**

-Donny Hathaway, Atlantic 3489 (Atlantic)

**TOO OLD TO LOVE**

-J.G. Crewe, Chicago Rhythm & Blues Makers

**I'M A LION**

-Joe Dassin, Arista 0039

**FREEMAN**

-Slim, Motown 1364 (Motown)
Stan Watson In Production Accord With Warner Bros.

LOS ANGELES—Stan Watson, chairman of the board of Philco Fresno, has received a telegram that he terms a "special production deal" with Warner Bros. Records.

Jones Writing a Black Evolution Score For Album

LOS ANGELES—Quincy Jones' next album is "an 88-minute twine involving the evolution of black music from 1510 to today." Jones has been working on the project for two years and has compiled three charts while gathering material. The charts depict the history of black music, the history of European classical music and a year by year chart of sociological events.

Folk Group Formed

PRINCETON, N.J.—While electronic rock and grandiose symphonic arrangements are all the rage in this sedate university town, some 300 folk enthusiasts have banded together, forming the Princeton Folk Song Society to support local talent and bring in national caliber folk talents for concerts here each month.

Local group is patterned along the non-profit lines of the Philadelphia Folk Song Society which stages mammoth folk festivals each year.

He further explains that although the music is predominately black, the performers and tonalities are of the entire vein.

Morrison says: "Unlike many TV dance shows, Ray Henderson (the second host) and I inject an enormous amount of our own personalities into the show. This is one of the requirements to make our program different from others."

"In this way, not only do the dancers dance on the floor, they are actually having a ball."

He points out that when people are having a good time in the studio, it affects the screen, which is the reason for the home setting. "In fact, this is also the reason why the bombarded each day, not only with calls, but with visitors, he says.

The station over the past two weeks has played host to the performers, Larry Graham, the Dramatics and Dynamic Superiors.

In conjunction with WB, I will attempt to create a new image for WB acts by featuring music, with crossover potential," says Wat-

"Mr. groups will certainly be han-
dled differently from now on," he adds.

First on his agenda was the hiring of an outside PR firm which will work closely with his in-house staff. He has also signed two new acts, The Quietkiss, Watson and Eyeband, the first white group signed to Phibs' Grove.

With the station's new lineup, new writers, Homer Banks and Carl Hamilton, both of Los Angeles, are the first to join Watson's stable.

According to Watson, he anticipates no problems in gaining airplay for the "acquired:" "I have chosen a disco format for my label because this is one of the areas where ethnic barriers do not exist," he explains.

The Definitones, who have recorded for the label a new, the Columbus, are known throughout the industry as a soft, mellow border-line pop trio, will no longer in the manner they are being handled for disco.

The same route will be followed by the label's female trio into the First Choice. According to Watson, he is still searching for material with "fresh ideas" for his acts.

New Acts Given Ohio Exposure

DAYTON—Over Night Low Entre-prises will stage its first showcase of acts at the Dayton Convention and Exhibition Center, bringing on such artists as a various stylings of the popular theme in this sedate university town, some 300 folk enthusiasts have banded together, forming the Princeton Folk Song Society to support local talent and bring in national caliber folk talents for concerts here each month.

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CHICAGO—Pacific Stereo has expanded its penetration of the Midwest high market with the addition of seven new stores this year, two in Chicago, two in Milwaukee, and three in St. Louis, for a total of 18 Midwest stores.

The firm has also moved its regional headquarters to larger facilities in St. Louis.

The new stores, while differing on square footage, continue the Pacific Stereo format of speaker comparison, audio engineering, and the company's standard motif in lighting, furniture, displays and layout.

The firm has expanded speaker and tape radio displays.

The emphasis on packaged systems is expected to continue, the firm's consumer needs who can sit down with a knowledgeable salesperson over a four-hour period, to review his stereo needs. A choice of advertised, pre-assembled systems from $199 to more than $1,000 is available to suit packages to the customers' needs can be assembled from an inventory of more than 20 different models.

BSR Ends Glenburn Line

NEW YORK—BSR (USA) Ltd., has ceased production of its consumer-oriented line of Glenburn audio equipment. 

The firm's president, John Hollands, says that a "continuing move to steal the corporate structure, which is one of the corporate capabilities at its highest level." 

Glenburn's OEM product line is unaffected by the move, and will continue to be sold through the BSR sales network. Many of Glenburn's chargers will also be used throughout-theout the BSR line, according to the "specific application in the future," according to Hollands.

BSR will continue to be marketed through December, to fulfill existing orders commitments, he says.

The phasing out of the Glenburn consumer turntable line is just another step in a major reorganization undertaken by BSR last month (Billboard, Oct. 18). At that time, BSR said that production was being transferred to the new company, BSR Corp., which disclosed that it was merging its marketing division into that of BSR, as part of a "major corporate reorganization plan aimed at a smoother and more effective manufacturer-to-dealer self-serve process."

Just a year ago, Glenburn moved into expanded quarters in Waldwick, N.J., to cope with what officials of the company at that time called "the continuing growth in the consumer record changer market." (Billboard, Nov. 23, 1974). At that time, BSR officials steadfastly denied that their actions were in any way threatened. Even though the firm was cutting back operations, and had already announced staff layoffs of close to 30 positions, officials insisted in both England and Scotland, to initiate what the firm's president then called, "important cost savings in manufacturing procedures."

So far the Tetrad cartridge manufacturing operation, which BSR acquired and reorganized by the reorganization. Tetrad was incorporated into BSR's consumer ads are written to be added an sales aid to the neophyte.

The customer can expect his purchase to be protected from both de

scription and more efficient manu-

facturing plan...consumer turntable

consumer- oriented

`STREAMLINING'

over

formed consumer systems out.

and

square

seven new stores this year, 1976

The firm has undertaken

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are

to the Realistic STA-225, and 50-watt per

channel equipment, the STA-90, 44 watts per channel and the STA-84, 21 watts per channel.

Also being pulled are 20 watts per channel, 10 watts per channel, and 15 watts per channel.

Prices on the line begin at $299.95 for the STA-225 and scale downward to 44 watts per channel.

Radio Shack Aims At High End

By RADCLIFFE JOE

NEW YORK—Radio Shack will promote its new $600 million advertising budget for 1975 to establish its name in the high-fi equipment field, according to S. Allen Selby, the firm's audio buyer.

At the same time, the company has been phasing out its 4-channel equipment lines, which Selby had not long ago disclosed was "a poor performer" for the Radio Shack channel.

The advertising dollars will be used to highlight "Radio Shack's new line of Realistic high end component products, which Selby claims can match any of the acknowledged market leaders available today."

The promotion is full color, which will include the use of ads and point-of-sale displays, will be featured in Realistic's top-of-the-line production of high component products, the Realistic STA-225, a 50-watt per channel receiver, the STA-90, 44 watts per channel, and the STA-84, 21 watts per channel.

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The promotion is full color, which will include the use of ads and point-of-sale displays, will be featured in Realistic's top-of-the-line production of high component products, the Realistic STA-225, 50-watt per channel receiver, the STA-90, 44 watts per channel, and the STA-84, 21 watts per channel.

The campaign will zero in on Realistic's high-end production of high component products, the Realistic STA-225, 50-watt per channel receiver, the STA-90, 44 watts per channel, and the STA-84, 21 watts per channel.

Also being pulled are 20 watts per channel, 10 watts per channel, and 15 watts per channel.

Prices on the line begin at $299.95 for the STA-225 and scale downward to 44 watts per channel.
TOKYO SHAPIRO

608-square-foot rooms for the display and demonstration of high-end audio components, and two customer conference areas.

The overall design will place emphasis on what Bloor calls "a high degree of exterior visibility." into the store. Walls and dividers will be kept deliberately low, and combined with the use of Phlegyas, will aid visibility.

Says Bloor, "For the first time we will have had a chance to line our windows, and to demonstrate in the proper way." He adds, "A testing area of our own will be where you can verify the performances of each piece of equipment before it leaves the store - it's also part of the plan."

Phila. Dealers

Continued from page 58

Week," together with Kass Electronics Distributors, Dixell, Roslyn Sound, Roslyn; Penn Stereo, operated by Tom Scoppa; San Martino with outlets here and in Haverford; Hi Fi Studio, Swarthmore; Sound Services, here and in Flourtown, and New Electronics & Cameras.

MAURIE ORODENKER

Pfanziehl's Needle Guide gives you more


More of everything you need to make the sale. Become a Pfanziehl DEALER and you'll be able to sell more PROFIT Replacement Needles.
NEW YORK—In less than nine months on the U.S. scene Devon Design Corp. has established a solid foothold for its Saxe series cassette and 8-track in-store dispensers and is now bringing its first consumer Carola tape wheel units off the assembly line of its new suburban Venice, Calif. plant.

The American subsidiary of London-based Fittall Products Ltd. took the big plunge in the market following enthusiastic reception at this year's NARM convention (Billboard, March 8) and follow-up display at the summer Consumer Electronics Show in Chicago.

President Clive Rumble reports interest in the company's colored columns of tape range from the typical "mom and pop" outlet to a number of major chains. The modular cassette display, mixing of cassette and 8-track units, and patented snap-lock security system are all positive factors in the rapid growth of business.

Leonard Marshall, who had been with Irv Katz at Audio Magnetics for eight years, joined in May as marketing director and has quickly built a chain of 14 rep firms and some 15 distributors to implement a coordinated sales presentation for the locations and direct service to larger chains. The rep group continues to grow, with open areas in Indiana, Kentucky, West Virginia, Pennsylvania and the Rocky Mountains to be filled.

The Carola tape wheel, showing either 38 cassettes or 20 8-tracks in full view, is coming off the 10,000-square-foot plant's production line in woodgrain finish at suggested list under $14, and is being used as a counter-top display at some stores for new releases, as well.

Already in the works for the Christmas buying season is what Rumble and Marshall believe is the first attack case-type unit giving a complete view of its 32 cassettes through a clear smoke-colored top. Built of ABS high-grade styrene, it will complement most stereo systems with the added advantage of opening while standing on the floor or shelf.

Although inquiries for the in-store display units have come from as far away as Sudan in Africa, Rumble knows he had really arrived when the first "ripoff" of the product appeared on the market. To copier already is involved in patent litigation with Rumble, who reports he is well protected with patents in the 17 major world markets.

Devon will be returning the winter CES at Chicago's Conrad Hilton Hotel. The store setup also is under way for more products to complement both the professional and consumer lines on both sides of the Atlantic.

**Tape/Video/Record**

**Devon Tape Displays Finding U.S. Market**

By STEPHEN TRAYMAN

NEW YORK—The Otrox Corp. has developed what it calls a "precision electronic and mechanical device that can convert any conventional piano into a multi-purpose musical instrument," according to officials of the Opelika, Ala.-based company.

The unit, utilizing the "same circuitry that guides missiles in outer space," is the brainchild of J. Herbert Bowers, who joined the firm credited with helping to pioneer the development and proliferation of magnetic audio and video equipment in the country.

The unit, designated the Ortron Piano Recorder/Player, is intended to revolutionize the function of the piano, according to salespersons for Bowers. However, specific details as to its design and functions are still sketchy.

The unit is scheduled for unveiling in Columbus, Ga., this month, and will then be tested market in such areas as Atlanta, Birmingham, Montgomery and Columbus. The results of the first tests will determine whether the unit will be commercially marketed by the Otrox company and answer questions about whether Orr will license manufacturing rights to musical instrument firms, or whether he will use his own facilities to market the product.

Bernard Bernstein has resigned as national sales manager for Sansui Electronics to join Bonен on December 17. He will be gone by the company's first quarter and will continue to represent the Japanese electronics firm in the New York metro area. Bernstein was the company's first rep when Sansui began U.S. operations in 1966, and joined the firm that year.

An idea exchange luncheon with prizes will be among the scheduled events at the Elec tronic Component Representatives Assoc.'s 27th Kerm e l k ng Conference in Palm Springs, Calif., Jan. 15-19 at the Canyon Hotel.

By Friday night, the programs will be pre s de by two days of executive committee and board of directors meetings.

A preliminary agenda will include an industry update keynote speech, and talks by leading professionals on fire management, stress managemee and fire department and initial contact.

Workshops with field line acquisitions and the cost of selling. A panel on a manufacturer's expectations of a rep's trip is scheduled.

On the higher side, golf and tennis tournamen ts are announced, with special parties geared to the bicentennial theme.

Two travel packages are available for those planning to attend the conference. One is taking in the everglades while answering questions about whether Orr will license manufacturing rights to musical instrument firms, or whether he will use his own facilities to market the product.

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Turner, Hill, King
Into Hall Of Fame

NASHVILLE—The first Country Music Disk Jockey Hall of Fame inductees were named recently during the Chicago leg of the CTC Twitty Radio Invitational Tournament at Crockett Springs National Golf and Country Club here.

Grant Turner and "Smokey" Ed Hill, who were both in the living category and Nelson Win was the posthumous category. Mrs. Sally King, widow of the late Hill, accepted the award for her husband.

Chellman, trustee for the Country Music Disk Jockey Hall of Fame Foundation, was on hand along with Joe Allison. "The first great momentum in country music history was when the first recording was ever played over the airwaves...the second greatest moment was the induction of the first members into this Hall of Fame and replicates to have a part in recognizing and paying respect to those of the country music artists and executives who have made outstanding contributions to the country music fans throughout the world," said Chellman.

Large bronze plaques were presented to the inductees and a busy wreath will be hung in the Hall of Fame. Herb Barrette, a local artist, made the plaques for the Country Music Hall of Fame which were etched into the plaques. The original drawings will be kept in the Hall of Fame.

NASHVILLE—"We had to create activity, bring in independent producers, sign new artists, locate good writers, etc. Whatever we did, most of all, we had to let people know that United Artists was still in the music business," says Turner.

So says Larry Turner, who arrived in June of last year at the label and has been in charge since of the most successful 17 months in its history.

"We always considered United Artists a major country label," Butler says, "but things just hadn't been working as well as they should have. There wasn't anyone's fault, it's just that those things happen. I was doing independent production when White Stewart asked me to join, and that first meeting helped set the pace for things to come.

Butler says the UA home office realigned more activity was needed in Nashville, and he was willing to work with him completely. "They gave us autonomy," he says. "We don't have to wait for promotional materials, ads, budgets, permission for time buys and so on. And unlike other labels, UA can somehow in New York, Chic-

ago or Los Angeles tell people in Nashville how to do their thing..."That would be the same as my callin' At Teller and telling him how to work or any other executive," adds Butler.

Once he knew his position with the label, Butler says he called every artist on his office in individually, introduced himself and then, in a move that's somewhat unusual in the music biz, asked each artist whom he or she wanted as a producer. "And so, there was a poll of who it was, we'd get it. I'm a producer (Butler produces a number of artists on the label, including Jean Sheppard, Billie Jo Spears, Loretta Lynn, Dewey Martin, Max Allen Jr. and Dick Ferrel for records, while I'm not trying to brag. I do feel the producer is the birth of a record right through the end.)

The next thing I did was call a lot of producers and asked them who they'd like to work with. I also asked whom they'd like to work with, because we have [on the label] a lot of talented people and if we do any of them justice if I tried to produce them all and when that excitement worked out, we brought the record producers to Nashville and publishers started to come in.

Some that time, United Artists has won at come up with No. 1 singles from Jean Sheppard and Billie Jo Spears as well as pop hits from Crystal Gayle, Melba Montgomery and others. Almost every artist on the label has been on the charts in the past year.

Butler also points out that Jerry Seabolt, who is in charge of promotion in the Music City, says that "anybody who handles country sales, played an extremely important role in the turnaround."

"We all do our own jobs first here," says Turner, "but while we talk things over before making a decision, the responsibility is all delegated."

"The label that sells the seven ra-
gional U.S. titles that we work both pop and country have been an important part," says Turner. He says, "country is still the easiest kind of product to work. The play-
lists are limited, what they are -- getting tighter, are still more open than pop. And country disc jockeys are still a hit. I've said that once again, but music has a universal appeal and our people are good and willing to learn. Also important is the fact that Ray Anderson, who heads promotion for the label, knows country and understands it. If we have a problem we can go to Ray and he does it immediately. We don't have to spend time explaining the country business.

Butler says he will add another promotion man shortly to work with the new offices at MetroCenter, an industrial park in the U.K.

"We have a lot of sales in the U.K. and M Collins feels that new offices at MetroCenter, an industrial park in the U.K., will be a turning point in the company."

Musician and producer Chellman commented on the importance of the CTC Twitty Radio Invitational Tournament at Crockett Springs National Golf and Country Club here.

"It's important for the young artists to be able to play in front of the best music industry professionals who are also looking for new talent like Crystal, Sunday, and a number of others. And the one thing that's lacking in the gig is the autograph we give our independent producers. The producer selects the material and gets a copy of the single. All I ask is a chance to be a music fan if we have a hit."

Instead of the question of the huge money being paid some country artists, Butler says he would be more interested in the probability of the artist making some money for the label. "We will not pay for a name," he says.

Cincy's QCA Label Beef's Up Its Gospel Act Roster

The Gospel Music Assn. for the first time in its history this month, announced the formation of three recording companies to manufacture and produce all its "10 Top Songs" and "10 Top Songs, 2nd Quarter," a posite of various gospel artists and labels within the industry.

Happening was Cincy Gospel Assn., Cuman and Heartwarming previ ously held the exclusive on the GMA albums.

Country Radio Scholarships Become Reality

NASHVILLE—In the planning stages for more than a year, forma tion of the Country Radio Seminar Scholarship Fund has been finalized.

A two-year, $200 pilot program begins this fall with Middle Tenness ees the first to benefit from the con cies of various radio stations and the country radio scholarly program is one way of propagating good radio and prolonging the ben efits of the seminar into the future," says Seabolt.

The seminar executive committee is now looking to the future when similar scholarships hopefully will be available at key colleges and un iversities in several regions of the country simultaneously.

Workshop Eyed

Nashville—Barnes Publishing is formulating plans for a choral workshop for the fall meeting of the United Call It Fast to be held next January at Lake Bailey Resort in Cadiz, Ky. Barnes has announced that a choral workshop dubbed What’s-cha-Ma-Call It West drew key visitors this year in the CTC workshop, and will be marked by a preview of new choral music and workshops dealing with problems faced by minis ters of music.

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Week</th>
<th>Title-Artist (Wks)</th>
<th>Last Year (Wks)</th>
<th>Last Week (Wks)</th>
<th>Label &amp; Number (Dot Label) (Publisher, License) 1</th>
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<td>1 2 3 13</td>
<td>I'M SORRY—Joe Stampley (Dot) (Acuff-Rose, BMI)</td>
<td>34 38 58 5</td>
<td>FROM WOMAN TO MANAGER/ABC-Dick 11109 (ABC-Dick, BMI)</td>
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<td>9 10</td>
<td>ARE YOU SURE HANK IS DONE WITH HIS WIFE?—Donny Hathaway (RCA Victor)</td>
<td>8 43 5 10</td>
<td>WHERE LOVE BEGINS—Curtis Mayfield (Curtis Mayfield Music)</td>
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<td>WHAT'S HAPPENED TO BLUE EYES—Lenny Kravitz (Word, Warner Bros)</td>
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<td>TOWER OF STRENGTH—St Poly (St Poly, ASCAP)</td>
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<td>ALL OVER ME—Lee &amp; Sonny (Stax/Volt, Uni)</td>
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<td>EASY AS PIE—Kelly Cornelius (Casablanca, Warner Bros)</td>
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<td>I LIKE BEER—Tom T. Hall (Polydor)</td>
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<td>INDIAN LOVE CALL—Roy Stevens (Columbia, 315844 (Columbia, MCA)</td>
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<td>WHO'S THAT KING WITH A MOUTH—Bobby Bare (Stax/Volt, Uni)</td>
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<td>JO AND THE COWBOY—Johnny Burton (Shuttle Ltd, Warner Bros)</td>
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<td>I CAN'T HELP MY FEELINGS—Loretta Lynn (Columbia, 315195 (Columbia, MCA)</td>
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<td>I SHOULD HAVE MARRIED YOU—Johnny Cash (Columbia, 315192 (Columbia, MCA)</td>
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<td>THE LETTER THAT JOHNNY WALKER READ—Connee Boswell (Vocalion) (Boswell, ASCAP)</td>
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<td>BILLY GET A MAMA—I'm Stepin out (Stax/Volt, Uni)</td>
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<td>WARM SLEMMY—Kelly Cornelius (Casablanca, Warner Bros)</td>
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<td>I STILL BELIEVE IN FAIR TALES—Sonny &amp; Cher (Columbia, 315185 (Columbia, MCA)</td>
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<td>I STARTED LOVING YOU AGAIN—Carol Lee Sand (Dot, 310184 (Dot, Cumbie))</td>
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<td>EVENING THE SAME—Bobby Bland (Atlantic, 310195 (Atlantic, BMI)</td>
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<td>SHE EVEN WOKE ME UP TO SAY GOODNIGHT—Misty Mars (Dot, 310195 (Dot, BMI)</td>
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<td>WE USED TO—Jody Payne (ABC-Dick, BMI)</td>
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<td>JUST IN CASE—Rose Mabon (ABC-Dick, BMI)</td>
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<td>YOUR RING ME BELL—Roy C. Beddard (ABC-Dick, BMI)</td>
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<td>OUR MARRIAGE WAS A FAILURE—Johnny Russell (ABC-Dick, BMI)</td>
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<td>LOVE PIG &amp; SONG IN MY HEART—Skeeter Davis &amp; Tennessee Tipton (Columbia, 315177 (Atlantic, BMI)</td>
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<td>HOW MANY TIMES HAVE I TOLD MYSELF—Joe Stampley &amp; George Jones (Atlantic, 310202 (Atlantic, BMI)</td>
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<td>LOVE FIX A THING—Sonny &amp; Cher (Columbia, 315185 (Columbia, MCA)</td>
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<td>I'M A LOVER ON ME—Sonny &amp; Cher (Columbia, 315185 (Columbia, MCA)</td>
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<td>COUNTRY BOY (You Got Your Feet In L.A.)—Joe Stampley (Atlantic, 310202 (Atlantic, BMI)</td>
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<td>SUPER SMILE—The Whitmans (ABC-Dick, BMI)</td>
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<td>SANCTUARY—Kinky Friedman (Flying A, ABC-Dick, BMI)</td>
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<td>SOMETHING BETTER TO DO—Merle Haggard (Capitol, 4152)</td>
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<td>THE BLUES—El Brown (Stax/Volt, Uni)</td>
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<td>BLACK BEAR IN THE SMOKY MOUNTAINS—Ray Price (Mercury, 45279 (RCA Victor, BMI)</td>
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<td>ALL AMERICAN MAN—I'm The Producer (Hi, 310195 (Hi, BMI)</td>
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<td>ANOTHER WOMAN—I'm The Producer (Hi, 310195 (Hi, BMI)</td>
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<td>SINCE I MET YOU BABY—Patsy Cline (Decca, 45279 (RCA Victor, BMI)</td>
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<td>WESTERN MAN—Linda Ronstadt (A&amp;M)</td>
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<td>COUSINS—Shirley Williams (Spring Hill, MGM, BMI)</td>
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<td>WHAT IN THE WORLD'S COMING OVER TO LADY—Sonny &amp; Cher (Columbia, 315177 (Atlantic, BMI)</td>
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<td>I MAY NEVER BE YOUR LOVER—but I'll Always Be Your Friend—Dusty Rose (MGM, BMI)</td>
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<td>IF YOU'RE LOSING YOU—Stacy Wilson (Dot, 310184 (Dot, Cumbie))</td>
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<td>THE BOY WHO FELL IN LOVE—Loretta Lynn (Columbia, 315195 (Columbia, MCA)</td>
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<td>30</td>
<td>PAPER LOVEN—Wanda Jackson (MCA)</td>
<td>68 48 10</td>
<td>OLE CANADA—Sonny &amp; Cher (Columbia, 315195 (Columbia, MCA)</td>
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<td>CHOOSING SIDEWAYS—Loretta Lynn (Columbia, 315195 (Columbia, MCA)</td>
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**Country Hot Country Singles**

**By COLLEEN CLARK**

Melodyland recording artist T. G. Sheppard has bought his home in Nashville in order to be closer to his new-found career. Sheppard lived in Memphis for years. Then Charles Adams, in Los Angeles recently to tape the "Midnight Special" and a "Dunsmuir" segment for Marty Haggen's Country and the Strangers taped a "Midnight Special" show recently with Merle doing a duet with household oldie, Margo Smith, 20th Century Records artist, is another former schoolteach-er." She wrote most of the songs in her first album for the label.

Gene Vowell made a surprise appearance on the Capitol Records Show during the "Grand Ole Opry Birthday Celebration." Vowell has been known for years. Nashville as a writer but now his singing ability is coming to light. His first release "We're All In A Honey Tonk Band" was just released ... Marion Wilkin, president of Buckhorn Music, was hostess to Honnna Mar- cus, France's No.1 jockey of Radio Monte Carlo during the convention.

Warner Bros Records has put up a huge Muley production out of Texas. By Bob O'Donnell, the tune is entitled "Jimmy," and is about a character called Jimmy Hoffs. Muley released a master on Danny King for Warner Bros. recently as well as having credit for Freddy Fender on ABC-D. 

Brenda Lee set for Disneyland in Orlando, Fla. Dec. 28. Loretta Lynn was in New York last week taping the Bill Cosby television special which will air Nov. 17. Little David Wilkins off on a 10-city West Coast tour this month. Vassar Clements, the Earl Scruggs & His Band and Jerry Jeff Walker performed for the Homecoming Concer at Vanderbilt University. "This is a two-day stop in Los Angeles last week taping an appearance on the "Merle Haggard" show and the special guest on "Barbie," a 30-minute variety show for CBS. The show was taped by MCA and produced by Ray Cleverger for Independent Productions and Studio 2.

Billy Deaton has taken over management of Connie Smith. Dolly Parton made a L-Colored on the staff of George Walker in Alabama. Ray Willie Hubbard & the Cowboy Twinkles, a country band from Texas, have signed a contract with Reprise Records. The Blackwood Singers scheduled to appear at Sea World in Orlando, Fla. Nov. 30. Jim Ed Brown's seven-year-old daughter Kim broke her collarbone in a fall from a horse right after moving into their new 30-acre home in Brightonwood. However, she is back riding again and the Browns are enjoying the luxury of having their horse on their own property.

Tanya Tucker off her first U.K. tour. She taped the George Ham-lton IV television show while there. humming. Jerry Lee Lewis will be the spokesman for Dodge Trucks through dealers. Veteran actor John Agar has signed into the recording contract with Capitol International Productions. His first release "Big Ole Muley" has been released.

Johnny Paycheck finishing up a new album called "The All American Man," after a stint at the Landmark Hotel in Las Vegas. Tom T. Hall taped a "Midnight Special" segment in Los Angeles.
For Your Holiday Programming

2 Great Christmas Packages

The Christmas Album

* a 12 hour holiday special for radio featuring contemporary and traditional holiday music.
* with guest stars, The Carpenters, Stevie Wonder, Paul McCartney, Seals & Crofts, surprises, too.
* holiday vignettes, warm thoughts, treasured memories, laughter, children, and a look at Christmas past.
* each hour can stand alone or can be run consecutively as a 12 hour special or repeated immediately as a 24 hour special.
* each hour contains from zero to 15 minutes of commercial avails with special fill reels containing 5 minute produced features plus 3 minute instrumental selections.
* available exclusively one to a market on a first come basis.

Christmas in the Country

* a 6 hour music special for radio featuring country music's most revered artists.
* with special guest stars, Waylon Jennings, Andy Griffith, Johnny Cash, Freddie Hart, Glen Campbell, Bill Anderson, Anne Murray, and surprises, too.
* creative holiday stories, vignettes, humor, touching moments, memories, and of course, the children.
* run each hour individually or consecutively. Repeat the special to make a 12 or 18 hour program.
* commercial avails can vary from zero to 15 minutes depending on your station's needs.
* exclusively yours if you reserve it now.

HOLIDAY BONUS

Our Christmas Specials are affordable in any market. Even if your name is Scrooge. Act now, we'll include our New Year's Eve packages, The Rock 'n Roll Reunion and #1 Country, at half price.

HURRY!
I can't wait
Rush demo & info today

Station Format
□ MOR □ Country □ Rock

Name: ____________________________
Title: ____________________________
Station: __________________________
Address: __________________________
City: ____________________________ State: ______ Zip: ______

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www.americanradiohistory.com
SCREEN GEMS-COLUMBIA

Hail New Miami Structure With Nashville Reception

NASHVILLE—An invitation-only reception was held recently in Nashville to celebrate the opening of Screen Gems-Columbia's new 50,000-square-foot building in Miami.


The new world headquarters houses all aspects of the print division including the executive, creative, licensing, production and warehousing departments.

Guests saw a slide presentation and narration by Hackinson, showing the new facility and new sheet andフォーク releases of artists, writers and publishers whose catalogs are represented.

Hackinson pointed out how the print division has attained three years of record-breaking production over the past four years, and gave credit to Lester Sill and Irwin Z. Robinson, president and general manager and vice president, respectively, for giving him the opportunity to start the highly successful operation in 1971.

The presentation was followed by a screening of the Columbia Pictures movie "Hard Times" with Charles Bronson and James Coburn.

Another Attendance Mark Run Up By Opryland USA

NASHVILLE—The music theme park of Opryland USA set a new season attendance record when Saturday's (18) gate total took over the previous record of 1.872,514 set in 1974. This figure does not include attendance for the "Grand Ole Opry" performances.

The weekend figure of 25,879 brought the 1975 attendance figure to 1,890,887 with two more weekends of operation remaining in the season. The park has set attendance records every year since opening in 1972.

"We'll close this season well ahead of last year, even though we lost one weekend due to the flood last spring," says Julio Pierpattz, manager. "Opryland's success is due, we think, to the fact that we offer families one of the best entertainment bargains anywhere. I can't give all of the reasons that our number of visitors increased each year, but I know a lot of them came for a ride on the Wabash Cannonball and a lot of them came to see all of the live musical entertainment we have here.

"Surveys show the majority of our visitors came for the music. And that's just what we try to do—giving our network television tapings, "Opry" guest stars, 10 live musical shows, special entertainment, and next year a new Broadway-styled American musical, "Liberty's Song," which will be performed on the stage of the Opry House twice a day."

Opryland was close Oct. 26, and will reopen April 10 for its spring weekend schedule.

ABC & Dot Get Together

NASHVILLE—ABC-Dot Records, split personality has been cured as the two Nashville offices are now under one roof for the first time.

Jim Fogleson, Dot's president, led the move which physically united ABC and Dot operations at newly expanded offices on 2400 21st Ave. South.

Containing ABC-Dot sales, publishing, promotion, publicity and executive offices, the new facilities are an outgrowth of the announce- ment by ABC Records board chair- man Jerald Rubenstein that the Nashville operation of ABC Records and Dot Records have been merged into a single operation under the direction of Fogleson.
Judge Rules Horton Legal Widow Of Hank Williams

NASHVILLE—A judge here has ruled Billie Jean Horton was in fact the commonlaw wife of the late Hank Williams by his relationship with him in Alabama and Louisiana in the last few years of his life. This has been the main point in the long court battle as to whom has renewal rights to the Williams copyrights.

The court also ruled that a settle-ment agreement made with Audrey Williams and the Williams estate in 1953, just before Billie Jean’s marriage to singer Johnny Horton, did not include the rights to the renew-als.

Horton signed a portion of her claim over to an Atlanta attorney and was later reassigned to Hill and Range Songs. If she is entitled as a “widow” of the late Williams, she would be entitled to a half interest in the renewal copyrights as they be come due.

Attorneys for Hank Williams Jr. and Fred Rose Music are filing a motion to set aside the court’s orders. In the event the court does not amend its order, they will appeal the case to the U.S. Court of Appeals in Cincinnati.

A spokesman for the attorneys said they were confident that the copyrights will be found to be the property of Hank Jr. and Fred Rose Music.

Ron Thompson Goes To WWVA

WHEELING, W. Va.—Ron Thompson, former music director of WUBE in Cincinnati and KERE in Denver, has been appointed pro-gram director of WWVA here.

A veteran of 13 years in broad-casting, Thompson has also been with several stations with Bartell Broadcasting and the Sturt Broad-casting Group. He will report directly to Rick Howard, station manager.

“The county sound is definitely the most explosive and challenging in radio today, with many stations switching their format each year,” Howard says. “I am sure a program-mer of Ron’s caliber guarantees WWVA the pre-eminent position it has held in the media for the last decade. WWVA is the home of the “Wheeling Jamboree.”

NAHSHVILLE—The Country Mu-sic Assn. held its annual board meet-ing last week at Opryland and an-nounced that CMA membership was at the highest level ever. Mem-bership totals 4.670, versus last year’s 4.354. Lifet ime members are at 253 over 220 last year and 340 or- ganizational members over 328 last year. A total of 5,263 versus 4,902 for last year’s total has been registered.

Ron Horton, chairman of the an-nual radio station promotion contest for Country Music Month, an-nounced winners for 1974 as KREZ, Farmington, N.M.; WAXX and WEAF-FM, Eau Claire, Wis.; WITL, Lanesboro, Minn.; KULR, Fort Smith, Ark.; and KKPG, Minneapolis, Minn.

A special presidential award was presented to Terry Davis of Jim Reeves Enterprises for his work in fighting tape piracy and getting new bills passed in Oklahoma and Alaba-ma on tape piracy, making a total of 33 states which now have an an-tipiracy bill in effect. The award was presented by Jerry Bradley, presi-dent of CMA.

In accepting the award Davis stated: “Our work is not finished un-til all 50 states have such a law on their books and strong federal legis-lation is passed. Our work is not fin-ished until every pirate has walked the plank.”

The Connie B. Gay Founder’s Award went to the late Hubert Long. Presented by Mrs. Frances Preston, vice president of BMI, as Gay was ill and could not attend, the award was accepted by Bill Anderson.

New members elected to the board:

ADVERTISING CATEGORIEs—Gayle Hill, G Hill & Co., Nashville

ARTIST-MUSICIAN—Pete Wein King, Louisville

ARTIST MANAGER and/or AGENT—Tandy

.Exec. Ups: Bill Belling, Nashville

COMPOSER—Merie Haggard, Bakersfield, Calif.

DISK JOCKEY—Billy Parker, KGKO Radio, Tulsa

INTERNATIONAL—A. Tore, Victor Music Pub., Tilden

TALENT BUYER OR PROMOTER—Hay- Peet, Henry Peterson Agency, Wichita

PUBLICATION—Lee Zito, Billboard, Los An-geles

PUBLISHER—Harmon Wescy, Chappell Mu-sic, New York

Radio TV—F. Sibley, KEN Radio, Houston

RECORD COMPANY—Rick Danehy, MCA Rec-ords, Nashville

RECORD MERCHANDISERS—Sam Manna, duce, Western Merchandisers, Inc., Amarillo

1. "Pain of City Living"* — North by Northeast * Probe
2. "Road Ridin’ Daddy"* — Steve Ellis + Brite Star
3. "All Over Me"* — Ron Halverson + MCR
4. "The Best of My Love"* — Jerry Alley + Brite Star
5. "When Bob Wills Played the Fiddle"* — Gary Van + MRS
6. "Once In A Lifetime"* — Earl Travis + Brite Star
7. "Holliday Suite"* — Curly King + Pilot Master
8. "I Am That Easy To Forget"* — Barbara Carr + MCR
10. "My New Love"* — Glenn Goza + MCR

ALBUM OF THE WEEK: The Heart of the Country Brothers + Music City

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3. "All Over Me"* — Ron Halverson + MCR
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Jerrold Starship

Radio City Music Hall, New York

Jerrold Starship, which has been hunting for a new home, will reportedly land on the giant stage here Oct. 24 for two low nights of sold-out concerts.

Staffers remain one of the premier concert groups in the nation. With a backing of a massive Mason Pearson, this band scored huge in its repertory of hits from "White Rab- bit," "I'm So Lonesome I Could Cry," to their current smash single, "Miracles." Although ecstatic, a few of the faces they are looking at the type with the young and the last right out of their seats.

With Marty Baier back in the fold, Starship returned to its core as a voice when coupled with Gracie's slicks to provide a positive sign for their sound. "I've been with them for a long time, and I've always been satisfied with the stuff. But I have been offered a few things at a few different places."

Greg Cogurda on the roof of the group's Tonight, his band, from the Iron Butterfly tour, and Four Stones from the Rolling Stones tour. Greg Starr's job was straightforward, and a few of the faces he is looking at are the type with the young and the last right out of their seats.

The Rock on Ariz. Merry-Go-Round

Continued from page 26

before they don't know what they will sound like. And the sound is different on our system than with their system.

Once Clark allowed Lightfoot to use his own sound system for one show only, the Canadian singer use the house system for a sec- ond show following a number of complaints from customers.

The stage revolves every 12 minutes, although Clark can set for it to spin the stage. It is a particularly beautiful band design. The stage has. It has accepted the Beach Boys with several tons from their concerts. This is a particularly beautiful band design.

Before Turner's taking over, Bonon used the theater to stage full- scale television music productions of Broad- way shows. A sidelight to the Bonon of days of musicals, his choreogra- pher and musical director was Michael Bennett, currently the king of Broadway with "A Chorus Line."

Continued from page 24

ratings service is an invaluable tool.

Continued from page 23

make it a favorite for years to come. He appreci- 
ates his long runs, and he's quick to let them know that he has a strong appreciation for the local radio people.

I'm not sure how much of a signifi- 
AUG. 14 1975 47
TIED WITH PROGRAMS

**BBC Cancels 2 Formats Because Of Disc Co. Ads**

London—The British Broadcasting Corp. took an unprecedented policy decision last week to cancel two Radio 1 program formats because the records which were to have been featured were advertised in the music press by the record companies concerned.

The moves involved John Peel's Friday evening show and the Alan Freeman Show on Saturday afternoon, both of which had previously been exclusive on "Ommadawn," the new Mike Oldfield recording on Virgin, and Freemen's program, which was advertised in a new version of "Peter & The Wolf," made by a number of rock artists for release on RSO.

It is understood that the decision to drop "Ommadawn" from Peel's show was due to the fact that it was due to go on the air. A center-page advertisement appeared in the New Musical Express last week announcing: "Listen to the very first broadcast of 'Ommadawn.'... John Peel will be playing the whole of sides one and two on his new BBC series on Friday at 11 p.m."

The advertisement, which was paid for by Virgin, was greeted with enthusiasm by many at the BBC who saw it as a move to establish the credibility of the program. After the record had been withdrawn, Peel came on the air and apologised for the mistake, making it clear that it was not the fault of the record company.

**Transatlantic Post To Mendell**

London—United Artists international vice president Lee Mendell has been appointed North American representative of Transatlantic Records and its publishing affiliate. He succeeded Music Mendell who will be based in Los Angeles and will be responsible for liaison between the Transatlantic group and various business associates in North America.

Mendell will also be looking for suitable product and talent for the U.K. and company for additional repertoire. He is expected to be in operation on royalty matters. He will report to Transatlantic's international manager, John H. Bently.

The appointment of Mendell adds further strength to a Transatlantic team already headed by the recently appointed British Columbia president of Jack Beevor as general manager and Graham Churchill as professional manager of Heathside.

Another new appointment at Transatlantic is that of Malcolm Fisher as radio and television promotion manager, replacing Malcolm Fisher. Miss Ford previously worked in the promotion departments of Red Bus Records and Pye Records.

**Knight Exits Private Stock**

U.K.; Beaton Is Successor

London—In an unexpected move this past week, John Knight, who has been general manager of the U.K. offices of Private Stock, has resigned as general manager of the company in London. In his place, the company has appointed Mike Oldfield, who was formerly the head of the company's BBC promotion departments, as general manager of the company.

Knight's decision to leave the company was based on his personal ambition to pursue his own business interests. He has been associated with Private Stock for the past 15 years, during which time the company has grown significantly in size and stature.

Mike Oldfield, who has been with the company for the past 10 years, is well known for his dedication to the company and his commitment to its continued growth.

**U.K. Summer Sales: About Status Quo**

London—a static summer is the portrait painted by the British Market Research Bureau's survey of U.K. record sales for July to September, with no dramatic changes in either share or market share. The survey indicates that the music industry is in a state of consolidation, with major companies maintaining their strong positions in the market.

**Eire Chart Method Is Revamped**

Dublin—A new system of compiling the Irish Top 20 chart is being introduced with effect from December, as a result of continued suspicion from a number of sources about the credibility of the chart. The present system is to be replaced by a new one that will be based on the votes of a panel comprising members of the public. It is hoped to have 10 such panels, each consisting of approximately 30 people.

The panels will be supplied with the current chart and a list of recommended tracks to be an opinion chart instead of a sales chart, although wholesale figures will be the main source. Norman Barry of the Recorded Music Industries of Ireland has been responsible for the development of the new system.

**DURAM DISKS OF BOCCHERINI**

Milan—Durum has announced the release of the release of the never before recorded complete Opus xi and xii of Luigi Boccherini, one of the most famous Italian composers of the 18th century, whose music has been played in Italy during his life, and which was regarded as a leader.

The quartet is due to be released on six albums, three of which contain material already available. Performed by the Italian String Quartet, 8 Quartetto della Scala, the recordings were made by maestro Franco Cavazzoni at the wish of Durum's president, Krikor Minassian.

The quartet are members of the La Scala Opera Orchestra, assistant concert master Franco Fantini, Bruno Salvi on violin, Marcello Turti viola, and Antonio Pecorera on cello.
GOOD LUCK DAVID ON YOUR U.S. TOUR.
BRING US BACK MORE GOLD!

CBS-UK
EMI-Italy Holds Confab; Distrib Deals Accented
By VINCENTE MANNO

ROME—The announcement of the appointment of John Bush as President and Managing Director of EMI-Italiana, the acquisition of Italian distribution rights for Rocket and the headlining of most new international classical series—Seraphim, were some of the highlights of the EMI-Italiana sales conference here.

The convention, named Formula '75, got under way after the opening address of Howard Magnoli, President of the American Federation of Musicians. John Bush, who announced the ap-
pointment of Rocket and the transfer of RKO's music operat-
ing rights to EMI-Italiana, died on Friday, the Rossa line of classical releases. They also confirmed the continuation of the medium-price Discoteca Classi-
sica series, and the launch here of budget line Seraphim.

Other items on repertoire and sales plans were made by Vincente Magnoli, administration chief; Nicholas Bing, executive assist-
ant to the general director; Caludio Cattaneo, head of the technical division; and Alberto Magnoli, head of the central information center.

The convention concluded with a show for EMI-selling service representatives, including John Santacruz, Alvare Guglielmi, Rene Uno, Gil Ventura, Twins, Rosanna Ruffini, Ligurini, Mandrake Sam, Vicente, Francesco, Cucinoti and Don Cherry.

11 Swedish DJs Sej Union

STOCKHOLM—Eleven major freelance disc jockeys in Sweden have formed a union, Sveriges Disc Jockeys fordejning, which regularly supply music to a SJF member and will also act as an employment exchange.

For disc jockeys have de-
clined since the first discotheque boom and the new union will aim at strengthening their position in the union.

A member of the SJF gets about 70 for a day's work. SJF.

Some of the more popular members and will also act as an employment exchange.

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**International**

From the Music Capitals Of The World

**COPENHAGEN**

The Danish Island group Sparks played a successful concert here, promoted by the Scandinavian Booking Agency Senet. The group released their new album, "Indiscernible." Rock group Nietzsche and his Rock 'n' Roll Band recorded an album for Starbox—their first in 10 years. Lollipops toplisted the Danish charts with "Ung Kærlighed" and "Lonely Love"—respectively Danish and English versions of the same song on EMI.

**Roma**

In Paris last month, Gianni Nazaro, recording a Guy Lux TV show singing the French song "Romantica," recorded the Italian licence of the French Arion catalog distributed in Italy by Disney Records. It announced that its series "Universo del Folklore" is now available on cassette at $7 plus tax. Another 10 releases in the series are scheduled before Christmas.

**CBS**

Artist Marcella has been in Cologne taking part in a gala.

**Santo & Johnny**

Santo and Johnny will sing the closing theme "Senza Eta" for a new Italian TV show, "Se." The show is dedicated to a well-known personality not yet seen on Italian TV. CBS has released the first album from Claudio Villa in conjunction with RAI Television. Titled "Sveglicare," the album is also the title of a new TV show. The album will be featured during a 20-date Canadian tour.

**CBS artists Gauvin and Sebastian** are expected to be the main national album sellers this winter. Metronome's new group Tequila has released a Latin-flavored album.

**Danish group Sensory System (EMI)** with American bandminder Brian Phillip-Barr have a new album out which will also be released in Germany, Holland, Belgium, Austria and the U.S. Top Copenhagen record store, Brissel Music Center, celebrated its 50th anniversary. Hebe Nielsen, the RCA outlet here released a new album of self-written songs by Klam & Serants.

**KNUD ORSTED**

MILAN

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**KNUD ORSTED**

**International Turntable**

Ray Boccio, RCA U.K. tape product manager, has also been appointed product manager for all U.K.-oriented product and labels following a reorganization of the merchandising department. Other moves include Shaun Greenfield from the U.K. department who has been Victor label manager and who becomes product manager for U.S. pop and soul product. Dave MacRay continues as a product manager with increased responsibilities for jazz and m-o-r product. All three product managers will report to merchandising manager David Roella, along with creative services manager Nigel Steffens and new-release coordinator Paul Rustad.

**ика**

John Adrian (32) has been appointed new A&M Records promotion manager, succeeding Terry O'Neill who remains at A&M in a new capacity. Adrian has returned to the music business after a year in Canada, to head the company's radio promotion activities. Nigel Meldon has been appointed director of promotions and special projects at Warner Brothers. He takes on the administrative duties currently handled by Martin Jennings, deputy managing director, who is leaving the company at the end of the year.

Meldon was previously field promotion manager at WEA.

Tony Woolcott has been appointed marketing director of Chris- sall Records, and will be responsible overall for initiating sales and marketing campaigns, along with the coordination of all sales and marketing-related material. He was formerly marketing manager at CBS, where his duties included artist liaison and creative services.

Rayston Eridge moves from head of creative services at Chrysalis to head of aek. He takes over from Steve Pritchett, who leaves aek to become international marketing manager. Pritchett will be coordinating with Chrysalis licensees, particularly in Europe, all aspects of promotion, sales and marketing. He was previously sensor product manager at CBS.

Reporting to Pritchett will be international promotion and production coordinators, Joan Meredith and Liam McCoy, respectively.

Rayston Eridge will be responsible for the assessment of new product as well as the direction of exist...

(Continued on page 54)
IN 3 YEARS

Bolivia’s Panamericana Not

LA PAZ, Bolivia—In this “highest city in the world” (12,000 feet) Radio Panamericana in three years has catapulted to No. 1 in a competition with 20 other stations. The triumph is credited to Miguel Duret, owner, who also is president of the Lyra Record Co. and Discolandia Record Stores here.

“We combine all our operations—they each help the other,” says Duret. Panamericana operates at 10,000 watts and is on the air seven days a week, 24 hours a day, from 6 a.m. to 1 a.m.

Jaime Vasquez is station coordinator. He doubles as a personality jockey.

“Wealth though we broadcast one hour of native Bolivian Indian music every morning,” says he, “we are primarily a big city station. We have the latest hits and thus we attract a young audience, but we try to appeal to all age groups. We even offer classical music programs. ‘Right now,’ says Vasquez.

By RON SCHLACHTER

“North American artists are more popular than Latin acts on records. But this varies. Pink Floyd, Deep Purple and Cat Stevens have been popular with our listeners over a long period.”

“The Latin scene is unlike North America. Our big names include Argentina’s Sabu, Trocha Angosta, Rabito and Leonardo Favio. Chile’s Germán is popular.

“The most demanded Bolivian acts would include Los Payas, Los Chuckas, Ernesto Cerretales, Trio Oriental, Los Hermanos Cavour, Swingely, Jenny Naira and Nora Zapata. All of them record for the Lyra label.”

Duret and Vasquez are planning a Panamericana network. The centrally located city of Cochabamba would be the site for the next station to go on the air. Vasquez declares.

“Panamericana is unique,” says Duret. “in that we have the support of a record label and a chain of stores. We neither try to deny or disguise the relationship. On the contrary, this was the basis for launching the radio station in the first place.”

La Paz, in the Andes and capital of Bolivia, is a city of 500,000 population.

BANDA MACHO

... DE AQUI Y DE ALLA...

ANGELICA MARIA firma contrato de exclusividad con la firma Caytronics, así se hizo saber en conferencia de prensa celebrada en Ciudad de México, por su Presidente Jose Cayre y su Vice Presidente de la División Internacional Rinel Sousa. El acto tuvo lugar en una suite del Hotel María Isabel, ante la presencia de los ejecutivos en México de la CBS, donde Angélica hará sus grabaciones que distribuirá la firma Caytronics en Latinoamérica y parte de Europa. Caytronics invertirá mucho más de los en lanzar al gran mercado latinoamericano los discos de Angélica, aprovechando la popularidad que tiene por las telenovelas “Muchacha italiana viene a casarse,” “Ana del aire” y “El milagro de vivir.” El primer disco de larga duración del nuevo contrato con nuestra compañía de Angélica será preparado de acuerdo con el director artístico de CBS que designe Armando de Llano, el mismo contendrá 8 canciones rancheras y 4 boladas... ALBERTO CORTES estará de nuevo en el mercado con un nuevo tema que será sensacional. Cortes pertenece al elenco de la firma Hispano y ahora es representada en Estados Unidos por la firma Caytronics. Tanto Cortes, como Karinu, Mari Trini y todos los artistas del catálogo de Hispano saldrán en el sello “Fronto,” que estarán muy pronto en nuestro mercado...

MANOELLA TORRES y GUALBERTO CASTRO representarán a México en el Festival de la Voz y la Canción que el próximo mes se celebrará en Puerto Rico. Los dos son muy conocidos en Puerto Rico, ya que sus discos han tenido siempre gran difusión y tienen muchos admiradores. Manoella, aunque representa a México en esta ocasión, es de descendencia puertorriqueña... VALEN, el cantante español se sigue imponiendo con su tema “Cuando se muere un amor”. Esta canción está en los primeros lugares del hit parade de la Florida y en New York se escucha muy a menudo... LYDA ZAMORA, la linda colombiana se perfila como una gran vendedora de discos. Su canción “No se puede cantar” ha penetrado en todo California y Texas, apareciendo en todas las listas del hit parade de esos Estados de la Unión Americana... SANDRO lo grabado una canción ranchera que a nuestro juicio la interpreta muy bien. Su nombre “El ausente”. De esta forma, Sandro por primera vez incluye en su repertorio una canción ranchera y acompañado de mariachi...

VICTORENCE FERNANDEZ tiene su programa en el Canal 41 de New York. “Noches Tapatias”, que así se llama dicho programa, surca el aire por dicho Canal con un gran “racing”...
**Quality Sets Up Label In N.Y.; Private Stock Deal**

TORONTO—Quality Records will establish its label in the U.S. to be distributed by Private Stock Records, according to a joint announcement by George Struth, president of Quality Records of Canada and Larry Uital, president of Private Stock Records. An agreement signed Sept. 13 revealed that Struth was exploring such a step.

Based in New York, Quality Records (U.S.) is being marketed by Uital's company. Quality Records is Canada's leading independent and a major factor in the Canadian record industry for the past 27 years. "Hi The Road Jack" by the Standards will be the first single involved in the deal's label.

"We are concerned that the recent U.S. acceptance of Canadian artists such as Bachman-Turner Overdrive, the Guess Who and Terry Jacks, et al., has opened the door for a Canadian label in the U.S.," said Struth. "This is due to the strong connection we have to our long and cordial relationship with Larry Uital, the success Private Stock has enjoyed in the U.S. in just one year of operation, proves that it is possible to build a money-making company in this difficult economic climate."

With Quality since 1957, Struth has been involved in the discovery and development of Canadian talent as well as marketing both Canadian and U.S. recorded product.

**Polydor Deal With Raintree**

MONTREAL—Frank Gould, ad director for Nippon Columbia, has released a new product for distribution in Canada.

Negotiations have been completed in California with Phil Jones of Raintree, Inc. for Polydor to distrib- ute the Raintree label in Canada. Initially, the label will be released in Canada is the single "Machines" by John Livigni which was being promoted in single by Diane Gilland. "Serenade That We Played," will be released shortly after- wards.

Gould has also acquired for Poly- dor the distribution rights for the new "New Found River" series by the Salsoul Orchestra on the Sa- soul label. The deal was completed between Gould and Joe Carty, president of Salsoul Records in New York. The Salsoul Orchestra's album is to be released in Canada by Polydor this fall.

Tim Harrold, the president of Polydor Ltd., was recently presented a Canadian Record Industry Asso- ciation Award of Merit by Polydor's chairman in the founding of the Cana- dian Assn. of Recording Artists and Scientific Technicians Oronot made the presentation.

**Toronto Bows Arts Program**

TORONTO—A weekly radio pro- gram, presented in cooperation with the Ontario Arts Council, has been introduced on more than 25 AM and FM stations in Ontario "to foster and encourage the arts in Ontario."

The programs, which will be 15 minutes in length, were conceived and written by Larry Polis of the Canadian Broadcasting Corporation.

The shows will have an interview format and will cover such topics as music, opera, dance, theater, art and so on.

Stone will travel to all areas of On- tario and bring the program to the creative artists and performers.

Frank McEachern, chairman of the Ontario Arts Council, explains, "We've been putting a lot of efforts into those seeking to develop the arts, while at the same time, bringing new and different forms of the active arts scene in Ontario."

Stone served on the boards of such organizations as the Art Gal- lery of Ontario, National Ballet, Cana- dian Opera Company, Canadian Opera Guild, Dominion Drama Festival and the Canadian Players, among others.

**French Recordings Giving Studio 60% of The Action**

MONTREAL—Studio Six, set up by two expatriate Americans Judy Bott and Chuck Gray, has found a surprising acceptance in the pre- dominantly French-speaking Que- becois market with 60 per- cent of the studio's time is taken up with the production of French rec- ords.

The rest of the studio's time is taken up with production for the National Film Board and the CBC as well as various other foreign artists, and newly-formed production company, Semper Sound.

Burritt and Grey initially moved into the studio on condition that they set up a coffee house in a church that also doubled as their first office.

"We couldn't make any inroads in Ottawa," explains Ms. Burritt. "We saw more promise in Montreal, and we decided that's where we wanted to be. We knew we had really reached our best when.

As it turned out, they received a lot of help from the Industrial De- velopment Commission, who granted them immediate acceptance from the French market.

"Our biggest break came when Jacques Cloutier, chairman of acts in Quebec, did his album 'Pas Baisson de Frapper' at Studio Six and brought other French musicians who later on went to do their own recording projects. They can only help us,' Burritt and Grey state.

Besides Jacques Michel, such acts as Gilles Valliquette, Harmonium, Octobre, Vito Erando, Les Sequin and Alix and Leica Moore are under the studio with resident engineer Que- nuing Meek handling most of the sessions.

**Juneau Unset In By-Elections**

OTTAWA—Pierre Juneau, for- mer chairman of the Canadian Ra- dio and Television Commission, who had been appointed to the fed- eral cabinet as minister of communi- cations on Aug. 30, has been de- feated in the by-election which was expected to win easily. Juneau was contesting the parliament seat held by John Nunziata, a one-term Canadian, in the east-end constituency. Minister Gerard Pelletier left that position to become Canadian ambassador to France.

Junior Juneau, who was instrumen- tal in bringing sweeping changes to the public sector and sub- sequently to the federal government industry as chairman of the CRTC, has revealed his plans. Harry Boyle, is acting chairman of the CRTC.

In the wake of the defeat, Juneau resigned from the cabi- net. There are constitutional provi- sions that would allow Juneau to hold the cabinet seat but he had ear- lier told the Ottawa Star, "It is not possible for a man to remain a minis- ter long if he is not elected."

Prime Minister Pierre Trudeau bypassed a number of liberal MPs when he went outside the party ranks to name Juneau to the cabinet. It is felt that two of the greatest con- tenders for the position are Monique Bégin and France Fox.

**Phony Canadian Tapes Surface**

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Ms. Burritt, who is business man- ager of Studio Six, has felt a certain amount of frustration in the hearing for the material that is com- ing out of the studio's productions compared to the studio's contribu- tion to the major companies in To- ronto," says Ms. Burritt. "You can't find anyone to take the time to listen. There is all of this international yet you always get the same response. There is no "Yes." Most prod- uction companies in this coun- try are asking so little for materials with such great potential yet there's still no "Yes." Out of the excep- tions these days seems to be CBS which is quite active with Canadian acts."

When Answering Ads . . . Say You Saw It In Billboard

**Canadian English Disks To PM-EML**

MONTREAL—Pat Marconi in EML has committed to the release of the new English-language product from Capitol Rec- oder-EML of Canada which origi- nated in Canada.

The announcement came after Arnold Gosewich, the president of Capitol Records-EML of Canada Ltd., returned from a recent European trip.

According to Foreign Relations, CAP's second album "Out East Passee La Noce?" which was certi- fied gold in Canada, Pathe is planning a major pre-Christmas promotion of Quebec music in Canada. The promotion will include Susanne Steves's second French language LP "Moi, De La Tete Aux Pieds" and Joop Bag- way's debut Capitol album "Allo Tournoud.

Pathe is preparing promotional aids with the Quebec music theme and besides the usual T-shirts and posters, the company is readying a series of booklets and posters with all three artists and a "joual" (a slang peculiar to Quebec) phrase book and a two-disc recording of the Quebec version of their language.

**Weeds Stay On Royalty**

LOS ANGELES—Jimmy and Frez Weaks have instituted superior court action against ABC, Dot Records and the record royalty from the defendants for a loan-out use of an all-time country music producer who were paid that they were in a direct deal. The Weaks contend they origi- nally turned over recordings, includ- ing Weaks's big-selling "Sippin' Around." To Dot for a deal wherein they were paid one-twentieth of 10 percent of the retail list. Dot eventu- ally was absorbed into the ABC la- boratory, but the Weaks and Dot ABC farm the single out to CBS which put it into a 26-bit collage, called "The Texas Royalty" and recorded it for $5,99 for LP and $7,99 per tape. On May 12, 1975, they returned the royalty check for $856 because they were paid on the basis of one- twenty-sixth of 3 percent of the wholesale price. They ask $5,000 damages for breach of pact, $100,000 for exemplary damages and an accounting.

**15th Harmony Hut Open In Richmond**

NEW YORK—Schwartz Bros. has opened a new music superstore in the Regency Square Mall, Richmond, Va. The store, which will feature a selection of records, tapes, sheet music, equipment and musical instruments, plans to open one of the big-name dance and the 15th in the Harmony Hut chain.

According to Schwartz, chairmen of the board of Schwartz Bros. and head of the Harmony Hut chain, who is a native of big-name dance and the 15th in the Harmony Hut chain.

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A LAST MINUTE PRODUCTION
Recording Guides At Austin Seminars

By PAUL ZAKARAS

AUSTIN, Tex. — Last Minute Productions, a branch of the NY based Oceany Sound Ltd., is holding a pair of three-day seminars this month to help budding and established music producers discover the fine points of studio recording technique.

The first seminar, for drummers, will be held Nov. 10-12. A second session for horn players is scheduled for Nov. 28-30.

John Ingle, who manages Last Minute in partnership with Lars Lundahl, has set up the seminars to help young local musicians achieve a professional studio sound. "There are dozens of talented acts in Austin that have no studio experience whatsoever," says Ingle.

"Many of them don't realize that what gets across at clubs and concerts doesn't necessarily make it at the studio," he continues. "We help them learn how to make the transition from quality live sound to quality studio sound."

Formed early this year, Last Minute has already produced three albums for Fable—one for each of the label's three acts. "We've also been working with other Austin musicians and we've held numerous seminars for local musicans to get them into the studio and we've got about 20 people scheduled to attend the drummers workshop," says Ingle.

"Our goal is to put them on the same footing as musicians in other cities who have the experience," he adds. "We let them play, record and listen. They learn how various engineering techniques affect their sound. They find out what they have to do to achieve desired quality. The drummers, for instance, have to realize that the studio situation means changes in the ways they are used to working. If they bring K. V.'s exactly a whole new medium to work in."

Ingle's belief is that Austin, stocked with more than 100 working bands, hasn't got everything it needs to become an important recording center. "It's bound to happen," he predicts. "There's so much going on here that it's inevitable."

Last Minute's seminars, Ingle hopes, will enable as many as possible to make a closer acquaintance with the recording process.

Oliver Nelson Dies Suddenly

LOS ANGELES—Services for Oliver Nelson, 43, prominent saxophonist, arranger, and conductor, were held at Sunday (31) in suburban Inglewood.

Nelson, originally from St. Louis, died suddenly of an apparent heart attack while recording a new album.

It was with Nelson's orchestra, in New York in the 1960s, that Freddie Hubbard, Eric Dolphy, Bill Evans and other musicians first attracted national attention. Nelson moved to Los Angeles in 1967 and much of his talent was utilized by the local jazz scene.

Recently he had been under contract to Flying Dutchman for records.

He is survived by the widow, Audre; two sons and a sister.

Nelson in his youth worked in orchestras led by Count Basie, Duke Ellington, Quincy Jones, Louis Bellson, Louise Jordan and Erskine Hawkins. He is survived by his own sextet under auspices of the U.S. State Dept.

Group Awards

• Continued from page 52

sound field making it by far the most important undertaking in what is considered the Latin music field. Fania, of course, which controls over 90 percent of that product, is giving it a run for the money.

The battle between those two giants will be interesting to watch because undoubtedly is haiku is breaking into the Latin music field. Fania has a huge stride, giving Fania a boost, but Caytronics continues to add into its distribution and promotion, is giving it a run for the money.

Register's Testimony On 4-Speaker Q

• Continued from page 3

registered as an aircraft flight test engineer from Lockheed Aircraft Co. in 1970 to aid his wife Madden with their airport. The list currently includes two record labels, gospel and rock, and 126 publishing firms and a recording company.

The Bakers are noted in the industry for signing and developing composer Jim Webb.

RCA Acts Booked

NEW YORK — The Main Ingred- ient and Mike D'arcy, both on RCA, will provide pre-game entertainment at the annual autumn Whit- ney M. Young memorial football classic between Grambling and Norfolk State, Nov. 15 at Shea Sta- dium. The performance will begin at 3 p.m., and Cuba Gooding, Ingredi- ent lead singer, also will sing the national anthem.

Is Ringo Starr going to ABC for a fast 55% million? That's the rumor, but the rumorsome are unclear about what actually goes on there. Includes Richard Perry, Ringo's consistent hit producer.

The Carpenters had to cancel their SRO European concert tour because Karen Carpenter's recovery from a heart attack proved longer than expected. Karen just started walking around and feeling better after six weeks of rest. A Carpenters October 15 concert at the Cow Palace in San Francisco was canceled.

Bette Midler had a Los Angeles Music Critics Association award record for her Columbia release. The Jackson 5 claim in their superior court suit against Motown Records (Billboard, Nov. 1) that Motown still has 140 unreleased sides suf- ficient for 11 more LPs in the can. The group was getting a 6 percent of royalty, percent of royalty, ap- parently to four separate files in this matter. Bob Monac, who is listed as a producer in a contract filed by plaintiff, RCA Records, in a superior court suit against Woodrow Neilson Records (Billboard, Nov. 1) involves the label four years ago.

Frank Sinatra makes his first appearance ever in New York Nov. 23-24 in a Teheran benefit for the nation's the victims of the terrorist guila trium stand with Sarah Vaughan and Count Basie. AEROSMITH headlines the Los Angeles Forum for the first day of the second weekend.

Blood, Sweat and Tears made its debut at the Saharah- Tahoe Hotel in Lake Tahoe Oct. 24-26 playing the main show. Band has been invited back but has no firm date. Band also played trumps at Don Ali- lias, formerly with Miles Davis. Also working, on a fill-in basis is basso Jaco Pastarose before the band meets a held in the Epic which was produced by B.S.T member Bobby Cob- lomly at the latter's Camp Columbia Studio in New City. N.Y. on soundtrack are Bobby, Snell, Ed Stackhouse, L.A. were Steve and Eydie, Bobby Van, Tony Bennett, Helen Reddy and Donald O'Connor. Frank Sinatra host ed a radio show, moved to NY before away from rock and back to comedy after low ratings for contemporary performers. Seems too many fans they think. Sources indicate the Guess Who is ready to split because of the departure of bassist Bill Walker. Wallace left the band to spend more time with family, a source says. Publicity man Larry LeBlanc denies that band would be violated, and licensing would be required.

Copyright office draft report also covers the four-square against Sen. Roman Hruska's suggested amendment to exempt album royalties from copyright liability of field music is furnished by an independent- ly contracted band or group. This amendment was tabled by Senator George. Senate committee proceedings. But the copyright office wants to make sure "this isn't going to break the law."

Virgin to Etc

NEW YORK—Virgin Records, a London-based progressive music label, joins the Virgin classic family for distribution in the U.S. First product to be released under terms of the deal is the album by Mike Oldfield, jazz/classical/rock composer and performer. The LP, "Ommadawn," ships Nov. 26.

Deep Purple embarks on world tour for six months. First leg is Hawaii beginning Saturday (S). Lillian's intimate show at Town Hall, New York, Wednesday (5), as part of Interlude series. Shelby Binn, in Connecticut, marked its fourth last week with a crowd of 1500. Patucket and Ness as they do dates there. F.A. Schwartz, New York chil- dren's store, held an in-store promotion featuring Chap- elli.

Thomas Z. Shepard, RCA division vice president. Red Seal a.p. will produce the Broadway cast album of "Pa- cific Overtures." Broadway-bound play combines Har- old Prince's staging and Stephen Sondheim as score writer. Tommy Valando is producer.

A two-step broke the long-standing Bitter End/ Other End house recording attendance record, according to an RCA official. "The Teutonic Legacy For Top in Texas goes on forever. When the second show date went on sale, the crowds were so large that ticket win- dows were closed down and 20 extra police were called in. Tickets went on sale several days later sales, gates and fences were built to control the crowds. . . .

Deadly Nightshade plays its first West Coast dates this week in Los Angeles. Don't miss it. "Peaches and Delphia... The Sensational Alex Harvey Band is in a U.S. for a three-week tour... . Singer Jimmy Doreck is looking for a solo contract, is growing Flo-Feel Records. The New York-based company has scored with Doreck's "Love Thing."

The Three Degrees became the first black artists to ever host a major U.S. network TV special, will be sponsored by the Three Degrees International Tennis Tournament. The audience included Ringo Starr, Dae- yonee Miles, John Glase and Leisha."

Jerry Reed penned the title lyrics for the new Burt Reynolds film, "Gator."... "Connie DeVaugh is playing out her public relations to concentrate on film, publish- ing and other projects." Says... "For our next move, looking for other PR firms to take over her clients. Victoria Barnes and the New Sounds Featuring Percy Blake are killing it these days. Their debut is on October 24. The Chieftains, one of the best-known traditional Ir- ish instrumental groups, makes its U.S. debut Saturday (8) in a program.

Columbia has rush-released the new Ryman single, "Hurricane." The song was written about Ruben "Hurri- cane" Carter.

Radio station KGGO in the Twin Cities, Iowa, launched a special campaign in support of the Barry Manilow "Saturday Night," a monologue that was played for three hours and 44 minutes straight or about 60 consecutive times.

Register's more of a final word on tribunal decisions and rate raises.

Another hearing for the register's testimony is scheduled for Thursday (6) and there may be more hearings to enable her to cover the entire 15 chapters of the draft report.

Contract Break? Promoters Sued

LOS ANGELES & Don Arden, personal manager of the Electric Light Orchestra, that group and its record label, Warner Bros., have filed superior court suits against two concert promoters accusing them of breach of contract and mis- representation.

Plaintiffs accuse Steve Giattzi Jr., of the Del维奇us Agency, and Michigan Concert Palace of owe- ing them $4,000 on a July 25 gig at Grant's Valley State College Fieldhouse, Grand Rapids. Pact shows group signed for $5,000 flat, plus 10 percent of gross.

Second suit against Gary Naseef Presents. Double or Nothing Pro- ductions, of which Ken C. Moulton is president, alleges $4,250 is owed. Two-show contract called for $2,500 for each and $2,150 for sound and lights for the July 15, 1975, date at the auditorium of the Stardust Hotel, Las Vegas.

www.americanradiohistory.com
CROWER WASHINGTON, JR.—Feeds So Good, Kansas City 7242 (United). Washington is coming off his recent high of a major jazz hit of the year with his crossover, "Mr. Magic." Using mostly the same lineup that has been behind his recent successes, he gets a bit more "out" on his new release. While the rock rhythm section dominates the feel of the album, Washington plays a more bluesy lead guitar role throughout, showing a bit more of his jazz background on a few cuts.

LESLIE WEST—The Leslie West Band, Phantom Splijt 1528 (RCA). Second solid set for West on Phantom is a fine superlative effort that may be the first one that will establish him as one of the major players in today's blues-rock scene. His playing has never been better or more consistent, and he is backed by a solid rhythm section that allows him to stretch out and really showcase his talent.

The Dionne Warwick label. This is the first of her two classic albums, and it features some of her greatest hits. The album is a mix of soul, R&B, and gospel, with Warwick's powerful vocals taking center stage. It includes hits like "I Was Made for Lovin' You," "Don't Make Me Over," "Love & Happiness," and " Daddy, Don't You Walk Away From Me."

ROCK CLARK—Heart To Heart, ABC Ouf DGD 2041. Taped after Love Grows hit song by Clark, this new album's execution is as sophisticated entertainment. Some songs tap here when it comes to writing a good country song. It seems to have avoided his recent health problems, which have been reported as heart surgery, cancer, and a stroke. With his focus always centered on his music, there is a sense of stability here, mainly due to a solid, lively, and tight rhythm section. Still the main highlight is his hook, refined and strong, and able to fit his instrument to each musical format. This is a solid country album that will appeal to fans of all ages.

BILLY JOE BARNES—The Billy Joe Barnes Experience, Mercury 7241. Barnes has a great voice and is backed by a solid rhythm section. The album features some of his best known songs, including "I Remember You," "Don't Make Me Cry," and "I'll Never Leave You."

JAZZ

BILLY HUTCHINSON—Montara, Blue Note EPN-LAS015 (United). Hutchinson's music features some of his strongest work to date. He has a beautiful voice and is backed by a solid rhythm section. The album features a mix of soul, R&B, and gospel, with his powerful vocals taking center stage. It includes hits like "I Was Made for Lovin' You," "Don't Make Me Over," "Love & Happiness," and " Daddy, Don't You Walk Away From Me."
When radio stations that just play singles started playing a certain cut from the Ohio Players' album, "Honey," it told us something.

It told us to release "Love Rollercoaster" as a single. (So we did.)

"Love Rollercoaster"
73734
58

**Hungry Lioness**—Good Morning Love (2:23); producer: Billy Ed Wheeler. **Kris Kristofferson**—Country Road, Country Style (2:12); producer: John Carter Cash. **Kathy Mattea**—Don’t Let Me Be Lonesome Tonight (2:28); producer: Jon L. Jones.

**LARRY KORTNICK**—Tonight’s the Night (2:22); producer: Al Schmitt. **Buck Owens**—Brisas Del Sur (3:15); producer: Jack Ellis. **Mark O’Connor**—Another Saturday Night (2:55); producer: Gary Nicholson.

**SAMWELL TAYLOR**—Both Sides of My Heart (2:26); producer: Jack Clement. **J.D. Cramer**—Too Long To Be Hung Up (3:33); producer: Al Nodine.

**ALFRED SHOOP**—That’s All Right (2:49); producer: Charlie Hodge.

**MAXI HAMPTON**—My Shoulder’s Crying (3:34); producer: Jack Clement. **Roy Clark**—My Sunday Child (2:56); producer: Jack Clement.

**DONNA JANE**—When You Are In Love (2:54); producer: Joe B. Mauldin. **Johnny Lee**—Somebody Else’s Hero (3:33); producer: Jack Clement.

**JOE C. HENDERSON**—That’s What It’s All About (2:42); producer: Jack Clement. **Harley Roulston**—That’s What It’s All About (2:42); producer: Jack Clement.

**DANNY BRISCOE**—Goodbye (2:40); producer: Jack Clement. **Kris Kristofferson**—The Harder They Come (3:25); producer: Jack Clement.

**PETE REED**—Somebody Else’s Hero (3:15); producer: Jack Clement. **Kris Kristofferson**—Somebody Else’s Hero (3:15); producer: Jack Clement.

**THE BARGAIN**—Somebody Else’s Hero (2:47); producer: Jack Clement. **Jr. Walker**—Somebody Else’s Hero (2:47); producer: Jack Clement.

**MAYBETH WHIPPLE**—Somebody Else’s Hero (2:47); producer: Jack Clement. **Jerry Reed**—Somebody Else’s Hero (2:47); producer: Jack Clement.

**FRANK MORRISON**—Somebody Else’s Hero (2:47); producer: Jack Clement. **Jimmie Davis**—Somebody Else’s Hero (2:47); producer: Jack Clement.

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**Jimmie Davis**—Somebody Else’s Hero (2:47); producer: Jack Clement. **Jerry Reed**—Somebody Else’s Hero (2:47); producer: Jack Clement.

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**Jimmie Davis**—Somebody Else’s Hero (2:47); producer: Jack Clement. **Jerry Reed**—Somebody Else’s Hero (2:47); producer: Jack Clement.
"Birmingham Blues"

with

The Charlie Daniels Band

The NEW HIT SINGLE
from the NEW HIT ALBUM

KAMA SUTRA

Personal Management: Joe E. Sullivan
Produced by Paul Hornby by special arrangement
with Don Rajin Productions.
**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 10 positions / 1-31 Upward movement of more than 5 positions. Therefore, the five most upwardly mobile songs. A full color page will be parked at the bottom of the page. The five most upwardly mobile songs are awarded a star. If the required upward movement noted above is not achieved, the listing will not appear. **Recording Industry Association of America seal of certification as "million seller." (a Practically by itself.)


<table>
<thead>
<tr>
<th>WEEK Ending</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WRITER</th>
<th>LABEL &amp; NUMBER (Distributing Label)</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975-08-10</td>
<td>ROCKIN ALL OVER THE WORLD</td>
<td>John Fogerty</td>
<td>W.A. McVee &amp; John Fogerty</td>
<td>Warner Bros. 1320</td>
<td>1</td>
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<tr>
<td>1975-08-10</td>
<td>I'M GONNA MAKE A COMEBACK</td>
<td>Mato Baloji</td>
<td>Donald Jordan, Richard M. Rosen</td>
<td>Warner Bros. 1320</td>
<td>10</td>
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<tr>
<td>1975-08-10</td>
<td>BACK UP AND TALK IT OVER</td>
<td>Ray Stevens</td>
<td>Ray Stevens</td>
<td>Dot Records 1721</td>
<td>10</td>
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<tr>
<td>1975-08-10</td>
<td>ITS A MAN'S MAN'S MAN'S WORLD</td>
<td>Ray Charles</td>
<td>Ray Charles</td>
<td>Atlantic 4390</td>
<td>10</td>
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<tr>
<td>1975-08-10</td>
<td>DO IT ANY WAY YOU WANNA</td>
<td>Sylvers</td>
<td>Herman RE Sylvers, Darrell Haynes, II</td>
<td>Warner Bros. 1320</td>
<td>10</td>
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<tr>
<td>1975-08-10</td>
<td>JUMP</td>
<td>Gary Wright</td>
<td>Gary Wright</td>
<td>United Artists 16205</td>
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<tr>
<td>1975-08-10</td>
<td>THE FIFTH DIMENSION</td>
<td>The Fifth Dimension</td>
<td>L.A. Fazio &amp; Vidal Armstrong</td>
<td>Decca 34116</td>
<td>10</td>
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<tr>
<td>1975-08-10</td>
<td>just a little more</td>
<td>The Guess Who</td>
<td>Nick St. Kenne</td>
<td>RCA Victor 5366</td>
<td>10</td>
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<tr>
<td>1975-08-10</td>
<td>I'M IN LOVE WITH A GIRL</td>
<td>Donny Osmond</td>
<td>Donny Osmond</td>
<td>Stax-Volt 1937</td>
<td>10</td>
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<tr>
<td>1975-08-10</td>
<td>IN THE MOOD</td>
<td>Ray Charles</td>
<td>Ray Charles</td>
<td>Atlantic 4390</td>
<td>10</td>
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<tr>
<td>1975-08-10</td>
<td>I'M NOT IN LOVE</td>
<td>Todd Rundgren</td>
<td>Todd Rundgren</td>
<td>Warner Bros. 1320</td>
<td>10</td>
</tr>
</tbody>
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**Hot 100 - Z (Publisher's Licenses):**

A reflection of National Sales and programming activity by selected one to stop and radio stations as compiled by the Charts Department of Billboard.
Patti Dahlstrom
"Without Love"
TC-2249
Produced by Larry Knechtel
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL/NUMBER</th>
<th>SUGGESTED LIST PRICE</th>
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</thead>
<tbody>
<tr>
<td>ELO   JOHN</td>
<td>Rock Of The West Coast</td>
<td>MCA 7267</td>
<td>7.98</td>
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<tr>
<td>PINK FLOYD</td>
<td>Wish You Were Here</td>
<td>Columbia</td>
<td>7.98</td>
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<tr>
<td>GEORGE JETHRO TOLL</td>
<td>Searching</td>
<td>Capitol</td>
<td>7.98</td>
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<tr>
<td>GRATEFUL DEAD</td>
<td>Let There Be Love</td>
<td>Asylum</td>
<td>7.98</td>
</tr>
<tr>
<td>GRAND FUNK RAILROAD</td>
<td>Heart Like A Rainbow</td>
<td>Elektra</td>
<td>7.98</td>
</tr>
<tr>
<td>RITCHIE BLACKMORE'S RAINBOW</td>
<td>Scheherazade And Other Stories</td>
<td>Columbia</td>
<td>7.98</td>
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<tr>
<td>ELLA FITZGERALD</td>
<td>Dream Weaver</td>
<td>Capitol</td>
<td>7.98</td>
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<tr>
<td>GRITTY DIRT</td>
<td>Are You Ready For Freddy</td>
<td>RCA</td>
<td>7.98</td>
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<td>LONNIEUUSTON SMITH &amp; BROS.</td>
<td>That's The Way Of The World</td>
<td>Scepter</td>
<td>7.98</td>
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<td>SEDAKA</td>
<td>Love</td>
<td>ABC</td>
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**Note:** The table above represents a portion of the Billboard Top LPs & Tapes chart from November 8, 1975, listing the current week's number one songs along with their suggested list prices. The chart ranks songs based on sales data collected by Nielsen SoundScan. The table includes information on the artists, titles, labels, and suggested list prices for various songs. The chart is a snapshot of the music industry landscape at the time, reflecting the popularity and commercial success of the featured songs.
ALL THAT GLITTERS
IS DEFINITELY GOLD

BARRY WHITE'S GREATEST HITS ALBUM
EVERY CUT IS A SMASH

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Jan Hammer and Raices.
On Nemperor Records and Tapes

Produced by Jan Hammer
Produced by Bruce Botesick
The Billboard Album Radio Action

Playlist Top Ad-Ons • Top Requests/PlayAir • Regional Breakouts & National Breakouts

NOVEMBER 8, 1975, BILLBOARD

**National Breakouts**

**LITTLE FEAT-The Last Record Album (Warner Bros.)**
**ERIC CLAPTON—Eric Clapton (Arista)**
**BILLY CORNELL—A Funky Thistle of Songs (Atlantic)**
**JOHN LENNON—Shaved Fish (Apple)**

**ADD ONS**-The four key products added at the radio stations listed, as determined by station personnel.

**TOP REQUESTS/PLAYAIR**—The four products comprising the greatest listener requests and airplay. (see Add Ons section for more.)

**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests. Analyzes information to reflect greatest product activity at regional and national levels.

**Western Region**

**Top Add-Ons-National**

**ERIC CLAPTON—Eric Clapton (Arista)**
**OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)**

**K5FM-**

- QUICKSILVER MESSENGER SERVICE—Feel (Warner Bros.)
- OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)
- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CLAPTON—Eric Clapton (Arista)
- SHARON TATE (Grunt)

**Top Request/PlayAir**

- ELTON JOHN—Rock Of The Westies (MCA)
- ERIC CLAPTON—Eric Clapton (Arista)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- ROBERT PALMER—Pressure Drop IS (Island)

**Breakouts**

- QUICKSILVER MESSENGER SERVICE—Feel (Warner Bros.)
- ROBERT PALMER—Pressure Drop IS (Island)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- ROBERT PALMER—Pressure Drop IS (Island)

**Southwest Region**

**Top Add-Ons**

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CLAPTON—Eric Clapton (Arista)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- LINDA RONSTADT—Prisoner In Disguise (A&M)

**K5FM—**

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CLAPTON—Eric Clapton (Arista)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- ROBERT PALMER—Pressure Drop IS (Island)

**Top Request/PlayAir**

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CLAPTON—Eric Clapton (Arista)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- ROBERT PALMER—Pressure Drop IS (Island)

**Breakouts**

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CLAPTON—Eric Clapton (Arista)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- ROBERT PALMER—Pressure Drop IS (Island)

**Midwest Region**

**Top Add-Ons**

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CLAPTON—Eric Clapton (Arista)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- ROBERT PALMER—Pressure Drop IS (Island)

**K5FM—**

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CLAPTON—Eric Clapton (Arista)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- ROBERT PALMER—Pressure Drop IS (Island)

**Top Request/PlayAir**

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CLAPTON—Eric Clapton (Arista)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- ROBERT PALMER—Pressure Drop IS (Island)

**Breakouts**

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CLAPTON—Eric Clapton (Arista)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- ROBERT PALMER—Pressure Drop IS (Island)

**Northeast Region**

**Top Add-Ons**

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CLAPTON—Eric Clapton (Arista)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- ROBERT PALMER—Pressure Drop IS (Island)

**K5FM—**

- LITTLE FEAT—The Last Record Album (Warner Bros.)
- ERIC CLAPTON—Eric Clapton (Arista)
- BILLY CORNELL—A Funky Thistle of Songs (Atlantic)
- JOHN LENNON—Shaved Fish (Apple)
- ROBERT PALMER—Pressure Drop IS (Island)

**Top Request/PlayAir**

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- ERIC CLAPTON—Eric Clapton (Arista)
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Billboard's Talent in Action is a complete, concise and indispensable guide reaching talent buyers and promoters throughout the world. As always, Billboard's Trendsetter and Number One Award Winners will be announced and a recap of the artists and sounds of 1975 will be included. All with the power and insight you expect from Billboard.

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**Issue date:** Dec. 27  
**Ad deadline:** Dec. 5  
Standard Billboard rates apply.
Aerosmith. Pure Gold.

Congratulations, boys, on a year well done. "Toys in the Attic," released this year, went over the half-million mark and pulled down a Gold Award. "Get Your Wings," album #2 for the group, raised its total to the magic number and earned Gold recognition. And the album that started it all, "Aerosmith," this year also joined the select circle of Gold Records.

Congratulations, Tom Hamilton, Joey Kramer, Joe Perry, Steve Tyler and Brad Whitford, from all your friends and admirers at Columbia Records.

And Aerosmith says "Why stop at Gold?"
Their tour continues:

Nov. 11 Milwaukee, Wis.
Nov. 12 Davenport, Iowa
Nov. 14 Minneapolis, Minn.
Nov. 15 Des Moines, Iowa
Nov. 16 Madison, Wis.
Nov. 19 Charleston, Ill.
Dec. 2 New Haven, Conn.
Dec. 3 New York City, N.Y.
( Madison Square Garden )
Dec. 5 Los Angeles, Calif.
( Forum )
Dec. 6 San Francisco, Calif.
Dec. 7 Sacramento, Calif.
Dec. 9 Spokane, Wash.
Dec. 11 Seattle, Wash.
Dec. 12 Portland, Ore.
Dec. 17 San Diego, Calif.

Produced by Jack Douglas for Waterfront Productions Limited and Contemporary Communications Corp.